Article

Women's Speech In A State of Anger: A Neuropragmatic Study

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A B S T R A C T

This research aims to describe and to translate the emotional prosody patterns through Praat program and also to describe types of speech acts used by female characters in an emotional state in the film '7 Hati 7 Cinta 7 Wanita'. Emotional prosody of speech is analyzed by using the Praat program, which is then classified into types of particular speech acts. The emotional prosody patterns can be seen in the melodic accent and the temporal accent. In the melodic accent, speech that uses declarative and interrogative mode makes the tone flow increased, and the speech that uses imperative mode makes the tone flow decreased. In the temporal accent, the speeches with the longest and the shortest anger emotions are the ones that use declarative mode. Next, the woman character is known to use four types of speech act when getting angry, which are; literal direct speech act, non-literal direct speech act, literal indirect speech act, non-literal indirect speech act.

I. INTRODUCTION

Language has a function as glasses to see socio-cultural phenomena in human life. Moreover, language can also be a tool that humans can use to express their emotional state (Handoko, et.al, 2015) . Emotions are the most basic feelings experienced by someone, and this is described in the form of happiness and anger (Atkinson, 2002). It can be interpreted that angry emotions are one of the primary emotions that exist in humans.

According to The Great Dictionary of Indonesian Language, (2001), anger means being very unhappy (because of being insulted, treated inappropriately, etc.). Davidoff (2013) also mentioned that anger is an emotion that has characteristics of high sympathetic nervous system activity and a powerful feeling of dislike caused by a mistake which may or may not be real.

Anger is an internal state that involves the emotional, cognitive, and physiological aspects of human (Rahman, 2013). Physiological changes can occur when a person is experiencing strong emotions such as fear or anger, so there are similarities in the physiological state when the emotion occurs (Eggar et.at, 2019). When the emotions are present, humans will feel discomfort physically, such as heart beats fast, wheezing, the hair on the skin becomes erect that causes goosebumps, even the digestive system is

disturbed. This is characteristic of emotional states such as fear or anger, which someone must be prepared to take action such as fighting or running away (Eggar et.at, 2019).

Cognitively, we will experience a reduction which cognitive processes become very selective and impartial, assessment becomes not objective, and rational considerations will be decreased. In addition, anger can also make us lose control and allow us to do something dangerous, both for ourselves and others. By seeing these anger characteristics, it cannot be denied that anger is a threat to the individual and social environment if allowed to develop into a wild (Eggar et.at, 2019). Anger is also a significant factor as a trigger for acts of aggression and also criminal acts (Brennan et al., 2018; Wang et al., 2018).

The brain controls every action taken by someone who is in the emotional state of anger. Parts of the brain called the limbic system plays an important role when an emotional state occurs. The limbic system consists of several subcortical nuclei (thalamus, hypothalamus, septum, and amygdala), the front part of the insula, several medial structures in the lobe (singular gyrus, hippocampus), and existing cortical regions beside it (anterior-temporal and orbitofrontal regions) (Prins, 2004,. In the human brain, emotion moves the motoric system, and it causes the movement of muscles, which results in a change in posture, facial expression, and prosody.

Although the human brain has a typical work function in general, there are some significant differences according to gender. This difference can be seen from the function of the right hemisphere and the left hemisphere of the brain between men and women (Literature et al., 2017). In the post-puberty period, localization of the two hemispheres has formed, and it makes the two hemispheres have different functions (Megan, et.al, 2017; Vijayakumar, et.al, 2018; Wierenga, et.al, 2018). The difference is due to two factors, which are internal factors and external factors.

Internal factors are seen from the sex in which the male and female brains are indeed created differently in structure and size by the Creator. In the female brain, the limbic system is bigger and broader than the male brain. This is what causes women tend to be more sensitive in feelings and easier when expressing their feelings. External factors are based on the environment and culture that shape their personality and character. This factor consists of parenting and socialization that forms the way people convey their emotions. This is what makes the difference in conveying emotional expressions between men and women.

Apart from using language, facial expressions, and posture, angry emotions can also be determined by listening to prosody. In some studies, prosody is always associated with syntactic and semantic characteristics of sentences. that intonation in Indonesian could syntactically have several characteristics that relate to categories and functions of a sentence, which can provide categorical information, such as declarative intonation, interrogative intonation, and imperative intonation (Siregar, 2000; Muslich, 2014).

Nevertheless, it turns out that other characteristics are outside the syntactic and semantic characteristics, which are considered to be related to the intonation of sentences in Indonesian. This feature is called the emotional function of intonation (Alisjahbana, 1964; Halim, 1974). In neurolinguistic theory, this function is the role of the right hemisphere called emotional prosody (Prins, 2004). This was then confirmed by Bambini and Bara (2012), who said that prosody is included in one of the aspects studied by Neuropragmatics as its role in speech acts and communication activities.

Prins (2004) explained that differences in motoric control also appear in prosody so that emotions will make changes in using the prosody. Therefore, prosody will indicate the speaker's feelings for the subject issue which she is discussing. The prosody that signifies

the speaker's feelings is called emotional prosody, and it can be seen through melodic accent (intonation) and temporal accent (time) to find out.

Besides prosody, speech is also one of the ways to determine a person's emotional state. When expressing emotions in an angry state, the usual utterances are insults, scolding, innuendo, and so on. However, some exceptions depending on the type of each person character. If a woman is an introvert type, then when he expresses anger, she tends to cry, but if she is an extrovert type, she will use more uncontrolled anger speeches.

The current research focuses on the angre speech of women as the object of this research. When we get angry, out body responds to a specific condition that results in the use of angre speech accompanied by specific prosody use, in which the prosodic speaker tends to be influenced by the speaker's emotions. This makes a difference in appearance between the prosody pattern of speakers who are in normal condition and speakers who are under emotional pressure.

II. METHODS

The data in this study are all speeches indicated as angry speeches. The data are taken from a data source, which is an artwork in the form of an Indonesian language film entitled *7 Hati 7 Cinta 7 Wanita.*

In providing data, the researchers use the Simak(observation) method, which data collection is done by listening (Sudaryanto, 2015: 203). Researchers conduct the Simak method by listening to and scrutinizing to the entire contents of the film and then marking the time and duration of when the female characters began to use fiery speeches. It then proceeds with the use of note-taking techniques and recording techniques. The note-taking technique is a technique that is done by taking notes, which the researchers record angry speeches that have been marked earlier into the data card so that the data corpus is formed as speech transcription. Data

transcription is changed from spoken language into written language. Then, the process is continued with the recording technique which is done by inserting the movie file into the *WavePad* Sound Editor program which aims to convert the audio-visual format into the soundwave format as an audio file in order to make it readable by the *Praat* program.

In analyzing the data, the method used to find the rules in the data analysis stage is the Padan method. Sudaryanto (2015: 15) explained that the Padan method is a method in which the determiner come from the outside, separated, and not part of the language itself. The data is analyzed with the help of the *Praat* program so that the emotional prosody form in the speeches can be seen; the data is then classified into the types of speech acts to determine the use variety.

III. RESULT

According to the problems presented in this research, this section presents the research results related to the emotional prosody patterns, and the types of speech act used by female characters in the state of anger in the film*7 Hari 7 Cinta 7 Wanita*.

The Emotional Prosody Patterns of the Female Character in the film *7 Hati 7 Cinta 7 Wanita*

When humans are in a state of anger, one of the factors that mark the condition can be seen through the prosodic speech used. The prosody is emotional prosody, which is the role of the right hemisphere of the human brain. To identify it, emotional prosody is signified by two accents as parameters, which are melodic accent (intonation) and temporal accent (time). The two prosodic sections will be seen through the results of the *Praat* program description. Based on the visualization of *Praat* along with the Drawing Output, two lines will be drawn, which are the black line that describes the sound spectrogram and the blue line that describes the audio frequency. The variable to see the

melodic accent is the frequency with blue lines and the variable to see the temporal accent is the timer listed in the lower right of the *Praat* visualization.

The results of the drawing output are the formation of frequency points that later determined by the researchers as the base point, endpoint, highest point, and lowest point. The researchers use the term point is to determine the boundary of the fall-rise tones. The base point is the starting point of a speech, and the end point is the point where the speech ends, which is useful to determine the flow of tones. The highest point and lowest point are useful to see how high and low the frequency of woman speech when in a state of anger.

The sequence of data is determined based on the sequence of scenes from the beginning of the story in the film. Each data will be given the context of events and dialogues that occurs among characters so that the emotions expressed by the cast can be felt. In one context, several dialogues are used as data and are marked by using bold letters in each dialogue.

Context:
The scene occurs at 4:27 minutes between Rara and Acin. The setting of the place in the hospital parking lot where Rara is going to check her condition and hope to be accompanied by Acin. However, seeing Acin's expression and gesture that does not get down from his motorcycle made Rara angry.

Rara : **Kamu nggak nemenin aku?**
(Don't you accompany me?)
Acin : (menggelengkan kepala)
(Shook his head)
Rara : **Kalau aku hamil gimana?**
(What if I'm pregnant?)
Acin : Aku nggak tau. Eee, digugurin?
(I have no idea. Eee… abort it?)
Rara : **Setan. Tunggu ya, awas kalau kabur!**
(Shit! Just wait, do not run away!)

Data 1
Kamu nggak nemenin aku?*(Don't you accompany me?)*

Table 1. Result of Analysis Data 1

Point	Melodic Accent (Intonation)	Temporal Accent (Time)
Base Point	349,9 Hz	0,75 s
End Point	341,8 Hz	
Highest Point	477,8 Hz	
Lowest Point	244,9 Hz	

Data 2 is speech that uses interrogative mode and consists of four syllables. The highest point of the melodic accent is in the second
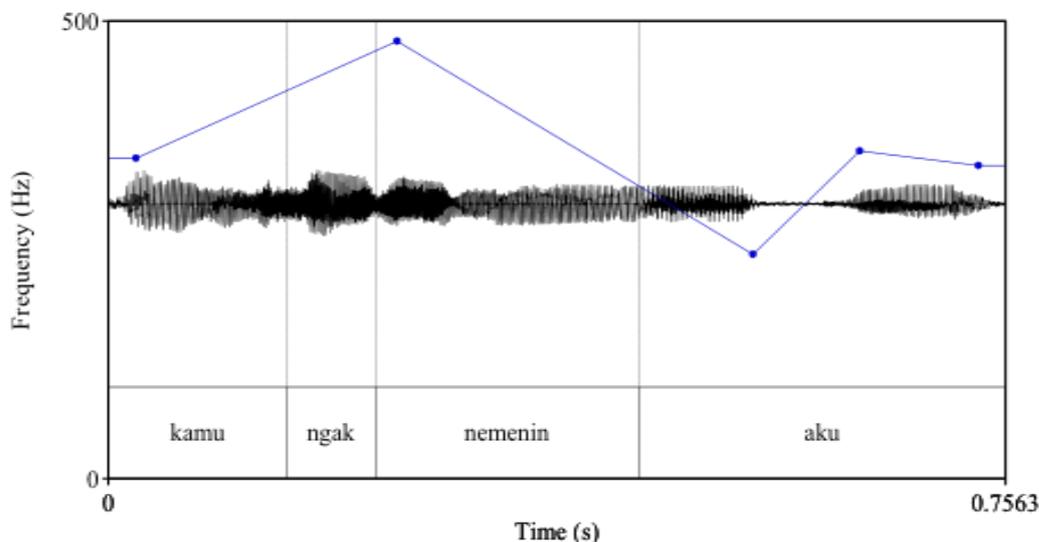

Fig. 1. Drawing Output of Data 1

syllable /nggak/ and the lowest point is at the beginning of the fourth syllable /aku/. The temporal accent of speech is 0.75 seconds.

Data 2
Kalau aku hamil gimana?*(what if I'm pregnant?)*

Table 2. Result of Analysis Data 2

Point	Melodic Accent (Intonation)	Temporal Accent (Time)
Base Point	415 Hz	1,02 s
End Point	400,8 Hz	
Highest Point	502,7 Hz	
Lowest Point	400,8 Hz	

Data 2 is interrogative speech, which consists of four syllables. The highest melodic accent is at the end of the third syllable /hamil/ and the lowest point is at the end of the fourth syllable /gimana/. The temporal accent of the speech is in the range of 1.02 seconds.

Data 3
Setan. Tunggu ya, awas kalau kabur! *(Shit! Just wait, do not run away!)*

Table 3. Result of Analysis Data 3

Point	Melodic Accent (Intonation)	Temporal Accent (Time)
Base Point	339,6 Hz	4,80 s
End Point	211,9 Hz	
Highest Point	352,8 Hz	
Lowest Point	211,9 Hz	

Data 3 is imperative speech, which consists of six syllables. The utterance has an interjective word of invective /setan/at the beginning, which marks the anger of the speaker. The highest point of the melodic accent occurs in the third syllable /ya/ and the lowest point is at the end of the sixth syllable /kabur/. The temporal accent has a total time of 4.8 seconds; however there is a gap between the utterances, which is around 2.85 seconds.

Based on the total data of 51 speech data, it was found that the use of declarative mode as the highest speech mode used was 48%, which was equivalent to 24 data. Then, the interrogative mode was 35%, which was equivalent to 18 data, and followed by imperative mode was 17%, which was equivalent to 9 data.

Each speech mode has a prosody pattern that can be seen based on the Praat program analysis. The results of data analysis based on the speech spoken by the character in the film 7 Hati 7 Cinta 7 Wanita shows that when she was angry, the female character has a melodic accent pattern and a distinctive temporal accent.

In general, the melodic accent has two tendencies in the variation pattern of intonation in angry speech (emotional intonation) from the three types of speech modes used. The first pattern is that the initial tone is lower than the final tone, and the
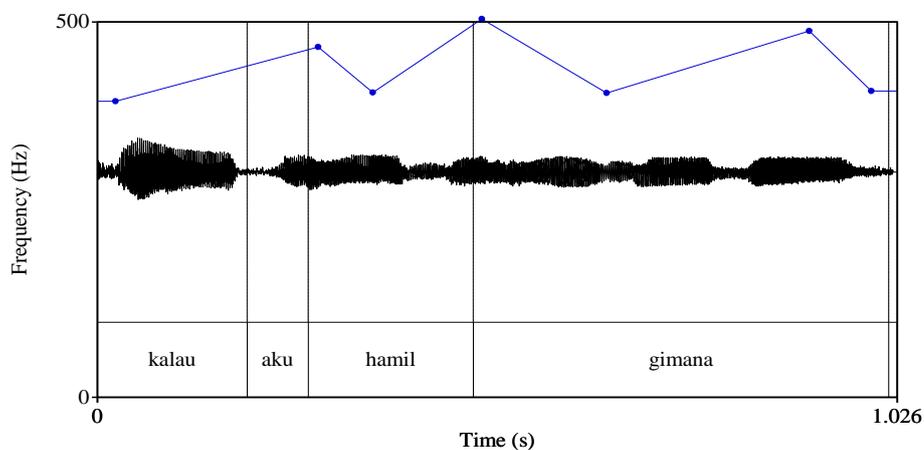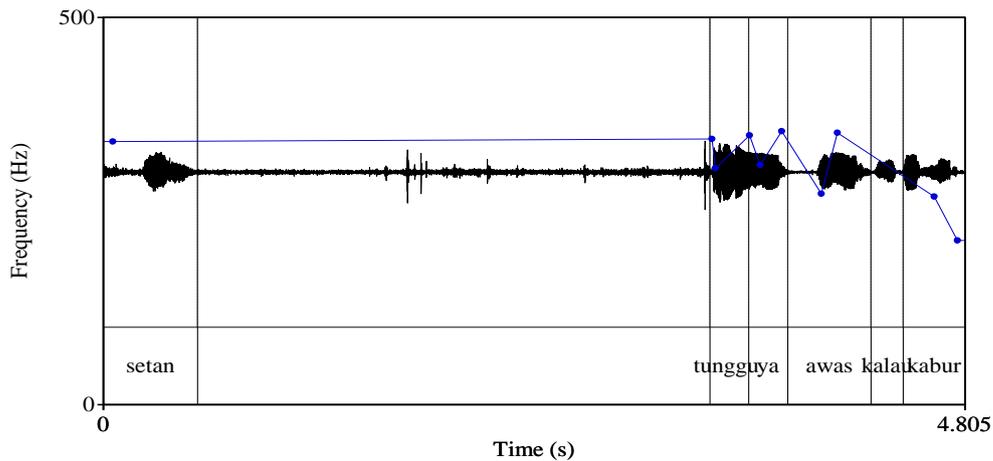

Fig. 2. Drawing Output of Data 2

Fig. 3. Drawing Output of Data 3

second pattern is the initial tone is higher than the final tone. The pattern is seen based on the point difference between the initial tone and the final tone. Muslich (2014) stated that this is different from the variation of speech intonation without the emotional state, which the pattern has only one tendency. The researchers then compared the variation pattern of intonation, which the most used ones determined the pattern of emotional intonation. The explanation table can be seen as follows:

Table 4. Comparison of Intonation Patterns (Melodic Accents) of Female Characters in 7 *Hati 7 Cinta 7 Wanita*

Speech Mode	Intonation Pattern without Emotion /Normal	Intonation Pattern of Anger Emotion
Declarative	The initial tone is higher than the final tone (fall)	The initial tone is lower than the final tone (rise)
Interrogative	The initial tone is lower than the final tone (rise)	The initial tone is lower than the final tone (rise)
Imperative	The initial tone is lower than the final tone (rise)	The initial tone is higher than the final tone (fall)

It can be seen from the table above that the pattern of angry emotional intonation is not

always the same as the pattern of intonation in the normal condition. In the state of angry, speakers turn out to be more often to show their emotions through intonation so that there is an incompatibility with the normal intonation that is usually used in daily conversation. It can be concluded that female characters in the film 7 Hati 7 Cinta 7 Wanita when they got angry, they will tend to use a melodic accent pattern, which are; (a) when using declarative modal speech, the flow of tone tends to rise, (b) when using interrogative modal speech, the flow of tone tends to rise, (c) when using imperative speech, the flow rate tends to fall.

For temporal accents, the longest duration and shortest duration are used in declarative speech modes. The speech duration is known from the beginning of the speech until it ends. The following is the longest and shortest intermodal duration read from the *Praat* program:

Table 5. Temporal Accents of Female Characters in Film 7 Hati 7 Cinta 7 Wanita

Speech Modes	Longest Duration	Shortest Duration
Declarative	17,17 s	0,22 s
Interogative	5,43 s	0,31 s
Imperative	4,8 s	0,42 s

Based on the table above, Both the longest and shortest duration are used in declarative

speech. The use of speech duration is the same as the oral cavity opens when producing sounds in speech. Based on each identified mode, speech time or duration has a variety of times because it indicates the length of a phonetic segment. This also depends on the number of syllables spoken and how quickly the speaker produces her speech.

In addition, there is usually a pause for a few seconds in a long speech. Speakers use the pause as a temporary resting time when the speaker experiences the peak emotions. Sbatella (2014) explained that pauses give time for speakers to take a breath and can also be used to emphasize speech. From this point of view, pauses correspond to punctuation in written language. Even so, pauses are more able to convey many different nuances than punctuation.

It can be concluded that in the temporal accent, the longest speech time is in declarative speech mode. This can happen because declarative sentences are statement sentences that aim to state or declare the feelings of the speaker. This sentence contains explanations of the speaker's feelings so that there are more syllables spoken. The shortest duration is also in declarative speech mode which consists of only one syllable. This proves that prosody plays an important role in determining the speaker's intention.

Types of Speech Acts Used by Female Characters in the Film *7 Hati 7 Cinta 7 Wanita*

In this section, the research results related to the types of speech acts used by a female character in angry conditions in the film 7 Hati 7 Cinta 7 Wanita are presented. The types of speech acts can be divided into four, such as: (a) literal direct speech acts, (b) non-literal direct speech acts, (c) literal indirect speech acts, (d) non-literal indirect speech acts.

Literal Direct Speech Acts

Literal direct speech act is a speech act spoken with the same speech mode and meaning as the speaker's intention. For example, the speaker intention is to inform with statement sentences, to ask with question sentences, or to order with command sentences. It can be seen in the following data:

(1) Rara : **Kamu nggak nemenin aku?**
(don't you accompany me?)

Context:
When they arrived at the parking lot of hospital, Acin did not get off from the motorcycle. Rara then hit Acin's back while asking with a high intonation whether he would accompany her or not. But Acin answered Rara's question by shaking of his head which meant he would not accompany Rara. This made Rara angry and she thought that Acin did not care for her.

Data speech (1) is a direct speech act that uses interrogative mode, which is intended to ask something and expect a response from the participant. Based on the structure of the words that compose it, the utterance has a literal meaning which means the speaker's intention is in line with the meaning of the speech. Rara asked the question in a high tone and angry face, this was because Acin had shown signs that he did not want to accompany her by not getting off of his motorcycle. The question of Rara is her expression to ask Acin's responsibility and also her statement that he should accompany her because he also has to take responsibility if she has actually become pregnant.

(2) Bambang : Oke sekarang gini aja deh, kalau gua mau jadi suami lu, lu mau gue bilang apa?
All right, now here is it, if I want to be your husband, what would you say?

Yanti : **Diem! Diem!**
Shut up! Shut up!

Context:
Bambang saw Yanti sad and depressed because of her cancer. Bambang then started giving Yanti enthusiasm, but Yanti still looked depressed. Bambang then asked if he wanted to be her husband then what would her opinion be. Yanti who heard the question became angry and then began to ask Bambang to be quiet.

Data speech (2) is a direct speech with an imperative mode which aims to command. The speech mode used by Yanti is in line with her intention so that the speech is direct. The type of speech meaning is literal in which the meaning and intention of speakers are mutually corresponded. Yantiordered Bambang to keep quiet because she did not want to hear the question anymore. Bambang has liked Yanti for a long time and wants to be her husband, but she seems to have never paid attention to his feelings. Yanti's command to send Bambang into silence is a way for him not to discuss his wishes again. Yanti knows from the beginning that Bambang likes her, but she does not feel the same way.

(3) Ningsih   : **Hah, kamu tu nggak pernah bisa ngurus hidup kamu sendiri. Harus aku semuanya.**
Hah, you never can take care of your own life, should I do all of it?

Context:
Ningsih was getting ready to go to work in the morning. Seeing Adi who was relaxing watching TV in the living room without doing anything made her angry. She assumed that Adi could not do anything as a husband and head of the household without her.

Data speech (3) is a direct speech that uses a declarative mode, which functions to give information. Based on the meaning, the speech has a literal meaning, which in line to the speaker's intention. Ningsih intended to tell Adi that he could not take care of his own life if she were not there. Based on the structure of the words that compose it, the

speech means to tell Adi about Ningsih's judgment of her husband. At the beginning of the speech, there is an interjection word in the form of a deep breath, which means that Ningsih was complaining. This is a sign of fatigue and desperate, which in this context, for her husband's attitude as the trigger of her anger.

Non-Literal Direct Speech Acts

Non-literal direct speech acts are speech expressed in a sentence mode that corresponds to the purpose of the speech, but the words that are compose it do not have the same meaning as the speaker's intention. This can be seen in the following data:

(4) Yanti: Mana pacarnya kok nggak disuruh turun?
Where is your boyfriend, don't you ask to come?

Rara   : **Dia begok.**
He is a moron

Context:
Rara sat next to Yanti while waiting for queue of consultation in front of doctor Kartini's room. Yanti who had seen Rara fight with Acin in the parking lot asked where was Rara's boyfriend, but Rara answered with still feeling angry.

Data speech (4) is a declarative mode of direct speech that functions to tell the participant information. However, viewed from the structure of the words that compose the speech, the meaning is not in line with what the speaker wants to say so that this utterance is not literal. In this utterance, Rara wants to say that her boyfriend is here, but he does not accompany her to check herself out. Because Rara is in a state of anger at her boyfriend, the word that comes out of her mouth is a swear word addressed to Acin.

(5) dr. Rohana   : Iya. Kemarin dia banyak sekali berbicara tentang dr.

Kartini waktu bantu saya di ruang operasi. dr. Kartini sendiri gimana?
Yes. Yesterday he told many things about you when helping me in the operation room. How about you, doctor Kartini?

dr. Kartini : **dr. Rohana, saya kira belum waktunya ya saya bicara soal *love life* saya dengan anda.**
Doctor Rohana, I do not think it's the time for me to talk about my love life to you.

Context:
The two doctors were walking in the hallway of the hospital while talking to each other. However, the topic of the conversation made doctorKartini became upset. Doctor Rohana is a new doctor from another hospital and has just become a partner with doctor Kartini. The question from doctor Rohana is considered inappropriate by doctor Kartini.

Data speech (5) is a declarative mode of direct speech that aims to tell something to other people but the meaning of the speech is of a non-literal type in which the meaning of the utterance is not the same as the speaker's intention. Based on the speech, there are no words that have the meaning of anger or displeasure, but if we see from the context, the speech means the displeasure of doctor Kartini toward the questions asked by doctor Rohana. These speeches are uttered with a different meaning from what doctor Kartini intends to convey.

(6) dr. Rohana : Belum ada rencana untuk pensiun?
Are therea plan for retire?

dr. Kartini : **Dokter, saya memang suka dengan orang yang blak-blakan, terus terang, ramah tamah, tapi tidak berlebihan seperti ini.**
Doctor, I do like outspoken people, frankly, friendly, but not excessive like this.

Context:
The two doctors were talking in the hallway of the hospital. The conversation then makes doctor Kartini unhappy because she thought that doctor Rohana is too excessive for her curiosity about the personal life of doctor Kartini. The feeling of displeasure grew stronger because their relationship was not close.

Data speech (5) is a direct speech with declarative modes that aim to say something. However, based on the structure of the words that compose it, the meaning of the speech is not in line with the intentions conveyed by the speaker so that the speech means non-literal. The statement above means that doctor Kartini did not like doctor Rohana. She tells her what personal character she likes and what she does not like about doctor Rohana, but she wants to say that she does not like the character of doctor Rohana whom she considers to be impolite. Doctor Kartini feels unhappy with the personality of doctor Rohana, who is frank and does not consider the situation when speaking. The situation means the distance between the relationship between those who are not close and doctor Kartini feels unhappy about saying something personal to someone she just knew.

Literal Indirect Speech Acts

Literal indirect speech acts are speech act expressed in a sentence mode that does not correspond with the speaker's intention, but the words that compose it have the same meaning as what the speaker intends to mean. This can be seen in the following data:

(7) Ningsih : **Bisa bawa pakaian aku ke laundry ngak?**
Can you take my clothes to laundry or not?

Context:
Before leaving for work in the morning, Ningsihsaw her husband just relaxed watching tv in the living room. Ningsih then

felt angry about this and said that she was the only one who worked on and fulfilled all their household needs while her husband could not do anything. Ningsih then asked her husband to deliver her clothes to the laundry.

Data speech (7) is an indirect speech that uses interrogative mode, but the purpose of the question sentence is not to ask but rather to instruct or command. It can be interpreted that the speech is imperative speech in the form of an interrogative sentence. Meanwhile, the meaning of the utterance is literal, which means the meaning of the speech corresponds with the intention of the speaker to convey, which is to deliver dirty clothes to the laundry. Ningsih, as a wife, who has more authority over her husband in the household, can freely order her husband without objection. She then orders her husband to deliver her clothes to the laundry, but she uses the interrogative mode to make it sound better.

(8) Bagas : Yo yo yo dr. Kartini. dr.Kartini!
Oy. Oy. Oy. Doctor Kartini. Doctor Kartini!

dr. Kartini : **Bisa nggak jangan ribut-ribut di sini?**
Can you not to make a fuss here?

Context:
Bagas came to the hospital to pick up his girlfriend, doctor Rohana, but in the middle of the road, he met doctor Kartini. When she looked at Bagas, doctor Kartini immediately turned her body away to dodge, but Bagas kept calling her by shouting while chasing. The scream will certainly disturb the patient comfort, so doctor Kartini got angry.

Data speech (8) is indirect speeches in the interrogative form, but the purpose of the question sentence is not to ask something but rather to give an order. The speech meaning is literal, which corresponds with the meaning of the speaker who means to instruct. Doctor Kartini, as a speaker, tells Bagas not to make noise or shout at the hospital. Since she first

met, doctor Kartini indeed seems not to like Bagas. Bagas is a long-haired man who always wears a leather jacket and black clothes. His appearance reflects the negative side felt by doctor Kartini.

(9) Ningsih : **Makanya kalau bangun tu jangan kesiangan. Tadi aja aku yang bangunin kamu.**
That is why if you wake up, do not wake up late. I was the one who woke you up this morning.

Context:
Ningsih told Adi to deliver her dirty clothes to the laundry tomorrow before Adi left for work in the morning. Adi said he could do it, but there was an expression of objection by saying that tomorrow he will have to leave early in the morning. It seemed like he was afraid of oversleeping and arriving late at the office.

Data speech (9) is an indirect speech that uses a declarative mode which aims to inform the habits of Adi who often wake up at noon. Besides giving information, this speech also intends to order her husband not to wake up late again. The command can be seen from the meaning of the speech, which corresponds with the intention of Ningsih as a speaker. Ningsih gives order Adi to get up early so that later he will not be late to go to the office and has time to deliver her dirty clothes to the laundry.

Non-Literal Indirect Speech Act

Non-literal indirect speech acts are speech acts expressed in which mode and meaning of the sentences do not correspond to be expressed. This can be seen in the following data:

(10) Acin : Kalau gitu kamu hamil?
Then, are you pregnant?

Rara : **Udah, nanti aku terlambat.**

Just go, I will be late

Context:
Acin picked up Rara to go to school together. Acin who did not accompany Rara when consulting to the doctor felt very curious about her condition. Acin who had not received a definite answer from Rara asked the question again whether she was pregnant or not. However, Rara did not answer the question directly.

Data speech (10) is an indirect speech that uses the declarative sentence mode but the speech is intended to give the command. Based on the structure of the words that compose it, the meaning of the speech also corresponds with Rara's intention as a speaker. The speech is conveyed by Rara to order Acin to immediately starts his motorcycle and to make Acin to not ask more about her pregnancy at the same time. She then makes her delay to school as an excuse to avoid Acin's question.

(11) Acin : Kamu hamil nggak?
Are you pregnant or not?

Rara : **Jalan nggak?**
go or not?

Context:
Acin still asked Rara whether she was pregnant or not. However, she still did not want to tell Acin the true situation. Rara, who was angry finally threatened and punched him, so he stops asking questions and immediately rides his motorcycle.

Data speech (11) is an indirect speech that uses interrogative mode but has a commanding function. The speech meaning does not correspond with Rara's intention as a speaker either. The point is that Rara orders Acin to immediately start his motorcycle because Rara does not want any more questions from him. The utterance implies Rara's command to Acin without he feels being ruled.

(12) Bagas: Lihat Rohana?
Do you see Rohana?

dr. Kartini : **Punya HP kan?**
Don't you have a phone?

Context:
Bagas shouted to greet doctor Kartini is in the hallway of the hospital. This made the doctor Kartini angry because he should not shout at the hospital. Anger from doctor Kartini added to her dislike of Bagas, which was considered to have no manners.

Data speech (12) is an indirect speech with an interrogative mode but has a different purpose, which is to give the order. The words that compose the speech also have other meanings which do not correspond with what the speaker intends to convey, which means that the speech is not literal. The speech delivered by doctor Kartini is intended to order Bagas to search doctor Rohana for himself by calling her via cellphone. Through these speeches, it can be seen how doctorKartini dislikes Bagas.

IV. CONCLUSION

The results of the emotional prosody analysis of female characters in the film 7 Hati 7 Cinta 7 Women based on the *Praat* program have its patterns. In a melodic accent, the intonation pattern when the speaker uses the declarative mode is that the initial tone is lower than the final tone (rise); when using the interrogative mode, the initial tone is lower than the final tone (rise), and when using the imperative mode, the initial tone is higher than the final tone (fall). Besides, women also use indirect speech acts that have implicit meanings when they are in a state of anger. This speech act tends to be used if the speakers are confronted with the participants in which their relationship familiarity is not too close so that it feels more polite. It also happens if seen from the topic of conversation, if the speaker still thinks that

the topic does not make her angry at the maximum level, then the speaker tends to use this type of speech act.

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