

**SOCIO-PRAGMATIC ANALYSIS OF MALE SPEECH STYLES OF
THE MAIN CHARACTERS IN THE FILM ‘THE SHAWSHANK
REDEMPTION’**

SKRIPSI

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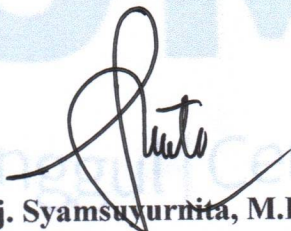


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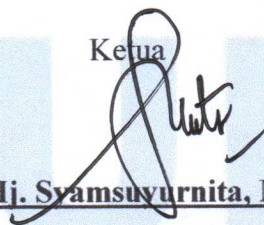
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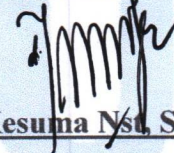
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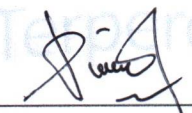
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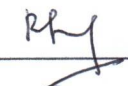
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ABSTRACT

Angeline Oktavia Sirait. 2302050045P. Socio-Pragmatic Analysis of Male Speech Styles of the Main Characters in the Film ‘The Shawshank Redemption’. Skripsi. English Education Study Program. Faculty of Teacher Training and Education. Universitas Muhammadiyah Sumatera Utara.

Language plays a crucial role in shaping social relations, especially in hierarchical environments like prisons. The film ‘The Shawshank Redemption’ depicts interactions reflecting masculine speech styles and the function of speech in constructing social positions and identities. This study aims to determine the types of masculine speech styles and speech functions used by the main characters. The study employed a descriptive qualitative method through sociopragmatic analysis, utilizing Wood’s (2008) theory of masculine speech styles and Holmes’ (2013) speech function theory. The data consisted of 453 excerpts of dialogue and narratives from the main characters. The analysis revealed that all six of Wood’s masculine speech styles—established status and control, instrumentality, conversational command, directness and assertiveness, abstractness, and less emotional responsiveness—emerge. The six speech functions identified were expressive, directive, referential, metalinguistic, poetic, and phatic. The highest percentage of speech style occurrence was directness and assertiveness (24.15% with 121 occurrences), and the smallest percentage of speech style occurrence was establishing status and control (3.79% with 19 occurrences). Furthermore, the highest percentage of speech function occurrence was directive (34.44% with 135 occurrences), and the smallest percentage of speech function occurrence was poetic (2.55% with 10 occurrences). This study concludes that the speech styles and functions in ‘The Shawshank Redemption’ reflect the complex social dynamics of prison, where language is a means of communication, a representation of power relations, survival strategies, and the construction of masculinity within the prison culture.

Keywords: socio-pragmatic, ‘The Shawshank Redemption’ film, speech styles, speech function.

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On the other hand, the writing of this Skripsi can also be completed with the role of various parties in providing ideas, support, and suggestions that the researcher needs in completing this Skripsi. With reverence, the researcher expresses her gratitude to the parties listed below:

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Medan, 6th August 2025
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Angeline Oktavia Sirait
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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Language is not just a tool for communication, but also the primary basis that shapes how humans think and interact. Language can also be defined as a communication system between individuals and a social phenomenon (Ibrahim, 2025). The main function of language is to convey information, where humans can share ideas, feelings, and knowledge with other people (Kasmawati et al., 2025). On the other hand, language also has the power to shape social reality. This means that the words used create a shared understanding of the world, determine norms, and regulate relationships within society. Language also functions as a cultural identity, reflecting the values, history, and traditions of a group. Language continues to evolve along with social and cultural changes (Sundry & Fauzah, 2024). This is influenced by several factors such as social class, profession, daily activities, and the communities in which individuals interact. In this context, language is crucial in understanding the dynamics of power and social representation. Film, as a medium, actively presents language in a complex form, where each utterance serves to move the story along and holds deep social and ideological meaning (Ashfiasari & Wiyata, 2021). Therefore, it can be said that film is a concrete reflection of how language shapes and is influenced by society and the ideas within it.

Film plays an active role in shaping society's perspectives on issues such as gender and power (Sachar, 2024). Through dialogue, films effectively convey complex social and psychological dynamics. This study uses the film "The

"Shawshank Redemption" as a rich case study. Set in a prison with a rigid social structure, language becomes a crucial tool for the film's characters (Forsyth et al., 2023). The dialogue used by the characters serves as a means of communication and as a survival strategy, building solidarity and negotiating social positions among the inmates. Therefore, "The Shawshank Redemption" provides an appropriate context for sociopragmatic analysis. The diverse speech styles of the male characters in the film reflect identities, power, and social relations. Therefore, analyzing the language of a film involves more than just examining the dialogue within it, but also identifying how social identities are continually constructed and represented through speech.

Although numerous linguistic studies have examined language use in film, a notable research gap lies in the limited focus on how masculinity is specifically enacted and negotiated within highly structured and enclosed environments—such as prisons—through the combined lens of masculine speech styles (Wood) and speech functions (Holmes). Prior studies often concentrate on a single dimension or explore broader social contexts. The Shawshank Redemption was selected as the object of analysis due to its concrete portrayal of a male-dominated setting governed by strict power hierarchies, rendering it an ideal sociopragmatic “laboratory.” The film offers a rich spectrum of interactions from the main character, ranging from negotiations with prison authorities (reflecting power and instrumentality) to the development of friendships among inmates (reflecting solidarity and low emotional expressiveness). This dialogic richness enables a nuanced analysis of how language simultaneously operates as a survival mechanism

and a medium for representing social identity under extreme conditions. Accordingly, this study addresses the existing gap by comprehensively analyzing two key linguistic frameworks—masculine speech styles and speech functions—within a specific institutional context.

In linguistic studies, speech style is a person's way of verbally communicating, possessing a pattern rich with meaning (Hidayah & Dewi, 2024). By analyzing speaking style, the communication strategies a person uses to shape and display their social identity can be revealed. There are several important clues about how a person wants to be perceived by others. These important clues include word choice, intonation, and sentence structure (Hidayah & Dewi, 2024). In other words, speaking style reflects a person's social role, status, and even personality. In Wood's theory, speaking style is defined as the way a speaker consciously or unconsciously chooses words, which influences how others perceive the speaker (Wood, 2008). Therefore, identifying how characters in a film, for example men, use language to shape their persona and social relationships can be done by understanding speaking style as a social construct.

Speech function is also a crucial aspect in analyzing communication between characters, in addition to speaking style. Speech function refers to the social purpose behind each sentence uttered by the speaker (Taridi et al., 2022). A simple example is when someone wants to express emotions, give orders, or strengthen their relationship with others. There are six speech functions in social interaction according to Holmes's theory on speech functions. These six speech functions are expressive, directive, referential, metalinguistic, poetic, and phatic (Holmes, 2013).

These functions show that the use of language in communication has a purpose beyond simply conveying information, namely to build and maintain social relationships. Thus, we can identify the hidden intentions or goals of each character and how they use language to shape, affirm, or challenge the prevailing social structures in their environment by understanding speech functions.

The fundamental concept of sociopragmatic analysis is the way to understand the meaning created by verbal interactions in a particular social context. Applying this analysis can lead to a deeper understanding and identification that every utterance a person chooses to utter is not just words, but rather a representation of social status or identity. In other words, the choice of words and manner of speaking can actively shape and negotiate who they are in various situations. In a film, the role of speech is crucial because every utterance uttered by a character is part of the process of forming social relations and characterization. Therefore, by applying pragmatic analysis, an in-depth exploration of how the male characters in the film 'The Shawshank Redemption' use language as a powerful tool to navigate the social structure of the prison, build solidarity among themselves, and assert masculinity in a stressful environment is explored.

The male speaking style depicted in popular media such as films demonstrates the concept of male speech styles as proposed by Wood. In a narrative context, dominant male characters appear with a communication style that emphasizes mastery of discourse (Dhar, 2024). Examples include mastering turn-taking, using imperative sentences, or avoiding emotional elaboration. Directness and assertiveness, instrumentality, and conversational command are some of the

characteristics of male speech style that can be observed in dialogue between male characters (Solichah & Adila, 2024). By applying sociopragmatic analysis, it can be revealed that men's speech not only shapes the structure of communication but also reflects a preference for efficiency, authority, and abstraction in interactions. Thus, men's speech styles in films function not only as a means of communication but also as a representation of the social values inherent in character construction and storylines.

'The Shawshank Redemption' presents a complex social setting and diverse male characters that make it an ideal object for analyzing speech styles and utterance functions in a sociopragmatic context. Analyzing speech styles and speech functions is important because it helps us understand how language not only conveys information but also shapes social interactions and reflects power structures in society. "Socio-Pragmatic Analysis of Male Speech Styles of the Main Characters in the film 'The Shawshank Redemption' is a title that is appropriately made to reflect the main focus of this study. This title indicates that the purpose of this study is to identify how language is used to negotiate power, build solidarity, and represent social identity. The socio-pragmatic approach allows for an in-depth exploration of the hidden meanings behind the utterances of the male characters in this film. Therefore, this title reflects the academic and social relevance of the topic raised by bridging linguistics with gender studies and media studies.

1.2 The Formulation of the Problem

Based on the identification of the problems above, the research problems can be formulated as follows:

1. What are the types of male speech styles used by the main characters in ‘The Shawshank Redemption’?
2. What are the functions of those speech styles in reflecting the characters' intentions and social relations?

1.3 Research Focus

The scope of this research is socio-pragmatic analysis taken from ‘The Shawshank Redemption’ that focuses on analyzing the types and functions of male speech styles used by the main characters in the film. A qualitative approach is used in this research. The analysis is limited to verbal interactions involving the main male characters, using theory of speech style by Wood’s (2008) and Holmes’ (2013) framework of speech functions. Ultimately, this research contributes to a deeper understanding of how male communication is represented in media and how speech functions shape character development and narrative progression.

1.4 The Objectives of the Study

The objectives of this research are as follows:

1. To identify and classify the types of male speech styles used by the main characters in ‘The Shawshank Redemption’.
2. To identify and analyze the functions of those speech styles in reflecting the characters' intentions and social relations.

1.5 The Significance of the Study

This research is expected to make the following contributions:

1. Theoretically

This research is expected to contribute to the study of sociolinguistics and pragmatics in the context of film. This research is expected to increase understanding of how speech styles function as tools in reflecting and constructing social identity, power, and interpersonal relationships in fictional narratives, such as in films.

2. Practically

- a. For Educators

This study is expected to serve as a reference for educators specializing in linguistics, sociology, and film studies. The research results can be used as teaching materials, such as applying linguistic theories (e.g., speech styles) to film analysis. This is expected to help students understand the connection between language and society.

- b. For other researchers

This research's result is expected to be used as a further comparative study of sociolinguistics and film. This research method and findings are also expected to be used as a model for analyzing a film or other media that shows social interactions. This research also opens up opportunities for studying the speaking styles of male or female characters in films from different cultures.

- c. For readers

It is hoped that this research will provide a new perspective on enjoying films. It is hoped that readers will be more sensitive to every dialogue spoken by the characters and consider it as a tool that is rich in social and ideological meaning. Thus, readers' understanding of the characters, plot, and message of the film will become more profound.

CHAPTER II

REVIEW OF LITERATURE

2.1 Theoretical Framework

The theory and some relevant discussion topics are presented in detail below in order to give an understanding of this research comprehensively.

2.1.1 Socio-Pragmatic Analysis

Sociopragmatics is a subfield of pragmatics that examines how language use is influenced by social norms, cultural expectations, and power dynamics in real-world interactions (Selvia, 2024). Unlike pragmatics, which emphasizes speaker intention and linguistic structure, sociopragmatics focuses on the social meaning behind utterances and how contextual factors such as status, solidarity, gender, and setting affect speech choices. In this study, sociopragmatic analysis serves as the central approach to understanding how male characters in *The Shawshank Redemption* use language to navigate institutional hierarchies and assert or negotiate their identity.

Within the prison environment, speech becomes more than a medium of communication—it acts as a survival tool that reflects power relations, dominance, and resistance. Therefore, analyzing the speech styles and speech functions from a sociopragmatic perspective allows us to uncover the ideological meanings behind seemingly ordinary utterances. For example, a simple command like “Shut up!” can function not only as a directive but also

as a reflection of dominance and status assertion in a hyper-masculine context. This is particularly relevant in the film, where speech often serves to maintain or subvert social order among male inmates and authorities.

Moreover, sociopragmatic analysis highlights how gendered expectations shape speech behavior. In highly institutionalized settings such as prisons, gender norms are exaggerated, and masculine ideals like toughness, control, and emotional restraint are reinforced through language (Tereškinas, 2025). This analysis enables the identification of specific speech behaviors that support hegemonic masculinity (e.g., command, threats) versus those that reflect marginal, complicit, or subordinate masculinity (e.g., expressive or supportive utterances). The dynamic interplay of these speech acts reveals the complex ways in which masculinity is performed, resisted, or reproduced.

By applying a sociopragmatic lens to the male characters' speech in *The Shawshank Redemption*, this study aims to bridge linguistic inquiry and gender analysis. It provides a framework for interpreting speech not merely as text, but as action that constructs and negotiates masculine identity within a rigid institutional culture. In doing so, it allows for a nuanced exploration of how language can simultaneously uphold and challenge social power structures and gender norms.

2.1.2 The Shawshank Redemption Film

The elements of The Shawshank Redemption film are explained in detail below to provide an in-depth and comprehensive understanding of the storyline and themes.

a. The Information of 'The Shawshank Redemption' Film

The film was released on October 14, 1994 and directed by Frank Darabont (IMDb, n.d.). The script was adapted from Stephen King's novella Rita Hayworth and Shawshank Redemption, which was first published in the Different Seasons short story collection in 1982. There are two lead actors in the movie, Andy Dufresne played by Tim Robbins and Ellis "Red" Redding played by Morgan Freeman. The movie is now considered one of the best movies of all time as it earned the highest position on IMDb's Top-Rated Movies with a rating of 9.3/10 despite its initial lack of success at the box office (IMDb, n.d.).

The movie highlights themes such as hope, friendship, human resilience, the injustice of the justice system, and how power is used in a correctional environment. The Shawshank Prison in the movie is actually the Ohio State Reformatory in Mansfield, Ohio, which was used as the main filming location. This location is now a popular tourist spot for movie fans. The Shawshank Redemption ends with a big surprise that emphasizes the themes of justice, liberation, and forgiveness. The movie leaves us with the message that although life

often seems unfair, hope and perseverance can bring about great change, even in the most difficult situations.

b. The Synopsis of 'The Shawshank Redemption' Film

The movie begins with Andy Dufresne, a young banker, who is sentenced to life in prison for the murder of his wife and her lover. Despite insisting on his innocence, Andy is sent to Shawshank Prison, a penitentiary with a reputation for harshness. There, Andy faces a brutal and violent life, both from his fellow inmates and prison officials. Andy meets Ellis "Red" Redding, an old inmate who is notorious for his ability to obtain illegal goods for the other inmates. Their relationship develops into a deep friendship. Andy uses his intelligence to survive, such as improving the prison library and helping the officers with financial matters. The warden, Warden Norton, sees this potential and uses Andy to launder money through illegal financial schemes. Despite his life in Shawshank, Andy maintained hope. He worked secretly for almost two decades digging a tunnel in the wall of his cell using a small hammer he got from Red.

Carefully, he hid the progress of his work behind posters of women he changed frequently, from Rita Hayworth to Marilyn Monroe. When the moment of escape came, Andy escaped through a tunnel connected to the sewage system. He also left behind evidence of Warden Norton's crimes, which eventually led to the downfall of the warden's career. Upon his release, Andy traveled to Zihuatanejo,

Mexico, a place he had always envisioned as his final destination to start a new life. Red, who was finally granted parole after years of imprisonment, initially found it difficult to adjust to the outside world. However, inspired by Andy's friendship and messages of hope, he decides to follow his footsteps to Zihuatanejo, where they reunite on the beach.

c. The Characters of 'The Shawshank Redemption' Film

Almost the characters in this film are male. The characters in the movie are played by Andy Dufresne (Tim Robbins), a banker sentenced to life imprisonment in Shawshank State Prison for the murder of his wife and her lover, although he insists on his innocence. In prison, Andy strikes up a friendship with Ellis Boyd 'Red' Redding (Morgan Freeman), an inmate known as a bootlegger. Warden Samuel Norton (Bob Gunton) is the seemingly religious but corrupt warden, while Captain Byron Hadley (Clancy Brown) is the ruthless head of the guards. Other characters include Brooks Hatlen (James Whitmore), the long-time prison librarian; Tommy Williams (Gil Bellows), a young inmate who brings vital information about Andy's case; and Heywood (William Sadler), a member of Red's group. Through interactions with these characters, the movie explores themes of hope, friendship, and human resilience in the face of injustice.

2.1.3 The Theory of Male Speech Style by Wood

Wood (2008) proposes that masculine and feminine speech styles differ due to distinct socialization processes rooted in gender norms. Her theory of masculine speech style identifies how men are typically socialized to use language as a tool for asserting control, achieving instrumental goals, and maintaining status in conversation. Rather than fostering connection or emotional exchange, masculine speech is characterized by dominance, assertiveness, and functional orientation (Wood, 2008). In prison environments—such as in *The Shawshank Redemption*—these speech traits are especially magnified due to the hypermasculine setting.

Wood identifies six main characteristics of masculine speech styles (Solichah & Adila, 2024). The first is establishing status and control, where men use language to assert authority, gain respect, or maintain power in interactions. In the film, this is evident when characters issue commands or humiliating remarks to affirm dominance. The second feature, instrumentality, refers to the tendency to speak with a goal in mind—language is used as a tool to accomplish tasks or influence outcomes, rather than for emotional expression.

The third trait is conversational command, where men frequently dominate turn-taking, interrupt, or steer conversations to topics of their interest. This can be observed when powerful characters disrupt or silence others, reinforcing hierarchical roles. The fourth feature is directness and assertiveness, where men express themselves in a straightforward,

unambiguous way. This form of speech avoids hedging and prioritizes clarity and authority, as shown in numerous dialogue exchanges in the film.

The fifth trait, abstract speech, involves discussing issues at a conceptual or generalized level rather than through personal stories or experiences. Lastly, less emotionally responsive speech suggests that men are less likely to display or respond to emotions through language. This stoicism aligns with societal expectations of male emotional restraint, which is often portrayed in *The Shawshank Redemption* as both a coping mechanism and a marker of masculine identity.

Through these six categories, Wood's framework provides critical insight into how language is used to construct masculinity. It highlights the cultural norms that shape male communication patterns and offers a structured lens to analyze how these patterns appear in scripted, performative media such as film (Reigstad, 2020). Applying this theory to *The Shawshank Redemption* enables a detailed mapping of the linguistic strategies used by male characters to negotiate power, vulnerability, and identity within the prison's oppressive social structure.

2.1.4 Functions of Speech Theory by Holmes

Holmes (2013) presents a model for understanding the functions of speech, emphasizing how language is used in real social interactions to perform different purposes beyond literal meaning. According to Holmes (2013), speech functions go beyond grammatical categories and are instead shaped by context, intention, and relationships between interlocutors. In

pragmatic and sociolinguistic analysis, understanding the function of speech helps clarify why something is said and what social impact it has. This theory is especially relevant in institutional settings like prison, where each utterance can reflect complex interpersonal dynamics. Holmes outlines six primary speech functions (Kasmawati et al., 2025). The expressive function conveys the speaker's emotions, attitudes, or feelings. In contrast, the directive function attempts to get the listener to do something.

The referential function provides information, facts, or descriptions. The metalinguistic function is used to comment on language itself or how something is said—though rarer in this film, it can still appear when characters reflect on communication or prison slang. The poetic function emphasizes aesthetic elements of speech, such as metaphor, rhythm, or rhetorical style. Lastly, the phatic function maintains social relationships or establishes contact, such as casual greetings or small talk. In prison, even minimal phatic speech can carry significance in a context of limited intimacy (Schultz et al., 2024).

These speech functions are not mutually exclusive; an utterance can serve multiple functions at once. Holmes' framework is crucial in understanding how male characters use speech to manage relationships, assert control, express emotion, or preserve dignity in an environment of constant surveillance and power imbalance. By categorizing each speech act according to its function, the study offers a pragmatic perspective on how gendered communication operates within the unique social constraints of The

Shawshank Redemption's prison setting. Ultimately, combining Holmes' speech function theory with Wood's masculine speech style taxonomy within a sociopragmatic framework allows for a rich, multidimensional analysis. This enables a deeper understanding of how language reflects and shapes male identity, authority, and resistance in institutional discourse.

2.2 Previous Research

Previous research that discusses power hierarchies and prison culture in the media or other research that has relevance to this research is described as follows:

1. Kasmawati et al., (2025). Speech Styles Found in the Obama vs. Romney First Presidential Debate. This study aims to identify the types of speaking styles used in the first debate between Barack Obama and Mitt Romney, and determine the function of these speaking styles. The method used is Qualitative descriptive; data collected through video observation of debates and transcript analysis. Data analysis was conducted by interpreting the characters' utterances and verbal actions through using the theory of speech styles from Martin Joos (1976) and the theory of speech functions from Janet Holmes (2013); analyzed through the stages of data reduction, data presentation, and drawing conclusions.. The findings show a classification of five types of speaking styles (frozen, formal, consultative, casual, intimate) and five speech functions (expressive, directive, referential, metalinguistic, phatic) were found. The formal style was the most dominant because of the context of the official debate. This research is relevant because it also uses Holmes'

theory to examine the function of speech in the context of public communication. This strengthens the theoretical foundation in analyzing pragmatic functions in the verbal interactions of male characters in the film.

2. Solichah and Adila (2024) Masculine and Feminine Speech Styles of the Main Character in *Mulan Live-Action* (2020) and *After the Ball* (2015) Movies. This study aims to identifying the types of masculine and feminine speech styles and the speech functions used by the main characters in two films. This study uses Qualitative descriptive; data in the form of the main character's speech was analyzed using the theories of Wood (2008) and Holmes (2013). Data analysis was carried out by classifying speech styles and speech functions; analysis was carried out using coding techniques and the Spradley approach. The findings of the study The study found that feminine speech styles were more dominant than masculine, with personal and concrete styles being the most frequently occurring features. The most frequently used speech function was referential, indicating the main characters' tendency to convey information explicitly. Both female characters maintained feminine speech styles even while disguised as men, confirming that gender identity influences language choices in social interactions. This study is relevant because both use Wood and Holmes' theories to analyze speech styles and speech functions in films, and focus on gender construction through language. However, the difference is the study comparing two

female characters across films, while this research focuses on male characters in one film with a sociopragmatic approach and masculinity analysis.

2.3 Conceptual Framework

The conceptual framework in this research serves to describe the research line of thinking, starting from how theory is used to how the analysis of the film *The Shawshank Redemption* will be carried out. This framework shows the relationship between the research object (film), the theoretical approach applied, and the findings that can be concluded to solve the problem formulation in this study.

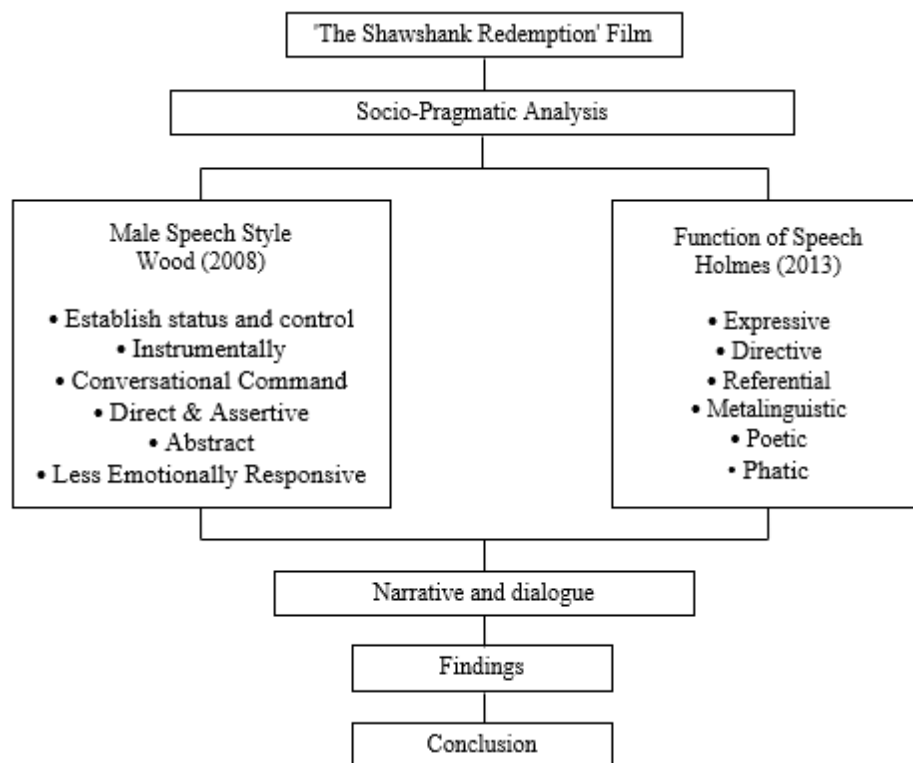


Figure 2.1 The Conceptual Framework

CHAPTER III

RESEARCH METHODOLOGY

3.1 Research Design

This research was conducted using a descriptive qualitative approach with a socio-pragmatic analysis design. A descriptive qualitative approach was chosen because this study aims to in-depth describe the forms and functions of the masculine speech styles of the main male characters in the film "The Shawshank Redemption." This research does not focus on quantifying data, but rather on understanding the social and pragmatic meanings contained in each utterance. Specifically, a socio-pragmatic approach is used to analyze how the social context and power structures within the prison environment influence the characters' language choices and speech functions. This approach allows researchers to examine the roles of gender, social status, and interpersonal relationships in shaping how men speak and express their masculinity.

This study draws on two main theories: Wood's Masculine Speech Style theory (2008) and Holmes's Speech Function theory (2013). Wood's theory is used to identify six distinctive characteristics of male speech styles that reflect the construction of masculinity in a patriarchal culture, while Holmes's theory is used to classify the social functions of each utterance used by the characters in the film. The data in this study consists of narratives and dialogues of the main male characters in the film *The Shawshank Redemption*, which include characters such as Andy Dufresne, Ellis 'Red' Redding, Warden Norton, Captain Hadley, Brooks

Hatlen, and Tommy Williams. Each dialogue and narrative is analyzed based on its social context, linguistic form, and the social impact of the utterances, so that it can be revealed how forms of masculinity are represented and articulated through the styles and functions of male speech in this film.

3.2 Location and Time

This research was conducted at the Universitas Muhammadiyah Sumatera Utara, where located on Jl. Kapten Muchtar Basri No. 3, Glugur Darat II, East Medan District, Medan, North Sumatera. This research began when researchers occupied the 8th semester in 2025. This research was carried out 3-4 months with the stages of observation, planning, data collection, data analysis, and then organizing the research results into a final report.

3.3 Subject and Object of the Research

The subject of this study is male speech styles as reflected in the speech of the main male characters in the film *The Shawshank Redemption*. This study focuses on how these speech styles are used in the characters' daily conversations, especially in terms of speech functions and identifiable masculine characteristics. The object of the study is the film *The Shawshank Redemption* which is analyzed through the dialogues and narratives of the main male characters, such as Andy Dufresne, Ellis "Red" Redding, Warden Norton, Captain Hadley. The research data were collected from transcripts of dialogues and narratives contained in the film, which were then analyzed using the Masculine Speech Styles theory by Wood (2008), which includes six categories of masculine speech styles, and the Functions

of Speech theory by Holmes (2013), which identifies six speech functions in communication..

3.4 Sources of Data

The primary data sources used in this research are the film ‘The Shawshank Redemption’ taken from HBO Max on 20th May 2025 (The link of the film: https://www.hbomax.com/id/id/movies/shawshank-redemption/9b4dacba-2f80-4272-aac7-bb5e2ae91343?utm_source=universal_search). The data analyzed were transcripts of verbal dialogues and narratives spoken by the male main characters so that masculine speech styles and speech functions could be identified based on Wood’s (2008) and Holmes’ (2013) theoretical frameworks. This analysis aimed to uncover how different speech styles and functions are performed and represented by male characters throughout the film. E-books, article journals by Solichah and Adila (2024), Kasmawati et al., (2025), scientific articles, and other literature relevant to this research as the secondary data.

3.5 Instrument of the Research

The research instrument in this study is the researcher who plays an active role in the entire research process. The researcher is assisted by film dialogue transcripts, which are an important source for revealing linguistic and sociocultural aspects. Additionally, field notes are used to record contextual observations and interpretive meanings throughout the research process. Through this combination, the male speech style and the function of speech can be classified comprehensively.

3.6 The Technique of Collecting Data

The data collection technique in this study uses the documentation method, namely collecting data in the form of dialogue and verbal narrative from the film "The Shawshank Redemption". The data focused on the main male characters who play a central role in the storyline: Andy Dufresne, Ellis "Red" Redding, Warden Samuel Norton, and Captain Byron Hadley. The data collection process was carried out by watching the film in its entirety and repeatedly, while taking detailed notes on all spoken utterances (both direct dialogue and narration) spoken by the four characters. After all the speech data were collected, the excerpts were transcribed into written text to facilitate grouping and analysis. The data were then entered into an initial table for systematic organization. This table lists the excerpt number, the identity of the speaker, and the complete excerpt.

The next step was to identify each utterance or narrative excerpt into which speech style category, whether it included masculine speech style establishing status and control, instrumentality, conversational command, directness and assertiveness, abstractness, or less emotional responsiveness. Identification was carried out by matching the excerpts with the characteristics of masculine speech style using Wood's (2008) theory as a basis. After classification based on Wood's theory was carried out, each categorized excerpt was further analyzed using Holmes's (2013) theory of speech functions. Speech functions such as expressive, directive, referential, metalinguistic, poetic, and phatic were determined based on the content and social context of each utterance. Thus, the data collection process involved not

only recording and grouping but also layered categorization to obtain an accurate mapping of the masculine language styles used by each character.

3.7 The Technique of Analyzing Data

The data analysis technique in this study was designed to answer two main research questions: first, identifying and classifying the types of male speech styles used by the main male characters in the film *The Shawshank Redemption*; and second, analyzing the function of these speech styles in reflecting the characters' intentions and social relationships between them. The analysis process began by organizing all data in the form of dialogue and narrative excerpts from four main male characters: Andy Dufresne, Red, Warden Norton, and Captain Hadley. Each excerpt was inputted into a classification table and analyzed using Wood's (2008) speech styles theory. The data analysis technique in this study was conducted to answer two main research questions: first, to identify and classify the types of masculine speech styles used by the main male characters in the film *The Shawshank Redemption*; and second, to analyze the function of these speech styles in reflecting the characters' intentions and the social relationships between them.

The analysis process began by organizing all data in the form of dialogues and narrative excerpts from four main male characters: Andy Dufresne, Red, Warden Norton, and Captain Hadley. Each excerpt was entered into a table grouped by speaker, then identified and analyzed using Wood's (2008) speech style theory. After the excerpts were identified as belonging to the speech style type, the next step was to determine the speech function of each excerpt using Holmes' (2013) speech function theory. The analysis was conducted by considering the

communication purpose, interaction context, and the social impact of the language style used by each character. By applying this approach, this study not only identified the forms of speech styles but also revealed the pragmatic and social role of masculine speech styles in building relationships between characters and strengthening characterization in the film's narrative. The results of the analysis are presented descriptively in the form of narratives and classification tables, supplemented with concrete examples of data..

CHAPTER IV

FINDINGS AND DISCUSSION

The data in this study comes from the film "The Shawshank Redemption." This film is an adaptation of Stephen King's novella "Rita Hayworth and Shawshank Redemption," released in October 1994. The film was directed by Frank Darabont. The Shawshank Redemption, with a runtime of 2 hours and 16 minutes, features intense interactions between male characters in a prison setting. This creates a distinctive masculine communication space, fraught with dynamics of power, hierarchy, and solidarity. The data focused on the dialogues and narratives of the main male characters.

A socio-pragmatic approach is used to examine how the speech styles and speech functions of the main characters reflect social relations and communication strategies within the institutional context of prison. This analysis positions language as a tool for negotiating power and solidarity between characters. This study analyzes the speech styles and speech functions used by these four main characters. These two aspects were analyzed using the theoretical frameworks of Wood (2008) and Holmes (2013). It was found that the main characters in this film use six types of masculine speech styles. Furthermore, six speech functions were identified in the utterances of the main characters.

4.1 The Types of Male Speech Styles Used by the Main Characters

4.1.1 Establish Status and Control

Establishing status and control is a type of masculine speaking style used to demonstrate dominance, confidence, and social position in an interaction (Solichah & Adila, 2024). This style is manifested through asserting opinions, conveying humor or narrative, and a tendency to argue or contradict the other person (Plug et al., 2021). In a pragmatic analysis of speech styles in a film entitled ‘The Shawshank Redemption’, the establishing status and control category plays an important role in revealing the dynamics of power to assert the dominance of authority, or their social position through utterances that are controlling, evaluative, or superior. Although not as dominant as the directness and assertiveness speech style, the emergence of the established status and control speech style is still significant because it shows how certain characters use language to maintain or challenge the existing power structure. The utterances uttered by the main actors in the film that represent this style can be seen in table 4.1 below.

Table 4.1. The Establish Status and Control Speech Style Utterances

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
1	Since I am innocent of this crime, sir... I find it decidedly inconvenient that the gun was never found.	✓					

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
2	It's perfectly legal. Go ask the IRS. They'll say the same thing. Actually, I feel stupid telling you this. I'm sure you would have investigated the matter on yourself	✓					
3	Anything you put it in my mouth, you'll lose it	✓					
4	I thought you had more faith in me than that.	✓					
5	Sure it is, but not to me, and certainly not to the warden.	✓					
6	Sure you can, if you know how the system works. It's amazing what you can accomplish by mail. Mr. Stevens has a birth certificate driver's license, Social Security number.	✓					
7	Me? A lawyer fucked me. Everybody's innocent in here. Don't you know that?	✓					
8	I don't waste time with losers, Tommy.	✓					
9	I'm known to locate certain things from time to time.	✓					
10	You're talking to the right man. I can get things, right?	✓					
11	Yeah, I'm known to locate certain things from time to time. What do you want?	✓					
12	This is Mr. Hadley. He's captain of the guards. I'm Mr. Norton, the warden. You are convicted felons. That's why they've sent you to me. Rule number one: No blasphemy. I'll not have the Lord's name taken in vain in my prison. The other rules, you'll figure out as you go along. Any questions?	✓					

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
13	I believe in two things; Discipline and the Bible. Here, you'll receive both. Put your trust in the Lord. Your ass belongs to me. Welcome to Shawshank.	✓					
14	I can't say I approve of this. But I suppose exceptions can be made.	✓					
15	Perhaps we can find something more befitting a man of your education.	✓					
16	Sure can. But you write your letters if it makes you happy. I'll even mail them for you. How's that?	✓					
17	Ned, I wouldn't worry too much about this contract. It seems to me I already got my boys committed elsewhere. You be sure and thank Maisie for this fine pie.	✓					
18	You're forgetting yourself.	✓					
19	Dufresne. You're mine now.	✓					

Table 4.1 shows that there are 19 utterances in this film classified in the establishing status and control speech style. All of the utterances above demonstrate intellectual dominance and social control through the affirmation of ideas, providing solutions, and strategic narratives that strengthen the main characters' position in the prison environment. The utterance "**Sure it is, but not to me, and certainly not to the warden.**" (*The Shawshank Redemption at 01:22:04*) is a form of comparison to emphasize his authority and social position in the prison hierarchy. The speaker states that something is not

important "to him" and "especially not to the Warden," which means that the speaker reinforces the existing power structure and suggests that those in power determine judgment.

Another utterance utilizes authoritative speech to maintain institutional power and assert formal hierarchy. Example, **"I believe in two things; Discipline and the Bible. Here, you'll receive both. Put your trust in the Lord. Your ass belongs to me. Welcome to Shawshank"** (*The Shawshank Redemption at 00:13:56*). The speaker speaks by combining religious language and harsh threats to assert complete dominance over the inmates. The speaker uses spiritual and institutional authority simultaneously to create fear and establish a power hierarchy from the start. There are also utterances in this film that depict the establishing status and control speech style through humor and stories that reinforce the status as a senior inmate. One example of an utterance that shows it is **"I'm known to locate certain things from time to time."** (*The Shawshank Redemption at 00:25:37*). Through this excerpt, the speaker asserts his reputation and expertise within the prison's social system. This utterance strengthens the speaker's position as an influential and reliable figure in the informal network of power.

Meanwhile, another utterance that very clearly displays this style is **"Dufresne. You're mine now."** (*The Shawshank Redemption at 00:25:37*). The speaker speaks in the form of a verbal threat that asserts physical dominance. This utterance is to assert complete verbal dominance. This

utterance is short, direct, and leaves no room for negotiation, and reflects absolute power over the individual mentioned. In the context of prison, this kind of statement reinforces social hierarchy and shows that control is not only institutional, but also personal and internalized. Overall, the distribution of this style of speech reflects how masculinity in the film is constructed through utterances that assert status, authority, and control in a hierarchical and tense social context.

4.1.2 Instrumentality

Instrumentality is a masculine speech style that is oriented toward tasks, results, and efficiency (Solichah & Adila, 2024). In the context of interactions, men who use this style tend to focus on the content of the message and its communicative function. This style emphasizes communication as a tool for solving problems and achieving practical goals, rather than for building emotional closeness or interpersonal relationships (Zhu et al., 2024). In this film, instrumental speech becomes an important means of demonstrating competence, avoiding vulnerability, and maintaining control over complex social situations. The utterances uttered by the main actors in the film that represent this style can be seen in Table 4.2 below.

Table 4.2. The Instrumentality Speech Style Utterances

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
1	She packed a bag. She packed a bag to go and stay with Mr. Quentin.		✓				
2	I went to a few bars first. Later, I drove to his house to confront them. They weren't home. I parked in the turnout and waited.		✓				
3	No, I was sobering up. I got back in the car and I drove home to sleep it off. Along the way, I stopped and threw my gun into the Royal River. I feel like I've been very clear on this point.		✓				
4	What was his name?		✓				
5	I understand you're a man that knows how to get things.		✓				
6	I wonder if you might get me a rock hammer.		✓				
7	A rock hammer.		✓				
8	Fair enough. A rock hammer is about six or seven inches long. Looks like a miniature pickaxe.		✓				
9	For rocks.		✓				
10	Quartz and some mica, shale, limestone.		✓				
11	If there's any trouble, I won't use the rock hammer, okay?		✓				
12	Seven dollars in any rock-and-gem shop.		✓				

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
13	If it's in your eyes, this will blind you.		✓				
14	Because if you trust her, you can keep that 35,000.		✓				
15	Thirty-five thousand.		✓				
16	If you want to keep it, give it to your wife. The IRS allows a one-time-only gift to your spouse for up to \$60,000.		✓				
17	Of course not. But you do need someone to set up the tax-free gift for you. That'll cost you. A lawyer, for example		✓				
18	I suppose I could set it up for you. That would save you some money. You get the forms, I'll prepare them for you nearly free of charge. I'd only ask three beers apiece for each of my coworkers		✓				
19	We might do business on a board, and I'll carve the pieces myself. One side in alabaster, the opposing side in soapstone. What do you think?		✓				
20	I understand you're a man that knows how to get things.		✓				

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
21	Rita Hayworth.		✓				
22	Can you get her?		✓				
23	All right, but you should know that sudden, serious brain injury causes the victim to bite down hard. In fact, I hear the bite reflex is so strong they have to pry the victim's jaws open with a crowbar		✓				
24	John, chapter 8, verse 12.		✓				
25	It's called a rock blanket. For shaping and polishing rocks. A little hobby of mine.		✓				
26	I've been reassigned to you.		✓				
27	Brooks, how long have you been librarian?		✓				
28	And have you ever had an assistant?		✓				
29	Oh. I see. Well, um... Why don't we have a seat and talk it over. Brooks, do you have a piece of paper and a pencil? Thanks. So... Mr. Dekins...		✓				
30	It might do more than that. How about expanding the library. Get some new books.		✓				

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
31	I'll ask the warden for funds.		✓				
32	I see. Perhaps I could write the state senate and request funds directly from them.		✓				
33	Still, I'd like to try, with permission. A letter a week. They can't ignore me forever.		✓				
34	So Moresby Prison issued you a gun, but you actually paid for it.		✓				
35	See, that's tax-deductible. You can write that off.		✓				
36	Could you hand me a stack of 1040s?		✓				
37	So put the knife down. Brooks, look at me. Put the knife down. Brooks. Look at his neck, for God's sake. Look at his neck. He's bleeding.		✓				
38	This is \$200.		✓				
39	Wow. It only took six years. From now on, I'll write two letters a week instead of one.		✓				
40	They broke the door down before I could take requests.		✓				

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
41	Here's where it makes the most sense. You need it so you don't forget.		✓				
42	You wonder where it went. I wonder where 10 years went. Here, A little parole-rejection present. Go ahead and open it. Went through one of your competitors. I hope you don't mind. I wanted it to be a surprise.		✓				
43	Stevenson. Fiction, adventure. What's next?		✓				
44	Trade skills and hobbies. Under "Educational," behind you.		✓				
45	You'd like it. It's about a prison break.		✓				
46	Two deposits. Maine National and New England First. Night drops as always, sir.		✓				
47	That's where I come in. I channel it. Filter it. Funnel it. Stocks, securities, tax-free municipals. I send the money out into the real world, and when it comes back...		✓				
48	Randall Stevens.		✓				
49	Sure you can, if you know how the system works. It's amazing what you can accomplish by mail.Mr.		✓				

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
	Stevens has a birth certificate driver's license, Social Security number.						
50	Well, I work cheap. That's the tradeoff.		✓				
51	Good. Because if we do this we do it all the way, a hundred percent, nothing half-assed.		✓				
52	With Tommy's testimony, I can get a new trial.		✓				
53	They'd have his last known address, names of relatives. It's a chance, isn't it? How can you be so obtuse?		✓				
54	The country club will have his old timecards. Records, W-2s with his name on them.		✓				
55	Sir, if I got out, I'd never mention what happens here. I'd be as indictable as you for laundering that money.		✓				
56	I tell you where I'd go. Zihuatanejo.		✓				
57	Zihuatanejo. It's in Mexico. A little place on the Pacific Ocean. You know what the Mexicans say about the Pacific?		✓				
58	They say it has no memory. That's where I want to live the rest of my life. A warm place with no memory. Open up a little hotel right on the beach. Buy some worthless old boat and fix it		✓				

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
	up new. Take my guests out, Charter fishing						
59	In a place like that, I could use a man that knows how to get things.		✓				
60	Yeah, right. That's the way it is. It's down there and I'm in here. I guess it comes down to a simple choice. Get busy living or get busy dying.		✓				
61	There's a big hayfield up near Buxton. You know where Buxton is?		✓				
62	Just about finished, sir. Three deposits tonight		✓				
63	Yes, sir		✓				
64	Thank you. I'm sure I will.		✓				
65	Please. Would you add this to your outgoing mail?		✓				
66	Smokes or coin? Bettor's choice.		✓				
67	Ten cigarettes.		✓				
68	His first night in the joint, Dufresne cost me two packs of cigarettes. He never made a sound.		✓				
69	Well, if it was a toothbrush, I wouldn't ask. I'd quote a price. But then a toothbrush is a non-lethal object, isn't it?		✓				
70	Rocks.		✓				
71	Then I'd guess you want to escape. Tunnel under the wall, maybe. Did I miss something? What's so funny?		✓				

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
72	My normal markup's 20 percent. But this is a specialty item. Risk goes up, price goes up. Let's make it an even 10 bucks		✓				
73	Folks around this joint love surprise inspections. They find it, you're going to lose it. If they do catch you with it, you don't know me. You mention my name, we never do business again. Not for shoelaces or a stick of gum. Now you got that?		✓				
74	(Monologue Red): It only cost us a pack of smokes per man. I made my usual 20 percent, of course.		✓				
75	Take a few weeks.		✓				
76	The man likes to play chess. Let's get him some rocks.		✓				
77	(Monologue Red): Despite a few hitches, the boys came through in fine style. And by the weekend, he was due back, we had enough rocks saved up to keep him busy till rapture. Also got a big shipment in that week; cigarettes, chewing gum, sipping whiskey, playing cards with naked ladies on them. You name it. And, of course, the most important item: Rita Hayworth, herself.		✓				
78	(Monologue Red): Got me out of the wood shop a month out of the year, and that was fine. And still, he kept sending those letters.		✓				

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
79	I got here Auto Repair and Soap Carving.		✓				
80	(Monologue Red): And behind every shady deal behind every dollar earned there was Andy, keeping the books.		✓				
81	I know you're good, but all that paper leaves a trail. Now anybody gets curious... FBI, IRS, whatever... It'll lead to somebody		✓				
82	Keep you happy and doing the laundry. Money instead of sheets.		✓				
83	(Monologue Red): so Andy took Tommy under his wing. Started walking him through his ABC's. Tommy took to it pretty well too. Boy found brains he never knew he had. Before long, Andy started him on his course requirements. He really liked the kid. Gave him a thrill to help a youngster crawl! off the shit heap. But that wasn't the only reason. Prison time is slow time. So you do what you can to keep going. Some fellas collect stamps. Others build matchstick houses. Andy built a library. Now he needed a new project. Tommy was it. It was the same reason he spent years shaping and polishing those rocks. The same reason he hung his fantasy girlies on the wall. In prison, a man will do		✓				

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
	most anything to keep his mind occupied. By 1966, right about the time Tommy was getting ready to take his exams, lit was lovely Raquel						
84	1947. What is that? Nineteen years.		✓				
85	Zihuatanejo.		✓				
86	(Monologue Red): Andy did like he was told. Buffed those shoes to a high mirror-shine. The guards simply didn't notice. Neither did I. I mean, seriously? how often do you really look at a man's shoes? Andy crawled to freedom through 500 yards of shit-smelling foulness I can't even imagine or maybe I just don't want to. Five hundred yards. That's the length of five football fields. Just shy of half a mile.		✓				
87	(Monologue Red): He had all the proper ID... Driver's license, birth certificate, Social Security card, and the signature was a spot-on match.		✓				
88	(Monologue Red): Mr. Stevens visited nearly a dozen banks in the Portland area. All told, he blew town with better than \$370,000 of Warden Norton's money. Severance pay for 19 years.		✓				
89	Yes, sir.		✓				

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
90	(Monologue Red): I find I'm so excited I can barely sit still or hold a thought in my head. I think it's the excitement only a free man can feel. A free man at the start of a long journey whose conclusion is uncertain. I hope I can make it across the border. I hope to see my friend and shake his hand. I hope the Pacific is as blue as it has been in my dreams. I hope.		✓				
91	The roof of the license-plate factory needs resurfacing. I need a dozen volunteers for a week's work. As you know, special detail carries with it special privileges.		✓				
92	119. 123.		✓				
93	I almost forgot. I'd hate to deprive you of this. Salvation lies within.		✓				
94	The budget's stretched thin as it is.		✓				
95	It's no free ride but rather a genuine progressive advance in corrections and rehabilitation. Our inmates, properly supervised will be put to work outside these walls performing all manner of public service. These men can learn the value of an honest day's labor while providing a valuable service to the community and at a bare minimum of expense to Mr. and Mrs. John Q. Taxpayer.		✓				

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
96	Big charity to-do up Portland way. Governor will be there.		✓				
97	That's assuming Blatch is even still there. Chances are, he'd be released by now.		✓				
98	Uh-huh. You see Dufresne's name there? I sure do. Right there. "Dufresne." He was in his cell at lights out. Stands to reason he'd still be here in the morning. I want him found. Not tomorrow, not after breakfast. Now!		✓				
99	Thirty-five thousand. That's what he left me		✓				
100	Thirty-five thousand.		✓				

In this film, the speech used by the main characters demonstrates the use of instrumental language 100 times. This style functions as a tool to convey information, propose solutions, and explain procedures, which overall illustrates how masculinity is built through the ability to think strategically and contribute significantly to the social environment. The use of this style of language is often seen in statements aimed at conveying factual and technical information. For example, the utterance **"It might do more than that. How about expanding the library. Get some new books."** (*The Shawshank Redemption at 00:55:03*). In this statement, the speaker not only offers a suggestion but also directs the conversation toward an implementable solution. This utterance demonstrates a focus on efficiency and achieving

practical goals, reflecting the character's intelligence and problem-solving abilities.

Another example focused on information is the utterance, "**Thirty-five thousand. That's what he left me.**" (*The Shawshank Redemption at 00:34:33*). This statement is delivered directly to convey numerical information without emotional elaboration. This reflects a focus on data and results, which indicates a fact-oriented speaking style. This figure of speech is also used to emphasize positions and explain procedures. For example, the utterance "**My normal markup's 20 percent. But this is a specialty item. Risk goes up, price goes up. Let's make it an even 10 bucks.**" (*The Shawshank Redemption at 00:27:33*). The speaker uses this statement to explain the pricing formula and make a firm offer based on risk logic. This utterance reinforces the speaker's image as an individual capable of strategic thinking and making real contributions.

A similar thing is seen in the utterance "**The budget's stretched thin as it is.**" (*The Shawshank Redemption at 00:55:37*). Through this sentence, the speaker conveys the limited budget condition straightforwardly, which directly reflects a fact-oriented and efficiency-oriented speaking style. Overall, the analysis of the utterances in this film shows that instrumental language plays a crucial role in the construction of masculinity. These utterances serve not only as a means of communication but also as a mechanism for asserting intellectual ability and practical contribution in a

demanding environment. This demonstrates that authority and power in this film are not only displayed through hierarchical positions but are also fundamentally constructed and reinforced through verbal skills to think strategically, solve problems, and provide concrete solutions.

4.1.3 Conversational Command

The masculine conversational command style is a style of speech that serves to direct the flow of interaction, regulate turn-taking, and establish the verbal structure of the conversation (Solichah & Adila, 2024). This style demonstrates control over communication dynamics through questions, interruptions, or statements that direct the other person's response (Briggs et al., 2023). In a prison environment like the one depicted in this film, conversational command becomes a means of maintaining social position, demonstrating assertiveness, and avoiding vulnerability in stressful situations. This style also shows how male characters use speech to manage interpersonal relationships without explicitly involving emotions (Handayani, 2023). The utterances uttered by the main actors in the film that represent this style can be seen in Table 4.3 below.

Table 4.3. The Conversational Command Speech Style Utterances

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
1	I was just wondering if anyone knew his name.			✓			
2	What do you think?			✓			

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
3	What do you care?			✓			
4	You'll understand when you see the rock hammer.			✓			
5	Why's that?			✓			
6	I understand. Thank you, Mr...			✓			
7	Red. Why do they call you that?			✓			
8	Mr. Hadley, do you trust your wife?			✓			
9	What I mean is, do you think she'd go behind your back?			✓			
10	Maybe, Let me teach you someday.			✓			
11	I've been thinking that we could get a board together.			✓			
12	We might do business on a board, and I'll carve the pieces myself. One side in alabaster, the opposing side in soapstone. What do you think?			✓			
13	I'm innocent, Red. Just like everybody else here. What are you in for?			✓			
14	Innocent?			✓			
15	Red?			✓			
16	Hey, Jake. Where's Brooks?			✓			
17	Brooks, how long have you been librarian?			✓			
18	And have you ever had an assistant?			✓			
19	Why me? Why now?			✓			
20	Oh. I see. Well, um... Why don't we have a seat and talk it over. Brooks, do you have a piece of paper and a pencil? Thanks. So... Mr. Dekins...			✓			

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
21	Brooks, you won't hurt Heywood. We all know that. Right, Heywood?			✓			
22	What's all this?			✓			
23	Like Brooks did?			✓			
24	You going to play it?			✓			
25	Stevenson. Fiction, adventure. What's next?			✓			
26	Dumb-ass? Dumas. Know what that's about?			✓			
27	You mean that? You really mean that?			✓			
28	Well. You don't read so well. We'll get to that.			✓			
29	Time. Well?			✓			
30	Sir?			✓			
31	Obtuse. Is it deliberate?			✓			
32	What's the matter with you?			✓			
33	It floats around. It's got to land on somebody. It was my turn, that's all. I was in the path of the tornado. I just didn't expect the storm would last as long as it has. Think you'll ever get out of here?			✓			
34	I tell you where I'd go. Zihuatanejo.			✓			
35	You'll have to pry it up to see.			✓			
36	Just about finished, sir. Three deposits tonight			✓			
37	All right, who's your horse?			✓			
38	Who's going to prove me wrong? Heywood? Jigger? Skeets? Floyd? Four brave souls.			✓			
39	Heywood, What you in here for?			✓			
40	A what?			✓			

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
41	What is it and why?			✓			
42	Pickaxe?			✓			
43	Quartz?			✓			
44	So?			✓			
45	Then I'd guess you want to escape. Tunnel under the wall, maybe. Did I miss something? What's so funny?			✓			
46	What's an item like this usually go for?			✓			
47	Hey, Brooksie. Delivery for Dufresne.			✓			
48	Some people really got it awful. Andy, are you nuts? Keep your eyes on your mop, man! Andy.			✓			
49	Andy. Andy. Andy.			✓			
50	What?			✓			
51	Andy, we're getting to be kind of friends, aren't we?			✓			
52	Can I ask you something? Why'd you do it?			✓			
53	Wait, wait. Here she comes. This is the part I really like, when she does that shit with her hair.			✓			
54	Yeah, I'm known to locate certain things from time to time. What do you want?			✓			
55	What?			✓			
56	Making a few friends, huh, Andy?			✓			
57	What's going on?			✓			
58	Brooks. We can talk about this, right?			✓			
59	What's he done to you?			✓			
60	Right, guys?			✓			

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
61	You've had worse from shaving. What did you do to set him off?			✓			
62	Forget?			✓			
63	What are you talking about?			✓			
64	We ought to file that under "Educational" too, oughtn't we?			✓			
65	All right, who?			✓			
66	Who?			✓			
67	But who is he?			✓			
68	Ever bother you?			✓			
69	That's crap, kid. He's proud of you. We're old friends, I know him as good as anybody. Smart fellow, ain't he? Smart as they come. He was a banker on the outside.			✓			
70	What?			✓			
71	What you got? Board of Education.			✓			
72	Say what?			✓			
73	Andy.			✓			
74	What, Andy? What's buried under there?			✓			
75	What?			✓			
76	Rope?			✓			
77	Well, what?			✓			
78	Yes, sir.			✓			
79	Pleased to see you reading this. Any favorite passages?			✓			
80	You enjoy working the laundry?			✓			
81	Ned			✓			
82	How do I look?			✓			
83	What? What did you call me?			✓			
84	Tommy?			✓			

No.	Dialogue	Speech Styles					
		Estab lish Statu s and Cont rol	Inst rum enta lity	Conv ersati onal Com mand	Direc tness and Asse rtive ness	Abstr act	Less Emot ional Resp onsiv eness
85	I can see that, Haig! Think I'm blind? Is that what you're saying?			✓			
86	Am I blind, Haig?			✓			
87	What about you. You blind? Tell me what this is.			✓			
88	Well?			✓			
89	I see you two all the time. You're thick as thieves, you are. He must have said something.			✓			
90	What did you say?			✓			
91	All of it?			✓			
92	Bullshit. Tax-free?			✓			
93	You're that smart banker what killed his wife, aren't you? Why should I believe a smart banker like you? So I can end up in here with you?			✓			
94	Wanna explain this?			✓			
95	Who?			✓			

Table 4.3 shows that the four main characters in *The Shawshank Redemption* use the masculine speech style of conversational command 95 times with varying intensities. The speech used by the main characters in this film, particularly the commanding style of conversation, reflects not only power and control but also the ability to direct the flow of dialogue and assert social position. This style serves as a primary means of establishing authority and controlling interactions, reflecting each character's role in the film's power dynamics. Uses used to initiate or direct dialogue often convey verbal authority. For example, a direct question like, “**Can I ask you something?**”

Why'd you do it?" (*The Shawshank Redemption at 00:39:41*). This utterance serves a dual function: it not only rhetorically requests permission but also directly demands an explanation for an action. This places the speaker in a position of control and entitlement to know, effectively establishing their social influence in the conversation

A similar sentiment is evident in the utterance, **"Mr. Hadley, do you trust your wife?"** (*The Shawshank Redemption at 00:35:36*). This question strategically shifts the focus from the previous topic to a sensitive personal issue. This utterance demonstrates how conversational commands don't always have to be direct commands; they can take the form of questions designed to elicit information, challenge assumptions, or change the dynamics of the dialogue. This style of speech is also used to assert power and suppress resistance, particularly in hierarchical contexts. A remark like **"I can see that, Haig! Think I'm blind? Is that what you're saying?"** (*The Shawshank Redemption at 01:52:26*) is a powerful example. The speaker uses a combination of a statement ("Think I'm blind?"). The goal is not to elicit an answer, but rather to intimidate the interlocutor, effectively forcing them into a defensive position and asserting the speaker's power.

A short, forceful remark like **"Wanna explain this?"** (*The Shawshank Redemption at 00:50:10*) is also highly effective. This utterance is a direct demand for justification. By omitting any polite greeting or wording, the speaker applies immediate verbal pressure, asserting their right

to demand accountability and control the situation. Speech analysis shows that command-style conversation plays a crucial role in the formation and assertion of masculinity, where authority is not only displayed through hierarchical positions but is also fundamentally constructed and reinforced through verbal skills. Through strategic questions and assertive demands, characters use language to control the flow of dialogue, suppress opposition, and manipulate situations to their advantage.

4.1.4 Directness and Assertiveness

Other speech styles, such as directness and assertiveness, are defined as masculine speech styles that focus on being clear, strong, and bold when sharing ideas (Solichah & Adila, 2024). They avoid unclear or vague talk and show control over what is said and where the speaker stands in a conversation. Men who speak this way usually make their points clearly, directly refuse or challenge others, and set clear limits in communication (Maitra et al., 2021). In this film, speech with directness and assertiveness is used as a means to show power, stay in charge, and deal with power struggles in situations that are competitive or dangerous. The utterances uttered by the main actors in the film that represent this style can be seen in Table 4.4 below.

Table 4.4. The Directness and Assertiveness Speech Style Utterances

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
1	I told her I would not grant one.				✓		
2	No, I was sobering up. I got back in the car and I drove home to sleep it off. Along the way, I stopped and threw my gun into the Royal River. I feel like I've been very clear on this point.				✓		
3	Yes, it does.				✓		
4	It's the truth.				✓		
5	I'm Andy Dufresne.				✓		
6	I didn't, since you ask.				✓		
7	No, sir. No, I have no enemies here				✓		
8	Ten it is.				✓		
9	All of it.				✓		
10	Every penny.				✓		
11	Tax-free. IRS can't touch one cent.				✓		
12	It's perfectly legal. Go ask the IRS. They'll say the same thing. Actually, I feel stupid telling you this. I'm sure you would have investigated the matter on yourself				✓		
13	No, thanks. I gave up drinking.				✓		
14	I'm innocent, Red. Just like everybody else here. What are you in for?				✓		
15	Weeks?				✓		
16	Let's get this over with				✓		
17	Anything you put it in my mouth, you'll lose it				✓		
18	I read it. You know how to read, you ignorant fuck?				✓		

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
19	No, sir. Not especially.				✓		
20	Brooks, you won't hurt Heywood. We all know that. Right, Heywood?				✓		
21	So put the knife down. Brooks, look at me. Put the knife down. Brooks. Look at his neck, for God's sake. Look at his neck. He's bleeding.				✓		
22	Come on, this is crazy. You don't want to do this. Put it.. Put it down. Hey. Hey. Take it easy. You'll be all right.				✓		
23	This is \$200.				✓		
24	Wow. It only took six years. From now on, I'll write two letters a week instead of one.				✓		
25	Hope.				✓		
26	Cleaner. By the time Norton retires, I'll have made him a millionaire.				✓		
27	Perhaps you should try a new profession. What I mean is you're not a very good thief. You should try something else.				✓		
28	I don't waste time with losers, Tommy.				✓		
29	Good. Because if we do this we do it all the way, a hundred percent, nothing half-assed.				✓		
30	Well. You don't read so well. We'll get to that.				✓		
31	Let's see how the score comes out.				✓		
32	Sir, he's telling the truth.				✓		
33	They'd have his last known address, names of relatives.				✓		

No.	Dialogue	Speech Styles					
		Estab lish Statu s and Cont rol	Inst rum enta lity	Conv ersati onal Com mand	Direc tness and Asse rtive ness	Abstr act	Less Emot ional Resp onsiv eness
	It's a chance, isn't it? How can you be so obtuse?						
34	This is my chance to get out! It's my life! Don't you understand?!				✓		
35	I'm done. Everything stops. Get someone else to run your scams				✓		
36	Get out of my face, man! You're into me for five packs already.				✓		
37	Five!				✓		
38	Why don't you give him some of your cigarettes instead? Lucky fuck!				✓		
39	Wife-killing banker. Why'd you do it?				✓		
40	You're going to fit right in. Everybody in here's innocent. Didn't you know that?				✓		
41	Rumor has it you're a real cold fish. You think your shit smells sweeter than most. Is that right?				✓		
42	No? Wait a while. Word gets around. The Sisters have taken quite a liking to you. Especially Bogs.				✓		
43	Neither are they. You have to be human first. They don't qualify. Bull queers take by force. That's all they want or understand. If I were you, I'd grow eyes in the back of my head.				✓		
44	Well, that's free. You understand my concern				✓		
45	Folks around this joint love surprise inspections. They find it, you're going to lose it. If they do catch you with				✓		

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
	it, you don't know me. You mention my name, we never do business again. Not for shoelaces or a stick of gum. Now you got that?						
46	Red. Name's Red.				✓		
47	King me.				✓		
48	Sure.				✓		
49	Murder. Same as you.				✓		
50	Yeah, I don't have her stuffed down the front of my pants right now, sorry to say. But I'll get her. Relax.				✓		
51	Heywood, that isn't soapstone! And it ain't alabaster either.				✓		
52	No, horseshit. Petrified.				✓		
53	Watch the door. Please, Brooks. Calm the fuck down.				✓		
54	Oh, Heywood, that's enough out of you.				✓		
55	Knock it off. Brooks ain't no bug. He's just... He's just institutionalized.				✓		
56	Goddamn right. They send you here for life, that's exactly what they take. Part that counts, anyway.				✓		
57	He should have died in here.				✓		
58	Hope... Let me tell you something, my friend. Hope is a dangerous thing. Hope can drive a man insane. It's got no use on the inside. You'd better get used to that idea.				✓		
59	Thirty years. Jesus, when you say it like that...				✓		
60	No. Not right now.				✓		

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
61	That's "Cristo," you dumbshit.				✓		
62	Andy, you can't just make a person up.				✓		
63	You're shitting me.				✓		
64	That's crap, kid. He's proud of you. We're old friends, I know him as good as anybody. Smart fellow, ain't he? Smart as they come. He was a banker on the outside.				✓		
65	Murder.				✓		
66	Hmm.. You wouldn't think it to look at the guy. Caught his wife in bed with some golf pro. Greased them both.				✓		
67	Oh, bullshit. You didn't pull the trigger or convict him.				✓		
68	You going to open it or stand there with your thumb up your butt?				✓		
69	Well, Shit.				✓		
70	That don't make you a murderer. Bad husband, maybe. I feel bad about it if you want, but you didn't pull the trigger.				✓		
71	No.				✓		
72	I don't think you shouldn't be doing this to yourself, Andy. This is just shitty pipe dreams. Mexico is way down there and you're in here and that's the way it is.				✓		
73	No, I'm telling you. The guy is... He's talking funny. I'm really worried about him. Let's keep an eye on him.				✓		
74	There's not a day goes by I don't feel regret. Not because I'm in here or				✓		

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
	because you think I should. I look back on the way I was then a young stupid kid who committed that terrible crime. I want to talk to him. I want to try and talk some sense to him. Tell him the way things are. But I can't. That kid's long gone and this old man is all that's left. I got to live with that. Rehabilitated? It's just a bullshit word. So you go on and stamp your forms, sonny, and stop wasting my time. Because to tell you the truth, I don't give a shit.						
75	Here you go, miss. Restroom break, boss?				✓		
76	(Monologue Red): "Get busy living or get busy dying." That's goddamn right. For the second time in my life, I'm guilty of committing a crime. Parole violation. Of course, I doubt they'll toss up any roadblocks for that. Not for an old crook like me.				✓		
77	Open the door. Open it up! Dufresne, open this door! Turn that off! I am warning you, Dufresne. Turn that off!				✓		
78	Get my stuff to the laundry. Two suits for dry-clean and a bag of whatnot. Tell them, If they over-starch my shirts again, they'll hear from me				✓		
79	You want the rest of this? Woman can't bake worth shit.				✓		

No.	Dialogue	Speech Styles					
		Estab lish Statu s and Cont rol	Inst rum enta lity	Conv ersati onal Com mand	Direc tness and Asse rtive ness	Abstr act	Less Emot ional Resp onsiv eness
80	If you want to indulge this fantasy, it's your business. Don't make it mine. This meeting is over.				✓		
81	Don't ever mention money to me again, you sorry son of a bitch! Not in this office, not anywhere. Get in here, now!				✓		
82	Solitary. A month.				✓		
83	Get him out of here.				✓		
84	Get him out!				✓		
85	Tommy, I'm asking you to keep this conversation just between us. I feel awkward enough as it is. We got a situation here. I think you can appreciate that.				✓		
86	Nothing stops. Nothing. Or you will do the hardest time there is. No more protection from the guards. I'll pull you out of that one-bunk Hilton and cast you down with the sodomites. You'll think you've been fucked by a train. And the library? Gone. Sealed off, brick by brick. We'll have us a little book barbecue in the yard. They'll see the flames for miles. We'll dance around it like wild Injuns. You understand me? Catching my drift? Or am I being obtuse? Give him another month to think about it.				✓		
87	Lickety-split. Want to get home.				✓		
88	Get my stuff down to the laundry. And shine my				✓		

No.	Dialogue	Speech Styles					
		Estab lish Statu s and Cont rol	Inst rum enta lity	Conv ersati onal Com mand	Direc tness and Asse rtive ness	Abstr act	Less Emot ional Resp onsiv eness
	shoes. I want them looking like mirrors.						
89	I want every man on this cellblock questioned. Start with that friend of his.				✓		
90	Him.				✓		
91	What do you mean, "He just wasn't here"? Don't say that to me. Don't say that to me again.				✓		
92	I can see that, Haig! Think I'm blind? Is that what you're saying?				✓		
93	What about you. You blind? Tell me what this is.				✓		
94	Uh-huh. You see Dufresne's name there? I sure do. Right there. "Dufresne." He was in his cell at lights out. Stands to reason he'd still be here in the morning. I want him found. Not tomorrow, not after breakfast. Now!				✓		
95	You speak English, buttsteak. You follow this officer.				✓		
96	Turn to the right! Eyes front.				✓		
97	You eat when we say you eat. You shit when we say you shit, and piss when we say you piss. You got that, you maggot-dick motherfucker? On your feet.				✓		
98	Unhook them.				✓		
99	You'll tell him with my baton up your ass!				✓		
100	What is your malfunction, you fat barrel of monkey spunk?				✓		

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
101	I won't count to three. Not even to one. You will shut up, or I'll sing you a lullaby!				✓		
102	Open that cell.				✓		
103	If I hear so much as a mouse fart in here the rest of tonight, I swear by God and Jesus, You will all visit the infirmary. Every last motherfucker in here.				✓		
104	Call the trustees. Take that tub of shit down to the infirmary.				✓		
105	Dumb-shit, what do you think the government is gonna do to me? Take a big wet bite out of my ass is what.				✓		
106	Oh, that's funny. You'll look funnier sucking my dick with no teeth				✓		
107	That shit, step aside, Mert. This fucker's having himself an accident.				✓		
108	You better start making sense.				✓		
109	What are you Jimmy's staring at?				✓		
110	Time's up, Bogs.						
111	Grab his ankles.				✓		
112	On your feet. Face the wall. Turn around and face the warden.				✓		
113	Lock them up!				✓		
114	Dufresne! That's him. That's the one.				✓		
115	What the fuck have you done? It's a goddamn mess, I'll tell you that.				✓		
116	You tell me. They're addressed to you.				✓		

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
117	I want all this cleared out before the warden gets back.				✓		
118	Dufresne. You're mine now.				✓		
119	On your feet.				✓		
120	Open 237.				✓		
121	Stand.				✓		

The language used by the main characters in this film, particularly their directness and assertiveness, reflects not only power but also the ability to speak clearly, decisively, and control the narrative. This style serves as a primary means of asserting their authority and position within the social structure. One example is the statement, **“That doesn't make you a murderer. Bad husband, maybe. I feel bad about it if you want, but you didn't pull the trigger.”** (*The Shawshank Redemption at 01:47:57*). This statement, delivered with strong emotional honesty and clear assertiveness, serves as a straightforward moral commentary. It demonstrates how directness is used to provide insight, establish a moral position, and offer support.

This pattern is also evident in the statement, **“Wow. It only took six years. From now on, I'll write two letters a week instead of one.”** (*The Shawshank Redemption at 01:06:51*), which serves as a clear and emphatic declaration of accomplishment and future plans. This utterance reflects

intellectual determination and control, using directness to signal progress and steadfastness. Furthermore, this style of speech is also used to assert authority and dominance. For example, the utterance **“Oh, that’s funny. You’ll look funnier sucking my dick with no teeth.”** (*The Shawshank Redemption at 00:35:41*) is a brutal and explicit threat, delivered with blunt force. This utterance reflects the use of directness to intimidate and assert dominance through verbal violence.

Another assertive utterance, such as, **“I want every man on this cellblock questioned. Start with that friend of his.”** (*The Shawshank Redemption at 01:52:06*), is a strong and unambiguous command that asserts the speaker’s authoritative position. This utterance demonstrates how directness is used to mobilize institutional resources and assert power through forceful language. Overall, the use of directness and assertiveness in this film plays a crucial role in shaping masculinity. Speech analysis shows that authority derives not only from hierarchical positions but is also fundamentally constructed and reinforced through verbal skills. Through assertive and direct statements, the characters use language to lead, challenge, and dominate conversations, reinforcing their social roles—whether as moral advisors, strategic thinkers, enforcers of power, or institutional leaders.

4.1.5 Abstractness

Abstractness is a masculine speaking style that can be seen from the tendency to use conceptual, reflective, and philosophical language in conveying ideas (Solichah & Adila, 2024). This style of speech doesn't focus

on doing things or getting results right away. Instead, it thinks about bigger ideas, like time, freedom, what's right or wrong, and what life means. People who talk this way often bring up these topics during conversations, even when they don't directly relate to the situation (Joshi et al., 2020). In the film 'The Shawshank Redemption', this kind of speech shows a different kind of manliness. The male characters use this style to think about their lives, challenge the rules they live by, and show who they are through their thoughts. It also helps create a sense of distance but shows that they think deeply, using words to express ideas that go beyond what's immediately real. The utterances uttered by the main actors in the film that represent this style can be seen in Table 4.5 below.

Table 4.5. The Abstractness Speech Style Utterances

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
1	Since I am innocent of this crime, sir... I find it decidedly inconvenient that the gun was never found.					✓	
2	Don't suppose it would help any if I explained to them I'm not homosexual					✓	
3	If you want to keep it, give it to your wife. The IRS allows a one-time-only gift to your spouse for up to \$60,000.					✓	
4	I think a man working outdoors feels more like a man if he can have a bottle of suds. That's only my opinion, sir					✓	

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
5	Chess. Now there's a game of kings.					✓	
6	Civilized. Strategic					✓	
7	We might do business on a board, and I'll carve the pieces myself. One side in alabaster, the opposing side in soapstone. What do you think?					✓	
8	Years I got. What I don't have are the rocks. Pickings are pretty slim in the yard. Pebbles, mostly.					✓	
9	All right, but you should know that sudden, serious brain injury causes the victim to bite down hard. In fact, I hear the bite reflex is so strong they have to pry the victim's jaws open with a crowbar					✓	
10	"Watch ye, therefore, for ye know not when the master of the house cometh."					✓	
11	Why me? Why now?					✓	
12	I wouldn't say "friends." I'm a convicted murderer who provides sound financial planning. It's a wonderful pet to have.					✓	
13	I see. Perhaps I could write the state senate and request funds directly from them.					✓	
14	Because I know that you're not gonna hurt him, he's a friend of yours, and Brooks is a reasonable man.					✓	
15	"I doubt they'll kick up any fuss, not for an old crook like me. P.S. Tell Heywood, I'm sorry I put a knife to his					✓	

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
	throat. No hard feelings. Brooks."						
16	Easiest time I ever did.					✓	
17	I had Mr. Mozart to keep me company.					✓	
18	It was in here. In here. That's the beauty of music. They can't get that from you. Haven't you ever felt that way about music?					✓	
19	Here's where it makes the most sense. You need it so you don't forget.					✓	
20	Forget that there are places in the world that aren't made out of stone. There's something inside... that they can't get to, that they can't touch. That's yours.					✓	
21	He's got scams you haven't even dreamed of. Kickbacks on his kickbacks. A river of dirty money running through here this place.					✓	
22	The "silent" silent partner. He's the guilty one, the man with the bank accounts. It's where the filtering process starts. They trace anything, it'll just lead to him.					✓	
23	He's a phantom, an apparition. Second cousin to Harvey the Rabbit. I conjured him out of thin air. He doesn't exist, except on paper.					✓	
24	If they trace any accounts, they'll wind up chasing a figment of my imagination.					✓	
25	The funny thing is on the outside, I was an honest man, straight as an arrow. I					✓	

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
	had to come to prison to be a crook.						
26	I don't run the scams. I just process the profits. A fine line, maybe but I also built that library and used it to help guys get their high school diploma. Why do you think he lets me do all that?					✓	
27	Perhaps you should try a new profession. What I mean is you're not a very good thief. You should try something else.					✓	
28	Obtuse. Is it deliberate?					✓	
29	Sir, if I got out, I'd never mention what happens here. I'd be as indictable as you for laundering that money.					✓	
30	My wife used to say I'm a hard man to know. Like a closed book. Complained about it all the time. She was beautiful. God, I loved her. I didn't know how to show it, that's all. I killed her, Red. I didn't pull the trigger but I drove her away. That's why she died, because of me the way I am.					✓	
31	No, I didn't. Somebody else did. And I wound up in here. Bad luck, I guess.					✓	
32	Zihuatanejo. It's in Mexico. A little place on the Pacific Ocean. You know what the Mexicans say about the Pacific?					✓	
33	Red? If you ever get out of here, do me a favor.					✓	

No.	Dialogue	Speech Styles					
		Estab lish Statu s and Cont rol	Inst rum enta lity	Conv ersati onal Com mand	Direc tness and Asse rtive ness	Abstr act	Less Emot ional Resp onsiv eness
34	There's a big hayfield up near Buxton. You know where Buxton is?					✓	
35	One in particular. It's got a long rock wall with a big oak tree at the north end. It's like something out of a Robert Frost poem. It's where I asked my wife to marry me. We went there for a picnic and made love under that oak and I asked and she said yes. Promise me, Red. If you ever get out, find that spot. At the base of that wall, there's a rock that has no earthly business in Maine. Piece of black, volcanic glass. Something's buried under it, I want you to have.					✓	
36	Yes, sir					✓	
37	Oh, yes, sir. Absolutely, sir. I mean, I learned my lesson. I can honestly say that I'm a changed man. I'm no longer a danger to society. That's God's honest truth.					✓	
38	(Monologue Red): There must be a con like me in every prison in America. I'm the guy who can get it for you. Cigarettes, a bag of reefer, if that's your thing, a bottle of brandy to celebrate your kid's high school graduation. Damn near anything within reason. Yes, sir. I'm a regular Sears and Roebuck. So when Andy Dufresne came to me in 1949 and asked me to smuggle Rita Hayworth					✓	

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
	into the prison for him, I told him, "No problem."						
39	That tall drink of water with the silver spoon up his ass.					✓	
40	(Monologue Red): The boys always go fishing with first-timers. And they don't quit 'till they reel someone in					✓	
41	You're going to fit right in. Everybody in here's innocent. Didn't you know that?					✓	
42	Rumor has it you're a real cold fish. You think your shit smells sweeter than most. Is that right?					✓	
43	Well, if it was a toothbrush, I wouldn't ask. I'd quote a price. But then a toothbrush is a non-lethal object, isn't it?					✓	
44	Or maybe you'd like to sink your toy into somebody's skull.					✓	
45	Neither are they. You have to be human first. They don't qualify. Bull queers take by force. That's all they want or understand. If I were you, I'd grow eyes in the back of my head.					✓	
46	I could see why some of the boys took him for snobby. He had a quiet way about him, a walk and a talk that just wasn't normal around here. He strolled like a man in the park without a care or a worry in the world. Like he had on an invisible coat that would shield him from this place. Yeah, I think it					✓	

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
	would be fair to say...I liked Andy from the start.						
47	(Monologue Red): Andy was right. I finally got the joke. It would take a man about 600 years to tunnel under the wall with one of these					✓	
48	(Monologue Red): I wish I could tell you that Andy fought the good fight and the Sisters let him be. I wish I could tell you that but prison is no fairy-tale world. He never said who did it. But we all knew.					✓	
49	(Monologue Red): The colossal prick even managed to sound magnanimous. We sat and drank with the sun on our shoulders and felt like free men. Hell, we could have been tarring the roof of one of our own houses. We were the lords of all creation. As for Andy, he spent that break hunkered in the shade, a strange little smile on his face watching us drink his beer.					✓	
50	(Monologue Red): You could argue he'd done it to curry a favor with the guards or maybe make a few friends among us cons. Me? I think he did it just to feel normal again, if only for a short while.					✓	
51	And a total fucking mystery. I hate it.					✓	
52	Only guilty man in Shawshank.					✓	

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
53	It's a horse apple.					✓	
54	(Monologue Red): Tossing cells was just an excuse. Truth is Norton wanted to size Andy up.					✓	
55	(Monologue Red): Yes, sir. Andy was a regular cottage industry. In fact, it got so busy at tax time, he was allowed a staff.					✓	
56	Knock it off. Brooks ain't no bug. He's just... He's just institutionalized.					✓	
57	The man's been in here 50 years, Heywood, 50 years! This is all he knows. In here, he's an important man, an educated man. Outside, he's nothing. Just a used-up con with arthritis in both hands. Probably couldn't get a library card if he tried. You know what I'm trying to say?					✓	
58	You believe whatever you want. But I tell you these walls are funny. First you hate them. Then you get used to them. Enough time passes you get so you depend on them. That's "institutionalized."					✓	
59	Goddamn right. They send you here for life, that's exactly what they take. Part that counts, anyway.					✓	
60	(Monologue Red): I have no idea to this day what those two Italian ladies were singing about. Truth is, I don't want to know. Some things are best left unsaid. I like to think it was					✓	

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
	something so beautiful. It can't be expressed in words and makes your heart ache because of it. I tell you, those voices soared higher and farther than anybody in a gray place dares to dream. It was like a beautiful bird flapped into our drab cage and made those walls dissolve away. And for the briefest of moments, every last man at Shawshank felt free. It pissed the warden off something awful.						
61	Well, I played a mean harmonica as a younger man. Lost interest in it, though. Didn't make much sense in here.					✓	
62	Hope... Let me tell you something, my friend. Hope is a dangerous thing. Hope can drive a man insane. It's got no use on the inside. You'd better get used to that idea.					✓	
63	Oh, yes, sir. Without a doubt. I can honestly say I'm a changed man. No danger to society here. God's honest truth. Absolutely rehabilitated.					✓	
64	We ought to file that under "Educational" too, oughtn't we?					✓	
65	(Monologue Red): Of course Norton didn't tell the press that "bare minimum of expense" is a fairly loose term. There are 100 different ways to skim off the top. Men, materials, you					✓	

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
	name it. And oh, my Lord, how the money rolled in!						
66	He's got his fingers in a lot of pies, from what I hear.					✓	
67	The problem that happened to the money, Sooner or later, he'll have to explain where it came from.					✓	
68	Clean as a virgin's honeypot, huh?					✓	
69	If they ever catch on, he'll wind up in here wearing a number himself.					✓	
70	Well, I'll be damned! Did I say you were good? Shit, you are Rembrandt.					✓	
71	Keep you happy and doing the laundry. Money instead of sheets.					✓	
72	(Monologue Red): As it turned out, Tommy had himself a young wife and a new baby girl. Maybe he thought of them on the streets or his child growing up not knowing her daddy. Whatever it was, something lit a fire under that boy's ass.					✓	
73	(Monologue Red): so Andy took Tommy under his wing. Started walking him through his ABC's. Tommy took to it pretty well too. Boy found brains he never knew he had. Before long, Andy started him on his course requirements. He really liked the kid. Gave him a thrill to help a youngster crawl! off the shit heap. But that wasn't the only reason. Prison time is slow time. So you do what					✓	

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
	you can to keep going. Some fellas collect stamps. Others build matchstick houses. Andy built a library. Now he needed a new project. Tommy was it. It was the same reason he spent years shaping and polishing those rocks. The same reason he hung his fantasy girlies on the wall. In prison, a man will do most anything to keep his mind occupied. By 1966, right about the time Tommy was getting ready to take his exams, lit was lovely Raquel						
74	Me? Yeah. One day, when I got a long, white beard and two or three marbles rolling around upstairs, they'll let me out.					✓	
75	I don't think I could make it on the outside, Andy. I been in here most of my life. I'm an institutional man now. Just like Brooks was.					✓	
76	I don't think so. In here I'm the guy who can get things for you, sure, but outside all you need is the Yellow Pages. Hell, I wouldn't know where to begin. Pacific Ocean? Shit. Scare me to death, something that big.					✓	
77	I don't think you shouldn't be doing this to yourself, Andy. This is just shitty pipe dreams. Mexico is way down there and you're in here and that's the way it is.					✓	

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
78	I don't know. Every man has his breaking point.					✓	
79	(Monologue Red): I've had some long nights in the stir. Alone in the dark with nothing but your thoughts time can draw out like a blade. That was the longest night of my life.					✓	
80	(Monologue Red): In 1966, Andy Dufresne escaped from Shawshank Prison. All they found of him was a muddy set of prison clothes, a bar of soap, and an old rock hammer damn near worn down to the nub. I remember thinking it would take a man 600 years to tunnel through the wall with it. Old Andy did it in less than 20. Oh, Andy loved geology. I imagine it appealed to his meticulous nature. An ice age here, million years of mountain-building there. Geology is the study of pressure and time. That's all it takes, really. Pressure and time. That and a big goddamn poster. Like I said in prison, a man will do anything to keep his mind occupied. Seems Andy's favorite hobby was toting his wall out into the exercise yard a handful at a time. I guess after Tommy was killed, Andy decided he'd been here just about long enough.					✓	
81	(Monologue Red): The next morning, right about the time Raquel was spilling					✓	

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
	her little secret a man nobody ever laid eyes on before strolled into the Maine National Bank. Until that moment, he didn't exist. Except on paper.						
82	(Monologue Red): I like to think the last thing that went through his head other than that bullet was to wonder how the hell Andy Dufresne ever got the best of him. Not long after the warden deprived us of his company, I got a postcard in the mail. It was blank, but the postmark said Fort Hancock, Texas. Fort Hancock... right on the border. That's where Andy crossed. When I picture him heading south in his own car with the top down. It always makes me laugh. Andy Dufresne, who crawled through a river of shit and came out clean on the other side. Andy Dufresne headed for the Pacific.					✓	
83	(Monologue Red): Those of us who knew him best talk about him often. I swear, the stuff he pulled...					✓	
84	Rehabilitated? Well, now, let me see. I don't have any idea what that means.					✓	
85	I know what you think it means, sonny. To me it's just a made-up word. A politician's word so that young fellas like yourself can wear a suit and a tie and					✓	

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
	have a job. What do you really want to know? Am I sorry for what I did?						
86	There's not a day goes by I don't feel regret. Not because I'm in here or because you think I should. I look back on the way I was then a young stupid kid who committed that terrible crime. I want to talk to him. I want to try and talk some sense to him. Tell him the way things are. But I can't. That kid's long gone and this old man is all that's left. I got to live with that. Rehabilitated? It's just a bullshit word. So you go on and stamp your forms, sonny, and stop wasting my time. Because to tell you the truth, I don't give a shit.					✓	
87	Here you go, miss. Restroom break, boss?					✓	
88	Much obliged, sir.					✓	
89	Fort Hancock, Texas, please.					✓	
90	Mark 13:35. I've always liked that one. But I prefer: "I am the light of the world. Ye that followeth me shall have the light of life."					✓	
91	I almost forgot. I'd hate to deprive you of this. Salvation lies within.					✓	
92	Perhaps we can find something more befitting a man of your education.					✓	
93	They have only three ways to spend the taxpayers' money for prisons: More					✓	

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
	walls, more bars, more guards.						
94	It's no free ride but rather a genuine progressive advance in corrections and rehabilitation. Our inmates, properly supervised will be put to work outside these walls performing all manner of public service. These men can learn the value of an honest day's labor while providing a valuable service to the community and at a bare minimum of expense to Mr. and Mrs. John Q. Taxpayer.					✓	
95	Well, it's obvious this fellow Williams is impressed with you. He hears your tale of woe and naturally wants to cheer you up. He's young, not terribly bright. It's not surprising he wouldn't know what a state he put you in.					✓	
96	Well, let's say for the moment this Blatch does exist. You think he'd just fall to his knees and cry, "Yes, I did it. I confess. Oh, and by the way, add a life term to my sentence."					✓	
97	Tommy, I'm asking you to keep this conversation just between us. I feel awkward enough as it is. We got a situation here. I think you can appreciate that.					✓	
98	I tell you, son, this thing really came along and knocked my wind out. It's got me up nights. That's the					✓	

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
	truth. The right thing to do sometimes it's hard to know what that is. Do you understand? I need your help, son. If I'm going to move on this, there can't be the least little shred of doubt. I have to know if what you told Dufresne was the truth.						
99	Would you be willing to swear before a Judge and jury having place with your hand on the Good Book and take an oath before Almighty God himself?					✓	
100	That's what I thought. I'm sure by now you've heard. Terrible thing. A man that young less than a year to go trying to escape. Broke Captain Hadley's heart to shoot him. Truly, it did. We just have to put it behind us. Move on.					✓	
101	Nothing stops. Nothing. Or you will do the hardest time there is. No more protection from the guards. I'll pull you out of that one-bunk Hilton and cast you down with the sodomites. You'll think you've been fucked by a train. And the library? Gone. Sealed off, brick by brick. We'll have us a little book barbecue in the yard. They'll see the flames for miles. We'll dance around it like wild Injuns. You understand me? Catching my drift? Or am I being					✓	

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
	obtuse? Give him another month to think about it.						
102	I see you two all the time. You're thick as thieves, you are. He must have said something.					✓	
103	Lord, it's a miracle! Man vanished like a fart in the wind. Nothing left, but some damn rocks on a windowsill. And that cupcake on the wall. Let's ask her. Maybe she knows. What say there, fuzzy-britches? Feel like talking? Oh, guess not. Why should she be any different? This is a conspiracy. That's what this is. One big, damn conspiracy! And everyone's in on it! Including her!					✓	
104	What the Christ is this happy horseshit?					✓	
105	If I hear so much as a mouse fart in here the rest of tonight, I swear by God and Jesus, You will all visit the infirmary. Every last motherfucker in here.					✓	
106	Dumb-shit, what do you think the government is gonna do to me? Take a big wet bite out of my ass is what.					✓	
107	Yeah, yeah, maybe enough 10 buy a new car, and then what? I got to pay tax on the car, repair, maintenance, kids pestering you to take them for a ride all the time. Then if you figure your tax wrong, you pay out of your own pocket. I tell you!					✓	

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
	Uncle Sam! He puts his hand in your shirt and squeezes your tit till it's purple.						
108	You're that smart banker what killed his wife, aren't you? Why should I believe a smart banker like you? So I can end up in here with you?					✓	
109	I don't need you to tell me where the bear shit in the buckwheat					✓	

The utterances used by the main characters in this film, particularly in abstract language, reflect not only power but also the ability to articulate moral positions, critique the system, or demonstrate intellectual depth. One example is the statement, **“Neither are they. You have to be human first. They don't qualify. Bull queers take by force. That's all they want or understand. If I were you, I'd grow eyes in the back of my head.”** (*The Shawshank Redemption at 00:26:49*). In this utterance, the abstract concept of “humanity” is used to morally categorize a group of prisoners while also offering practical advice for survival. This utterance reflects how abstraction is used to combine philosophical judgment with pragmatic strategies, demonstrating the speaker's role as both observer and guide.

A similar pattern is seen in the utterance, **“I wouldn't say 'friends.' I'm a convicted murderer who provides sound financial planning. It's a**

wonderful pet to have.” (*The Shawshank Redemption* at 00:54:53). Here, the abstract label “convicted murderer” is used to ironically define a transactional relationship. This utterance demonstrates how abstraction can be used to express irony, reflect on identity, and demonstrate strategic understanding. Furthermore, this style of speech is also used to justify institutional actions and maintain control. For example, the utterance **“Well, it’s obvious this fellow Williams is impressed with you. He hears your tale of woe and naturally wants to cheer you up. He’s young, not terribly bright. It’s not surprising he wouldn’t know what a state he put you in.”** (*The Shawshank Redemption* at 01:32:22) is an abstract interpretation of another character’s behavior. By framing his actions through assumptions about youth and emotional immaturity, the speaker justifies his own decisions while remaining reflective.

While less conceptually sophisticated, the use of abstraction can also take the form of metaphors or idiomatic expressions, as in the utterance, **“I don’t need you to tell me where the bear shit in the buckwheat.”** (*The Shawshank Redemption* at 00:36:33). This crude metaphor conveys distrust and a refusal to be condescended to, demonstrating how working-class masculinity uses figurative language to assert autonomy and resist patronage. Overall, the analysis of the utterances in this film shows that abstract linguistic style plays a significant role in the formation of masculinity. These utterances serve not only as a means of communication but also as a mechanism for asserting intellectual depth and ideological positions. Through

abstract concepts, irony, and moral interpretations, the characters use language to reflect on their identities and make sense of their complex environments. This demonstrates that masculinity in this film is constructed not only through physical actions or power, but also through the ability to conceptually understand and represent the world.

4.1.6 Less Emotional Responsiveness

A less emotionally responsive speaking style is a characteristic of masculinity characterized by minimal affective expression or emotional responses in verbal interactions (Solichah & Adila, 2024). People with this style don't show much emotion or feel much during conversations. Especially men, they don't express their feelings clearly and don't show much concern for others' feelings (Gandino et al., 2024). Instead, they focus more on what is being said and the logic behind it, rather than the emotions involved. Responses are usually brief, flat, and do not indicate deep emotional involvement, even when the topic discussed is personal or sensitive. This style is often used as a defense mechanism to maintain a strong and invulnerable image in social situations that require assertiveness. In the context of film, less emotional responsiveness serves to emphasize a masculine identity that is independent, rational, and not easily shaken by emotional pressure. The utterances uttered by the main actors in the film that represent this style can be seen in Table 4.6 below.

Table 4.6. The Less Emotional Responsiveness Speech Style Utterances

No.	Dialogue	Speech Styles					
		Estab lish Statu s and Cont rol	Inst rum enta lity	Conv ersati onal Com mand	Direc tness and Asse rtive ness	Abstr act	Less Emot ional Resp onsiv eness
1	It was very bitter. She said she was glad I knew, that she hated all the sneaking around. And she said that she wanted a divorce in Reno.						✓
2	If they say so. I really don't remember. I was upset.						✓
3	I hadn't planned on it.						✓
4	So, I'm a rock hound. At least I was in my old life. I'd like to be again on a limited basis						✓
5	No, sir. No, I have no enemies here						✓
6	Thanks for the advice						✓
7	Yeah, I guess.						✓
8	Oh, yeah, I know. I've seen it three times this month.						✓
9	Thanks.						✓
10	It's called a rock blanket. For shaping and polishing rocks. A little hobby of mine.						✓
11	Yes, sir.						✓
12	Very nice, sir.						✓
13	I just don't understand what happened in there, that's all.						✓
14	"I doubt they'll kick up any fuss, not for an old crook like me. P.S. Tell Heywood, I'm sorry I put a knife to his throat. No hard feelings. Brooks."						✓
15	Yes, sir.						✓
16	They broke the door down before I could take requests.						✓
17	Easiest time I ever did.						✓

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
18	You wonder where it went. I wonder where 10 years went. Here, A little parole-rejection present. Go ahead and open it. Went through one of your competitors. I hope you don't mind. I wanted it to be a surprise.						✓
19	Yes, Sir.						✓
20	Very nice.						✓
21	Hmm.						✓
22	Thank you, sir.						✓
23	It's probably not that bad.						✓
24	I just wanted to put you at ease, that's all.						✓
25	My wife used to say I'm a hard man to know. Like a closed book. Complained about it all the time. She was beautiful. God, I loved her. I didn't know how to show it, that's all. I killed her, Red. I didn't pull the trigger but I drove her away. That's why she died, because of me the way I am.						✓
26	Well, you underestimate yourself.						✓
27	Not me. I didn't shoot my wife, and I didn't shoot her lover. Whatever mistakes I made, I've paid for them and then some. That hotel, that boat, I don't think that's too much to ask.						✓
28	Dear Red: If you're reading this, you've gotten out and if you've come this far, maybe you're willing to come a little further. You remember the name of the town, don't you?						✓

No.	Dialogue	Speech Styles					
		Estab lish Statu s and Cont rol	Inst rum enta lity	Conv ersati onal Com mand	Direc tness and Asse rtive ness	Abstr act	Less Emot ional Resp onsiv eness
29	I could use a good man to help me get my project on wheels. I'll keep an eye out for you, and the chessboard ready. Remember, Red, hope is a good thing maybe the best of things. And no good thing ever dies. I will be hoping that this letter finds you and finds you well. Your friend, Andy.						✓
30	Yes, Sir.						✓
31	Oh, yes, sir. Absolutely, sir. I mean, I learned my lesson. I can honestly say that I'm a changed man. I'm no longer a danger to society. That's God's honest truth.						✓
32	Same old shit, different day.						✓
33	To tell you the truth, I haven't made up my mind.						✓
34	Waste of money, if you ask me.						✓
35	Maybe it's because I'm Irish.						✓
36	I think it'll take years.						✓
37	Got you out of the laundry, though.						✓
38	Well, I played a mean harmonica as a younger man. Lost interest in it, though. Didn't make much sense in here.						✓
39	Oh, yes, sir. Without a doubt. I can honestly say I'm a changed man. No danger to society here. God's honest truth. Absolutely rehabilitated.						✓
40	It's very pretty, Andy. Thank you.						✓
41	It looks that way.						✓

No.	Dialogue	Speech Styles					
		Establish Status and Control	Instrumentality	Conversational Command	Directness and Assertiveness	Abstract	Less Emotional Responsiveness
42	Yeah.						✓
43	Sure, Andy. Anything.						✓
44	I don't think so.. a lot of hayfields up there.						✓
45	I don't know. Every man has his breaking point.						✓
46	No, sir, warden. Not a word.						✓
47	(Monologue Red): Forty years I've been asking permission to piss. I can't squeeze a drop without say-so. There's a harsh truth to face. No way I'm going to make it on the outside. All I do anymore is think of ways to break my parole, so maybe they'd send me back. Terrible thing, to live in fear. Brooks Hatlen knew it. Knew it all too well. All I want is to be back where things make sense. Where I won't have to be afraid all the time. Only one thing stops me. A promise I made to Andy.						✓
48	Zihuatanejo.						✓
49	I hear you're good with numbers. How nice. Man should have a skill.						✓
50	My wife made that in church group.						✓
51	We're providing a valuable community service.						✓
52	That's what I thought. I'm sure by now you've heard. Terrible thing. A man that young less than a year to go trying to escape. Broke Captain Hadley's heart to shoot him. Truly, it did. We						✓

No.	Dialogue	Speech Styles					
		Estab lish Statu s and Cont rol	Inst rum enta lity	Conv ersati onal Com mand	Direc tness and Asse rtive ness	Abstr act	Less Emot ional Resp onsiv eness
	just have to put it behind us. Move on.						
53	It's good having you back, Andy. Place wasn't the same without you.						✓
54	So this big-shot lawyer calls me long-distance from Texas. I say, "Yeah?" He says, "Sorry to inform you, but your brother just died." "I'm sorry to hear that." "I'm not. He was an asshole". Ran off years ago. Figured him for dead. So anyway, this lawyer fellow says to me: "Your brother died a rich man." Oil wells and shit. Close to a million bucks.						✓
55	Yep.						✓
56	It's pretty clean. Some contraband here, but nothing to get in a twist over.						✓
57	Last night's count.						✓

In this film, the main characters' utterances demonstrate the use of a less emotional responsiveness of language 57 times. This style serves as a tool to maintain composure, assert control, and interact within hierarchies without showing vulnerability, which overall portrays masculinity as stoic, controlled, and in harmony with the system. The use of this style is often seen in short, unaffected responses. For example, the utterance "**Very nice, sir.**" (*The Shawshank Redemption* at 00:51:45). This utterance is a short, polite response that displays no emotion. It reflects strategic indifference, allowing

the speaker to maintain dignity and control within a system designed to suppress individuality.

Another example that focuses on composure is the utterance **"No, sir, warden. Not a word."** (*The Shawshank Redemption* at 01:53:22), which is a short, respectful response that avoids elaboration or emotional overtones. This utterance demonstrates a survival-oriented communication style, shaped by years of experience in captivity, and reinforces the speaker's role as a compliant but vigilant prisoner. This style of speech is also used to assert authority and evaluate others without emotional involvement. For example, the utterance, **"I hear you're good with numbers. How nice. Man should have a skill."** (*The Shawshank Redemption* at 00:50:01). This utterance is a calm, cool comment that frames a person's abilities in terms of their utility, rather than their personal worth. This restrained style reinforces the speaker's bureaucratic masculinity, emphasizing institutional control and logic over empathy or personal connection.

While less emotional responsiveness, the use of minimal emotional response can also take the form of flat judgments or procedural comments, as in the utterance, **"It's pretty clean. Some contraband here, but nothing to get in a twist over."** (*The Shawshank Redemption* at 00:50:30). This utterance is a neutral report that avoids emotional reaction, reflecting a working-class masculinity that values directness and getting things done. Overall, the analysis of the utterances in this film shows that a speech style

with less emotional responsiveness plays a crucial role in the formation of masculinity. These utterances serve not only as a means of communication but also as a mechanism for asserting composure, self-control, and adaptability in a demanding environment. This demonstrates that masculinity in this film is fundamentally strengthened through verbal skills to remain in control and emotionally unaffected.

Table 4.7. Recapitulations of Male Speech Style Occurrences Used by the Main Characters

No.	Speech Styles	Total Occurrences	Percentage (%)
1.	Establishing Status and Control	19	3,79
2.	Instrumentality	100	19,96
3.	Conversational Command	95	18,96
4.	Directness and Assertiveness	121	24,15
5.	Abstractness	109	21,76
6.	Less Emotional Responsiveness	57	11,38
Total		501	100

Table 4.7 above presents a recapitulation of the speech styles with six categories used by the four main characters in 'The Shawshank Redemption'. In a film, analyzing characters' speech styles can provide insight into how masculinity is constructed. The main characters most often use a direct and assertive speaking style, with the largest percentage, namely 24.15% with 121 occurrences. This shows that the utterances spoken are clear, dominant, and results-oriented. This suggests that verbal commands, pressure, and control heavily influence communication in the prison context. Meanwhile, the speech style used to establish status and control only appeared in the smallest percentage, namely 3.79% with 19 occurrences. This indicates that the main male character did not emphasize dominance explicitly in the conversation. Conversely, several characters had the highest frequency of

abstraction, reflecting their tendency to use metaphors, philosophical reflections, and conceptual language to convey deeper meanings. Some characters excelled in conversational command, demonstrating their role as social connectors and active narrators, guiding interactions.

Furthermore, the analysis showed that directness and assertiveness, as well as establishing status and control, were frequently used by characters in positions of authority. This reinforced their position as dominant figures in the prison power structure. A less emotionally responsive style was also frequently used, particularly by characters playing strategic and survivor roles. This demonstrated a controlled and minimally affective communication strategy within the tense prison environment. Overall, the use of various speech styles in this film reveals power dynamics, survival strategies, and expressions of identity. Speech analysis shows that masculinity is constructed not only through actions but also through language. Each speech style used by the characters reflects their social roles and contributes to a diverse and complex depiction of masculinity.

4.2 The Functions of Speech Styles Used by the Main Characters

4.2.1 Expressive

Expressive is a speech function used to express the speaker's feelings or emotions (Kasmawati et al., 2025). This function focuses on how the speaker conveys a message that reflects their emotional state. In this film, the expressive function is evident in the expressions of frustration, hope, and empathy between the characters. The characters' utterances not only reveal

their emotional side but also strengthen interpersonal relationships in the stressful prison environment. The utterances that represent the expressive speech function uttered by the main characters in the film can be seen in Table 4.6 below.

Table 4.8. The Expressive Speech Function Utterances

No.	Dialogue	Speech Function					
		Expres sive	Dir ect	Refere ntial	Meta lingu istic	Poe tic	Pha tic
1	I think a man working outdoors feels more like a man if he can have a bottle of suds. That's only my opinion, sir	✓					
2	I read it. You know how to read, you ignorant fuck?	✓					
3	Easiest time I ever did.	✓					
4	It was in here. In here. That's the beauty of music. They can't get that from you. Haven't you ever felt that way about music?	✓					
5	Forget that there are places in the world that aren't made out of stone. There's something inside... that they can't get to, that they can't touch. That's yours.	✓					
6	You wonder where it went. I wonder where 10 years went. Here, A little parole-rejection present. Go ahead and open it. Went through one of your competitors. I hope you don't mind. I wanted it to be a surprise.	✓					
7	I thought you had more faith in me than that.	✓					
8	The funny thing is on the outside, I was an honest man, straight as an arrow. I	✓					

No.	Dialogue	Speech Function					
		Expres sive	Dir ect	Refere ntial	Meta lingu istic	Poe tic	Pha tic
	had to come to prison to be a crook.						
9	Me? A lawyer fucked me. Everybody's innocent in here. Don't you know that?	✓					
10	It's probably not that bad.	✓					
11	They'd have his last known address, names of relatives. It's a chance, isn't it? How can you be so obtuse?	✓					
12	What's the matter with you?	✓					
13	This is my chance to get out! It's my life! Don't you understand?!	✓					
14	My wife used to say I'm a hard man to know. Like a closed book. Complained about it all the time. She was beautiful. God, I loved her. I didn't know how to show it, that's all. I killed her, Red. I didn't pull the trigger but I drove her away. That's why she died, because of me the way I am.	✓					
15	No, I didn't. Somebody else did. And I wound up in here. Bad luck, I guess.	✓					
16	Zihuatanejo. It's in Mexico. A little place on the Pacific Ocean. You know what the Mexicans say about the Pacific?	✓					
17	There's a big hayfield up near Buxton. You know where Buxton is?	✓					
18	One in particular. It's got a long rock wall with a big oak tree at the north end. It's like something out of a Robert Frost poem. It's where I asked my wife to marry me. We went there for a picnic and made love	✓					

No.	Dialogue	Speech Function					
		Expres sive	Dir ect	Refere ntial	Meta lingu istic	Poe tic	Pha tic
	under that oak and I asked and she said yes.Promise me, Red. If you ever get out, find that spot. At the base of that wall, there's a rock that has no earthly business in Maine. Piece of black, volcanic glass. Something's buried under it, I want you to have.						
19	Yes, sir	✓					
20	Same old shit, different day.	✓					
21	That tall drink of water with the silver spoon up his ass.	✓					
22	Who's going to prove me wrong? Heywood? Jigger? Skeets? Floyd? Four brave souls.	✓					
23	Why don't you give him some of your cigarettes instead? Lucky fuck!	✓					
24	You're going to fit right in. Everybody in here's innocent. Didn't you know that?	✓					
25	Rumor has it you're a real cold fish. You think your shit smells sweeter than most. Is that right?	✓					
26	Or maybe you'd like to sink your toy into somebody's skull.	✓					
27	Waste of money, if you ask me.	✓					
28	(Monologue Red): Andy was right. I finally got the joke. It would take a man about 600 years to tunnel under the wall with one of these	✓					
29	Some people really got it awful. Andy, are you nuts? Keep your eyes on your mop, man! Andy.	✓					

No.	Dialogue	Speech Function					
		Expres sive	Dir ect	Refere ntial	Meta lingu istic	Poe tic	Pha tic
30	And a total fucking mystery. I hate it.	✓					
31	Only guilty man in Shawshank.	✓					
32	Oh God, I love it.	✓					
33	Making a few friends, huh, Andy?	✓					
34	You've had worse from shaving. What did you do to set him off?	✓					
35	Goddamn right. They send you here for life, that's exactly what they take. Part that counts, anyway.	✓					
36	He should have died in here.	✓					
37	Hope... Let me tell you something, my friend. Hope is a dangerous thing. Hope can drive a man insane. It's got no use on the inside. You'd better get used to that idea.	✓					
38	Thirty years. Jesus, when you say it like that...	✓					
39	We ought to file that under "Educational" too, oughtn't we?	✓					
40	Clean as a virgin's honeypot, huh?	✓					
41	Andy, you can't just make a person up.	✓					
42	You're shitting me.	✓					
43	Well, I'll be damned! Did I say you were good? Shit, you are Rembrandt.	✓					
44	Oh, bullshit. You didn't pull the trigger or convict him.	✓					
45	Well, shit.	✓					
46	Me? Yeah. One day, when I got	✓					
47	a long, white beard and two or three marbles rolling	✓					

No.	Dialogue	Speech Function					
		Expres sive	Dir ect	Refere ntial	Meta lingu istic	Poe tic	Pha tic
	around upstairs, they'll let me out.						
48	I don't think so. In here I'm the guy who can get things for you, sure, but outside all you need is the Yellow Pages. Hell, I wouldn't know where to begin. Pacific Ocean? Shit. Scare me to death, something that big.	✓					
49	No, I'm telling you. The guy is... He's talking funny. I'm really worried about him. Let's keep an eye on him.	✓					
50	(Monologue Red): I've had some long nights in the stir. Alone in the dark with nothing but your thoughts time can draw out like a blade. That was the longest night of my life.	✓					
51	(Monologue Red): Andy did like he was told. Buffed those shoes to a high mirror-shine. The guards simply didn't notice. Neither did I. I mean, seriously? how often do you really look at a man's shoes? Andy crawled to freedom through 500 yards of shit-smelling foulness I can't even imagine or maybe I just don't want to. Five hundred yards. That's the length of five football fields. Just shy of half a mile.	✓					
52	(Monologue Red): I wasn't there to see it, but I hear Byron Hadley sobbed like a little girl when they took him away.	✓					
53	(Monologue Red): I like to think the last thing that went	✓					

No.	Dialogue	Speech Function					
		Expres sive	Dir ect	Refere ntial	Meta lingu istic	Poe tic	Pha tic
	through his head other than that bullet was to wonder how the hell Andy Dufresne ever got the best of him. Not long after the warden deprived us of his company, I got a postcard in the mail. It was blank, but the postmark said Fort Hancock, Texas. Fort Hancock... right on the border. That's where Andy crossed. When I picture him heading south in his own car with the top down. It always makes me laugh. Andy Dufresne, who crawled through a river of shit and came out clean on the other side. Andy Dufresne headed for the Pacific.						
54	(Monologue Red): Sometimes it makes me sad, though. Andy being gone. I have to remind myself that some birds aren't meant to be caged. Their feathers are just too bright. And when they fly away the part of you that knows it was a sin to lock them up does rejoice. But still the place you live in is that much more drab and empty that they're gone. I guess I just miss my friend.	✓					
55	(Monologue Red): Andy did like he was told. Buffed those shoes to a high mirror-shine. The guards simply didn't notice. Neither did I. I mean, seriously? how often do you really look at a man's shoes? Andy crawled to freedom through 500 yards	✓					

No.	Dialogue	Speech Function					
		Expres sive	Dir ect	Refere ntial	Meta lingu istic	Poe tic	Pha tic
	of shit-smelling foulness I can't even imagine or maybe I just don't want to. Five hundred yards. That's the length of five football fields. Just shy of half a mile.						
56	(Monologue Red): I like to think the last thing that went through his head other than that bullet was to wonder how the hell Andy Dufresne ever got the best of him. Not long after the warden deprived us of his company, I got a postcard in the mail. It was blank, but the postmark said Fort Hancock, Texas. Fort Hancock... right on the border. That's where Andy crossed. When I picture him heading south in his own car with the top down. It always makes me laugh. Andy Dufresne, who crawled through a river of shit and came out clean on the other side. Andy Dufresne headed for the Pacific.	✓					
57	Rehabilitated? Well, now, let me see. I don't have any idea what that means.	✓					
58	There's not a day goes by I don't feel regret. Not because I'm in here or because you think I should. I look back on the way I was then a young stupid kid who committed that terrible crime. I want to talk to him. I want to try and talk some sense to him. Tell him the way things are. But I can't. That kid's long gone and this	✓					

No.	Dialogue	Speech Function					
		Expres sive	Dir ect	Refere ntial	Meta lingu istic	Poe tic	Pha tic
	old man is all that's left. I got to live with that. Rehabilitated? It's just a bullshit word. So you go on and stamp your forms, sonny, and stop wasting my time. Because to tell you the truth, I don't give a shit.						
59	Here you go, miss. Restroom break, boss?	✓					
60	Much obliged, sir.	✓					
61	I believe in two things; Discipline and the Bible. Here, you'll receive both. Put your trust in the Lord. Your ass belongs to me. Welcome to Shawshank.	✓					
62	Mark 13:35. I've always liked that one. But I prefer: "I am the light of the world. Ye that followeth me shall have the light of life."	✓					
63	You want the rest of this? Woman can't bake worth shit.	✓					
64	I have to say that's the most amazing story I ever heard. What amazes me most is you'd be taken in by it.	✓					
65	Well, let's say for the moment this Blatch does exist. You think he'd just fall to his knees and cry, "Yes, I did it. I confess. Oh, and by the way, add a life term to my sentence."	✓					
66	I tell you, son, this thing really came along and knocked my wind out. It's got me up nights. That's the truth. The right thing to do sometimes it's hard to know what that is. Do you	✓					

No.	Dialogue	Speech Function					
		Expres sive	Dir ect	Refere ntial	Meta lingu istic	Poe tic	Pha tic
	understand? I need your help, son. If I'm going to move on this, there can't be the least little shred of doubt.I have to know if what you told Dufresne was the truth.						
67	Nothing stops. Nothing. Or you will do the hardest time there is. No more protection from the guards. I'll pull you out of that one-bunk Hilton and cast you down with the sodomites. You'll think you've been fucked by a train. And the library? Gone. Sealed off, brick by brick. We'll have us a little book barbecue in the yard. They'll see the flames for miles. We'll dance around it like wild Injuns. You understand me? Catching my drift? Or am I being obtuse? Give him another month to think about it.	✓					
68	It's good having you back, Andy. Place wasn't the same without you.	✓					
69	I can see that, Haig! Think I'm blind? Is that what you're saying?	✓					
70	Lord, it's a miracle! Man vanished like a fart in the wind. Nothing left, but some damn rocks on a windowsill. And that cupcake on the wall. Let's ask her. Maybe she knows. What say there, fuzzy-britchies? Feel like talking? Oh, guess not. Why should she be any different? This is a conspiracy. That's what	✓					

No.	Dialogue	Speech Function					
		Expres sive	Dir ect	Refere ntial	Meta lingu istic	Poe tic	Pha tic
	this is. One big, damn conspiracy! And everyone's in on it! Including her!						
71	What the Christ is this happy horseshit?	✓					
72	If I hear so much as a mouse fart in here the rest of tonight, I swear by God and Jesus, You will all visit the infirmary. Every last motherfucker in here.	✓					
73	Yeah. Fuckin' incredible how lucky some assholes get	✓					
74	Dumb-shit, what do you think the government is gonna do to me? Take a big wet bite out of my ass is what.	✓					
75	Yeah, yeah, maybe enough 10 buy a new car, and then what? I got to pay tax on the car, repair, maintenance, kids pestering you to take them for a ride all the time. Then if you figure your tax wrong, you pay out of your own pocket. I tell you! Uncle Sam! He puts his hand in your shirt and squeezes your tit till it's purple.	✓					
76	Some brother. Shit!	✓					
77	Oh, that's funny. You'll look funnier sucking my dick with no teeth	✓					
78	Bullshit. Tax-free?	✓					
79	I don't need you to tell me where the bear shit in the buckwheat	✓					
80	A bunch of ball-washing bastards!	✓					
81	Drink up while it's cold, ladies	✓					

No.	Dialogue	Speech Function					
		Expres sive	Dir ect	Refere ntial	Meta lingu istic	Poe tic	Pha tic
82	What the fuck have you done? It's a goddamn mess, I'll tell you that.	✓					
83	Dufresne. You're mine now.	✓					

In a film, the use of the expressive speech function, namely language used to express feelings and attitudes, shows how characters display their personalities and perspectives. The utterances used by the film's main characters reflect their roles in the narrative and the power dynamics within the prison. The use of the expressive function is most often seen in the character acting as the narrator. For example, the utterance **"Well, shit."** (*The Shawshank Redemption at 01:35:07*). This statement succinctly conveys feelings of deep disappointment and frustration, capturing the despair felt after repeated dashes of hope in prison.

Emotional expressions are also often seen in seemingly calm characters, especially during critical or stressful moments. A statement like **"This is my chance to get out! It's my life! Don't you understand?!"** (*The Shawshank Redemption at 01:33:54*) shows that despite his calm demeanor, he harbors great hope for freedom. On the other hand, the expressive function is also used to display anger, frustration, and cruelty. For example, utterances such as **"Oh, that's funny. You'll look funnier sucking my dick with no teeth"** (*The Shawshank Redemption at 00:35:41*) demonstrate the use of

angry and cruel language to oppress. This expression reflects the pleasure in the cruel use of power.

Expressions are also used to intimidate and assert absolute power when authority is questioned, such as in the utterance **“I can see that, Haig! Think I’m blind? Is that what you’re saying?”** (*The Shawshank Redemption at 01:52:26*). Overall, the analysis of the utterances in this film shows that the expressive function of speech is used to display emotions that define the role of each character. These utterances prove that language in this film functions not only as a means of communication but also as a mechanism to express the despair, hope, and cruelty that are at the heart of the narrative.

4.2.2 Directive

The directive function of speech is a function of speech uttered to influence the listener's behavior through commands, requests, or invitations (Kasmawati et al., 2025). This function can be seen when the speaker utters something in the form of a command, request, or shows an intention to direct the listener's actions. In this film, this function of speech is very clearly depicted by the characters Norton and Hadley. Both of their utterances are often imperative. The utterances that represent the directive speech function uttered by the main characters in the film can be seen in Table 4.9 below.

Table 4.9. The Directive Speech Function Utterances

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
1	I told her I would not grant one.		✓				
2	No, I was sobering up. I got back in the car and I drove home to sleep it off. Along the way, I stopped and threw my gun into the Royal River. I feel like I've been very clear on this point.		✓				
3	I hadn't planned on it.		✓				
4	I wonder if you might get me a rock hammer.		✓				
5	A rock hammer.		✓				
6	If there's any trouble, I won't use the rock hammer, okay?		✓				
7	Ten it is.		✓				
8	If it's in your eyes, this will blind you.		✓				
9	If you want to keep it, give it to your wife. The IRS allows a one-time-only gift to your spouse for up to \$60,000.		✓				
10	It's perfectly legal. Go ask the IRS. They'll say the same thing. Actually, I feel stupid telling you this. I'm sure you would have investigated the matter on yourself		✓				
11	I suppose I could set it up for you. That would save you some money. You get the forms, I'll prepare them for you nearly free of charge. I'd only ask three beers apiece for each of my coworkers		✓				
12	No, thanks. I gave up drinking.		✓				
13	Maybe, Let me teach you someday.		✓				

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
14	We might do business on a board, and I'll carve the pieces myself. One side in alabaster, the opposing side in soapstone. What do you think?		✓				
15	Rita Hayworth.		✓				
16	Can you get her?		✓				
17	Let's get this over with		✓				
18	Anything you put it in my mouth, you'll lose it		✓				
19	All right, but you should know that sudden, serious brain injury causes the victim to bite down hard. In fact, I hear the bite reflex is so strong they have to pry the victim's jaws open with a crowbar		✓				
20	Oh. I see. Well, um... Why don't we have a seat and talk it over. Brooks, do you have a piece of paper and a pencil? Thanks. So... Mr. Dekins...		✓				
21	It might do more than that. How about expanding the library. Get some new books.		✓				
22	See, that's tax-deductible. You can write that off.		✓				
23	Could you hand me a stack of 1040s?		✓				
24	Brooks, you won't hurt Heywood. We all know that. Right, Heywood?		✓				
25	So put the knife down. Brooks, look at me. Put the knife down. Brooks. Look at his neck, for God's sake. Look at his neck. He's bleeding.		✓				

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
26	Come on, this is crazy. You don't want to do this. Put it.. Put it down. Hey. Hey. Take it easy. You'll be all right.		✓				
27	Wow. It only took six years. From now on, I'll write two letters a week instead of one.		✓				
28	Here's where it makes the most sense. You need it so you don't forget.		✓				
29	You wonder where it went. I wonder where 10 years went. Here, A little parole-rejection present. Go ahead and open it. Went through one of your competitors. I hope you don't mind. I wanted it to be a surprise.		✓				
30	Stevenson. Fiction, adventure. What's next?		✓				
31	Perhaps you should try a new profession. What I mean is you're not a very good thief. You should try something else.		✓				
32	I don't waste time with losers, Tommy.		✓				
33	Good. Because if we do this we do it all the way, a hundred percent, nothing half-assed.		✓				
34	Well. You don't read so well. We'll get to that.		✓				
35	Let's see how the score comes out.		✓				
36	Sir, he's telling the truth.		✓				
37	Sir, if I got out, I'd never mention what happens here. I'd be as indictable as you for laundering that money.		✓				
38	I'm done. Everything stops. Get someone else to run your scams		✓				

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
39	Zihuatanejo. It's in Mexico. A little place on the Pacific Ocean. You know what the Mexicans say about the Pacific?		✓				
40	They say it has no memory. That's where I want to live the rest of my life. A warm place with no memory. Open up a little hotel right on the beach. Buy some worthless old boat and fix it up new. Take my guests out, Charter fishing		✓				
41	Yeah, right. That's the way it is. It's down there and I'm in here. I guess it comes down to a simple choice. Get busy living or get busy dying.		✓				
42	There's a big hayfield up near Buxton. You know where Buxton is?		✓				
43	Yes, sir		✓				
44	Thank you. I'm sure I will.		✓				
45	Get out of my face, man! You're into me for five packs already.		✓				
46	Smokes or coin? Bettor's choice.		✓				
47	All right, who's your horse?		✓				
48	Who's going to prove me wrong? Heywood? Jigger? Skeets? Floyd? Four brave souls.		✓				
49	Why don't you give him some of your cigarettes instead? Lucky fuck!		✓				
50	Wife-killing banker. Why'd you do it?		✓				
51	To tell you the truth, I haven't made up my mind.		✓				
52	Well, if it was a toothbrush, I wouldn't ask. I'd quote a		✓				

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
	price. But then a toothbrush is a non-lethal object, isn't it?						
53	So?		✓				
54	No? Wait a while. Word gets around. The Sisters have taken quite a liking to you. Especially Bogs.		✓				
55	Neither are they. You have to be human first. They don't qualify. Bull queers take by force. That's all they want or understand. If I were you, I'd grow eyes in the back of my head.		✓				
56	Then I'd guess you want to escape. Tunnel under the wall, maybe. Did I miss something? What's so funny?		✓				
57	My normal markup's 20 percent. But this is a specialty item. Risk goes up, price goes up. Let's make it an even 10 bucks.		✓				
58	Folks around this joint love surprise inspections. They find it, you're going to lose it. If they do catch you with it, you don't know me. You mention my name, we never do business again. Not for shoelaces or a stick of gum. Now you got that?		✓				
59	Some people really got it awful. Andy, are you nuts? Keep your eyes on your mop, man! Andy.		✓				
60	King me.		✓				
61	Can I ask you something? Why'd you do it?		✓				
62	Wait, wait. Here she comes. This is the part I really like,		✓				

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
	when she does that shit with her hair.						
63	Yeah, I'm known to locate certain things from time to time. What do you want?		✓				
64	Yeah, I don't have her stuffed down the front of my pants right now, sorry to say. But I'll get her. Relax.		✓				
65	Andy could use a nice "welcome back" when he gets out of the infirmary.		✓				
66	The man likes to play chess. Let's get him some rocks.		✓				
67	Watch the door. Please, Brooks. Calm the fuck down.		✓				
68	Brooks. We can talk about this, right?		✓				
69	Oh, Heywood, that's enough out of you.		✓				
70	Knock it off. Brooks ain't no bug. He's just... He's just institutionalized.		✓				
71	Hope... Let me tell you something, my friend. Hope is a dangerous thing. Hope can drive a man insane. It's got no use on the inside. You'd better get used to that idea.		✓				
72	No. Not right now.		✓				
73	All right, who?		✓				
74	Who?		✓				
75	You going to open it or stand there with your thumb up your butt?		✓				
76	That don't make you a murderer. Bad husband, maybe. I feel bad about it if you want, but you didn't pull the trigger.		✓				

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
77	I don't think you shouldn't be doing this to yourself, Andy. This is just shitty pipe dreams. Mexico is way down there and you're in here and that's the way it is.		✓				
78	No, I'm telling you. The guy is... He's talking funny. I'm really worried about him. Let's keep an eye on him.		✓				
79	Well, what?		✓				
80	Here you go, miss. Restroom break, boss?		✓				
81	(Monologue Red): I find I'm so excited I can barely sit still or hold a thought in my head. I think it's the excitement only a free man can feel. A free man at the start of a long journey whose conclusion is uncertain. I hope I can make it across the border. I hope to see my friend and shake his hand. I hope the Pacific is as blue as it has been in my dreams. I hope.		✓				
82	This is Mr. Hadley. He's captain of the guards. I'm Mr. Norton, the warden. You are convicted felons. That's why they've sent you to me. Rule number one: No blasphemy. I'll not have the Lord's name taken in vain in my prison. The other rules, you'll figure out as you go along. Any questions?		✓				
83	I can't say I approve of this. But I suppose exceptions can be made.		✓				
84	Perhaps we can find something more befitting a man of your education.		✓				

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
85	Sure can. But you write your letters if it makes you happy. I'll even mail them for you. How's that?		✓				
86	Open the door. Open it up! Dufresne, open this door! Turn that off! I am warning you, Dufresne. Turn that off!		✓				
87	Ned, I wouldn't worry too much about this contract. It seems to me I already got my boys committed elsewhere. You be sure and thank Maisie for this fine pie.		✓				
88	Get my stuff to the laundry. Two suits for dry-clean and a bag of whatnot. Tell them, If they over-starch my shirts again, they'll hear from me		✓				
89	You want the rest of this? Woman can't bake worth shit.		✓				
90	You're forgetting yourself.		✓				
91	If you want to indulge this fantasy, it's your business. Don't make it mine. This meeting is over.		✓				
92	Don't ever mention money to me again, you sorry son of a bitch! Not in this office, not anywhere. Get in here, now!		✓				
93	Get him out of here.		✓				
94	Get him out!		✓				
95	Tommy, I'm asking you to keep this conversation just between us. I feel awkward enough as it is. We got a situation here. I think you can appreciate that.		✓				

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
96	I tell you, son, this thing really came along and knocked my wind out. It's got me up nights. That's the truth. The right thing to do sometimes it's hard to know what that is. Do you understand? I need your help, son. If I'm going to move on this, there can't be the least little shred of doubt. I have to know if what you told Dufresne was the truth.		✓				
97	Would you be willing to swear before a Judge and jury having place with your hand on the Good Book and take an oath before Almighty God himself?		✓				
98	That's what I thought. I'm sure by now you've heard. Terrible thing. A man that young less than a year to go trying to escape. Broke Captain Hadley's heart to shoot him. Truly, it did. We just have to put it behind us. Move on.		✓				
99	Nothing stops. Nothing. Or you will do the hardest time there is. No more protection from the guards. I'll pull you out of that one-bunk Hilton and cast you down with the sodomites. You'll think you've been fucked by a train. And the library? Gone. Sealed off, brick by brick. We'll have us a little book barbecue in the yard. They'll see the flames for miles. We'll dance around it like wild Injuns. You		✓				

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
	understand me? Catching my drift? Or am I being obtuse? Give him another month to think about it.						
100	Lickety-split. Want to get home.		✓				
101	Get my stuff down to the laundry. And shine my shoes. I want them looking like mirrors.		✓				
102	I want every man on this cellblock questioned. Start with that friend of his.		✓				
103	Him.		✓				
104	What do you mean, "He just wasn't here"? Don't say that to me. Don't say that to me again.		✓				
105	I can see that, Haig! Think I'm blind? Is that what you're saying?		✓				
106	Am I blind, Haig?		✓				
107	What about you. You blind? Tell me what this is.		✓				
108	Uh-huh. You see Dufresne's name there? I sure do. Right there. "Dufresne." He was in his cell at lights out. Stands to reason he'd still be here in the morning. I want him found. Not tomorrow, not after breakfast. Now!		✓				
109	Well?		✓				
110	I see you two all the time. You're thick as thieves, you are. He must have said something.						
111	You speak English, butt-steak. You follow this officer.		✓				
112	Turn to the right! Eyes front.		✓				
113	You eat when we say you eat. You shit when we say		✓				

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
	you shit, and piss when we say you piss. You got that, you maggot-dick motherfucker? On your feet.						
114	Unhook them.		✓				
115	You'll tell him with my baton up your ass!		✓				
116	What is your malfunction, you fat barrel of monkey spunk?		✓				
117	I won't count to three. Not even to one. You will shut up, or I'll sing you a lullaby!		✓				
118	Open that cell.		✓				
119	If I hear so much as a mouse fart in here the rest of tonight, I swear by God and Jesus, You will all visit the infirmary. Every last motherfucker in here.		✓				
120	Call the trustees. Take that tub of shit down to the infirmary.		✓				
121	That shit, step aside, Mert. This fucker's having himself an accident.		✓				
122	You better start making sense.		✓				
123	You're that smart banker what killed his wife, aren't you? Why should I believe a smart banker like you? So I can end up in here with you?		✓				
124	What are you Jimmy's staring at?		✓				
125	Time's up, Bogs.		✓				
126	Grab his ankles.		✓				
127	On your feet. Face the wall. Turn around and face the warden.		✓				
128	Wanna explain this?		✓				
129	Lock them up!		✓				

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
130	Dufresne! That's him. That's the one.		✓				
131	You tell me. They're addressed to you.		✓				
132	I want all this cleared out before the warden gets back.		✓				
133	On your feet.		✓				
134	Open 237.		✓				
135	Stand.		✓				

In a film, the use of directive speech, language used to command, request, or direct an action, demonstrates how characters assert power and control. With a total of 135 occurrences, this function is the most frequently used, emphasizing the film's central theme of power and control in a prison environment. Each character uses directives in unique ways, reflecting their personalities. Although a quiet character, one of the main characters has the highest frequency of directive speech. However, he uses this function as a catalyst for change, often offering intelligent advice and instructions, as he does to other characters: **"Perhaps you should try a new profession. What I mean is you're not a very good thief. You should try something else."** (*The Shawshank Redemption at 01:25:21*). This directive is not based on power, but rather on the intelligence to direct the lives of others.

On the other hand, another character who plays the role of informal leader uses the directive function to control the situation and organize the inmate community, such as in the utterance, **"Watch the door. Please,**

Brooks. Calm the fuck down” (*The Shawshank Redemption at 00:57:28*).

Authoritarian characters also use directives to assert their absolute power. One character uses directive utterances, often in formal and manipulative language, such as, **“I can't say I approve of this. But I suppose exceptions can be made.”** (*The Shawshank Redemption at 00:50:39*). This is a very clear example of how he uses directives to remind others that he has complete control.

Meanwhile, another harsh and brutal character is recorded using directives speech function. Statements such as, **“I want all this cleared out before the warden gets back”** (*The Shawshank Redemption at 01:06:39*), not only direct an action but also aim to intimidate and instill fear. Overall, each character's use of directive speech effectively establishes a dynamic of power and control. The differences in how they use this function reflect their respective roles. Some use it to liberate, some to control, some to dominate, and still others to oppress. This pattern effectively forms the image of power that is at the heart of the film.

4.2.3 Referential

Referential speech is a speech function used to convey information, facts, or ideas (Kasmawati et al., 2025). This function focuses on the referent or topic of conversation and aims to convey factual content or explanations. In this film, Red's utterances are the most frequently used for this function, given his role as the main narrator who provides much contextual information

to the audience. The utterances that represent the referential speech function uttered by the main characters in the film can be seen in Table 4.10 below.

Table 4.10. The Referential Speech Function Utterances

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
1	No, I was sobering up. I got back in the car and I drove home to sleep it off. Along the way, I stopped and threw my gun into the Royal River. I feel like I've been very clear on this point.			✓			
2	If you want to keep it, give it to your wife. The IRS allows a one-time-only gift to your spouse for up to \$60,000.			✓			
3	It's perfectly legal. Go ask the IRS. They'll say the same thing. Actually, I feel stupid telling you this. I'm sure you would have investigated the matter on yourself			✓			
4	We might do business on a board, and I'll carve the pieces myself. One side in alabaster, the opposing side in soapstone. What do you think?			✓			
5	All right, but you should know that sudden, serious brain injury causes the victim to bite down hard. In fact, I hear the bite reflex is so strong they have to pry the victim's jaws open with a crowbar			✓			
6	See, that's tax-deductible. You can write that off.			✓			
7	Oh, yes, sir. Absolutely, sir. I mean, I learned my lesson. I can honestly say that I'm a			✓			

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
	changed man. I'm no longer a danger to society. That's God's honest truth.						
8	Five!			✓			
9	(Monologue Red): Andy came to Shawshank Prison in early 1947 for murdering his wife and the fella she was banging. On the outside, he'd been vice president of a large Portland bank. Good work for a man as young as he was.			✓			
10	(Monologue Red): I admit I didn't think much of Andy, first time I laid eyes on him. Looked like a stiff breeze would blow him over. That was my first impression of the man.			✓			
11	Ten cigarettes.			✓			
12	(Monologue Red): The first night's the toughest. No doubt about it. They march you in naked as the day you were born. Skin burning and half-blind from that delousing shit they throw on you. And when they put you in that cell, and those bars slam home... that's when you know it's for real. Old life blown away in the blink of an eye. Nothing left but all the time in the world to think about it. Most new fish come close to madness the first night. Somebody always breaks down crying. Happens every time. The only question is.. who's it going to be? It's as good a thing to bet on as any, I			✓			

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
	guess. I had my money on Andy Dufresne.						
13	(Monologue Red): I remember my first night. Seems like a long time ago.			✓			
14	(Monologue Red): The boys always go fishing with first-timers. And they don't quit 'till they reel someone in.			✓			
15	His first night in the joint, Dufresne cost me two packs of cigarettes. He never made a sound.			✓			
16	(Monologue Red): Andy kept pretty much to himself at first. I guess he had a lot on his mind. Trying to adapt to life on the inside. Wasn't until a month went by, that he finally opened his mouth...to say more than two words to somebody. As it turned out, that somebody was me.			✓			
17	Heywood, What you in here for?			✓			
18	I'm known to locate certain things from time to time.			✓			
19	What is it and why?			✓			
20	Rocks.			✓			
21	Neither are they. You have to be human first. They don't qualify. Bull queers take by force. That's all they want or understand. If I were you, I'd grow eyes in the back of my head.			✓			
22	Then I'd guess you want to escape. Tunnel under the wall, maybe. Did I miss something? What's so funny?			✓			
23	What's an item like this usually go for?			✓			

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
24	Folks around this joint love surprise inspections. They find it, you're going to lose it. If they do catch you with it, you don't know me. You mention my name, we never do business again. Not for shoelaces or a stick of gum. Now you got that?			✓			
25	Red. Name's Red.			✓			
26	Maybe it's because I'm Irish.			✓			
27	(Monologue Red): Andy was right. I finally got the joke. It would take a man about 600 years to tunnel under the wall with one of these			✓			
28	Hey, Brooksie. Delivery for Dufresne.			✓			
29	(Monologue Red): Things went on like that for a while. Prison life consists of routine and then more routine. Every so often, Andy would show up with fresh bruises. The Sisters kept at him. Sometimes he was able to fight them off, sometimes not. And that's how it went for Andy. That was his routine. I do believe those first two years were the worst for him. And I also believe if things had gone on that way, this place would have got the best of him. But then, in the spring of 1949, the powers that be decided that:			✓			
30	(Monologue Red): It was outdoor detail and May is one damned fine month to be working outdoors.			✓			

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
31	(Monologue Red): More than 100 men volunteered for the job.			✓			
32	(Monologue Red): Wouldn't you know it? Me and some fellows I know were among the names called.			✓			
33	(Monologue Red): It only cost us a pack of smokes per man. I made my usual 20 percent, of course.			✓			
34	(Monologue Red): And that's how it came to pass that on the second-to-last day of the job, the convict crew that tarred the factory roof in the spring of '49 wound up sitting in a row at 10:00 in the morning, drinking icy-cold beer, courtesy of the hardest screw that ever walked a turn at Shawshank State Prison.			✓			
35	(Monologue Red): The colossal prick even managed to sound magnanimous. We sat and drank with the sun on our shoulders and felt like free men. Hell, we could have been tarring the roof of one of our own houses. We were the lords of all creation. As for Andy, he spent that break hunkered in the shade, a strange little smile on his face watching us drink his beer.			✓			
36	(Monologue Red): You could argue he'd done it to curry a favor with the guards or maybe make a few			✓			

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
	friends among us cons. Me? I think						
37	You're talking to the right man. I can get things, right?			✓			
38	I think it'll take years.			✓			
39	Murder. Same as you.			✓			
40	Yeah, I'm known to locate certain things from time to time. What do you want?			✓			
41	Take a few weeks.			✓			
42	Yeah, I don't have her stuffed down the front of my pants right now, sorry to say. But I'll get her. Relax.			✓			
43	Bogs didn't put anything in Andy's mouth and neither did his friends. What they did do is beat him within an inch of his life. Andy spent a month in the infirmary. Bogs spent a week in the hole			✓			
44	(Monologue Red): Two things never happened again after that. The Sisters never laid a finger on Andy again and Bogs never walked again. They transferred him to a minimum-security hospital upstate. To my knowledge, he lived out the rest of his days drinking his food through a straw			✓			
45	It's a horse apple.			✓			
46	No, horseshit. Petrified.			✓			
47	(Monologue Red): Despite a few hitches, the boys came through in fine style. And by the weekend, he was due back, we had enough rocks saved up to keep him busy till rapture. Also got a big shipment in that week;			✓			

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
	cigarettes, chewing gum, sipping whiskey, playing cards with naked ladies on them. You name it. And, of course, the most important item: Rita Hayworth, herself.						
48	(Monologue Red): Tossing cells was just an excuse. Truth is Norton wanted to size Andy up.			✓			
49	Got you out of the laundry, though.			✓			
50	(Monologue Red): So Andy started writing a letter a week just like he said. And... just like Norton said, Andy got no answers. The following April, Andy did tax returns for half the guards at Shawshank. Year after that, he did them all including the warden's. Year after that, they rescheduled the intramural season to coincide with tax season. The guards on the opposing teams all remembered to bring their W-2s.			✓			
51	(Monologue Red): Yes, sir. Andy was a regular cottage industry. In fact, it got so busy at tax time, he was allowed a staff.			✓			
52	(Monologue Red): Got me out of the wood shop a month out of the year, and that was fine. And still, he kept sending those letters.			✓			
53	What's going on?			✓			
54	What's he done to you?			✓			
55	You've had worse from shaving. What did you do to set him off?			✓			

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
56	Knock it off. Brooks ain't no bug. He's just... He's just institutionalized.			✓			
57	The man's been in here 50 years, Heywood, 50 years! This is all he knows. In here, he's an important man, an educated man. Outside, he's nothing. Just a used-up con with arthritis in both hands. Probably couldn't get a library card if he tried. You know what I'm trying to say?			✓			
58	You believe whatever you want. But I tell you these walls are funny. First you hate them. Then you get used to them. Enough time passes you get so you depend on them. That's "institutionalized."			✓			
59	(Monologue Red): I have no idea to this day what those two Italian ladies were singing about. Truth is, I don't want to know. Some things are best left unsaid. I like to think it was something so beautiful. It can't be expressed in words and makes your heart ache because of it. I tell you, those voices soared higher and farther than anybody in a gray place dares to dream. It was like a beautiful bird flapped into our drab cage and made those walls dissolve away. And for the briefest of moments, every last man at Shawshank felt free. It pissed the warden off something awful.			✓			

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
60	(Monologue Red): Andy got two weeks in the hole for that little stunt.			✓			
61	Well, I played a mean harmonica as a younger man. Lost interest in it, though. Didn't make much sense in here.			✓			
62	What are you talking about?			✓			
63	Oh, yes, sir. Without a doubt. I can honestly say I'm a changed man. No danger to society here. God's honest truth. Absolutely rehabilitated.			✓			
64	(Monologue Red): Andy was as good as his word. He wrote two letters a week instead of one. In 1959, the state senate finally clued in to the fact they couldn't buy him off with just a \$200 check. Appropriations Committee voted an annual payment of \$500 just to shut him up. And you'd be amazed how far Andy could stretch it. He made deals with book clubs, charity groups. He bought remaindered books by the pound...			✓			
65	I got here Auto Repair and Soap Carving.			✓			
66	(Monologue Red): The rest of us did our best to pitch in when and where we could. By the year Kennedy was shot Andy had transformed a storage room smelling of turpentine into the best prison library in New England complete with a fine selection of Hank			✓			

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
	Williams. That was also when Warden Norton instituted his famous "Inside Out" program. You may remember reading about it. It made the papers and got his picture in Look magazine.						
67	(Monologue Red): Of course Norton didn't tell the press that "bare minimum of expense" is a fairly loose term. There are 100 different ways to skim off the top. Men, materials, you name it. And oh, my Lord, how the money rolled in!			✓			
68	(Monologue Red): And behind every shady deal behind every dollar earned there was Andy, keeping the books.			✓			
69	He's got his fingers in a lot of pies, from what I hear.			✓			
70	The problem that happened to the money, Sooner or later, he'll have to explain where it came from.			✓			
71	If they ever catch on, he'll wind up in here wearing a number himself.			✓			
72	I know you're good, but all that paper leaves a trail. Now anybody gets curious... FBI, IRS, whatever... It'll lead to somebody			✓			
73	But who is he?			✓			
74	Ever bother you?			✓			
75	Keep you happy and doing the laundry. Money instead of sheets.			✓			
76	(Monologue Red): Tommy Williams came to			✓			

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
	Shawshank in 1965 on a two-year stretch for B and E. That's breaking and entering to you. Cops caught him sneaking TV sets out the back door of a JC Penney. Young punk. Mr. Rock 'n' Roll, cocky as hell.						
77	(Monologue Red): We liked him immediately.			✓			
78	(Monologue Red): As it turned out, Tommy had himself a young wife and a new baby girl. Maybe he thought of them on the streets or his child growing up not knowing her daddy. Whatever it was, something lit a fire under that boy's ass.			✓			
79	(Monologue Red): so Andy took Tommy under his wing. Started walking him through his ABC's. Tommy took to it pretty well too. Boy found brains he never knew he had. Before long, Andy started him on his course requirements. He really liked the kid. Gave him a thrill to help a youngster crawl! off the shit heap. But that wasn't the only reason. Prison time is slow time. So you do what you can to keep going. Some fellas collect stamps. Others build matchstick houses. Andy built a library. Now he needed a new project. Tommy was it. It was the same reason he spent years shaping and polishing those rocks. The same reason he hung his			✓			

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
	fantasy girlies on the wall. In prison, a man will do most anything to keep his mind occupied. By 1966, right about the time Tommy was getting ready to take his exams, lit was lovely Raquel						
80	That's crap, kid. He's proud of you. We're old friends, I know him as good as anybody. Smart fellow, ain't he? Smart as they come. He was a banker on the outside.			✓			
81	Murder.			✓			
82	Hmm.. You wouldn't think it to look at the guy. Caught his wife in bed with some golf pro. Greased them both.			✓			
83	It looks that way.			✓			
84	1947. What is that? Nineteen years.			✓			
85	What you got? Board of Education.			✓			
86	No.			✓			
87	Zihuatanejo.			✓			
88	I don't think I could make it on the outside, Andy. I been in here most of my life. I'm an institutional man now. Just like Brooks was.			✓			
89	I don't think so.. a lot of hayfields up there.			✓			
90	What, Andy? What's buried under there?			✓			
91	I don't know. Every man has his breaking point.			✓			
92	(Monologue Red): I've had some long nights in the stir. Alone in the dark with nothing but your thoughts time can draw out like a			✓			

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
	blade. That was the longest night of my life.						
93	No, sir, warden. Not a word.			✓			
94	(Monologue Red): In 1966, Andy Dufresne escaped from Shawshank Prison. All they found of him was a muddy set of prison clothes, a bar of soap, and an old rock hammer damn near worn down to the nub. I remember thinking it would take a man 600 years to tunnel through the wall with it. Old Andy did it in less than 20. Oh, Andy loved geology. I imagine it appealed to his meticulous nature. An ice age here, million years of mountain-building there. Geology is the study of pressure and time. That's all it takes, really. Pressure and time. That and a big goddamn poster. Like I said in prison, a man will do anything to keep his mind occupied. Seems Andy's favorite hobby was toting his wall out into the exercise yard a handful at a time. I guess after Tommy was killed, Andy decided he'd been here just about long enough.			✓			
95	(Monologue Red): Andy did like he was told. Buffed those shoes to a high mirror-shine. The guards simply didn't notice. Neither did I. I mean, seriously? how often do you really look at a man's shoes? Andy crawled to freedom through 500 yards			✓			

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
	of shit-smelling foulness I can't even imagine or maybe I just don't want to. Five hundred yards. That's the length of five football fields. Just shy of half a mile.						
96	(Monologue Red): The next morning, right about the time Raquel was spilling her little secret a man nobody ever laid eyes on before strolled into the Maine National Bank. Until that moment, he didn't exist. Except on paper.			✓			
97	(Monologue Red): He had all the proper ID... Driver's license, birth certificate, Social Security card, and the signature was a spot-on match.			✓			
98	(Monologue Red): Mr. Stevens visited nearly a dozen banks in the Portland area. All told, he blew town with better than \$370,000 of Warden Norton's money. Severance pay for 19 years.			✓			
99	(Monologue Red): I wasn't there to see it, but I hear Byron Hadley sobbed like a little girl when they took him away.			✓			
100	(Monologue Red): I like to think the last thing that went through his head other than that bullet was to wonder how the hell Andy Dufresne ever got the best of him. Not long after the warden deprived us of his company, I got a postcard in the mail. It was blank, but the postmark said Fort			✓			

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
	Hancock, Texas. Fort Hancock... right on the border. That's where Andy crossed. When I picture him heading south in his own car with the top down. It always makes me laugh. Andy Dufresne, who crawled through a river of shit and came out clean on the other side. Andy Dufresne headed for the Pacific.						
101	(Monologue Red): Those of us who knew him best talk about him often. I swear, the stuff he pulled...			✓			
102	(Monologue Red): Sometimes it makes me sad, though. Andy being gone. I have to remind myself that some birds aren't meant to be caged. Their feathers are just too bright. And when they fly away the part of you that knows it was a sin to lock them up does rejoice. But still the place you live in is that much more drab and empty that they're gone. I guess I just miss my friend.			✓			
103	(Monologue Red): "Get busy living or get busy dying." That's goddamn right. For the second time in my life, I'm guilty of committing a crime. Parole violation. Of course, I doubt they'll toss up any roadblocks for that. Not for an old crook like me.			✓			
104	Fort Hancock, Texas, please.			✓			
105	This is Mr. Hadley. He's captain of the guards. I'm			✓			

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
	Mr. Norton, the warden. You are convicted felons. That's why they've sent you to me. Rule number one: No blasphemy. I'll not have the Lord's name taken in vain in my prison. The other rules, you'll figure out as you go along. Any questions?						
106	I believe in two things; Discipline and the Bible. Here, you'll receive both. Put your trust in the Lord. Your ass belongs to me. Welcome to Shawshank.			✓			
107	The roof of the license-plate factory needs resurfacing. I need a dozen volunteers for a week's work. As you know, special detail carries with it special privileges.			✓			
108	119. 123.			✓			
109	Pleased to see you reading this. Any favorite passages?			✓			
110	I hear you're good with numbers. How nice. Man should have a skill.						
111	I almost forgot. I'd hate to deprive you of this. Salvation lies within.			✓			
112	My wife made that in church group.			✓			
113	You enjoy working the laundry?			✓			
114	The budget's stretched thin as it is.			✓			
115	They have only three ways to spend the taxpayers' money for prisons: More walls, more bars, more guards.			✓			
116	It's no free ride but rather a genuine progressive			✓			

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
	advance in corrections and rehabilitation. Our inmates, properly supervised will be put to work outside these walls performing all manner of public service. These men can learn the value of an honest day's labor while providing a valuable service to the community and at a bare minimum of expense to Mr. and Mrs. John Q. Taxpayer.						
117	We're providing a valuable community service.			✓			
118	Big charity to-do up Portland way. Governor will be there.			✓			
119	Well, it's obvious this fellow Williams is impressed with you. He hears your tale of woe and naturally wants to cheer you up. He's young, not terribly bright. It's not surprising he wouldn't know what a state he put you in.			✓			
120	That's assuming Blatch is even still there. Chances are, he'd be released by now.			✓			
121	Solitary. A month.			✓			
122	That's what I thought. I'm sure by now you've heard. Terrible thing. A man that young less than a year to go trying to escape. Broke Captain Hadley's heart to shoot him. Truly, it did. We just have to put it behind us. Move on.			✓			
123	Uh-huh. You see Dufresne's name there? I sure do. Right there. "Dufresne." He was in his cell at lights out. Stands to reason he'd still be here in			✓			

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
	the morning. I want him found. Not tomorrow, not after breakfast. Now!						
124	I see you two all the time. You're thick as thieves, you are. He must have said something.			✓			
125	So this big-shot lawyer calls me long-distance from Texas. I say, "Yeah?" He says, "Sorry to inform you, but your brother just died." "I'm sorry to hear that." "I'm not. He was an asshole". Ran off years ago. Figured him for dead. So anyway, this lawyer fellow says to me: "Your brother died a rich man." Oil wells and shit. Close to a million bucks.			✓			
126	Thirty-five thousand. That's what he left me			✓			
127	Thirty-five thousand.			✓			
128	All of it?			✓			
129	It's pretty clean. Some contraband here, but nothing to get in a twist over.			✓			
130	Last night's count.			✓			

In a film, the use of referential speech—language used to convey information, facts, or descriptions—demonstrates how characters act as sources of knowledge and understanding. The language used by the film's main characters reflects their roles in the narrative and power dynamics within the prison. The referential function is most often used by characters acting as narrators. For example, the utterance **"Oh, yes, sir. Of course, sir.**

I mean, I've learned. I can honestly say that I'm a changed man. I'm no longer a danger to society. That's the God-honest truth" (*The Shawshank Redemption at 00:07:15*). In this statement, the speaker factually reports their change to the parole board, indicating their commitment to being the primary source of information in the story.

Authoritarian characters also use the referential function, often to convey rules, policies, or formal descriptions of programs they implement. For example, the statement **"We provide a valuable community service,"** (*The Shawshank Redemption at 01:19:15*) which, despite having an ulterior motive, still aims to provide factual information about the activities under its supervision. On the other hand, some characters have a more limited use of the referential function, reflecting their focus on other language functions. Characters who are quiet and strategic tend to use it to convey important technical information or logical explanations. For example, the utterance **"All right, but you should know that sudden, serious brain injury causes the victim to bite down hard. In fact, I hear the bite reflex is so strong they have to pry the victim's jaws open with a crowbar."** (*The Shawshank Redemption at 00:43:54*), which provides technical information as a warning.

Other characters who rely more on intimidation only provide very specific information directly related to their power or status, as in the utterance **"Thirty-five thousand. That's what he left me."** (*The Shawshank Redemption at 00:34:33*). Overall, the use of the referential function of

speech among the main characters effectively highlights their roles in the film's information dynamics. These utterances prove that language in this film functions not only as a tool for exchanging information, but also as a mechanism for asserting status, establishing authority, and demonstrating understanding of the world around them.

4.2.4 Metalinguistic

Metalinguistic speech functions are linguistic functions that focus on the language itself; that is, they are used to talk about the language code itself, clarify the meaning of words, or correct understanding (Kasmawati et al., 2025). This function can be seen when speakers comment on a word, phrase, or sentence structure, or when they ask for clarification on what has just been said. In this film, metalinguistic speech functions most frequently appear in Red's utterances, who often acts as a commentator and analyzer of the language around him. The utterances that represent the expressive speech function uttered by the main characters in the film can be seen in Table 4.11 below.

Table 4.11. The Metalinguistic Speech Function Utterances

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
1	A what?				✓		
2	Pickaxe?				✓		
3	Quartz?				✓		
4	What?				✓		
5	What?				✓		

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
6	Heywood, that isn't soapstone! And it ain't alabaster either.				✓		
7	Forget?				✓		
8	That's "Cristo," you dumbshit.				✓		
9	What?				✓		
10	Say what?				✓		
11	What?				✓		
12	Rope?				✓		
13	I know what you think it means, sonny. To me it's just a made-up word. A politician's word so that young fellas like yourself can wear a suit and a tie and have a job. What do you really want to know? Am I sorry for what I did?				✓		
14	What? What did you call me?				✓		
15	What did you say?				✓		
16	Who?				✓		

In a film, the use of metalinguistic speech functions—language used to comment on or clarify language itself—indicates how characters interact with linguistic meanings and details. The utterances used by the film's main characters reflect their roles in the communication dynamics within the prison. Metalinguistic speech functions are most frequently employed by characters who act as reflective narrators and keen observers. For example, the utterance **"That's 'Cristo,' you dumbshit."** (*The Shawshank Redemption at 01:17:21*). In this utterance, the speaker directly corrects

another person's mispronunciation, demonstrating their attention to linguistic detail and their role as interpreter.

Authoritarian characters also use this function, albeit with the goal of reasserting power or gaining situational control. For example, the utterance **"What did you say?"** (*The Shawshank Redemption* at 00:36:00) is used to ask for clarification in an intimidating tone, as well as the utterance **"What? What did you call me?"** (*The Shawshank Redemption* at 00:33:11) which is used to clarify words that are considered offensive, showing that they use language to control the interlocutor. On the other hand, one of the main characters doesn't use metalinguistic functions at all. This aligns with his calm and goal-oriented character. He tends to be direct and functional in his communication, rarely engaging in conversations that comment on the language itself or directly ask for clarification.

Overall, the differences in the frequency of each character's use of metalinguistic functions effectively reflect the nuances of their personalities and roles in the communication dynamics. These utterances demonstrate that language in the film serves not only as a tool for exchanging information but also as a mechanism for interpreting language, controlling situations, and demonstrating a reluctance to discuss language itself.

4.2.5 Poetic

Poetic is a speech function that emphasizes the stylistic form, or beauty of language or speech (Kasmawati et al., 2025). This function can be

seen when the speaker uses figurative language, proverbs, or unusual sentence constructions to add depth or emotional impact. In this film, Red's utterances are the most frequently used for this function, as he often uses rich and descriptive language in his narrative. The utterances that represent the poetic speech function uttered by the main characters in the film can be seen in Table 4.12 below.

Table 4.12. The Poetic Speech Function Utterances

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
1	That tall drink of water with the silver spoon up his ass.					✓	
2	(Monologue Red): I wish I could tell you that Andy fought the good fight and the Sisters let him be. I wish I could tell you that but prison is no fairy-tale world. He never said who did it. But we all knew.					✓	
3	(Monologue Red): The colossal prick even managed to sound magnanimous. We sat and drank with the sun on our shoulders and felt like free men. Hell, we could have been tarring the roof of one of our own houses. We were the lords of all creation. As for Andy, he spent that break hunkered in the shade, a strange little smile on his face watching us drink his beer.					✓	
4	(Monologue Red): Yes, sir. Andy was a regular cottage industry. In fact, it got so					✓	

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
	busy at tax time, he was allowed a staff.						
5	(Monologue Red): I have no idea to this day what those two Italian ladies were singing about. Truth is, I don't want to know. Some things are best left unsaid. I like to think it was something so beautiful. It can't be expressed in words and makes your heart ache because of it. I tell you, those voices soared higher and farther than anybody in a gray place dares to dream. It was like a beautiful bird flapped into our drab cage and made those walls dissolve away. And for the briefest of moments, every last man at Shawshank felt free. It pissed the warden off something awful.					✓	
6	Well, I'll be damned! Did I say you were good? Shit, you are Rembrandt.					✓	
7	(Monologue Red): In 1966, Andy Dufresne escaped from Shawshank Prison. All they found of him was a muddy set of prison clothes, a bar of soap, and an old rock hammer damn near worn down to the nub. I remember thinking it would take a man 600 years to tunnel through the wall with it. Old Andy did it in less than 20. Oh, Andy loved geology. I imagine it appealed to his meticulous nature. An ice age here, million years of mountain-					✓	

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
	building there. Geology is the study of pressure and time. That's all it takes, really. Pressure and time. That and a big goddamn poster. Like I said in prison, a man will do anything to keep his mind occupied. Seems Andy's favorite hobby was toting his wall out into the exercise yard a handful at a time. I guess after Tommy was killed, Andy decided he'd been here just about long enough.						
8	(Monologue Red): Those of us who knew him best talk about him often. I swear, the stuff he pulled...					✓	
9	Rehabilitated? Well, now, let me see. I don't have any idea what that means.					✓	
10	I almost forgot. I'd hate to deprive you of this. Salvation lies within.					✓	

In a film, the use of poetic speech, language used to create aesthetic impressions and metaphors, demonstrates how characters convey complex ideas and philosophical perspectives. The language used by the film's main characters reflects their roles in the narrative dynamics. The poetic function is most often used by characters who act as reflective narrators and keen observers. For example, the line "**That tall drink of water with the silver spoon up his ass.**" (*The Shawshank Redemption* at 00:12:11). In this line, the speaker uses strong figurative language to describe the appearance and

status of another character, adding an artistic dimension to the description. This demonstrates their poetic voice in the film's narrative.

Authoritarian characters also use poetic language, albeit with a veiled or ironic purpose. For example, the line **"I almost forgot. I'd hate to deprive you of this. Salvation lies within."** (*The Shawshank Redemption at 00:51:03*). When handing over the Bible, the speaker uses the phrase "Salvation is within," which is a biblical figure of speech. This usage creates a double layer of meaning, where spiritual language is juxtaposed with a context of actions full of falsehood and control. On the other hand, some characters do not use poetic functions at all. This is in line with their characteristics, which tend to be more direct and functional in communication.

Intelligent and hopeful characters more often use language to convey information directly, while brutal and domineering characters are known for their straightforward speech, which rarely involves figurative language or aesthetics. Overall, the significant differences in the use of poetic speech functions among the main characters effectively highlight their narrative styles and personalities. These utterances prove that language in the film functions not only as a tool for exchanging information, but also as a mechanism for demonstrating philosophical views, irony, and character depth.

4.2.6 Phatic

Phatic speech is the function of speech to create, maintain, or strengthen social relationships (Kasmawati et al., 2025). This function can be seen when the speaker uses greetings, pleasantries, brief expressions of agreement, or rhetorical questions aimed at ensuring the interlocutor is still listening or engaged in the conversation. In this film, Red's utterances are the most frequently used for this function, given his role as the primary social liaison within the prison community. The utterances that represent the phatic speech function uttered by the main characters in the film can be seen in Table 4.13 below.

Table 4.13. The Phatic Speech Function Utterances

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
1	Brooks, you won't hurt Heywood. We all know that. Right, Heywood?						✓
2	Yes, Sir.						✓
3	Well, that's free. You understand my concern						✓
4	Andy. Andy. Andy.						✓
5	Sure.						✓
6	Andy, we're getting to be kind of friends, aren't we?						✓
7	Right, guys?						✓
8	It's very pretty, Andy. Thank you.						✓
9	Yeah.						✓
10	Andy.						✓
11	Sure, Andy. Anything.						✓
12	Yes, sir.						✓

No.	Dialogue	Speech Function					
		Expressive	Direct	Referential	Metalinguistic	Poetic	Phatic
13	(Monologue Red): Forty years I've been asking permission to piss. I can't squeeze a drop without say-so. There's a harsh truth to face. No way I'm going to make it on the outside. All I do anymore is think of ways to break my parole, so maybe they'd send me back. Terrible thing, to live in fear. Brooks Hatlen knew it. Knew it all too well. All I want is to be back where things make sense. Where I won't have to be afraid all the time. Only one thing stops me. A promise I made to Andy.						✓
14	Zihuatanejo.						✓
15	Ned						✓
16	How do I look?						✓
17	Tommy?						✓
18	It's good having you back, Andy. Place wasn't the same without you.						✓
19	Yep.						✓

In a film, the use of phatic speech—language used to initiate, manage, or end conversations—demonstrates how characters build and maintain social relationships. The utterances used by the film's main characters reflect their roles in the interpersonal dynamics within the prison. The phatic function is most frequently used by characters who act as reliable narrators and individuals who build extensive social networks. For example, the utterance **"Well, that's free. You understand my concern."** (*The*

Shawshank Redemption at 00:27:08). In this utterance, the speaker not only conveys information but also ensures the other person understands, demonstrating attention and maintaining open channels of communication.

Authoritarian characters also use the phatic function to manage their social interactions, as in the utterance "**How do I look?**" (*The Shawshank Redemption at 01:20:53*). This question, while seemingly casual conversation, is actually intended to assert status and seek validation. On the other hand, some characters rarely use the phatic function. A calm and goal-oriented protagonist only uses it for strategic purposes, such as to defuse tension. For example, the utterance "**Brooks, you won't hurt Heywood. We all know that. Right, Heywood?**" (*The Shawshank Redemption at 00:57:51*). With this utterance, he attempts to calm the situation and seeks social confirmation. Meanwhile, a dominant and abusive character only uses it in its most minimal form, such as the short utterance "**Yep**" (*The Shawshank Redemption at 00:34:37*) to indicate agreement without emotional detail.

Table 4.14. Recapitulations of the Speech Function Occurrences Used by the Main Characters

No.	Speech Functions	Total Occurrences	Percentage (%)
1.	Expressive	82	20,92
2.	Direct	135	34,44
3.	Referential	130	33,16
4.	Metalinguistic	16	4,08
5.	Poetic	10	2,55
6.	Phatic	19	4,85
	Total	392	100

An analysis of the speech functions used by the film's main characters reveals a clear picture of their roles and characteristics. Table 4.14 reveals that the most dominant speech function employed by the main character is the direct speech, accounting for 34,44% with 135 utterances. This dominance indicates that communication in 'The Shawshank Redemption' film is heavily influenced by assertive, straightforward, and action-oriented speech. This direct speech demonstrates how the characters establish authority, control situations, and assert their social position within the structure of life behind bars. Thus, this high percentage emphasizes that the characters' masculinity is largely constructed through instructive and compelling language. conversely, the least frequently used speech function is poetic speech, with a percentage of 2,55%, or only 10 occurrences. This small percentage indicates that aesthetic elements, figurative language, or poetic expression are not the focus of communication in the film. the minimal use of poetic speech function indicates that the characters prioritize practical and functional speech over language play or artistic expression. This also confirms that in the harsh context of prison, conversations are rarely directed towards deep reflection or the beauty of language, but rather tend towards survival strategies, power negotiations, and the clarity of commands.

4.3 Socio-Pragmatic Interpretation in 'The Shawshank Redemption' film

An analysis of the speech styles and functions of the main characters in The Shawshank Redemption shows a strong correlation between the social context of prison and expressions of masculinity. The dominant speech styles are directness and assertiveness, a direct reflection of the rigid power hierarchy within the prison.

Characters like Warden Norton and Captain Hadley use these styles to verbally assert their authority, often with threats and blunt commands, as supported by research on communication in authoritarian environments. However, these styles of masculinity are not monolithic. Andy and Red, on the other hand, display more complex masculinities through their use of abstractness and conversational command, allowing them to maintain dignity and influence their environment without resorting to overt physical or verbal violence.

The analysis of speech functions reveals how each character uses language to reflect and negotiate their social position. The directive function (command) appears most frequently overall, underscoring the authoritarian nature of the prison environment. However, the underlying meanings vary. Norton and Hadley use directives to oppress and control, while Andy uniquely uses them to advise and build, such as when he helps another inmate obtain a diploma or offers financial advice. This pattern demonstrates that the same speech function can have opposing social implications depending on the speaker's intentions. Language functions in social interactions that reveal hidden intentions can alter the meaning of an utterance. Furthermore, Red's use of the phatic function demonstrates his role as a primary social connector, in contrast to Hadley's almost complete absence of this function, reflecting their social isolation.

Based on sociopragmatic analysis, it can be concluded that the masculine speech styles used by the main characters in *The Shawshank Redemption* are divided into categories that reflect their strategies for survival and negotiating power in the prison environment. Warden Norton and Captain Hadley

predominantly display an authoritarian and oppressive style of masculinity. They excel in using directness and assertiveness to issue absolute orders and threats, and establishing status and control to build and maintain a power hierarchy. These styles represent a form of power that is overt and based on formal hierarchy. On the other hand, Andy Dufresne and Red adopt a more adaptive and strategic style, demonstrating a more complex and unconventional form of masculinity. Andy often uses abstractness to convey complex ideas and expectations, such as when he explains a complicated financial system to the guards. Meanwhile, Red excels in conversational command, which allows him to lead and negotiate informally, demonstrating a form of power derived from influence and reputation, rather than from formal hierarchy.

An analysis of the relationship between speech styles and functions reveals complex dynamics of power and resistance among the characters. Warden Norton's assertive and controlling style is directly linked to a directive function to dominate and control the inmates, ensuring they lack autonomy. Meanwhile, Captain Hadley's assertive and dominant style is accompanied by an aggressive, expressive function, used to intimidate and instill fear. However, in characters like Andy, the abstract style is linked to referential and directive functions to provide information and influence without coercion, representing a subtle form of resistance to oppression. He erodes Norton and Hadley's authority with intelligence, not violence. Solidarity between inmates, particularly between Red and Andy, is also forged through the use of abstraction and a phatic function that demonstrates emotional bonds and mutual understanding, creating a "family" within the prison. Research has shown that

communication within marginalized groups often uses language to create group identity and strengthen solidarity. Thus, this analysis comprehensively explains how language not only reflects existing hierarchies but also becomes an important tool for building power, carrying out resistance, and creating bonds in harsh social realities.

After conducting an in-depth sociopragmatic analysis of the speech styles and functions of the main characters in *The Shawshank Redemption*, it can be concluded that language not only functions as a means of communication, but also serves as a complex representation of power dynamics, survival strategies, and the process of identity formation within the prison institution. Norton and Hadley's characters display directive and expressive speech styles, which consistently reflect repressive authority and aggressive and dominating constructions of masculinity. In contrast, Red's character utilizes a wide range of language, from informative referential narratives to reflective poetic expressions, to construct his image as a wise observer and social connector capable of bridging relations between prisoners. Meanwhile, Andy demonstrates a form of resistance to the oppressive system through the use of intelligent, strategic, and functional language. He adopts directive and referential speech not to assert power, but to open up a space of freedom and construct liberating meaning. Overall, these findings suggest that the language choices used by each character are not accidental, but rather deliberate and meaningful communicative acts, which actively shape their positions within the hierarchical structure of the prison and reflect the identities and social strategies they construct.

CHAPTER V

CONCLUSION AND SUGGESTIONS

5.1 Conclusion

Based on the research results, it can be concluded that the main characters in the film *The Shawshank Redemption* use six types of masculine speech styles as proposed by Wood (2008), namely establishing status and control, instrumentality, conversational command, directness and assertiveness, abstractness, and less emotional responsiveness. Of the six speech styles, the most dominant is directness and assertiveness with 121 occurrences, followed by abstractness and conversational command which are mostly used by Andy and Red. Norton and Hadley are more prominent in using establishing status and control and directness and assertiveness to assert their authority, while Andy shows dominance in instrumentality and less emotional responsiveness as a strategy to deal with institutional pressure. Meanwhile, Red most often uses abstractness and conversational command, which emphasize his position as a narrator and social liaison in prison. This shows that masculine speech styles in the film are not only used as a means of communication but also as a representation of identity, a survival strategy, and an effort to negotiate social positions within the rigid prison structure.

Furthermore, the speech styles used by the main characters refer to the six speech functions according to Holmes (2013), namely expressive, directive, referential, metalinguistic, poetic, and phatic. The analysis found that the directive function is the most dominant with 135 occurrences. However, this directive

function has different implications for each character: Norton and Hadley use it as a means of control and oppression, while Andy uses it more to provide constructive direction, such as developing a library or teaching skills. Red stands out in the phatic function, which emphasizes his role as a guardian of social cohesion among the inmates. The expressive function appears to express emotions such as frustration, hope, or anger; the referential function to provide information; the poetic function is seen in Red's reflective narrative; and the metalinguistic function is used to touch on aspects of language itself. Thus, the speech function in this film is a means to demonstrate power, build solidarity, and reflect the social relations formed among the characters in the prison environment.

Furthermore, the results of this study also emphasize the close relationship between masculine speech styles and speech functions from a sociopragmatic perspective. The characters' speech styles not only demonstrate individual communication patterns but also reflect social positions, power relations, and survival strategies within the hierarchical prison structure. Similarly, the speech functions used demonstrate a broader communication purpose than simply conveying messages, but also serve as a means of building solidarity, asserting authority, and even disguising resistance. Through sociopragmatic analysis, it can be understood that every utterance in *The Shawshank Redemption* is loaded with social and ideological meanings that shape and reproduce the construction of masculinity. In other words, language plays a dual role as a medium of interaction and as a representation of sociocultural values prevailing within the prison.

5.2 Suggestions

Based on the findings and limitations of the study, this study provides recommendations or suggestions:

1. Further researchers are advised to expand the object of study to films or other media that show different social interactions, so that a more diverse picture can be obtained regarding masculine and feminine speech styles in different cultural contexts.
2. Future research can also use additional theoretical approaches such as critical discourse analysis or gender performativity theory to enrich the perspective in reading the construction of masculinity through language.

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APPENDICES

Appendix 1. Speech Styles

Establishing Status And Control			
No.	Character	Dialogue	Explanation
1.	Andy	Since I am innocent of this crime, sir... I find it decidedly inconvenient that the gun was never found.	Uses logical reasoning to assert one's position.
2.	Andy	It's perfectly legal. Go ask the IRS. They'll say the same thing. Actually, I feel stupid telling you this. I'm sure you would have investigated the matter on yourself	Asserts authority of knowledge and directly advises Hadley to verify it.
3.	Andy	Anything you put it in my mouth, you'll lose it	Direct threat to assert control.
4.	Andy	I thought you had more faith in me than that.	Indirectly expresses disagreement to assert his position.
5.	Andy	Sure it is, but not to me, and certainly not to the warden.	Uses comparison to assert control and his position within the prison hierarchy.
6.	Andy	Sure you can, if you know how the system works. It's amazing what you can accomplish by mail. Mr. Stevens has a birth certificate driver's license, Social Security number.	Explains how the system works in a functional way to assert his expertise.
7.	Andy	Me? A lawyer fucked me. Everybody's innocent in here. Don't you know that?	Turns the question around and uses sarcasm to assert his position.
8.	Andy	I don't waste time with losers, Tommy.	A direct, firm statement to assert his higher status.
9.	Red	I'm known to locate certain things from time to time.	Statement asserting his status and expertise in prison.
10.	Red	You're talking to the right man. I can get things, right?	Reaffirms his status as "a man who can get things."

Establishing Status And Control			
No.	Character	Dialogue	Explanation
11.	Red	Yeah, I'm known to locate certain things from time to time. What do you want?	Reaffirms his role and asks a direct question.
12.	Norton	This is Mr. Hadley. He's captain of the guards. I'm Mr. Norton, the warden. You are convicted felons. That's why they've sent you to me. Rule number one: No blasphemy. I'll not have the Lord's name taken in vain in my prison. The other rules, you'll figure out as you go along. Any questions?	Using formal and hierarchical language to define his position of power.
13.	Norton	I believe in two things; Discipline and the Bible. Here, you'll receive both. Put your trust in the Lord. Your ass belongs to me. Welcome to Shawshank.	Using intimidating and harsh language, mixing spirituality and authority to assert full control.
14.	Norton	I can't say I approve of this. But I suppose exceptions can be made.	Using language that shows initial disapproval to assert position, followed by leniency.
15.	Norton	Perhaps we can find something more befitting a man of your education.	Using a formal phrase to indicate he has control over Andy's fate.
16.	Norton	Sure can. But you write your letters if it makes you happy. I'll even mail them for you. How's that?	Granting small leniency to assert total control.
17.	Norton	Ned, I wouldn't worry too much about this contract. It seems to me I already got my boys committed elsewhere. You be sure and thank Maisie for this fine pie.	Asserting control over inmates and giving social instructions.
18.	Norton	You're forgetting yourself.	Using a formal phrase to remind Andy of his position.
19.	Hadley	Dufresne. You're mine now.	A blunt statement asserting full control.

Instrumentality			
No.	Character	Dialogue	Explanation
1.	Andy	She packed a bag. She packed a bag to go and stay with Mr. Quentin.	Focuses on concrete and practical actions without emotion.
2.	Andy	I went to a few bars first. Later, I drove to his house to confront them. They weren't home. I parked in the turnout and waited.	Presents a task-oriented chronological narrative.
3.	Andy	No, I was sobering up. I got back in the car and I drove home to sleep it off. Along the way, I stopped and threw my gun into the Royal River. I feel like I've been very clear on this point.	Gives a detailed report with a firm assertion at the end.
4.	Andy	What was his name?	Task-oriented question.
5.	Andy	I understand you're a man that knows how to get things.	Strategic statement to start negotiation.
6.	Andy	I wonder if you might get me a rock hammer.	Highly functional and goal-oriented request.
7.	Andy	A rock hammer.	Repeats the name of an object as a functional emphasis.
8.	Andy	Fair enough. A rock hammer is about six or seven inches long. Looks like a miniature pickaxe.	Provides a technical and functional description.
9.	Andy	For rocks.	Concise and direct answer about the purpose of use.
10.	Andy	Quartz and some mica, shale, limestone.	Specific and informative answer about rock types.
11.	Andy	If there's any trouble, I won't use the rock hammer, okay?	Functional assurance to reassure the listener.
12.	Andy	Seven dollars in any rock-and-gem shop.	Specific and practical price information
13.	Andy	If it's in your eyes, this will blind you.	Functional technical instruction for safety.

Instrumentality			
No.	Character	Dialogue	Explanation
14.	Andy	Because if you trust her, you can keep that 35,000.	Links a belief (faith) with a practical outcome (saving money).
15.	Andy	Thirty-five thousand.	Repeats numbers to emphasize practical factual information.
16.	Andy	If you want to keep it, give it to your wife. The IRS allows a one-time-only gift to your spouse for up to \$60,000.	Gives practical instructions while using abstract technical knowledge (IRS regulations).
17.	Andy	Of course not. But you do need someone to set up the tax-free gift for you. That'll cost you. A lawyer, for example	Explains practical needs and their consequences (cost), setting the stage for negotiation.
18.	Andy	I suppose I could set it up for you. That would save you some money. You get the forms, I'll prepare them for you nearly free of charge. I'd only ask three beers apiece for each of my coworkers	Offers a functional and detailed solution, explaining steps, costs, and rewards.
19.	Andy	We might do business on a board, and I'll carve the pieces myself. One side in alabaster, the opposing side in soapstone. What do you think?	Offers a practical solution, uses an abstract concept (sculpture), and prompts the interlocutor to respond.
20.	Andy	I understand you're a man that knows how to get things.	Strategic statement to start negotiation.
21.	Andy	Rita Hayworth.	Functional keyword to convey the desired object.
22.	Andy	Can you get her?	Task-oriented question.
23.	Andy	All right, but you should know that sudden, serious brain injury causes the victim to bite down hard. In fact, I hear the bite reflex is so	Uses technical knowledge as a strategic threat.

Instrumentality			
No.	Character	Dialogue	Explanation
		strong they have to pry the victim's jaws open with a crowbar	
24.	Andy	John, chapter 8, verse 12.	Functional information about the source of a quote.
25.	Andy	It's called a rock blanket. For shaping and polishing rocks. A little hobby of mine.	Provides technical description and personal information in a calm tone.
26.	Andy	I've been reassigned to you.	Provides functional information about new job status.
27.	Andy	Brooks, how long have you been librarian?	Question to start a conversation and get information.
28.	Andy	And have you ever had an assistant?	Follow-up question to guide conversation.
29.	Andy	Oh. I see. Well, um... Why don't we have a seat and talk it over. Brooks, do you have a piece of paper and a pencil? Thanks. So... Mr. Dekins...	Takes over the conversation and gives practical instructions.
30.	Andy	It might do more than that. How about expanding the library. Get some new books.	Provides functional and goal-oriented suggestions.
31.	Andy	I'll ask the warden for funds.	Functional statement about an action plan.
32.	Andy	I see. Perhaps I could write the state senate and request funds directly from them.	Proposes a larger and logical strategy.
33.	Andy	Still, I'd like to try, with permission. A letter a week. They can't ignore me forever.	Functional statement about a specific action plan.
34.	Andy	So Moresby Prison issued you a gun, but you actually paid for it.	Functional question to clarify details.
35.	Andy	See, that's tax-deductible. You can write that off.	Provides functional tax-related information and instructions.
36.	Andy	Could you hand me a stack of 1040s?	Highly functional and task-oriented request.

Instrumentality			
No.	Character	Dialogue	Explanation
37.	Andy	So put the knife down. Brooks, look at me. Put the knife down. Brooks. Look at his neck, for God's sake. Look at his neck. He's bleeding.	Series of direct and functional commands to control an emergency.
38.	Andy	This is \$200.	Short and straightforward answer focusing on facts.
39.	Andy	Wow. It only took six years. From now on, I'll write two letters a week instead of one.	States achieved success and straightforwardly announces new strategy.
40.	Andy	They broke the door down before I could take requests.	Narrates a dramatic event in a flat tone focusing on facts.
41.	Andy	Here's where it makes the most sense. You need it so you don't forget.	Combines a functional concept (forgetting) with an abstract need (hope).
42.	Andy	You wonder where it went. I wonder where 10 years went. Here, A little parole-rejection present. Go ahead and open it. Went through one of your competitors. I hope you don't mind. I wanted it to be a surprise.	Conveys calm feelings, then shifts to a functional action (giving a gift).
43.	Andy	Stevenson. Fiction, adventure. What's next?	Provides factual information and then steers the conversation toward the next task.
44.	Andy	Trade skills and hobbies. Under "Educational," behind you.	Gives highly specific and functional information about the location of a book.
45.	Andy	You'd like it. It's about a prison break.	Gives a functional description of a book.
46.	Andy	Two deposits. Maine National and New England First. Night drops as always, sir.	Gives a functional and detailed report about a financial transaction.

Instrumentality			
No.	Character	Dialogue	Explanation
47.	Andy	That's where I come in. I channel it. Filter it. Funnel it. Stocks, securities, tax-free municipals. I send the money out into the real world, and when it comes back...	Gives a functional and technical description of his role in money laundering.
48.	Andy	Randall Stevens.	Provides specific and functional information (an alias) relevant to the corruption scheme.
49.	Andy	Sure you can, if you know how the system works. It's amazing what you can accomplish by mail. Mr. Stevens has a birth certificate driver's license, Social Security number.	Explains how the system works in a functional way to assert his expertise.
50.	Andy	Well, I work cheap. That's the tradeoff.	Gives a practical, functional answer (cheap cost) to the previous question.
51.	Andy	Good. Because if we do this we do it all the way, a hundred percent, nothing half-assed.	A direct statement setting functional terms and conditions (100% commitment).
52.	Andy	With Tommy's testimony, I can get a new trial.	Presents a cause-effect relationship (Tommy's testimony = new trial).
53.	Andy	They'd have his last known address, names of relatives. It's a chance, isn't it? How can you be so obtuse?	Explains functional details to support an argument. A rhetorical question at the end shows confusion and frustration.
54.	Andy	The country club will have his old timecards. Records, W-2s with his name on them.	Gives functional, technical information about evidence that can be found.
55.	Andy	Sir, if I got out, I'd never mention what happens here. I'd be as indictable as you for laundering that money.	Provides a functional assurance (confidentiality) using logical and abstract reasoning (involvement in crime).

Instrumentality			
No.	Character	Dialogue	Explanation
56.	Andy	I tell you where I'd go. Zihuatanejo.	Provides functional information (location) and asks a question to ensure understanding.
57.	Andy	Zihuatanejo. It's in Mexico. A little place on the Pacific Ocean. You know what the Mexicans say about the Pacific?	Uses poetic description, then gives very specific and functional instructions (finding a place and a rock).
58.	Andy	They say it has no memory. That's where I want to live the rest of my life. A warm place with no memory. Open up a little hotel right on the beach. Buy some worthless old boat and fix it up new. Take my guests out, Charter fishing	Gives functional instructions on how to find a hidden object.
59.	Andy	In a place like that, I could use a man that knows how to get things.	Provides a functional and detailed report about a completed task.
60.	Andy	Yeah, right. That's the way it is. It's down there and I'm in here. I guess it comes down to a simple choice. Get busy living or get busy dying.	A task-oriented request.
61.	Andy	There's a big hayfield up near Buxton. You know where Buxton is?	Combines a functional plan (helping with a project) with an abstract and poetic concept of hope.
62.	Andy	Just about finished, sir. Three deposits tonight	Provides functional information (location) and asks a question to ensure understanding.
63.	Andy	Yes, sir	Uses poetic description, then gives very specific and functional instructions (finding a place and a rock).

Instrumentality			
No.	Character	Dialogue	Explanation
64.	Andy	Thank you. I'm sure I will.	Gives functional instructions on how to find a hidden object.
65.	Andy	Please. Would you add this to your outgoing mail?	Provides a functional and detailed report about a completed task.
66.	Red	Smokes or coin? Bettor's choice.	Provides functional options for a bet.
67.	Red	Ten cigarettes.	States the bet amount specifically and functionally.
68.	Red	His first night in the joint, Dufresne cost me two packs of cigarettes. He never made a sound.	Conveys factual information about bet results and Andy's behavior.
69.	Red	Well, if it was a toothbrush, I wouldn't ask. I'd quote a price. But then a toothbrush is a non-lethal object, isn't it?	Explains his role functionally using the abstract concept of a "non-lethal object."
70.	Red	Rocks.	Functional answer about the needed object.
71.	Red	Then I'd guess you want to escape. Tunnel under the wall, maybe. Did I miss something? What's so funny?	Makes a functional guess about Andy's plan and asks a question for clarification.
72.	Red	My normal markup's 20 percent. But this is a specialty item. Risk goes up, price goes up. Let's make it an even 10 bucks	Explains pricing formula and gives a functional offer.
73.	Red	Folks around this joint love surprise inspections. They find it, you're going to lose it. If they do catch you with it, you don't know me. You mention my name, we never do business again. Not for shoelaces or a stick of gum. Now you got that?	Explains functional rules for a transaction and gives a clear warning.

Instrumentality			
No.	Character	Dialogue	Explanation
74.	Red	(Monologue Red): It only cost us a pack of smokes per man. I made my usual 20 percent, of course.	Provides functional information about cost and benefits.
75.	Red	Take a few weeks.	Provides functional information about time estimation.
76.	Red	The man likes to play chess. Let's get him some rocks.	Links Andy's hobby to a request.
77.	Red	(Monologue Red): Despite a few hitches, the boys came through in fine style. And by the weekend, he was due back, we had enough rocks saved up to keep him busy till rapture. Also got a big shipment in that week; cigarettes, chewing gum, sipping whiskey, playing cards with naked ladies on them. You name it. And, of course, the most important item: Rita Hayworth, herself.	Describes a functional process (obtaining items) and specific outcomes.
78.	Red	(Monologue Red): Got me out of the wood shop a month out of the year, and that was fine. And still, he kept sending those letters.	Provides functional information about benefits received and ties it to the storyline.
79.	Red	I got here Auto Repair and Soap Carving.	Provides functional information about items obtained.
80.	Red	(Monologue Red): And behind every shady deal behind every dollar earned there was Andy, keeping the books.	Explains Andy's functional role in the corruption scheme.
81.	Red	I know you're good, but all that paper leaves a trail. Now anybody gets curious... FBI, IRS, whatever... It'll lead to somebody	Provides logical and functional analysis of the risks involved.
82.	Red	Keep you happy and doing the laundry. Money instead of sheets.	Uses functional description ("doing the laundry") contrasted with an abstract outcome ("money instead of sheets").
83.	Red	(Monologue Red): so Andy took Tommy under his wing. Started	Describes a functional process (learning) and relates it to an abstract

Instrumentality			
No.	Character	Dialogue	Explanation
		walking him through his ABC's. Tommy took to it pretty well too. Boy found brains he never knew he had. Before long, Andy started him on his course requirements. He really liked the kid. Gave him a thrill to help a youngster crawl! off the shit heap. But that wasn't the only reason. Prison time is slow time. So you do what you can to keep going. Some fellas collect stamps. Others build matchstick houses. Andy built a library. Now he needed a new project. Tommy was it. It was the same reason he spent years shaping and polishing those rocks. The same reason he hung his fantasy girlies on the wall. In prison, a man will do most anything to keep his mind occupied. By 1966, right about the time Tommy was getting ready to take his exams, lit was lovely Raquel	reason (keeping the mind busy).
84.	Red	1947. What is that? Nineteen years.	Provides functional calculation.
85.	Red	Zihuatanejo.	Repeats the name of a place functionally.
86.	Red	(Monologue Red): Andy did like he was told. Buffed those shoes to a high mirror-shine. The guards simply didn't notice. Neither did I. I mean, seriously? how often do you really look at a man's shoes? Andy crawled to freedom through 500 yards of shit-smelling foulness I can't even imagine or maybe I just don't want to. Five hundred	Using numbers and functional comparisons, then inserting emotional expressions.

Instrumentality			
No.	Character	Dialogue	Explanation
		yards. That's the length of five football fields. Just shy of half a mile.	
87.	Red	(Monologue Red): He had all the proper ID... Driver's license, birth certificate, Social Security card, and the signature was a spot-on match.	Providing functional details about identity evidence.
88.	Red	(Monologue Red): Mr. Stevens visited nearly a dozen banks in the Portland area. All told, he blew town with better than \$370,000 of Warden Norton's money. Severance pay for 19 years.	Providing functional details about amounts of money and related durations.
89.	Red	Yes, sir.	A call and functional question used to control the conversation.
90.	Red	(Monologue Red): I find I'm so excited I can barely sit still or hold a thought in my head. I think it's the excitement only a free man can feel. A free man at the start of a long journey whose conclusion is uncertain. I hope I can make it across the border. I hope to see my friend and shake his hand. I hope the Pacific is as blue as it has been in my dreams. I hope.	A specific functional request.
91.	Norton	The roof of the license-plate factory needs resurfacing. I need a dozen volunteers for a week's work. As you know, special detail carries with it special privileges.	Presenting functional information (work) and associated rewards in a straightforward way.
92.	Norton	119. 123.	Giving functional instructions in numerical form.
93.	Norton	I almost forgot. I'd hate to deprive you of this. Salvation lies within.	Providing a functional object and attaching an abstract concept

Instrumentality			
No.	Character	Dialogue	Explanation
			("salvation lies within").
94.	Norton	The budget's stretched thin as it is.	Providing functional information about financial conditions.
95.	Norton	It's no free ride but rather a genuine progressive advance in corrections and rehabilitation. Our inmates, properly supervised will be put to work outside these walls performing all manner of public service. These men can learn the value of an honest day's labor while providing a valuable service to the community and at a bare minimum of expense to Mr. and Mrs. John Q. Taxpayer.	Using formal jargon ("progressive advance in corrections") and functional language ("public service") to explain his program.
96.	Norton	Big charity to-do up Portland way. Governor will be there.	Providing functional information about a purpose.
97.	Norton	That's assuming Blatch is even still there. Chances are, he'd be released by now.	Providing functional information about Blatch's likelihood.
98.	Norton	Uh-huh. You see Dufresne's name there? I sure do. Right there. "Dufresne." He was in his cell at lights out. Stands to reason he'd still be here in the morning. I want him found. Not tomorrow, not after breakfast. Now!	Using functional evidence (a name on the list) to justify a straightforward and firm command.
99.	Hadley	Thirty-five thousand. That's what he left me	Providing functional information in numerical form.
100.	Hadley	Thirty-five thousand.	Providing functional information in numerical form.

Conversational Command			
No.	Character	Dialogue	Explanation
1.	Andy	I was just wondering if anyone knew his name.	Utterance to open a conversation and obtain information.

Conversational Command			
No.	Character	Dialogue	Explanation
2.	Andy	What do you think?	Reverses the question to control the conversation flow.
3.	Andy	What do you care?	Rhetorical question to challenge the relevance of a question.
4.	Andy	You'll understand when you see the rock hammer.	Delays explanation to control conversation flow.
5.	Andy	Why's that?	Question asking for an explanation.
6.	Andy	I understand. Thank you, Mr...	Takes over the conversation to ask for a name.
7.	Andy	Red. Why do they call you that?	Directs the conversation to a new topic (nickname).
8.	Andy	Mr. Hadley, do you trust your wife?	Asks a question steering the conversation to a sensitive topic.
9.	Andy	What I mean is, do you think she'd go behind your back?	Utterance to clarify and direct the conversation focus.
10.	Andy	Maybe, Let me teach you someday.	Invites future interaction, showing control over conversation flow.
11.	Andy	I've been thinking that we could get a board together.	Opens a new topic and invites the interlocutor to interact.
12.	Andy	We might do business on a board, and I'll carve the pieces myself. One side in alabaster, the opposing side in soapstone. What do you think?	Offers a practical solution, uses an abstract concept (sculpture), and prompts the interlocutor to respond.
13.	Andy	I'm innocent, Red. Just like everybody else here. What are you in for?	Straightforward and firm statement, followed by a question that changes the topic.

Conversational Command			
No.	Character	Dialogue	Explanation
14.	Andy	Innocent?	Question to clarify and direct the conversation.
15.	Andy	Red?	Call to attract attention and maintain conversation flow.
16.	Andy	Hey, Jake. Where's Brooks?	Greeting and question to start a conversation.
17.	Andy	Brooks, how long have you been librarian?	Question to start a conversation and get information.
18.	Andy	And have you ever had an assistant?	Follow-up question to guide conversation.
19.	Andy	Why me? Why now?	Rhetorical question to demand deeper explanation.
20.	Andy	Oh. I see. Well, um... Why don't we have a seat and talk it over. Brooks, do you have a piece of paper and a pencil? Thanks. So... Mr. Dekins...	Takes over the conversation and gives practical instructions.
21.	Andy	Brooks, you won't hurt Heywood. We all know that. Right, Heywood?	Asserts situation and asks for confirmation to ease tension.
22.	Andy	What's all this?	Direct question to guide conversation.
23.	Andy	Like Brooks did?	A rhetorical question directing Red to consider the consequences of losing hope.
24.	Andy	You going to play it?	A direct question to steer the conversation and invite Red to engage.
25.	Andy	Stevenson. Fiction, adventure. What's next?	Provides factual information and then steers the conversation toward the next task.
26.	Andy	Dumb-ass? Dumas. Know what that's about?	Corrects pronunciation and then asks a question to test knowledge.

Conversational Command			
No.	Character	Dialogue	Explanation
27.	Andy	You mean that? You really mean that?	Repeated question for confirmation, showing control over the conversation.
28.	Andy	Well. You don't read so well. We'll get to that.	Directly criticizes the interlocutor's ability and steers the conversation toward future plans.
29.	Andy	Time. Well?	A single word directing the interlocutor to respond.
30.	Andy	Sir?	A call to draw the interlocutor's attention.
31.	Andy	Obtuse. Is it deliberate?	Questions an abstract concept ("obtuse") to control the conversation and demand an explanation.
32.	Andy	What's the matter with you?	A direct question spoken with frustration.
33.	Andy	It floats around. It's got to land on somebody. It was my turn, that's all. I was in the path of the tornado. I just didn't expect the storm would last as long as it has. Think you'll ever get out of here?	A call and command to direct the conversation.
34.	Andy	I tell you where I'd go. Zihuatanejo.	Provides functional information (location) and asks a question to ensure understanding.
35.	Andy	You'll have to pry it up to see.	A call and command to direct the conversation.
36.	Andy	Just about finished, sir. Three deposits tonight	Provides functional information (location) and asks a question to ensure understanding.

Conversational Command			
No.	Character	Dialogue	Explanation
37.	Red	All right, who's your horse?	Direct question to initiate a bet.
38.	Red	Who's going to prove me wrong? Heywood? Jigger? Skeets? Floyd? Four brave souls.	Asks a rhetorical question to challenge the interlocutor, followed by an ironic statement.
39.	Red	Heywood, What you in here for?	Direct question to steer the conversation.
40.	Red	A what?	Short question to request clarification.
41.	Red	What is it and why?	Direct question to obtain detailed information.
42.	Red	Pickaxe?	Short question to clarify.
43.	Red	Quartz?	Short question to clarify.
44.	Red	So?	Short question demanding further explanation.
45.	Red	Then I'd guess you want to escape. Tunnel under the wall, maybe. Did I miss something? What's so funny?	Makes a functional guess about Andy's plan and asks a question for clarification.
46.	Red	What's an item like this usually go for?	Direct question to start price negotiation.
47.	Red	Hey, Brooksie. Delivery for Dufresne.	Direct call to initiate interaction.
48.	Red	Some people really got it awful. Andy, are you nuts? Keep your eyes on your mop, man! Andy.	Shows deep concern, then gives questions and direct commands.
49.	Red	Andy. Andy. Andy.	Repeats a name to get attention.
50.	Red	What?	A short question to request clarification.
51.	Red	Andy, we're getting to be kind of friends, aren't we?	A question to confirm relationship status.

Conversational Command			
No.	Character	Dialogue	Explanation
52.	Red	Can I ask you something? Why'd you do it?	A direct question demanding explanation.
53.	Red	Wait, wait. Here she comes. This is the part I really like, when she does that shit with her hair.	A command to end the conversation.
54.	Red	Yeah, I'm known to locate certain things from time to time. What do you want?	Reaffirms his role and asks a direct question.
55.	Red	What?	A short question to request clarification.
56.	Red	Making a few friends, huh, Andy?	A sarcastic question to start a conversation.
57.	Red	What's going on?	A direct question to obtain information.
58.	Red	Brooks. We can talk about this, right?	A statement ending with a question to ease tension.
59.	Red	What's he done to you?	A direct question to get information.
60.	Red	Right, guys?	A rhetorical question to seek support.
61.	Red	You've had worse from shaving. What did you do to set him off?	A sarcastic statement downplaying an injury, followed by a direct question.
62.	Red	Forget?	A short question to clarify.
63.	Red	What are you talking about?	A direct question to request an explanation.
64.	Red	We ought to file that under "Educational" too, oughtn't we?	Asks a question to direct the conversation while using abstract irony.
65.	Red	All right, who?	A direct question demanding an explanation.
66.	Red	Who?	A short question to repeat a request.

Conversational Command			
No.	Character	Dialogue	Explanation
67.	Red	But who is he?	A direct question to get information.
68.	Red	Ever bother you?	A direct question about Andy's feelings.
69.	Red	That's crap, kid. He's proud of you. We're old friends, I know him as good as anybody. Smart fellow, ain't he? Smart as they come. He was a banker on the outside.	A straightforward statement correcting Tommy's view, followed by a rhetorical question.
70.	Red	What?	A short question to request clarification.
71.	Red	What you got? Board of Education.	A direct question to get information.
72.	Red	Say what?	A direct question to request clarification.
73.	Red	Andy.	A call to attract attention.
74.	Red	What, Andy? What's buried under there?	A direct question to obtain information.
75.	Red	What?	A short question to request clarification.
76.	Red	Rope?	A short question to request clarification.
77.	Red	Well, what?	A straightforward question to press for an answer.
78.	Red	Yes, sir.	A call and functional question used to control the conversation.
79.	Norton	Pleased to see you reading this. Any favorite passages?	Asking a direct question to initiate interaction.
80.	Norton	You enjoy working the laundry?	A direct question to start a conversation.
81.	Norton	Ned	A direct call to attract attention.
82.	Norton	How do I look?	A direct question to get an opinion.
83.	Norton	What? What did you call me?	A direct question for clarification.

Conversational Command			
No.	Character	Dialogue	Explanation
84.	Norton	Tommy?	A direct call to attract attention.
85.	Norton	I can see that, Haig! Think I'm blind? Is that what you're saying?	A straightforward statement ending with an intimidating question.
86.	Norton	Am I blind, Haig?	An intimidating rhetorical question.
87.	Norton	What about you. You blind? Tell me what this is.	A series of straightforward questions to intimidate.
88.	Norton	Well?	A single straightforward word to urge.
89.	Norton	I see you two all the time. You're thick as thieves, you are. He must have said something.	Using an idiom ("thick as thieves") to describe a relationship and asking a rhetorical question.
90.	Hadley	What did you say?	A direct question to request clarification.
91.	Hadley	All of it?	A short question to request clarification.
92.	Hadley	Bullshit. Tax-free?	An expression of disbelief, followed by a short question.
93.	Hadley	You're that smart banker what killed his wife, aren't you? Why should I believe a smart banker like you? So I can end up in here with you?	A question using logical reasoning to reject.
94.	Hadley	Wanna explain this?	A blunt question demanding explanation.
95.	Hadley	Who?	A short question to request clarification.

Directness and Assertiveness			
No.	Character	Dialogue	Explanation
1.	Andy	I told her I would not grant one.	A straightforward and firm statement about a personal decision.
2.	Andy	No, I was sobering up. I got back in the car and I drove home to sleep it off. Along the way, I stopped and threw my gun into the Royal River. I feel like I've been very clear on this point.	Gives a detailed report with a firm assertion at the end.
3.	Andy	Yes, it does.	Short, straightforward, and firm answer.
4.	Andy	It's the truth.	A firm statement to defend one's honesty.
5.	Andy	I'm Andy Dufresne.	Straightforward and firm statement about identity.
6.	Andy	I didn't, since you ask.	Straightforward and firm answer.
7.	Andy	No, sir. No, I have no enemies here	Firm and straightforward answer delivered in a controlled tone.
8.	Andy	Ten it is.	Straightforward and firm agreement.
9.	Andy	All of it.	Short and firm answer.
10.	Andy	Every penny.	Straightforward reinforcement of a previous answer.
11.	Andy	Tax-free. IRS can't touch one cent.	Confident and straightforward statement about solution benefits.
12.	Andy	It's perfectly legal. Go ask the IRS. They'll say the same thing. Actually, I feel stupid telling you this. I'm sure you would have investigated the matter on yourself	Asserts authority of knowledge and directly advises Hadley to verify it.
13.	Andy	No, thanks. I gave up drinking.	Straightforward and firm rejection.

Directness and Assertiveness			
No.	Character	Dialogue	Explanation
14.	Andy	I'm innocent, Red. Just like everybody else here. What are you in for?	Straightforward and firm statement, followed by a question that changes the topic.
15.	Andy	Weeks?	Short and firm question for confirmation.
16.	Andy	Let's get this over with	Straightforward statement to initiate action.
17.	Andy	Anything you put it in my mouth, you'll lose it	Direct threat to assert control.
18.	Andy	I read it. You know how to read, you ignorant fuck?	Aggressive and firm question to attack the interlocutor.
19.	Andy	No, sir. Not especially.	Straightforward and polite answer.
20.	Andy	Brooks, you won't hurt Heywood. We all know that. Right, Heywood?	Asserts situation and asks for confirmation to ease tension.
21.	Andy	So put the knife down. Brooks, look at me. Put the knife down. Brooks. Look at his neck, for God's sake. Look at his neck. He's bleeding.	Series of direct and functional commands to control an emergency.
22.	Andy	Come on, this is crazy. You don't want to do this. Put it.. Put it down. Hey. Hey. Take it easy. You'll be all right.	Series of direct commands to control an emergency.
23.	Andy	This is \$200.	Short and straightforward answer focusing on facts.
24.	Andy	Wow. It only took six years. From now on, I'll write two letters a week instead of one.	States achieved success and straightforwardly announces new strategy.
25.	Andy	Hope.	Emphasizes the essence of the previous statement in one straightforward word.

Directness and Assertiveness			
No.	Character	Dialogue	Explanation
26.	Andy	Cleaner. By the time Norton retires, I'll have made him a millionaire.	States the outcome of the scheme in a straightforward, confident manner.
27.	Andy	Perhaps you should try a new profession. What I mean is you're not a very good thief. You should try something else.	Directly criticizes the interlocutor's ability and suggests an abstract idea about a "new profession."
28.	Andy	I don't waste time with losers, Tommy.	A direct, firm statement to assert his higher status.
29.	Andy	Good. Because if we do this we do it all the way, a hundred percent, nothing half-assed.	A direct statement setting functional terms and conditions (100% commitment).
30.	Andy	Well. You don't read so well. We'll get to that.	Directly criticizes the interlocutor's ability and steers the conversation toward future plans.
31.	Andy	Let's see how the score comes out.	A straightforward statement implying the outcome of an action.
32.	Andy	Sir, he's telling the truth.	A direct, firm statement supporting another person's testimony.
33.	Andy	They'd have his last known address, names of relatives. It's a chance, isn't it? How can you be so obtuse?	Explains functional details to support an argument. A rhetorical question at the end shows confusion and frustration.
34.	Andy	This is my chance to get out! It's my life! Don't you understand?!	A direct, emotional statement showing despair.
35.	Andy	I'm done. Everything stops. Get someone else to run your scams	A direct, firm statement announcing a decision.
36.	Red	Get out of my face, man! You're into me for five packs already.	Clear and firm command demanding payment.

Directness and Assertiveness			
No.	Character	Dialogue	Explanation
37.	Red	Five!	Single word spoken firmly to assert a number.
38.	Red	Why don't you give him some of your cigarettes instead? Lucky fuck!	Direct question containing an order, followed by a curse.
39.	Red	Wife-killing banker. Why'd you do it?	Direct and frontal question demanding an explanation.
40.	Red	You're going to fit right in. Everybody in here's innocent. Didn't you know that?	Clear statement using irony to define prison reality.
41.	Red	Rumor has it you're a real cold fish. You think your shit smells sweeter than most. Is that right?	Clear and frontal statement using a metaphor to attack Andy's character.
42.	Red	No? Wait a while. Word gets around. The Sisters have taken quite a liking to you. Especially Bogs.	Gives a clear statement followed by factual information about the danger Andy faces.
43.	Red	Neither are they. You have to be human first. They don't qualify. Bull queers take by force. That's all they want or understand. If I were you, I'd grow eyes in the back of my head.	Uses the abstract concept of "humanity" to describe "The Sisters" and gives direct advice.
44.	Red	Well, that's free. You understand my concern	Clear statement showing concern.
45.	Red	Folks around this joint love surprise inspections. They find it, you're going to lose it. If they do catch you with it, you don't know me. You mention my name, we never do business again. Not for shoelaces or a stick of gum. Now you got that?	Explains functional rules for a transaction and gives a clear warning.
46.	Red	Red. Name's Red.	Clear statement about his identity.

Directness and Assertiveness			
No.	Character	Dialogue	Explanation
47.	Red	King me.	A straightforward and firm command in a game context.
48.	Red	Sure.	A short and straightforward reply.
49.	Red	Murder. Same as you.	A short, straightforward, and ironic statement.
50.	Red	Yeah, I don't have her stuffed down the front of my pants right now, sorry to say. But I'll get her. Relax.	A straightforward, firm, and reassuring reply.
51.	Red	Heywood, that isn't soapstone! And it ain't alabaster either.	A straightforward statement to correct a mistake.
52.	Red	No, horseshit. Petrified.	A straightforward assertion describing the object in detail.
53.	Red	Watch the door. Please, Brooks. Calm the fuck down.	A series of straightforward and firm commands to control a situation.
54.	Red	Oh, Heywood, that's enough out of you.	A straightforward and firm command to end the conversation.
55.	Red	Knock it off. Brooks ain't no bug. He's just... He's just institutionalized.	A straightforward command, then defines Brooks' condition with an abstract term.
56.	Red	Goddamn right. They send you here for life, that's exactly what they take. Part that counts, anyway.	A straightforward statement using abstract reasoning about prison life.
57.	Red	He should have died in here.	A straightforward statement showing a harsh view.
58.	Red	Hope... Let me tell you something, my friend. Hope is a dangerous thing. Hope can drive a man insane. It's got no use on the inside. You'd better get used to that idea.	Defines the abstract concept of "hope" directly and gives firm advice.

Directness and Assertiveness			
No.	Character	Dialogue	Explanation
59.	Red	Thirty years. Jesus, when you say it like that...	Expresses surprise in a straightforward manner.
60.	Red	No. Not right now.	A short, straightforward, and firm reply.
61.	Red	That's "Cristo,"" you dumb-shit.	A straightforward statement correcting with profanity.
62.	Red	Andy, you can't just make a person up.	A straightforward statement expressing disbelief.
63.	Red	You're shitting me.	A straightforward remark showing surprise and disbelief.
64.	Red	That's crap, kid. He's proud of you. We're old friends, I know him as good as anybody. Smart fellow, ain't he? Smart as they come. He was a banker on the outside.	A straightforward statement correcting Tommy's view, followed by a rhetorical question.
65.	Red	Murder.	A short and straightforward reply.
66.	Red	Hmm.. You wouldn't think it to look at the guy. Caught his wife in bed with some golf pro. Greased them both.	A straightforward and firm statement about Andy's crime.
67.	Red	Oh, bullshit. You didn't pull the trigger or convict him.	A straightforward and blunt statement rejecting Andy's view.
68.	Red	You going to open it or stand there with your thumb up your butt?	A direct and harsh question.
69.	Red	Well, Shit.	A strong emotional statement
70.	Red	That don't make you a murderer. Bad husband, maybe. I feel bad about it if you want, but you didn't pull the trigger.	A straightforward and firm statement to clarify Andy's mistake.
71.	Red	No.	A short and straightforward reply.
72.	Red	I don't think you shouldn't be doing this to yourself, Andy. This	A straightforward statement using an

Directness and Assertiveness			
No.	Character	Dialogue	Explanation
		is just shitty pipe dreams. Mexico is way down there and you're in here and that's the way it is.	abstract metaphor ("shitty pipe dreams") to criticize Andy.
73.	Red	No, I'm telling you. The guy is... He's talking funny. I'm really worried about him. Let's keep an eye on him.	Expressing concerns directly and giving direct orders.
74.	Red	There's not a day goes by I don't feel regret. Not because I'm in here or because you think I should. I look back on the way I was then a young stupid kid who committed that terrible crime. I want to talk to him. I want to try and talk some sense to him. Tell him the way things are. But I can't. That kid's long gone and this old man is all that's left. I got to live with that. Rehabilitated? It's just a bullshit word. So you go on and stamp your forms, sonny, and stop wasting my time. Because to tell you the truth, I don't give a shit.	Giving an abstract definition of "rehabilitated" and directly challenging the interlocutor.
75.	Red	Here you go, miss. Restroom break, boss?	Using an abstract concept of regret, then directly rejecting the word "rehabilitated" with profanity.
76.	Red	(Monologue Red): "Get busy living or get busy dying." That's goddamn right. For the second time in my life, I'm guilty of committing a crime. Parole violation. Of course, I doubt they'll toss up any roadblocks for that. Not for an old crook like me.	Stating a place name directly.
77.	Norton	Open the door. Open it up! Dufresne, open this door! Turn that off! I am warning you, Dufresne. Turn that off!	A series of straightforward and firm orders showing irritation.

Directness and Assertiveness			
No.	Character	Dialogue	Explanation
78.	Norton	Get my stuff to the laundry. Two suits for dry-clean and a bag of whatnot. Tell them, If they over-starch my shirts again, they'll hear from me	A series of straightforward and firm orders.
79.	Norton	You want the rest of this? Woman can't bake worth shit.	Straightforward and harsh questions and statements.
80.	Norton	If you want to indulge this fantasy, it's your business. Don't make it mine. This meeting is over.	A straightforward statement rejecting Andy's idea.
81.	Norton	Don't ever mention money to me again, you sorry son of a bitch! Not in this office, not anywhere. Get in here, now!	A series of straightforward and firm commands, accompanied by swearing.
82.	Norton	Solitary. A month.	Delivering punishment briefly and directly.
83.	Norton	Get him out of here.	A straightforward and firm order.
84.	Norton	Get him out!	A straightforward and firm order.
85.	Norton	Tommy, I'm asking you to keep this conversation just between us. I feel awkward enough as it is. We got a situation here. I think you can appreciate that.	A straightforward request using abstract reasoning ("awkward," "situation") to assert authority.
86.	Norton	Nothing stops. Nothing. Or you will do the hardest time there is. No more protection from the guards. I'll pull you out of that one-bunk Hilton and cast you down with the sodomites. You'll think you've been fucked by a train. And the library? Gone. Sealed off, brick by brick. We'll have us a little book barbecue in the yard. They'll see the flames for miles. We'll dance around it like wild Injuns. You	A series of straightforward and brutal threats, using harsh metaphors and hyperbole to convey the threat.

Directness and Assertiveness			
No.	Character	Dialogue	Explanation
		understand me? Catching my drift? Or am I being obtuse? Give him another month to think about it.	
87.	Norton	Lickety-split. Want to get home.	A straightforward and firm order.
88.	Norton	Get my stuff down to the laundry. And shine my shoes. I want them looking like mirrors.	A series of straightforward and specific commands.
89.	Norton	I want every man on this cellblock questioned. Start with that friend of his.	A straightforward and firm order.
90.	Norton	Him.	A single straightforward word to point at someone.
91.	Norton	What do you mean, "He just wasn't here"? Don't say that to me. Don't say that to me again.	Straightforward and aggressive questions and orders.
92.	Norton	I can see that, Haig! Think I'm blind? Is that what you're saying?	A straightforward statement ending with an intimidating question.
93.	Norton	What about you. You blind? Tell me what this is.	A series of straightforward questions to intimidate.
94.	Norton	Uh-huh. You see Dufresne's name there? I sure do. Right there. "Dufresne." He was in his cell at lights out. Stands to reason he'd still be here in the morning. I want him found. Not tomorrow, not after breakfast. Now!	Using functional evidence (a name on the list) to justify a straightforward and firm command.
95.	Hadley	You speak English, butt-steak. You follow this officer.	A direct and firm command with a demeaning curse.
96.	Hadley	Turn to the right! Eyes front.	A direct and firm command.

Directness and Assertiveness			
No.	Character	Dialogue	Explanation
97.	Hadley	You eat when we say you eat. You shit when we say you shit, and piss when we say you piss. You got that, you maggot-dick motherfucker? On your feet.	A series of blunt and brutal commands asserting absolute control, with extreme curses.
98.	Hadley	Unhook them.	A short and direct command.
99.	Hadley	You'll tell him with my baton up your ass!	A blunt and brutal threat.
100.	Hadley	What is your malfunction, you fat barrel of monkey spunk?	A blunt and insulting question.
101.	Hadley	I won't count to three. Not even to one. You will shut up, or I'll sing you a lullaby!	A blunt and firm threat, with irony.
102.	Hadley	Open that cell.	A short and direct command.
103.	Hadley	If I hear so much as a mouse fart in here the rest of tonight, I swear by God and Jesus, You will all visit the infirmary. Every last motherfucker in here.	A series of blunt threats, using harsh metaphors and hyperbole to intimidate.
104.	Hadley	Call the trustees. Take that tub of shit down to the infirmary.	A blunt and demeaning command.
105.	Hadley	Dumb-shit, what do you think the government is gonna do to me? Take a big wet bite out of my ass is what.	A blunt question with cursing and vulgar metaphors to express anger.
106.	Hadley	Oh, that's funny. You'll look funnier sucking my dick with no teeth	A blunt statement full of threats and brutal curses.
107.	Hadley	That shit, step aside, Mert. This fucker's having himself an accident.	A blunt command to initiate violence.
108.	Hadley	You better start making sense.	A blunt warning.
109.	Hadley	What are you Jimmy's staring at?	A blunt and intimidating question.
110.	Hadley	Time's up, Bogs.	A short, blunt, and threatening statement.

Directness and Assertiveness			
No.	Character	Dialogue	Explanation
111.	Hadley	Grab his ankles.	A short and direct command.
112.	Hadley	On your feet. Face the wall. Turn around and face the warden.	A series of blunt and firm commands.
113.	Hadley	Lock them up!	A blunt and firm command.
114.	Hadley	Dufresne! That's him. That's the one.	A blunt statement to point at someone.
115.	Hadley	What the fuck have you done? It's a goddamn mess, I'll tell you that.	A blunt and heavily cursed question showing anger.
116.	Hadley	You tell me. They're addressed to you.	A blunt statement demanding explanation.
117.	Hadley	I want all this cleared out before the warden gets back.	A blunt and firm command.
118.	Hadley	Dufresne. You're mine now.	A blunt statement asserting full control.
119.	Hadley	On your feet.	A short and direct command.
120.	Hadley	Open 237.	A short and direct command.
121.	Hadley	Stand.	A short and direct command.

Abstract			
No.	Character	Dialogue	Explanation
1.	Andy	Since I am innocent of this crime, sir... I find it decidedly inconvenient that the gun was never found.	Uses logical reasoning to assert one's position.
2.	Andy	Don't suppose it would help any if I explained to them I'm not homosexual	Uses logical reasoning to conclude a situation.
3.	Andy	If you want to keep it, give it to your wife. The IRS allows a one-time-only gift to your spouse for up to \$60,000.	Gives practical instructions while using abstract technical knowledge (IRS regulations).

Abstract			
No.	Character	Dialogue	Explanation
4.	Andy	I think a man working outdoors feels more like a man if he can have a bottle of suds. That's only my opinion, sir	Uses the abstract concept “feels more like a man” to justify a request.
5.	Andy	Chess. Now there's a game of kings.	Uses the metaphor “game of kings” to describe chess.
6.	Andy	Civilized. Strategic	Uses abstract and intellectual adjectives to describe chess.
7.	Andy	We might do business on a board, and I'll carve the pieces myself. One side in alabaster, the opposing side in soapstone. What do you think?	Offers a practical solution, uses an abstract concept (sculpture), and prompts the interlocutor to respond.
8.	Andy	Years I got. What I don't have are the rocks. Pickings are pretty slim in the yard. Pebbles, mostly.	Relates an abstract concept (time) to a concrete problem (material shortage).
9.	Andy	All right, but you should know that sudden, serious brain injury causes the victim to bite down hard. In fact, I hear the bite reflex is so strong they have to pry the victim's jaws open with a crowbar	Uses technical knowledge as a strategic threat.
10.	Andy	“Watch ye, therefore, for ye know not when the master of the house cometh.”	Quotes a Bible verse for a moral message.
11.	Andy	Why me? Why now?	Rhetorical question to demand deeper explanation.
12.	Andy	I wouldn't say "friends." I'm a convicted murderer who provides sound financial planning. It's a wonderful pet to have.	Uses the abstract concept “convicted murderer” to define a relationship ironically.
13.	Andy	I see. Perhaps I could write the state senate and request funds directly from them.	Proposes a larger and logical strategy.
14.	Andy	Because I know that you're not gonna hurt him, he's a friend of yours, and Brooks is a reasonable man.	Uses abstract concepts (“reasonable man” and “friend”) to ease the situation.

Abstract			
No.	Character	Dialogue	Explanation
15.	Andy	"I doubt they'll kick up any fuss, not for an old crook like me. P.S. Tell Heywood, I'm sorry I put a knife to his throat. No hard feelings. Brooks."	Writes a letter with a calm and logical tone despite serious content.
16.	Andy	Easiest time I ever did.	Uses contradictory statement (prison as "easiest time") to express philosophical view.
17.	Andy	I had Mr. Mozart to keep me company.	Uses the name of a composer to describe a deep personal experience.
18.	Andy	It was in here. In here. That's the beauty of music. They can't get that from you. Haven't you ever felt that way about music?	Uses abstract concepts about the beauty of music and asks a question to build connection.
19.	Andy	Here's where it makes the most sense. You need it so you don't forget.	Combines a functional concept (forgetting) with an abstract need (hope).
20.	Andy	Forget that there are places in the world that aren't made out of stone. There's something inside... that they can't get to, that they can't touch. That's yours.	Uses the metaphor "a place that's not made of stone" to convey abstract ideas about hope and freedom.
21.	Andy	He's got scams you haven't even dreamed of. Kickbacks on his kickbacks. A river of dirty money running through here this place.	Uses a strong metaphor ("a river of dirty money") to illustrate the scale of corruption.
22.	Andy	The "silent" silent partner. He's the guilty one, the man with the bank accounts. It's where the filtering process starts. They trace anything, it'll just lead to him.	Uses metaphorical description ("silent" silent partner) and abstract concepts (filtering process) to explain the scheme.
23.	Andy	He's a phantom, an apparition. Second cousin to Harvey the Rabbit. I conjured him out of thin	Uses abstract metaphors ("phantom," "apparition," "conjured him out of thin air") to

Abstract			
No.	Character	Dialogue	Explanation
		air. He doesn't exist, except on paper.	explain a fictional character's existence.
24.	Andy	If they trace any accounts, they'll wind up chasing a figment of my imagination.	Uses the metaphor "figment of my imagination" to summarize the outcome of a complex scheme.
25.	Andy	The funny thing is on the outside, I was an honest man, straight as an arrow. I had to come to prison to be a crook.	Uses irony and comparison to convey abstract ideas about character and change.
26.	Andy	I don't run the scams. I just process the profits. A fine line, maybe but I also built that library and used it to help guys get their high school diploma. Why do you think he lets me do all that?	Uses the concept "a fine line" to differentiate his role and logical reasoning to explain the warden's leniency.
27.	Andy	Perhaps you should try a new profession. What I mean is you're not a very good thief. You should try something else.	Directly criticizes the interlocutor's ability and suggests an abstract idea about a "new profession."
28.	Andy	Obtuse. Is it deliberate?	Questions an abstract concept ("obtuse") to control the conversation and demand an explanation.
29.	Andy	Sir, if I got out, I'd never mention what happens here. I'd be as indictable as you for laundering that money.	Provides a functional assurance (confidentiality) using logical and abstract reasoning (involvement in crime).
30.	Andy	My wife used to say I'm a hard man to know. Like a closed book. Complained about it all the time. She was beautiful. God, I loved her. I didn't know how to show it, that's all. I killed her, Red. I didn't pull the trigger but I drove her	Tells a deeply emotional experience in a calm tone. Uses the metaphor "closed book" and ends with an abstract conclusion about his wife's death.

Abstract			
No.	Character	Dialogue	Explanation
		away. That's why she died, because of me the way I am.	
31.	Andy	No, I didn't. Somebody else did. And I wound up in here. Bad luck, I guess.	Uses an abstract analogy to explain the difference between hope and reality. "Get busy living or get busy dying" is an idiom with poetic value.
32.	Andy	Zihuatanejo. It's in Mexico. A little place on the Pacific Ocean. You know what the Mexicans say about the Pacific?	Uses poetic description, then gives very specific and functional instructions (finding a place and a rock).
33.	Andy	Red? If you ever get out of here, do me a favor.	Uses logical reasoning to initiate communication, then asks a rhetorical and personal question.
34.	Andy	There's a big hayfield up near Buxton. You know where Buxton is?	Combines a functional plan (helping with a project) with an abstract and poetic concept of hope.
35.	Andy	One in particular. It's got a long rock wall with a big oak tree at the north end. It's like something out of a Robert Frost poem. It's where I asked my wife to marry me. We went there for a picnic and made love under that oak and I asked and she said yes. Promise me, Red. If you ever get out, find that spot. At the base of that wall, there's a rock that has no earthly business in Maine. Piece of black, volcanic glass. Something's buried under it, I want you to have.	Uses an abstract analogy to explain the difference between hope and reality. "Get busy living or get busy dying" is an idiom with poetic value.
36.	Andy	Yes, sir	Uses poetic description, then gives very specific and functional

Abstract			
No.	Character	Dialogue	Explanation
			instructions (finding a place and a rock).
37.	Red	Oh, yes, sir. Absolutely, sir. I mean, I learned my lesson. I can honestly say that I'm a changed man. I'm no longer a danger to society. That's God's honest truth.	Calm response, full of formal jargon, using an abstract concept about repentance.
38.	Red	(Monologue Red): There must be a con like me in every prison in America. I'm the guy who can get it for you. Cigarettes, a bag of reefer, if that's your thing, a bottle of brandy to celebrate your kid's high school graduation. Damn near anything within reason. Yes, sir. I'm a regular Sears and Roebuck. So when Andy Dufresne came to me in 1949 and asked me to smuggle Rita Hayworth into the prison for him, I told him, "No problem."	Uses abstract description to depict his role and identity in prison.
39.	Red	That tall drink of water with the silver spoon up his ass.	Uses metaphor to describe Andy's appearance and status.
40.	Red	(Monologue Red): The boys always go fishing with first-timers. And they don't quit 'till they reel someone in	Uses the metaphor "fishing" to explain inmates' habits.
41.	Red	You're going to fit right in. Everybody in here's innocent. Didn't you know that?	Clear statement using irony to define prison reality.
42.	Red	Rumor has it you're a real cold fish. You think your shit smells sweeter than most. Is that right?	Clear and frontal statement using a metaphor to attack Andy's character.
43.	Red	Well, if it was a toothbrush, I wouldn't ask. I'd quote a price. But then a toothbrush is a non-lethal object, isn't it?	Explains his role functionally using the abstract concept of a "non-lethal object."
44.	Red	Or maybe you'd like to sink your toy into somebody's skull.	Uses metaphor ("sink your toy into somebody's skull") to

Abstract			
No.	Character	Dialogue	Explanation
			accuse Andy's intentions.
45.	Red	Neither are they. You have to be human first. They don't qualify. Bull queers take by force. That's all they want or understand. If I were you, I'd grow eyes in the back of my head.	Uses the abstract concept of "humanity" to describe "The Sisters" and gives direct advice.
46.	Red	I could see why some of the boys took him for snobby. He had a quiet way about him, a walk and a talk that just wasn't normal around here. He strolled like a man in the park without a care or a worry in the world. Like he had on an invisible coat that would shield him from this place. Yeah, I think it would be fair to say...I liked Andy from the start.	Uses abstract and metaphorical description ("invisible coat") to explain Andy's character.
47.	Red	(Monologue Red): Andy was right. I finally got the joke. It would take a man about 600 years to tunnel under the wall with one of these	Uses hyperbolic numbers to explain how unrealistic Andy's plan is.
48.	Red	(Monologue Red): I wish I could tell you that Andy fought the good fight and the Sisters let him be. I wish I could tell you that but prison is no fairy-tale world. He never said who did it. But we all knew.	Uses an abstract comparison ("fairy-tale world") to explain prison reality.
49.	Red	(Monologue Red): The colossal prick even managed to sound magnanimous. We sat and drank with the sun on our shoulders and felt like free men. Hell, we could have been tarring the roof of one of our own houses. We were the lords of all creation. As for Andy, he spent that break hunkered in the shade, a strange little smile on his face watching us drink his beer.	Uses strong adjectives ("colossal prick") and describes an abstract feeling ("felt like free men").

Abstract			
No.	Character	Dialogue	Explanation
50.	Red	(Monologue Red): You could argue he'd done it to curry a favor with the guards or maybe make a few friends among us cons. Me? I think he did it just to feel normal again, if only for a short while.	Uses logical reasoning to present two abstract hypotheses (curry a favor vs. feel normal).
51.	Red	And a total fucking mystery. I hate it.	Uses the concept of "mystery" and profanity to show frustration.
52.	Red	Only guilty man in Shawshank.	Uses sarcasm and irony to describe himself.
53.	Red	It's a horse apple.	Uses euphemism to describe an object.
54.	Red	(Monologue Red): Tossing cells was just an excuse. Truth is Norton wanted to size Andy up.	Provides an abstract interpretation ("size Andy up") behind a concrete action.
55.	Red	(Monologue Red): Yes, sir. Andy was a regular cottage industry. In fact, it got so busy at tax time, he was allowed a staff.	Uses the metaphor "cottage industry" to describe Andy's role.
56.	Red	Knock it off. Brooks ain't no bug. He's just... He's just institutionalized.	A straightforward command, then defines Brooks' condition with an abstract term.
57.	Red	The man's been in here 50 years, Heywood, 50 years! This is all he knows. In here, he's an important man, an educated man. Outside, he's nothing. Just a used-up con with arthritis in both hands. Probably couldn't get a library card if he tried. You know what I'm trying to say?	Uses the abstract concept "institutionalized" to explain Brooks' dilemma.
58.	Red	You believe whatever you want. But I tell you these walls are funny. First you hate them. Then you get used to them. Enough time passes you get so you depend on them. That's "institutionalized."	Uses a poetic analogy about "walls" and defines the concept of "institutionalized."

Abstract			
No.	Character	Dialogue	Explanation
59.	Red	Goddamn right. They send you here for life, that's exactly what they take. Part that counts, anyway.	A straightforward statement using abstract reasoning about prison life.
60.	Red	(Monologue Red): I have no idea to this day what those two Italian ladies were singing about. Truth is, I don't want to know. Some things are best left unsaid. I like to think it was something so beautiful. It can't be expressed in words and makes your heart ache because of it. I tell you, those voices soared higher and farther than anybody in a gray place dares to dream. It was like a beautiful bird flapped into our drab cage and made those walls dissolve away. And for the briefest of moments, every last man at Shawshank felt free. It pissed the warden off something awful.	Uses strong poetic metaphors ("beautiful bird," "drab cage") to describe the experience.
61.	Red	Well, I played a mean harmonica as a younger man. Lost interest in it, though. Didn't make much sense in here.	Tells a past experience calmly and relates it to an abstract concept of meaning.
62.	Red	Hope... Let me tell you something, my friend. Hope is a dangerous thing. Hope can drive a man insane. It's got no use on the inside. You'd better get used to that idea.	Defines the abstract concept of "hope" directly and gives firm advice.
63.	Red	Oh, yes, sir. Without a doubt. I can honestly say I'm a changed man. No danger to society here. God's honest truth. Absolutely rehabilitated.	A calm response with excessive formal jargon, using the abstract concept of repentance ironically.
64.	Red	We ought to file that under "Educational" too, oughtn't we?	Asks a question to direct the conversation while using abstract irony.
65.	Red	(Monologue Red): Of course Norton didn't tell the press that "bare minimum of expense" is a	Uses the abstract concept "loose term" to

Abstract			
No.	Character	Dialogue	Explanation
		fairly loose term. There are 100 different ways to skim off the top. Men, materials, you name it. And oh, my Lord, how the money rolled in!	explain a corruption scheme.
66.	Red	He's got his fingers in a lot of pies, from what I hear.	Uses the idiom “fingers in a lot of pies” to describe corrupt activities.
67.	Red	The problem that happened to the money, Sooner or later, he'll have to explain where it came from.	Provides logical and abstract analysis of the consequences of the corruption scheme.
68.	Red	Clean as a virgin's honeypot, huh?	Uses a vulgar metaphor to comment on the money laundering process.
69.	Red	If they ever catch on, he'll wind up in here wearing a number himself.	Uses the abstract concept of legal consequences (“wearing a number”) to predict Norton’s fate.
70.	Red	Well, I'll be damned! Did I say you were good? Shit, you are Rembrandt.	A strong expression of surprise followed by a poetic metaphor praising Andy.
71.	Red	Keep you happy and doing the laundry. Money instead of sheets.	Uses functional description (“doing the laundry”) contrasted with an abstract outcome (“money instead of sheets”).
72.	Red	(Monologue Red): As it turned out, Tommy had himself a young wife and a new baby girl. Maybe he thought of them on the streets or his child growing up not knowing her daddy. Whatever it was, something lit a fire under that boy's ass.	Conveys factual information and uses an abstract metaphor (“lit a fire under that boy’s ass”) to describe Tommy’s motivation.

Abstract			
No.	Character	Dialogue	Explanation
73.	Red	(Monologue Red): so Andy took Tommy under his wing. Started walking him through his ABC's. Tommy took to it pretty well too. Boy found brains he never knew he had. Before long, Andy started him on his course requirements. He really liked the kid. Gave him a thrill to help a youngster crawl! off the shit heap. But that wasn't the only reason. Prison time is slow time. So you do what you can to keep going. Some fellas collect stamps. Others build matchstick houses. Andy built a library. Now he needed a new project. Tommy was it. It was the same reason he spent years shaping and polishing those rocks. The same reason he hung his fantasy girlies on the wall. In prison, a man will do most anything to keep his mind occupied. By 1966, right about the time Tommy was getting ready to take his exams, lit was lovely Raquel	Describes a functional process (learning) and relates it to an abstract reason (keeping the mind busy).
74.	Red	Me? Yeah. One day, when I got a long, white beard and two or three marbles rolling around upstairs, they'll let me out.	An ironic reply using the abstract metaphor "marbles rolling around upstairs."
75.	Red	I don't think I could make it on the outside, Andy. I been in here most of my life. I'm an institutional man now. Just like Brooks was.	Uses the abstract term "institutional man" to explain his condition.
76.	Red	I don't think so. In here I'm the guy who can get things for you, sure, but outside all you need is the Yellow Pages. Hell, I wouldn't	Using comparisons and metaphors to explain fear of the outside world.

Abstract			
No.	Character	Dialogue	Explanation
		know where to begin. Pacific Ocean? Shit. Scare me to death, something that big.	
77.	Red	I don't think you shouldn't be doing this to yourself, Andy. This is just shitty pipe dreams. Mexico is way down there and you're in here and that's the way it is.	A straightforward statement using an abstract metaphor ("shitty pipe dreams") to criticize Andy.
78.	Red	I don't know. Every man has his breaking point.	A calm and emotionally minimal statement.
79.	Red	(Monologue Red): I've had some long nights in the stir. Alone in the dark with nothing but your thoughts time can draw out like a blade. That was the longest night of my life.	Red uses abstract imagery (" <i>time can draw out like a blade</i> ")
80.	Red	(Monologue Red): In 1966, Andy Dufresne escaped from Shawshank Prison. All they found of him was a muddy set of prison clothes, a bar of soap, and an old rock hammer damn near worn down to the nub. I remember thinking it would take a man 600 years to tunnel through the wall with it. Old Andy did it in less than 20. Oh, Andy loved geology. I imagine it appealed to his meticulous nature. An ice age here, million years of mountain-building there. Geology is the study of pressure and time. That's all it takes, really. Pressure and time. That and a big goddamn poster. Like I said in prison, a man will do anything to keep his mind occupied. Seems Andy's favorite hobby was toting his wall out into the exercise yard a handful at a time. I guess after Tommy was killed, Andy decided he'd been here just about long enough.	Providing a factual narrative and using an abstract analogy ("pressure and time") to explain Andy's escape philosophy.

Abstract			
No.	Character	Dialogue	Explanation
81.	Red	(Monologue Red): The next morning, right about the time Raquel was spilling her little secret a man nobody ever laid eyes on before strolled into the Maine National Bank. Until that moment, he didn't exist. Except on paper.	Providing a factual narrative and using an abstract concept about someone's existence ("didn't exist, except on paper").
82.	Red	(Monologue Red): I like to think the last thing that went through his head other than that bullet was to wonder how the hell Andy Dufresne ever got the best of him. Not long after the warden deprived us of his company, I got a postcard in the mail. It was blank, but the postmark said Fort Hancock, Texas. Fort Hancock... right on the border. That's where Andy crossed. When I picture him heading south in his own car with the top down. It always makes me laugh. Andy Dufresne, who crawled through a river of shit and came out clean on the other side. Andy Dufresne headed for the Pacific.	Using abstract speculation about Norton's last thoughts.
83.	Red	(Monologue Red): Those of us who knew him best talk about him often. I swear, the stuff he pulled...	Combining factual narrative with a poetic metaphor about Andy who "crawled through a river of shit and came out clean."
84.	Red	Rehabilitated? Well, now, let me see. I don't have any idea what that means.	Using the metaphor "birds aren't meant to be caged" to explain Andy's departure, then expressing personal sadness and loss.

Abstract			
No.	Character	Dialogue	Explanation
85.	Red	I know what you think it means, sonny. To me it's just a made-up word. A politician's word so that young fellas like yourself can wear a suit and a tie and have a job. What do you really want to know? Am I sorry for what I did?	Using abstract reasoning to reject the meaning of the word "rehabilitated."
86.	Red	There's not a day goes by I don't feel regret. Not because I'm in here or because you think I should. I look back on the way I was then a young stupid kid who committed that terrible crime. I want to talk to him. I want to try and talk some sense to him. Tell him the way things are. But I can't. That kid's long gone and this old man is all that's left. I got to live with that. Rehabilitated? It's just a bullshit word. So you go on and stamp your forms, sonny, and stop wasting my time. Because to tell you the truth, I don't give a shit.	Giving an abstract definition of "rehabilitated" and directly challenging the interlocutor.
87.	Red	Here you go, miss. Restroom break, boss?	Using an abstract concept of regret, then directly rejecting the word "rehabilitated" with profanity.
88.	Red	Much obliged, sir.	Using an abstract metaphor ("asking permission to piss") to explain institutionalization, then expressing personal feelings.
89.	Red	Fort Hancock, Texas, please.	Quoting Andy's words and applying that philosophy to himself.
90.	Norton	Mark 13:35. I've always liked that one. But I prefer: "I am the light of	Quoting a Bible verse to demonstrate knowledge

Abstract			
No.	Character	Dialogue	Explanation
		the world. Ye that followeth me shall have the light of life."	and express personal preference.
91.	Norton	I almost forgot. I'd hate to deprive you of this. Salvation lies within.	Providing a functional object and attaching an abstract concept ("salvation lies within").
92.	Norton	Perhaps we can find something more befitting a man of your education.	Using a formal phrase to indicate he has control over Andy's fate.
93.	Norton	They have only three ways to spend the taxpayers' money for prisons: More walls, more bars, more guards.	Using logical reasoning to explain a philosophical view about prison expenses.
94.	Norton	It's no free ride but rather a genuine progressive advance in corrections and rehabilitation. Our inmates, properly supervised will be put to work outside these walls performing all manner of public service. These men can learn the value of an honest day's labor while providing a valuable service to the community and at a bare minimum of expense to Mr. and Mrs. John Q. Taxpayer.	Using formal jargon ("progressive advance in corrections") and functional language ("public service") to explain his program.
95.	Norton	Well, it's obvious this fellow Williams is impressed with you. He hears your tale of woe and naturally wants to cheer you up. He's young, not terribly bright. It's not surprising he wouldn't know what a state he put you in.	Giving an abstract interpretation of Tommy's motives.
96.	Norton	Well, let's say for the moment this Blatch does exist. You think he'd just fall to his knees and cry, "Yes, I did it. I confess. Oh, and by the way, add a life term to my sentence."	Using ironic abstract reasoning to reject Andy's idea.

Abstract			
No.	Character	Dialogue	Explanation
97.	Norton	Tommy, I'm asking you to keep this conversation just between us. I feel awkward enough as it is. We got a situation here. I think you can appreciate that.	A straightforward request using abstract reasoning (“awkward,” “situation”) to assert authority.
98.	Norton	I tell you, son, this thing really came along and knocked my wind out. It's got me up nights. That's the truth. The right thing to do sometimes it's hard to know what that is. Do you understand? I need your help, son. If I'm going to move on this, there can't be the least little shred of doubt. I have to know if what you told Dufresne was the truth.	Using emotional and abstract language (“knocked my wind out,” “up nights”) to manipulate Tommy.
99.	Norton	Would you be willing to swear before a Judge and jury having place with your hand on the Good Book and take an oath before Almighty God himself?	Using abstract concepts of morality and oath to intimidate Tommy.
100.	Norton	That's what I thought. I'm sure by now you've heard. Terrible thing. A man that young less than a year to go trying to escape. Broke Captain Hadley's heart to shoot him. Truly, it did. We just have to put it behind us. Move on.	Providing information about Tommy's death in a calm tone, then using an abstract statement about moving on.
101.	Norton	Nothing stops. Nothing. Or you will do the hardest time there is. No more protection from the guards. I'll pull you out of that one-bunk Hilton and cast you down with the sodomites. You'll think you've been fucked by a train. And the library? Gone. Sealed off, brick by brick. We'll have us a little book barbecue in the yard. They'll see	A series of straightforward and brutal threats, using harsh metaphors and hyperbole to convey the threat.

Abstract			
No.	Character	Dialogue	Explanation
		the flames for miles. We'll dance around it like wild Injuns. You understand me? Catching my drift? Or am I being obtuse? Give him another month to think about it.	
102.	Norton	I see you two all the time. You're thick as thieves, you are. He must have said something.	Using an idiom (“thick as thieves”) to describe a relationship and asking a rhetorical question.
103.	Norton	Lord, it's a miracle! Man vanished like a fart in the wind. Nothing left, but some damn rocks on a windowsill. And that cupcake on the wall. Let's ask her. Maybe she knows. What say there, fuzzy-britches? Feel like talking? Oh, guess not. Why should she be any different? This is a conspiracy. That's what this is. One big, damn conspiracy! And everyone's in on it! Including her!	Using vulgar metaphor (“fart in the wind”) and poetic metaphor (“cupcake on the wall”). This series of statements and questions shows panic and anger.
104.	Hadley	What the Christ is this happy horseshit?	A strong and harsh emotional expression, using a vulgar metaphor to show annoyance.
105.	Hadley	If I hear so much as a mouse fart in here the rest of tonight, I swear by God and Jesus, You will all visit the infirmary. Every last motherfucker in here.	A series of blunt threats, using harsh metaphors and hyperbole to intimidate.
106.	Hadley	Dumb-shit, what do you think the government is gonna do to me? Take a big wet bite out of my ass is what.	A blunt question with cursing and vulgar metaphors to express anger.
107.	Hadley	Yeah, yeah, maybe enough 10 buy a new car, and then what? I got to pay tax on the car, repair, maintenance, kids pestering you to	Using vulgar and descriptive metaphors to explain frustration about taxes.

Abstract			
No.	Character	Dialogue	Explanation
		take them for a ride all the time. Then if you figure your tax wrong, you pay out of your own pocket. I tell you! Uncle Sam! He puts his hand in your shirt and squeezes your tit till it's purple.	
108.	Hadley	You're that smart banker what killed his wife, aren't you? Why should I believe a smart banker like you? So I can end up in here with you?	A question using logical reasoning to reject.
109.	Hadley	I don't need you to tell me where the bear shit in the buckwheat	Using a crude idiom to show he already knows.

Less Emotional Responsiveness			
No.	Character	Dialogue	Explanation
1.	Andy	It was very bitter. She said she was glad I knew, that she hated all the sneaking around. And she said that she wanted a divorce in Reno.	Delivered calmly and without emotional outbursts.
2.	Andy	If they say so. I really don't remember. I was upset.	Acknowledges feeling "upset" in a factual and controlled manner.
3.	Andy	I hadn't planned on it.	Provides a brief and efficient response without emotional details
4.	Andy	So, I'm a rock hound. At least I was in my old life. I'd like to be again on a limited basis	Calmly shares past hobbies.
5.	Andy	No, sir. No, I have no enemies here	Firm and straightforward answer delivered in a controlled tone.
6.	Andy	Thanks for the advice	Short, unemotional response.
7.	Andy	Yeah, I guess.	Short and minimally emotional response.
8.	Andy	Oh, yeah, I know. I've seen it three times this month.	Short and minimally emotional response.

9.	Andy	Thanks.	Minimalist, unemotional response.
10.	Andy	It's called a rock blanket. For shaping and polishing rocks. A little hobby of mine.	Provides technical description and personal information in a calm tone.
11.	Andy	Yes, sir.	Short and formal response.
12.	Andy	Very nice, sir.	Short, minimally emotional response.
13.	Andy	I just don't understand what happened in there, that's all.	Expresses confusion calmly and without emotion.
14.	Andy	"I doubt they'll kick up any fuss, not for an old crook like me. P.S. Tell Heywood, I'm sorry I put a knife to his throat. No hard feelings. Brooks."	Writes a letter with a calm and logical tone despite serious content.
15.	Andy	Yes, sir.	Short and formal response to show compliance.
16.	Andy	They broke the door down before I could take requests.	Narrates a dramatic event in a flat tone focusing on facts.
17.	Andy	Easiest time I ever did.	Uses contradictory statement (prison as "easiest time") to express philosophical view.
18.	Andy	You wonder where it went. I wonder where 10 years went. Here, A little parole-rejection present. Go ahead and open it. Went through one of your competitors. I hope you don't mind. I wanted it to be a surprise.	Conveys calm feelings, then shifts to a functional action (giving a gift).
19.	Andy	Yes, Sir.	A short, formal response to indicate compliance.
20.	Andy	Very nice.	A short, emotionless reply.
21.	Andy	Hmm.	A minimalistic statement showing no emotion.

22.	Andy	Thank you, sir.	A formal, emotionless thank-you.
23.	Andy	It's probably not that bad.	Calm, emotionless comment to ease tension.
24.	Andy	I just wanted to put you at ease, that's all.	Gives a calm, emotionless explanation.
25.	Andy	My wife used to say I'm a hard man to know. Like a closed book. Complained about it all the time. She was beautiful. God, I loved her. I didn't know how to show it, that's all. I killed her, Red. I didn't pull the trigger but I drove her away. That's why she died, because of me the way I am.	Tells a deeply emotional experience in a calm tone. Uses the metaphor "closed book" and ends with an abstract conclusion about his wife's death.
26.	Andy	Well, you underestimate yourself.	A short and formal response to show compliance.
27.	Andy	Not me. I didn't shoot my wife, and I didn't shoot her lover. Whatever mistakes I made, I've paid for them and then some. That hotel, that boat, I don't think that's too much to ask.	A thank-you and a low-emotion but firm response.
28.	Andy	Dear Red: If you're reading this, you've gotten out and if you've come this far, maybe you're willing to come a little further. You remember the name of the town, don't you?	A short and formal response to show compliance.
29.	Andy	I could use a good man to help me get my project on wheels. I'll keep an eye out for you, and the chessboard ready. Remember, Red, hope is a good thing maybe the best of things. And no good thing ever dies. I will be hoping that this letter finds you and finds you well. Your friend, Andy.	A thank-you and a low-emotion but firm response.

30.	Red	Yes, Sir.	Short and formal response to show compliance.
31.	Red	Oh, yes, sir. Absolutely, sir. I mean, I learned my lesson. I can honestly say that I'm a changed man. I'm no longer a danger to society. That's God's honest truth.	Calm response, full of formal jargon, using an abstract concept about repentance.
32.	Red	Same old shit, different day.	Cynical statement delivered in a flat tone.
33.	Red	To tell you the truth, I haven't made up my mind.	Calm and indirect answer to avoid confrontation.
34.	Red	Waste of money, if you ask me.	Calm and straightforward opinion statement.
35.	Red	Maybe it's because I'm Irish.	Calm and low-emotion answer.
36.	Red	I think it'll take years.	A calm and low-emotion statement.
37.	Red	Got you out of the laundry, though.	A short statement highlighting a positive outcome.
38.	Red	Well, I played a mean harmonica as a younger man. Lost interest in it, though. Didn't make much sense in here.	Tells a past experience calmly and relates it to an abstract concept of meaning.
39.	Red	Oh, yes, sir. Without a doubt. I can honestly say I'm a changed man. No danger to society here. God's honest truth. Absolutely rehabilitated.	A calm response with excessive formal jargon, using the abstract concept of repentance ironically.
40.	Red	It's very pretty, Andy. Thank you.	Gives a calm and low-emotion comment.
41.	Red	It looks that way.	A calm and low-emotion statement
42.	Red	Yeah.	A short and low-emotion reply.
43.	Red	Sure, Andy. Anything.	A brief and emotionally minimal response.
44.	Red	I don't think so.. a lot of hayfields up there.	A calm and emotionally minimal statement.

45.	Red	I don't know. Every man has his breaking point.	A calm and emotionally minimal statement.
46.	Red	No, sir, warden. Not a word.	A brief and formal answer.
47.	Red	(Monologue Red): Forty years I've been asking permission to piss. I can't squeeze a drop without say-so. There's a harsh truth to face. No way I'm going to make it on the outside. All I do anymore is think of ways to break my parole, so maybe they'd send me back. Terrible thing, to live in fear. Brooks Hatlen knew it. Knew it all too well. All I want is to be back where things make sense. Where I won't have to be afraid all the time. Only one thing stops me. A promise I made to Andy.	A brief and formal response to show compliance.
48.	Red	Zihuatanejo.	A formal and emotionally minimal thank-you.
49.	Norton	I hear you're good with numbers. How nice. Man should have a skill.	A calm, unemotional statement commenting on Andy's skills.
50.	Norton	My wife made that in church group.	Giving calm and unemotional background information.
51.	Norton	We're providing a valuable community service.	A calm statement repeating jargon.
52.	Norton	That's what I thought. I'm sure by now you've heard. Terrible thing. A man that young less than a year to go trying to escape. Broke Captain Hadley's heart to shoot him. Truly, it did. We just have to put it behind us. Move on.	Providing information about Tommy's death in a calm tone, then using an abstract statement about moving on.
53.	Norton	It's good having you back, Andy. Place wasn't the same without you.	A calm statement delivered with an ironic tone.
54.	Hadley	So this big-shot lawyer calls me long-distance from Texas. I say, "Yeah?" He says, "Sorry to inform you, but your brother just died." "I'm sorry to hear that." "I'm not. He	Using a flat tone to tell an ironic story.

		was an asshole". Ran off years ago. Figured him for dead. So anyway, this lawyer fellow says to me: "Your brother died a rich man." Oil wells and shit. Close to a million bucks.	
55.	Hadley	Yep.	A short and unemotional answer.
56.	Hadley	It's pretty clean. Some contraband here, but nothing to get in a twist over.	A calm and unemotional statement.
57.	Hadley	Last night's count.	A calm and unemotional statement.

Appendix 2. Speech Functions

Expressive			
No.	Character	Dialogue	Explanation
1.	Andy	I think a man working outdoors feels more like a man if he can have a bottle of suds. That's only my opinion, sir	Indirectly expresses a personal viewpoint.
2.	Andy	I read it. You know how to read, you ignorant fuck?	Expresses anger and insult.
3.	Andy	Easiest time I ever did.	States personal view about own experience.
4.	Andy	It was in here. In here. That's the beauty of music. They can't get that from you. Haven't you ever felt that way about music?	Expresses personal views on music. Phatic: Asks a question to maintain conversation flow.
5.	Andy	Forget that there are places in the world that aren't made out of stone. There's something inside... that they can't get to, that they can't touch. That's yours.	Conveys personal views and philosophy.
6.	Andy	You wonder where it went. I wonder where 10 years went. Here, A little parole-rejection present. Go ahead and open it. Went through one of your competitors. I hope you don't mind. I wanted it to be a surprise.	Expresses feelings and gives instructions to open the gift.
7.	Andy	I thought you had more faith in me than that.	Conveys his disappointment.
8.	Andy	The funny thing is on the outside, I was an honest man, straight as an arrow. I had to come to prison to be a crook.	States personal views on his transformation.

Expressive			
No.	Character	Dialogue	Explanation
9.	Andy	Me? A lawyer fucked me. Everybody's innocent in here. Don't you know that?	Conveys frustration and cynicism toward the legal system.
10.	Andy	It's probably not that bad.	Expresses personal views for reassurance.
11.	Andy	They'd have his last known address, names of relatives. It's a chance, isn't it? How can you be so obtuse?	Provides relevant, important information. Expresses frustration and lack of understanding
12.	Andy	What's the matter with you?	Conveys disagreement and emotional frustration.
13.	Andy	This is my chance to get out! It's my life! Don't you understand?!	Expresses strong emotion and hopelessness.
14.	Andy	My wife used to say I'm a hard man to know. Like a closed book. Complained about it all the time. She was beautiful. God, I loved her. I didn't know how to show it, that's all. I killed her, Red. I didn't pull the trigger but I drove her away. That's why she died, because of me the way I am.	Conveys deep regret and emotional confession
15.	Andy	No, I didn't. Somebody else did. And I wound up in here. Bad luck, I guess.	Expresses a philosophical view about life.
16.	Andy	Zihuatanejo. It's in Mexico. A little place on the Pacific Ocean. You know what the Mexicans say about the Pacific?	Expresses deep personal memory and gives a series of commands to Red.
17.	Andy	There's a big hayfield up near Buxton. You know where Buxton is?	Invites Red to join, expresses philosophy about hope, and ends the letter with a hopeful tone.
18.	Andy	One in particular. It's got a long rock wall with a big oak tree at the north end. It's like something out of a Robert Frost poem. It's where I asked my wife to marry me. We went there for a picnic and made love under that oak and I asked and she said yes. Promise me, Red. If you ever get out, find that spot. At the base of that wall, there's a rock	Expresses a philosophical view about life.

Expressive			
No.	Character	Dialogue	Explanation
		that has no earthly business in Maine. Piece of black, volcanic glass. Something's buried under it, I want you to have.	
19.	Andy	Yes, sir	Expresses deep personal memory
20.	Red	Same old shit, different day.	Expresses a cynical view of daily prison life.
21.	Red	That tall drink of water with the silver spoon up his ass.	Expresses his cynical view of Andy.
22.	Red	Who's going to prove me wrong? Heywood? Jigger? Skeets? Floyd? Four brave souls.	Expresses cynical views about his friends' "courage."
23.	Red	Why don't you give him some of your cigarettes instead? Lucky fuck!	Expresses annoyance.
24.	Red	You're going to fit right in. Everybody in here's innocent. Didn't you know that?	Expresses a cynical view.
25.	Red	Rumor has it you're a real cold fish. You think your shit smells sweeter than most. Is that right?	Expresses a negative view of Andy.
26.	Red	Or maybe you'd like to sink your toy into somebody's skull.	Expresses a cynical and accusatory view.
27.	Red	Waste of money, if you ask me.	Expresses a personal view.
28.	Red	(Monologue Red): Andy was right. I finally got the joke. It would take a man about 600 years to tunnel under the wall with one of these	expresses a personal view.
29.	Red	Some people really got it awful. Andy, are you nuts? Keep your eyes on your mop, man! Andy.	Expresses care and worry
30.	Red	And a total fucking mystery. I hate it.	Expresses personal views and frustration.
31.	Red	Only guilty man in Shawshank.	Expresses a cynical view of himself.
32.	Red	Oh God, I love it.	Expresses personal feelings.
33.	Red	Making a few friends, huh, Andy?	Expresses an ironic view of Andy's situation.
34.	Red	You've had worse from shaving. What did you do to set him off?	Expresses cynicism.

Expressive			
No.	Character	Dialogue	Explanation
35.	Red	Goddamn right. They send you here for life, that's exactly what they take. Part that counts, anyway.	Expresses a cynical philosophical view.
36.	Red	He should have died in here.	Expresses cynical views and sympathy.
37.	Red	Hope... Let me tell you something, my friend. Hope is a dangerous thing. Hope can drive a man insane. It's got no use on the inside. You'd better get used to that idea.	Expresses cynical and skeptical views, gives direct advice.
38.	Red	Thirty years. Jesus, when you say it like that...	Expresses emotion and surprise.
39.	Red	We ought to file that under "Educational" too, oughtn't we?	Expresses ironic and sarcastic views.
40.	Red	Clean as a virgin's honeypot, huh?	Expresses cynical views.
41.	Red	Andy, you can't just make a person up.	Expresses skeptical views.
42.	Red	You're shitting me.	Expresses surprise.
43.	Red	Well, I'll be damned! Did I say you were good? Shit, you are Rembrandt.	Expresses admiration and surprise in figurative language.
44.	Red	Oh, bullshit. You didn't pull the trigger or convict him.	Expresses skepticism.
45.	Red	Well, shit.	Expresses disappointment.
46.	Red	Me? Yeah. One day, when I got a long, white beard and two or three marbles rolling around upstairs, they'll let me out.	Expresses cynical views about his release.
47.	Red	I don't think so. In here I'm the guy who can get things for you, sure, but outside all you need is the Yellow Pages. Hell, I wouldn't know where to begin. Pacific Ocean? Shit. Scare me to death, something that big.	Expressing personal fears and doubts.
48.	Red	No, I'm telling you. The guy is... He's talking funny. I'm really worried about him. Let's keep an eye on him.	Expressing concerns directly
49.	Red	(Monologue Red): I've had some long nights in the stir. Alone in the dark with nothing but your thoughts time can	Conveying deep personal feelings about his long night.

Expressive			
No.	Character	Dialogue	Explanation
		draw out like a blade. That was the longest night of my life.	
50.	Red	(Monologue Red): Andy did like he was told. Buffed those shoes to a high mirror-shine. The guards simply didn't notice. Neither did I. I mean, seriously? how often do you really look at a man's shoes? Andy crawled to freedom through 500 yards of shit-smelling foulness I can't even imagine or maybe I just don't want to. Five hundred yards. That's the length of five football fields. Just shy of half a mile.	
51.	Red	(Monologue Red): I wasn't there to see it, but I hear Byron Hadley sobbed like a little girl when they took him away.	Expressing evaluative and sarcastic attitudes towards Hadley.
52.	Red	(Monologue Red): I like to think the last thing that went through his head other than that bullet was to wonder how the hell Andy Dufresne ever got the best of him. Not long after the warden deprived us of his company, I got a postcard in the mail. It was blank, but the postmark said Fort Hancock, Texas. Fort Hancock... right on the border. That's where Andy crossed. When I picture him heading south in his own car with the top down. It always makes me laugh. Andy Dufresne, who crawled through a river of shit and came out clean on the other side. Andy Dufresne headed for the Pacific.	Convey personal hopes or imaginations and Convey personal emotions and reactions.
53.	Red	(Monologue Red): Sometimes it makes me sad, though. Andy being gone. I have to remind myself that some birds aren't meant to be caged. Their feathers are just too bright. And when they fly away the part of you that knows it was a sin to lock them up does rejoice. But still the place you live in is that much more drab and empty that they're gone. I guess I just miss my friend.	The most honest and direct emotional statement.

Expressive			
No.	Character	Dialogue	Explanation
54.	Red	(Monologue Red): Andy did like he was told. Buffed those shoes to a high mirror-shine. The guards simply didn't notice. Neither did I. I mean, seriously? how often do you really look at a man's shoes? Andy crawled to freedom through 500 yards of shit-smelling foulness I can't even imagine or maybe I just don't want to. Five hundred yards. That's the length of five football fields. Just shy of half a mile.	Expressing emotion and surprise at Andy's struggle.
55.	Red	(Monologue Red): I like to think the last thing that went through his head other than that bullet was to wonder how the hell Andy Dufresne ever got the best of him. Not long after the warden deprived us of his company, I got a postcard in the mail. It was blank, but the postmark said Fort Hancock, Texas. Fort Hancock... right on the border. That's where Andy crossed. When I picture him heading south in his own car with the top down. It always makes me laugh. Andy Dufresne, who crawled through a river of shit and came out clean on the other side. Andy Dufresne headed for the Pacific.	Presenting factual narrative with personal viewpoint
56.	Red	Rehabilitated? Well, now, let me see. I don't have any idea what that means.	Stating philosophical views and deep personal feelings.
57.	Red	There's not a day goes by I don't feel regret. Not because I'm in here or because you think I should. I look back on the way I was then a young stupid kid who committed that terrible crime. I want to talk to him. I want to try and talk some sense to him. Tell him the way things are. But I can't. That kid's long gone and this old man is all that's left. I got to live with that. Rehabilitated? It's just a bullshit word. So you go on and stamp your forms,	Stating a cynical viewpoint.

Expressive			
No.	Character	Dialogue	Explanation
		sonny, and stop wasting my time. Because to tell you the truth, I don't give a shit.	
58.	Red	Here you go, miss. Restroom break, boss?	Expressing deep regret and cynicism while giving a firm command.
59.	Red	Much obliged, sir.	Conveying deep feelings and fears about the outside world.
60.	Norton	I believe in two things; Discipline and the Bible. Here, you'll receive both. Put your trust in the Lord. Your ass belongs to me. Welcome to Shawshank.	expressing full control.
61.	Norton	Mark 13:35. I've always liked that one. But I prefer: "I am the light of the world. Ye that followeth me shall have the light of life."	Expressing personal views and philosophy.
62.	Norton	You want the rest of this? Woman can't bake worth shit.	Offering something; expressing his negative view.
63.	Norton	I have to say that's the most amazing story I ever heard. What amazes me most is you'd be taken in by it.	Expressing disbelief.
64.	Norton	Well, let's say for the moment this Blatch does exist. You think he'd just fall to his knees and cry, "Yes, I did it. I confess. Oh, and by the way, add a life term to my sentence."	Expressing his cynical view.
65.	Norton	I tell you, son, this thing really came along and knocked my wind out. It's got me up nights. That's the truth. The right thing to do sometimes it's hard to know what that is. Do you understand? I need your help, son. If I'm going to move on this, there can't be the least little shred of doubt. I have to know if what you told Dufresne was the truth.	Expressing pretended emotion
66.	Norton	Nothing stops. Nothing. Or you will do the hardest time there is. No more protection from the guards. I'll pull you out of that one-bunk Hilton and cast you down with the sodomites. You'll think	expressing anger and malice.

Expressive			
No.	Character	Dialogue	Explanation
		you've been fucked by a train. And the library? Gone. Sealed off, brick by brick. We'll have us a little book barbecue in the yard. They'll see the flames for miles. We'll dance around it like wild Injuns. You understand me? Catching my drift? Or am I being obtuse? Give him another month to think about it.	
67.	Norton	It's good having you back, Andy. Place wasn't the same without you.	expressing power.
68.	Norton	I can see that, Haig! Think I'm blind? Is that what you're saying?	expressing anger.
69.	Norton	Lord, it's a miracle! Man vanished like a fart in the wind. Nothing left, but some damn rocks on a windowsill. And that cupcake on the wall. Let's ask her. Maybe she knows. What say there, fuzzy-britches? Feel like talking? Oh, guess not. Why should she be any different? This is a conspiracy. That's what this is. One big, damn conspiracy! And everyone's in on it! Including her!	Expressing panic, anger, and frustration.
70.	Hadley	What the Christ is this happy horseshit?	Expressing frustration.
71.	Hadley	If I hear so much as a mouse fart in here the rest of tonight, I swear by God and Jesus, You will all visit the infirmary. Every last motherfucker in here.	Expressing anger.
72.	Hadley	Yeah. Fuckin' incredible how lucky some assholes get	Expressing cynicism.
73.	Hadley	Dumb-shit, what do you think the government is gonna do to me? Take a big wet bite out of my ass is what.	Expressing frustration and anger.
74.	Hadley	Yeah, yeah, maybe enough 10 buy a new car, and then what? I got to pay tax on the car, repair, maintenance, kids pestering you to take them for a ride all the time. Then if you figure your tax wrong, you pay out of your own pocket. I tell you! Uncle Sam! He puts his hand in your shirt and squeezes your tit till it's purple.	Expressing frustration and anger.

Expressive			
No.	Character	Dialogue	Explanation
75.	Hadley	Some brother. Shit!	Expressing annoyance.
76.	Hadley	Oh, that's funny. You'll look funnier sucking my dick with no teeth	Expressing anger and malice.
77.	Hadley	Bullshit. Tax-free?	Expressing disbelief.
78.	Hadley	I don't need you to tell me where the bear shit in the buckwheat	Expressing that he is not fooled.
79.	Hadley	A bunch of ball-washing bastards!	Expressing anger.
80.	Hadley	Drink up while it's cold, ladies	Expressing sarcasm.
81.	Hadley	What the fuck have you done? It's a goddamn mess, I'll tell you that.	Expressing anger.
82.	Hadley	Dufresne. You're mine now.	Expressing authority.

Directive			
No.	Character	Dialogue	Explanation
1.	Andy	I told her I would not grant one.	Indirectly refuses someone else's request or desire.
2.	Andy	No, I was sobering up. I got back in the car and I drove home to sleep it off. Along the way, I stopped and threw my gun into the Royal River. I feel like I've been very clear on this point.	instructs the listener to stop asking further questions.
3.	Andy	I hadn't planned on it.	Indirectly guides the listener to understand there is no plan to discuss.
4.	Andy	I wonder if you might get me a rock hammer.	Makes an explicit request to the listener.
5.	Andy	A rock hammer.	Reinforces a straightforward request.
6.	Andy	If there's any trouble, I won't use the rock hammer, okay?	A promise leading to action.
7.	Andy	Ten it is.	States a decision that ends negotiation.
8.	Andy	If it's in your eyes, this will blind you.	Gives a warning and direction.
9.	Andy	If you want to keep it, give it to your wife. The IRS allows a one-time-only gift to your spouse for up to \$60,000.	gives instructions.
10.	Andy	It's perfectly legal. Go ask the IRS. They'll say the same thing. Actually, I feel stupid telling you this. I'm sure you	Instructs Hadley to verify.

Directive			
No.	Character	Dialogue	Explanation
		would have investigated the matter on yourself	
11.	Andy	I suppose I could set it up for you. That would save you some money. You get the forms, I'll prepare them for you nearly free of charge. I'd only ask three beers apiece for each of my coworkers	Proposes a cooperation offer leading to action.
12.	Andy	No, thanks. I gave up drinking.	Serves to refuse an offer.
13.	Andy	Maybe, Let me teach you someday.	Makes an offer leading to action.
14.	Andy	We might do business on a board, and I'll carve the pieces myself. One side in alabaster, the opposing side in soapstone. What do you think?	requests a response.
15.	Andy	Rita Hayworth.	Very direct request.
16.	Andy	Can you get her?	Direct request to the interlocutor.
17.	Andy	Let's get this over with	Call or order to start something.
18.	Andy	Anything you put it in my mouth, you'll lose it	Strong warning to prevent action.
19.	Andy	All right, but you should know that sudden, serious brain injury causes the victim to bite down hard. In fact, I hear the bite reflex is so strong they have to pry the victim's jaws open with a crowbar	Provides technical information as a warning.
20.	Andy	Oh. I see. Well, um... Why don't we have a seat and talk it over. Brooks, do you have a piece of paper and a pencil? Thanks. So... Mr. Dekins...	Issues an order or direction.
21.	Andy	It might do more than that. How about expanding the library. Get some new books.	Gives advice and direction.
22.	Andy	See, that's tax-deductible. You can write that off.	Gives advice.
23.	Andy	Could you hand me a stack of 1040s?	Clear and straightforward request.
24.	Andy	Brooks, you won't hurt Heywood. We all know that. Right, Heywood?	Calms the situation and directs behavior.
25.	Andy	So put the knife down. Brooks, look at me. Put the knife down. Brooks. Look	Issues a series of direct commands.

Directive			
No.	Character	Dialogue	Explanation
		at his neck, for God's sake. Look at his neck. He's bleeding.	
26.	Andy	Come on, this is crazy. You don't want to do this. Put it.. Put it down. Hey. Hey. Take it easy. You'll be all right.	Serves to provide a series of firm instructions.
27.	Andy	Wow. It only took six years. From now on, I'll write two letters a week instead of one.	Gives a direct future actions.
28.	Andy	Here's where it makes the most sense. You need it so you don't forget.	gives advice.
29.	Andy	You wonder where it went. I wonder where 10 years went. Here, A little parole-rejection present. Go ahead and open it. Went through one of your competitors. I hope you don't mind. I wanted it to be a surprise.	gives instructions to open the gift.
30.	Andy	Stevenson. Fiction, adventure. What's next?	asks a question to receive instructions.
31.	Andy	Perhaps you should try a new profession. What I mean is you're not a very good thief. You should try something else.	Gives a straightforward, firm suggestion.
32.	Andy	I don't waste time with losers, Tommy.	Directs Tommy to recognize his position.
33.	Andy	Good. Because if we do this we do it all the way, a hundred percent, nothing half-assed.	Gives instructions and sets rules for cooperation.
34.	Andy	Well. You don't read so well. We'll get to that.	Gives instructions and sets priorities.
35.	Andy	Let's see how the score comes out.	Invites the interlocutor to wait and see the result.
36.	Andy	Sir, he's telling the truth.	Directs the interlocutor to accept a truth.
37.	Andy	Sir, if I got out, I'd never mention what happens here. I'd be as indictable as you for laundering that money.	Convinces the interlocutor he will not be a threat.
38.	Andy	I'm done. Everything stops. Get someone else to run your scams	Gives a direct order ending cooperation.
39.	Andy	Zihuatanejo. It's in Mexico. A little place on the Pacific Ocean. You know what the Mexicans say about the Pacific?	gives a series of commands to Red.

Directive			
No.	Character	Dialogue	Explanation
40.	Andy	They say it has no memory. That's where I want to live the rest of my life. A warm place with no memory. Open up a little hotel right on the beach. Buy some worthless old boat and fix it up new. Take my guests out, Charter fishing	Gives specific instructions.
41.	Andy	Yeah, right. That's the way it is. It's down there and I'm in here. I guess it comes down to a simple choice. Get busy living or get busy dying.	A very polite and direct request.
42.	Andy	There's a big hayfield up near Buxton. You know where Buxton is?	Invites Red to join directly
43.	Andy	Yes, sir	gives a series of commands to Red.
44.	Andy	Thank you. I'm sure I will.	Gives specific instructions.
45.	Red	Get out of my face, man! You're into me for five packs already.	Gives a direct order.
46.	Red	Smokes or coin? Bettor's choice.	Offers options for making a decision.
47.	Red	All right, who's your horse?	Directs the interlocutor to make a choice.
48.	Red	Who's going to prove me wrong? Heywood? Jigger? Skeets? Floyd? Four brave souls.	Functions to challenge the interlocutor.
49.	Red	Why don't you give him some of your cigarettes instead? Lucky fuck!	Gives an indirect command. Expressive: Expresses annoyance.
50.	Red	Wife-killing banker. Why'd you do it?	Functions to demand an answer.
51.	Red	To tell you the truth, I haven't made up my mind.	Indirectly refuses a question.
52.	Red	Well, if it was a toothbrush, I wouldn't ask. I'd quote a price. But then a toothbrush is a non-lethal object, isn't it?	Explains why he does not directly give a price.

Directive			
No.	Character	Dialogue	Explanation
53.	Red	So?	Encourages the interlocutor to continue explaining.
54.	Red	No? Wait a while. Word gets around. The Sisters have taken quite a liking to you. Especially Bogs.	Gives a direct warning.
55.	Red	Neither are they. You have to be human first. They don't qualify. Bull queers take by force. That's all they want or understand. If I were you, I'd grow eyes in the back of my head.	gives a warning.
56.	Red	Then I'd guess you want to escape. Tunnel under the wall, maybe. Did I miss something? What's so funny?	requests clarification.
57.	Red	My normal markup's 20 percent. But this is a specialty item. Risk goes up, price goes up. Let's make it an even 10 bucks.	Sets the price and directs negotiation.
58.	Red	Folks around this joint love surprise inspections. They find it, you're going to lose it. If they do catch you with it, you don't know me. You mention my name, we never do business again. Not for shoelaces or a stick of gum. Now you got that?	gives a series of firm commands.
59.	Red	Some people really got it awful. Andy, are you nuts? Keep your eyes on your mop, man! Andy.	Gives a command.
60.	Red	King me.	Gives a direct command.
61.	Red	Can I ask you something? Why'd you do it?	Demands an answer.
62.	Red	Wait, wait. Here she comes. This is the part I really like, when she does that shit with her hair.	Gives a command.
63.	Red	Yeah, I'm known to locate certain things from time to time. What do you want?	demands an answer.
64.	Red	Yeah, I don't have her stuffed down the front of my pants right now, sorry to say. But I'll get her. Relax.	Provides a command to calm Andy.

Directive			
No.	Character	Dialogue	Explanation
65.	Red	Andy could use a nice “welcome back” when he gets out of the infirmary.	Gives a suggestion or idea indirectly.
66.	Red	The man likes to play chess. Let's get him some rocks.	Gives a command to start an action.
67.	Red	Watch the door. Please, Brooks. Calm the fuck down.	Gives a series of direct commands.
68.	Red	Brooks. We can talk about this, right?	Serves to calm and initiate conversation.
69.	Red	Oh, Heywood, that's enough out of you.	Gives a direct command.
70.	Red	Knock it off. Brooks ain't no bug. He's just... He's just institutionalized.	Gives a direct command
71.	Red	Hope... Let me tell you something, my friend. Hope is a dangerous thing. Hope can drive a man insane. It's got no use on the inside. You'd better get used to that idea.	Expresses cynical and skeptical views, gives direct advice.
72.	Red	No. Not right now.	Directly rejects an offer.
73.	Red	All right, who?	Demands a specific answer.
74.	Red	Who?	Demands an answer.
75.	Red	You going to open it or stand there with your thumb up your butt?	Gives an indirect command.
76.	Red	That don't make you a murderer. Bad husband, maybe. I feel bad about it if you want, but you didn't pull the trigger.	Offers an alternative perspective.
77.	Red	I don't think you shouldn't be doing this to yourself, Andy. This is just shitty pipe dreams. Mexico is way down there and you're in here and that's the way it is.	Giving direct advice.
78.	Red	No, I'm telling you. The guy is... He's talking funny. I'm really worried about him. Let's keep an eye on him.	Giving instructions to others.
79.	Red	Well, what?	Demanding a response
80.	Red	Here you go, miss. Restroom break, boss?	Expressing deep regret and cynicism while giving a firm command.
81.	Red	(Monologue Red): I find I'm so excited I can barely sit still or hold a thought in my head. I think it's the excitement only a free man can feel. A free man at the start of a long journey whose conclusion is uncertain. I hope I can make it across the border. I hope to see my friend and shake his hand. I hope the	Giving instructions.

Directive			
No.	Character	Dialogue	Explanation
		Pacific is as blue as it has been in my dreams. I hope.	
82.	Norton	This is Mr. Hadley. He's captain of the guards. I'm Mr. Norton, the warden. You are convicted felons. That's why they've sent you to me. Rule number one: No blasphemy. I'll not have the Lord's name taken in vain in my prison. The other rules, you'll figure out as you go along. Any questions?	Providing information about hierarchy and rules, then directing the inmates to understand the rest.
83.	Norton	I can't say I approve of this. But I suppose exceptions can be made.	Directing Andy to understand that exceptions are made under his control.
84.	Norton	Perhaps we can find something more befitting a man of your education.	Directing Andy to understand that he will be given a different job.
85.	Norton	Sure can. But you write your letters if it makes you happy. I'll even mail them for you. How's that?	Giving permission with conditions.
86.	Norton	Open the door. Open it up! Dufresne, open this door! Turn that off! I am warning you, Dufresne. Turn that off!	Giving a series of direct commands.
87.	Norton	Ned, I wouldn't worry too much about this contract. It seems to me I already got my boys committed elsewhere. You be sure and thank Maisie for this fine pie.	Giving instructions on how to handle the contract situation.
88.	Norton	Get my stuff to the laundry. Two suits for dry-clean and a bag of whatnot. Tell them, If they over-starch my shirts again, they'll hear from me	Giving a series of direct commands.
89.	Norton	You want the rest of this? Woman can't bake worth shit.	Offering something; expressing his negative view.
90.	Norton	You're forgetting yourself.	Giving a warning.
91.	Norton	If you want to indulge this fantasy, it's your business. Don't make it mine. This meeting is over.	Ending the conversation.
92.	Norton	Don't ever mention money to me again, you sorry son of a bitch! Not in this office, not anywhere. Get in here, now!	Giving a series of direct commands.
93.	Norton	Get him out of here.	Giving a direct command.

Directive			
No.	Character	Dialogue	Explanation
94.	Norton	Get him out!	Giving a direct command.
95.	Norton	Tommy, I'm asking you to keep this conversation just between us. I feel awkward enough as it is. We got a situation here. I think you can appreciate that.	Giving instructions to maintain confidentiality.
96.	Norton	I tell you, son, this thing really came along and knocked my wind out. It's got me up nights. That's the truth. The right thing to do sometimes it's hard to know what that is. Do you understand? I need your help, son. If I'm going to move on this, there can't be the least little shred of doubt. I have to know if what you told Dufresne was the truth.	Expressing pretended emotion, then giving an order to ask for help.
97.	Norton	Would you be willing to swear before a Judge and jury having place with your hand on the Good Book and take an oath before Almighty God himself?	Asking an intimidating question to get the desired answer.
98.	Norton	That's what I thought. I'm sure by now you've heard. Terrible thing. A man that young less than a year to go trying to escape. Broke Captain Hadley's heart to shoot him. Truly, it did. We just have to put it behind us. Move on.	Providing factual information; directing others to move on.
99.	Norton	Nothing stops. Nothing. Or you will do the hardest time there is. No more protection from the guards. I'll pull you out of that one-bunk Hilton and cast you down with the sodomites. You'll think you've been fucked by a train. And the library? Gone. Sealed off, brick by brick. We'll have us a little book barbecue in the yard. They'll see the flames for miles. We'll dance around it like wild Injuns. You understand me? Catching my drift? Or am I being obtuse? Give him another month to think about it.	Giving extreme commands and threats; expressing anger and malice.
100.	Norton	Lickety-split. Want to get home.	Giving a direct command to hurry.

Directive			
No.	Character	Dialogue	Explanation
101.	Norton	Get my stuff down to the laundry. And shine my shoes. I want them looking like mirrors.	Giving a direct command.
102.	Norton	I want every man on this cellblock questioned. Start with that friend of his.	Giving specific instructions.
103.	Norton	Him.	Giving specific instructions.
104.	Norton	What do you mean, "He just wasn't here"? Don't say that to me. Don't say that to me again.	Giving a direct command.
105.	Norton	I can see that, Haig! Think I'm blind? Is that what you're saying?	Giving an indirect command; expressing anger.
106.	Norton	Am I blind, Haig?	Forcing Haig to obey orders.
107.	Norton	What about you. You blind? Tell me what this is.	Giving a direct command.
108.	Norton	Uh-huh. You see Dufresne's name there? I sure do. Right there. "Dufresne." He was in his cell at lights out. Stands to reason he'd still be here in the morning. I want him found. Not tomorrow, not after breakfast. Now!	Providing factual information; giving a series of direct commands.
109.	Norton	Well?	Demanding an answer.
110.	Norton	I see you two all the time. You're thick as thieves, you are. He must have said something.	Providing information about a relationship; forcing Red to give information.
111.	Hadley	You speak English, butt-steak. You follow this officer.	Giving a direct order.
112.	Hadley	Turn to the right! Eyes front.	Giving a direct order.
113.	Hadley	You eat when we say you eat. You shit when we say you shit, and piss when we say you piss. You got that, you maggot-dick motherfucker? On your feet.	Giving a series of direct orders.
114.	Hadley	Unhook them.	Giving a direct order.
115.	Hadley	You'll tell him with my baton up your ass!	Issuing a threat to force someone to speak.
116.	Hadley	What is your malfunction, you fat barrel of monkey spunk?	Demanding an answer.

Directive			
No.	Character	Dialogue	Explanation
117.	Hadley	I won't count to three. Not even to one. You will shut up, or I'll sing you a lullaby!	Giving a warning and a threat.
118.	Hadley	Open that cell.	Giving a direct order.
119.	Hadley	If I hear so much as a mouse fart in here the rest of tonight, I swear by God and Jesus, You will all visit the infirmary. Every last motherfucker in here.	Giving a direct threat.
120.	Hadley	Call the trustees. Take that tub of shit down to the infirmary.	Giving a direct order.
121.	Hadley	That shit, step aside, Mert. This fucker's having himself an accident.	Giving a direct order.
122.	Hadley	You better start making sense.	Giving a warning.
123.	Hadley	You're that smart banker what killed his wife, aren't you? Why should I believe a smart banker like you? So I can end up in here with you?	Demanding a reason.
124.	Hadley	What are you Jimmy's staring at?	Giving an order to stop staring.
125.	Hadley	Time's up, Bogs.	Giving a warning.
126.	Hadley	Grab his ankles.	Giving a direct order.
127.	Hadley	On your feet. Face the wall. Turn around and face the warden.	Giving a direct order.
128.	Hadley	Wanna explain this?	Demanding an answer.
129.	Hadley	Lock them up!	Giving a direct order.
130.	Hadley	Dufresne! That's him. That's the one.	Giving a specific instruction.
131.	Hadley	You tell me. They're addressed to you.	Demanding an answer.
132.	Hadley	I want all this cleared out before the warden gets back.	Giving a direct order.
133.	Hadley	On your feet.	Giving a direct order.
134.	Hadley	Open 237.	Giving a direct order.
135.	Hadley	Stand.	Giving a direct order.

Referential			
No.	Character	Dialogue	Explanation
1.	Andy	No, I was sobering up. I got back in the car and I drove home to sleep it off. Along the way, I stopped and threw my gun into the Royal River. I feel like I've been very clear on this point.	Provides important information and instructs the listener to stop asking further questions.

Referential			
No.	Character	Dialogue	Explanation
2.	Andy	If you want to keep it, give it to your wife. The IRS allows a one-time-only gift to your spouse for up to \$60,000.	Provides detailed tax policy information and gives instructions.
3.	Andy	It's perfectly legal. Go ask the IRS. They'll say the same thing. Actually, I feel stupid telling you this. I'm sure you would have investigated the matter on yourself	Provides legal information and instructs Hadley to verify.
4.	Andy	We might do business on a board, and I'll carve the pieces myself. One side in alabaster, the opposing side in soapstone. What do you think?	Provides information about a plan and requests a response.
5.	Andy	All right, but you should know that sudden, serious brain injury causes the victim to bite down hard. In fact, I hear the bite reflex is so strong they have to pry the victim's jaws open with a crowbar	Provides technical information as a warning.
6.	Andy	See, that's tax-deductible. You can write that off.	Gives technical information and advice.
7.	Red	Oh, yes, sir. Absolutely, sir. I mean, I learned my lesson. I can honestly say that I'm a changed man. I'm no longer a danger to society. That's God's honest truth.	Provides information about his change and regret.
8.	Red	Five!	Provides specific information (amount owed).
9.	Red	(Monologue Red): Andy came to Shawshank Prison in early 1947 for murdering his wife and the fella she was banging. On the outside, he'd been vice president of a large Portland bank. Good work for a man as young as he was.	Delivers factual information as a narrator.
10.	Red	(Monologue Red): I admit I didn't think much of Andy, first time I laid eyes on him. Looked like a stiff breeze would blow him over. That was my first impression of the man.	Conveys factual information about his past view.
11.	Red	Ten cigarettes.	Provides factual information about the bet amount.

Referential			
No.	Character	Dialogue	Explanation
12.	Red	(Monologue Red): The first night's the toughest. No doubt about it. They march you in naked as the day you were born. Skin burning and half-blind from that delousing shit they throw on you. And when they put you in that cell, and those bars slam home... that's when you know it's for real. Old life blown away in the blink of an eye. Nothing left but all the time in the world to think about it. Most new fish come close to madness the first night. Somebody always breaks down crying. Happens every time. The only question is.. who's it going to be? It's as good a thing to bet on as any, I guess. I had my money on Andy Dufresne.	Conveys factual information from the narrator's perspective.
13.	Red	(Monologue Red): I remember my first night. Seems like a long time ago.	Conveys factual information from the narrator's perspective.
14.	Red	(Monologue Red): The boys always go fishing with first-timers. And they don't quit 'till they reel someone in.	Provides contextual information from the narrator's perspective.
15.	Red	His first night in the joint, Dufresne cost me two packs of cigarettes. He never made a sound.	Provides factual information.
16.	Red	(Monologue Red): Andy kept pretty much to himself at first. I guess he had a lot on his mind. Trying to adapt to life on the inside. Wasn't until a month went by, that he finally opened his mouth...to say more than two words to somebody. As it turned out, that somebody was me.	Conveys factual information from the narrator's perspective.
17.	Red	Heywood, What you in here for?	Obtains specific information.
18.	Red	I'm known to locate certain things from time to time.	Provides information about his identity and skills.
19.	Red	What is it and why?	Obtains specific information.
20.	Red	Rocks.	Provides specific information.

Referential			
No.	Character	Dialogue	Explanation
21.	Red	Neither are they. You have to be human first. They don't qualify. Bull queers take by force. That's all they want or understand. If I were you, I'd grow eyes in the back of my head.	Provides information about danger and gives a warning.
22.	Red	Then I'd guess you want to escape. Tunnel under the wall, maybe. Did I miss something? What's so funny?	Provides information about his assumption and requests clarification.
23.	Red	What's an item like this usually go for?	Obtains specific information.
24.	Red	Folks around this joint love surprise inspections. They find it, you're going to lose it. If they do catch you with it, you don't know me. You mention my name, we never do business again. Not for shoelaces or a stick of gum. Now you got that?	Provides information about risks and gives a series of firm commands.
25.	Red	Red. Name's Red.	Provides personal information.
26.	Red	Maybe it's because I'm Irish.	Provides information about the origin of a name.
27.	Red	(Monologue Red): Andy was right. I finally got the joke. It would take a man about 600 years to tunnel under the wall with one of these	Provides contextual information and expresses a personal view.
28.	Red	Hey, Brooksie. Delivery for Dufresne.	Provides information about his purpose for coming.
29.	Red	(Monologue Red): Things went on like that for a while. Prison life consists of routine and then more routine. Every so often, Andy would show up with fresh bruises. The Sisters kept at him. Sometimes he was able to fight them off, sometimes not. And that's how it went for Andy. That was his routine. I do believe those first two years were the worst for him. And I also believe if things had gone on that way, this place would have got the best of him. But	Conveys factual narrative from the narrator's perspective.

Referential			
No.	Character	Dialogue	Explanation
		then, in the spring of 1949, the powers that be decided that:	
30.	Red	(Monologue Red): It was outdoor detail and May is one damned fine month to be working outdoors.	Provides contextual information.
31.	Red	(Monologue Red): More than 100 men volunteered for the job.	Conveys factual information.
32.	Red	(Monologue Red): Wouldn't you know it? Me and some fellows I know were among the names called.	Conveys factual information.
33.	Red	(Monologue Red): It only cost us a pack of smokes per man. I made my usual 20 percent, of course.	Conveys factual information about the transaction.
34.	Red	(Monologue Red): And that's how it came to pass that on the second-to-last day of the job, the convict crew that tarred the factory roof in the spring of '49 wound up sitting in a row at 10:00 in the morning, drinking icy-cold beer, courtesy of the hardest screw that ever walked a turn at Shawshank State Prison.	Conveys a factual narrative.
35.	Red	(Monologue Red): The colossal prick even managed to sound magnanimous. We sat and drank with the sun on our shoulders and felt like free men. Hell, we could have been tarring the roof of one of our own houses. We were the lords of all creation. As for Andy, he spent that break hunkered in the shade, a strange little smile on his face watching us drink his beer.	Provides information about the event.
36.	Red	(Monologue Red): You could argue he'd done it to curry a favor with the guards or maybe make a few friends among us cons. Me? I think	Provides information about Andy's motivation from the narrator's perspective.
37.	Red	You're talking to the right man. I can get things, right?	Provides information about his identity and abilities.
38.	Red	I think it'll take years.	Provides information about time estimation.

Referential			
No.	Character	Dialogue	Explanation
39.	Red	Murder. Same as you.	Provides factual information.
40.	Red	Yeah, I'm known to locate certain things from time to time. What do you want?	Provides information and demands an answer.
41.	Red	Take a few weeks.	Provides factual information.
42.	Red	Yeah, I don't have her stuffed down the front of my pants right now, sorry to say. But I'll get her. Relax.	Provides information and a command to calm Andy.
43.	Red	Bogs didn't put anything in Andy's mouth and neither did his friends. What they did do is beat him within an inch of his life. Andy spent a month in the infirmary. Bogs spent a week in the hole	Conveys a factual narrative.
44.	Red	(Monologue Red): Two things never happened again after that. The Sisters never laid a finger on Andy again and Bogs never walked again. They transferred him to a minimum-security hospital upstate. To my knowledge, he lived out the rest of his days drinking his food through a straw	Conveys a factual narrative.
45.	Red	It's a horse apple.	Provides descriptive information.
46.	Red	No, horseshit. Petrified.	Provides factual information.
47.	Red	(Monologue Red): Despite a few hitches, the boys came through in fine style. And by the weekend, he was due back, we had enough rocks saved up to keep him busy till rapture. Also got a big shipment in that week; cigarettes, chewing gum, sipping whiskey, playing cards with naked ladies on them. You name it. And, of course, the most important item: Rita Hayworth, herself.	Conveys a factual narrative about procuring items and preparing for Andy.
48.	Red	(Monologue Red): Tossing cells was just an excuse. Truth is Norton wanted to size Andy up.	Provides information about a character's hidden intention.
49.	Red	Got you out of the laundry, though.	Provides factual information about Andy's status.

Referential			
No.	Character	Dialogue	Explanation
50.	Red	(Monologue Red): So Andy started writing a letter a week just like he said. And... just like Norton said, Andy got no answers. The following April, Andy did tax returns for half the guards at Shawshank. Year after that, he did them all including the warden's. Year after that, they rescheduled the intramural season to coincide with tax season. The guards on the opposing teams all remembered to bring their W-2s.	Conveys a factual narrative.
51.	Red	(Monologue Red): Yes, sir. Andy was a regular cottage industry. In fact, it got so busy at tax time, he was allowed a staff.	Conveys factual information in a figurative style.
52.	Red	(Monologue Red): Got me out of the wood shop a month out of the year, and that was fine. And still, he kept sending those letters.	Conveys a factual narrative.
53.	Red	What's going on?	Serves to obtain specific information.
54.	Red	What's he done to you?	Serves to obtain specific information.
55.	Red	You've had worse from shaving. What did you do to set him off?	Serves to obtain information.
56.	Red	Knock it off. Brooks ain't no bug. He's just... He's just institutionalized.	Provides information about Brooks' condition.
57.	Red	The man's been in here 50 years, Heywood, 50 years! This is all he knows. In here, he's an important man, an educated man. Outside, he's nothing. Just a used-up con with arthritis in both hands. Probably couldn't get a library card if he tried. You know what I'm trying to say?	Provides information about the impact of prison.
58.	Red	You believe whatever you want. But I tell you these walls are funny. First you hate them. Then you get used to them. Enough time passes you get so you depend on them. That's "institutionalized."	Provides information and personal philosophy.

Referential			
No.	Character	Dialogue	Explanation
59.	Red	(Monologue Red): I have no idea to this day what those two Italian ladies were singing about. Truth is, I don't want to know. Some things are best left unsaid. I like to think it was something so beautiful. It can't be expressed in words and makes your heart ache because of it. I tell you, those voices soared higher and farther than anybody in a gray place dares to dream. It was like a beautiful bird flapped into our drab cage and made those walls dissolve away. And for the briefest of moments, every last man at Shawshank felt free. It pissed the warden off something awful.	Conveys a factual narrative with strong figurative language.
60.	Red	(Monologue Red): Andy got two weeks in the hole for that little stunt.	Conveys a factual narrative.
61.	Red	Well, I played a mean harmonica as a younger man. Lost interest in it, though. Didn't make much sense in here.	Provides personal information.
62.	Red	What are you talking about?	Serves to obtain information.
63.	Red	Oh, yes, sir. Without a doubt. I can honestly say I'm a changed man. No danger to society here. God's honest truth. Absolutely rehabilitated.	Provides information about personal change, with an ironic tone.
64.	Red	(Monologue Red): Andy was as good as his word. He wrote two letters a week instead of one. In 1959, the state senate finally clued in to the fact they couldn't buy him off with just a \$200 check. Appropriations Committee voted an annual payment of \$500 just to shut him up. And you'd be amazed how far Andy could stretch it. He made deals with book clubs, charity groups. He bought remaindered books by the pound...	Conveys a factual narrative.
65.	Red	I got here Auto Repair and Soap Carving.	Provides specific information.
66.	Red	(Monologue Red): The rest of us did our best to pitch in when and where we could. By the year Kennedy was shot	Conveys a factual narrative.

Referential			
No.	Character	Dialogue	Explanation
		Andy had transformed a storage room smelling of turpentine into the best prison library in New England complete with a fine selection of Hank Williams. That was also when Warden Norton instituted his famous "Inside Out" program. You may remember reading about it. It made the papers and got his picture in Look magazine.	
67.	Red	(Monologue Red): Of course Norton didn't tell the press that "bare minimum of expense" is a fairly loose term. There are 100 different ways to skim off the top. Men, materials, you name it. And oh, my Lord, how the money rolled in!	Provides information about the corruption.
68.	Red	(Monologue Red): And behind every shady deal behind every dollar earned there was Andy, keeping the books.	Provides factual information.
69.	Red	He's got his fingers in a lot of pies, from what I hear.	Provides information about the guards' involvement.
70.	Red	The problem that happened to the money, Sooner or later, he'll have to explain where it came from.	Provides information about potential issues.
71.	Red	If they ever catch on, he'll wind up in here wearing a number himself.	Provides information about a future prediction.
72.	Red	I know you're good, but all that paper leaves a trail. Now anybody gets curious... FBI, IRS, whatever... It'll lead to somebody	Provides information about potential dangers.
73.	Red	But who is he?	Serves to obtain specific information.
74.	Red	Ever bother you?	Serves to obtain personal information.
75.	Red	Keep you happy and doing the laundry. Money instead of sheets.	Provides information about Andy's role.
76.	Red	(Monologue Red): Tommy Williams came to Shawshank in 1965 on a two-year stretch for B and E. That's breaking and entering to you. Cops caught him sneaking TV sets out the back door of a	Provides a factual narrative.

Referential			
No.	Character	Dialogue	Explanation
		JC Penney. Young punk. Mr. Rock 'n' Roll, cocky as hell.	
77.	Red	(Monologue Red): We liked him immediately.	Conveys factual information from the narrator's perspective.
78.	Red	(Monologue Red): As it turned out, Tommy had himself a young wife and a new baby girl. Maybe he thought of them on the streets or his child growing up not knowing her daddy. Whatever it was, something lit a fire under that boy's ass.	Conveys a factual narrative.
79.	Red	(Monologue Red): so Andy took Tommy under his wing. Started walking him through his ABC's. Tommy took to it pretty well too. Boy found brains he never knew he had. Before long, Andy started him on his course requirements. He really liked the kid. Gave him a thrill to help a youngster crawl! off the shit heap. But that wasn't the only reason. Prison time is slow time. So you do what you can to keep going. Some fellas collect stamps. Others build matchstick houses. Andy built a library. Now he needed a new project. Tommy was it. It was the same reason he spent years shaping and polishing those rocks. The same reason he hung his fantasy girlies on the wall. In prison, a man will do most anything to keep his mind occupied. By 1966, right about the time Tommy was getting ready to take his exams, lit was lovely Raquel	Conveys a factual narrative.
80.	Red	That's crap, kid. He's proud of you. We're old friends, I know him as good as anybody. Smart fellow, ain't he? Smart as they come. He was a banker on the outside.	Provides information and correction.
81.	Red	Murder.	Provides specific information.

Referential			
No.	Character	Dialogue	Explanation
82.	Red	Hmm.. You wouldn't think it to look at the guy. Caught his wife in bed with some golf pro. Greased them both.	Provides factual information.
83.	Red	It looks that way.	Provides information about impressions.
84.	Red	1947. What is that? Nineteen years.	Provides factual information.
85.	Red	What you got? Board of Education.	Serves to obtain specific information.
86.	Red	No.	Provides factual information.
87.	Red	Zihuatanejo.	Provides specific information.
88.	Red	I don't think I could make it on the outside, Andy. I been in here most of my life. I'm an institutional man now. Just like Brooks was.	Provides personal information about his mental state.
89.	Red	I don't think so.. a lot of hayfields up there.	Providing factual information.
90.	Red	What, Andy? What's buried under there?	Serving to obtain specific information.
91.	Red	I don't know. Every man has his breaking point.	Providing information about philosophical views.
92.	Red	(Monologue Red): I've had some long nights in the stir. Alone in the dark with nothing but your thoughts time can draw out like a blade. That was the longest night of my life.	Providing factual information from the narrator's perspective.
93.	Red	No, sir, warden. Not a word.	Providing factual information.
94.	Red	(Monologue Red): In 1966, Andy Dufresne escaped from Shawshank Prison. All they found of him was a muddy set of prison clothes, a bar of soap, and an old rock hammer damn near worn down to the nub. I remember thinking it would take a man 600 years to tunnel through the wall with it. Old Andy did it in less than 20. Oh, Andy loved geology. I imagine it appealed to	Presenting factual narrative with figurative language.

Referential			
No.	Character	Dialogue	Explanation
		his meticulous nature. An ice age here, million years of mountain-building there. Geology is the study of pressure and time. That's all it takes, really. Pressure and time. That and a big goddamn poster. Like I said in prison, a man will do anything to keep his mind occupied. Seems Andy's favorite hobby was toting his wall out into the exercise yard a handful at a time. I guess after Tommy was killed, Andy decided he'd been here just about long enough.	
95.	Red	(Monologue Red): Andy did like he was told. Buffed those shoes to a high mirror-shine. The guards simply didn't notice. Neither did I. I mean, seriously? how often do you really look at a man's shoes? Andy crawled to freedom through 500 yards of shit-smelling foulness I can't even imagine or maybe I just don't want to. Five hundred yards. That's the length of five football fields. Just shy of half a mile.	Presenting detailed factual narrative.
96.	Red	(Monologue Red): The next morning, right about the time Raquel was spilling her little secret a man nobody ever laid eyes on before strolled into the Maine National Bank. Until that moment, he didn't exist. Except on paper.	Presenting factual narrative.
97.	Red	(Monologue Red): He had all the proper ID... Driver's license, birth certificate, Social Security card, and the signature was a spot-on match.	Presenting factual narrative.
98.	Red	(Monologue Red): Mr. Stevens visited nearly a dozen banks in the Portland area. All told, he blew town with better than \$370,000 of Warden Norton's money. Severance pay for 19 years.	Presenting factual narrative.
99.	Red	(Monologue Red): I wasn't there to see it, but I hear Byron Hadley sobbed like a little girl when they took him away.	Presenting factual narrative.

Referential			
No.	Character	Dialogue	Explanation
100.	Red	(Monologue Red): I like to think the last thing that went through his head other than that bullet was to wonder how the hell Andy Dufresne ever got the best of him. Not long after the warden deprived us of his company, I got a postcard in the mail. It was blank, but the postmark said Fort Hancock, Texas. Fort Hancock... right on the border. That's where Andy crossed. When I picture him heading south in his own car with the top down. It always makes me laugh. Andy Dufresne, who crawled through a river of shit and came out clean on the other side. Andy Dufresne headed for the Pacific.	Presenting factual narrative with personal viewpoint.
101.	Red	(Monologue Red): Those of us who knew him best talk about him often. I swear, the stuff he pulled...	Presenting factual narrative with strong figurative language.
102.	Red	(Monologue Red): Sometimes it makes me sad, though. Andy being gone. I have to remind myself that some birds aren't meant to be caged. Their feathers are just too bright. And when they fly away the part of you that knows it was a sin to lock them up does rejoice. But still the place you live in is that much more drab and empty that they're gone. I guess I just miss my friend.	Presenting factual narrative.
103.	Red	(Monologue Red): "Get busy living or get busy dying." That's goddamn right. For the second time in my life, I'm guilty of committing a crime. Parole violation. Of course, I doubt they'll toss up any roadblocks for that. Not for an old crook like me.	Providing specific information.
104.	Red	Fort Hancock, Texas, please.	Presenting an ironic factual narrative.
105.	Norton	This is Mr. Hadley. He's captain of the guards. I'm Mr. Norton, the warden. You are convicted felons. That's why they've sent you to me. Rule number	Providing information about hierarchy and rules, then directing the

Referential			
No.	Character	Dialogue	Explanation
		one: No blasphemy. I'll not have the Lord's name taken in vain in my prison. The other rules, you'll figure out as you go along. Any questions?	inmates to understand the rest.
106.	Norton	I believe in two things; Discipline and the Bible. Here, you'll receive both. Put your trust in the Lord. Your ass belongs to me. Welcome to Shawshank.	Providing information about his philosophy and expressing full control.
107.	Norton	The roof of the license-plate factory needs resurfacing. I need a dozen volunteers for a week's work. As you know, special detail carries with it special privileges.	Providing specific information about a job.
108.	Norton	119. 123.	Providing specific information.
109.	Norton	Pleased to see you reading this. Any favorite passages?	Serving to obtain personal information.
110.	Norton	I hear you're good with numbers. How nice. Man should have a skill.	Providing information about his personal view.
111.	Norton	I almost forgot. I'd hate to deprive you of this. Salvation lies within.	Providing an object and using figurative language to explain its purpose.
112.	Norton	My wife made that in church group.	Providing factual information.
113.	Norton	You enjoy working the laundry?	Serving to obtain personal information.
114.	Norton	The budget's stretched thin as it is.	Providing factual information.
115.	Norton	They have only three ways to spend the taxpayers' money for prisons: More walls, more bars, more guards.	Providing information about his philosophy.
116.	Norton	It's no free ride but rather a genuine progressive advance in corrections and rehabilitation. Our inmates, properly supervised will be put to work outside these walls performing all manner of public service. These men can learn the value of an honest day's labor while providing a valuable service to the community and at a bare minimum of expense to Mr. and Mrs. John Q. Taxpayer.	Providing information about the program's objectives.

Referential			
No.	Character	Dialogue	Explanation
117.	Norton	We're providing a valuable community service.	Providing factual information.
118.	Norton	Big charity to-do up Portland way. Governor will be there.	Providing factual information.
119.	Norton	Well, it's obvious this fellow Williams is impressed with you. He hears your tale of woe and naturally wants to cheer you up. He's young, not terribly bright. It's not surprising he wouldn't know what a state he put you in.	Providing information about his personal view.
120.	Norton	That's assuming Blatch is even still there. Chances are, he'd be released by now.	Providing factual information.
121.	Norton	Solitary. A month.	Providing information about the punishment.
122.	Norton	That's what I thought. I'm sure by now you've heard. Terrible thing. A man that young less than a year to go trying to escape. Broke Captain Hadley's heart to shoot him. Truly, it did. We just have to put it behind us. Move on.	Providing factual information; directing others to move on.
123.	Norton	Uh-huh. You see Dufresne's name there? I sure do. Right there. "Dufresne." He was in his cell at lights out. Stands to reason he'd still be here in the morning. I want him found. Not tomorrow, not after breakfast. Now!	Providing factual information; giving a series of direct commands.
124.	Norton	I see you two all the time. You're thick as thieves, you are. He must have said something.	Providing information about a relationship; forcing Red to give information.
125.	Hadley	So this big-shot lawyer calls me long-distance from Texas. I say, "Yeah?" He says, "Sorry to inform you, but your brother just died." "I'm sorry to hear that." "I'm not. He was an asshole". Ran off years ago. Figured him for dead. So anyway, this lawyer fellow says to me: "Your brother died a rich man." Oil wells and shit. Close to a million bucks.	Giving factual information.
126.	Hadley	Thirty-five thousand. That's what he left me	Giving specific information.
127.	Hadley	Thirty-five thousand.	Giving specific information.
128.	Hadley	All of it?	Serving to obtain specific information.

Referential			
No.	Character	Dialogue	Explanation
129.	Hadley	It's pretty clean. Some contraband here, but nothing to get in a twist over.	Giving factual information.
130.	Hadley	Last night's count.	Giving factual information.

Metalinguistic			
No.	Character	Dialogue	Explanation
1.	Red	A what?	Clarifies a word not understood.
2.	Red	Pickaxe?	Clarifies a word not understood.
3.	Red	Quartz?	Clarifies a word not understood.
4.	Red	What?	Clarifies an unfamiliar word.
5.	Red	What?	Clarifies an unfamiliar word.
6.	Red	Heywood, that isn't soapstone! And it ain't alabaster either.	Corrects and provides information.
7.	Red	Forget?	Clarifies the word used.
8.	Red	That's "Cristo," you dumb-shit.	Corrects a mistake.
9.	Red	What?	Clarifies an unfamiliar word.
10.	Red	Say what?	Clarifies the word used.
11.	Red	What?	Clarifying a misunderstood word.
12.	Red	Rope?	Clarifying a misunderstood word.
13.	Red	I know what you think it means, sonny. To me it's just a made-up word. A politician's word so that young fellas like yourself can wear a suit and a tie and have a job. What do you really want to know? Am I sorry for what I did?	Commenting on the meaning of a word.
14.	Norton	What? What did you call me?	Clarifying the word used.
15.	Hadley	What did you say?	Clarifying a misunderstood word.
16.	Hadley	Who?	Clarifying a misunderstood word.

Poetic			
No.	Character	Dialogue	Explanation
1.	Red	That tall drink of water with the silver spoon up his ass.	Uses strong figurative language. Expressive: Expresses his cynical view of Andy.
2.	Red	(Monologue Red): I wish I could tell you that Andy fought the good fight and the Sisters let him be. I wish I could tell you that but prison is no fairy-tale world. He never said who did it. But we all knew.	Uses figurative language to convey disappointment.
3.	Red	(Monologue Red): The colossal prick even managed to sound magnanimous. We sat and drank with the sun on our shoulders and felt like free men. Hell, we could have been tarring the roof of one of our own houses. We were the lords of all creation. As for Andy, he spent that break hunkered in the shade, a strange little smile on his face watching us drink his beer.	Uses figurative language to describe the experience.
4.	Red	(Monologue Red): Yes, sir. Andy was a regular cottage industry. In fact, it got so busy at tax time, he was allowed a staff.	Conveys factual information in a figurative style.
5.	Red	(Monologue Red): I have no idea to this day what those two Italian ladies were singing about. Truth is, I don't want to know. Some things are best left unsaid. I like to think it was something so beautiful. It can't be expressed in words and makes your heart ache because of it. I tell you, those voices soared higher and farther than anybody in a gray place dares to dream. It was like a beautiful bird flapped into our drab cage and made those walls dissolve away. And for the briefest of moments, every last man at Shawshank felt free. It pissed the warden off something awful.	Conveys a factual narrative with strong figurative language.
6.	Red	Well, I'll be damned! Did I say you were good? Shit, you are Rembrandt.	Expresses admiration and surprise in figurative language.

Poetic			
No.	Character	Dialogue	Explanation
7.	Red	(Monologue Red): In 1966, Andy Dufresne escaped from Shawshank Prison. All they found of him was a muddy set of prison clothes, a bar of soap, and an old rock hammer damn near worn down to the nub. I remember thinking it would take a man 600 years to tunnel through the wall with it. Old Andy did it in less than 20. Oh, Andy loved geology. I imagine it appealed to his meticulous nature. An ice age here, million years of mountain-building there. Geology is the study of pressure and time. That's all it takes, really. Pressure and time. That and a big goddamn poster. Like I said in prison, a man will do anything to keep his mind occupied. Seems Andy's favorite hobby was toting his wall out into the exercise yard a handful at a time. I guess after Tommy was killed, Andy decided he'd been here just about long enough.	Presenting factual narrative with figurative language.
8.	Red	(Monologue Red): Those of us who knew him best talk about him often. I swear, the stuff he pulled...	Presenting factual narrative with strong figurative language.
9.	Red	Rehabilitated? Well, now, let me see. I don't have any idea what that means.	Stating philosophical views and deep personal feelings.
10.	Norton	I almost forgot. I'd hate to deprive you of this. Salvation lies within.	Providing an object and using figurative language to explain its purpose.

Phatic			
No.	Character	Dialogue	Explanation
1.	Andy	Brooks, you won't hurt Heywood. We all know that. Right, Heywood?	Calms the situation and directs behavior.
2.	Red	Yes, Sir.	Maintains interaction and shows respect.
3.	Red	Well, that's free. You understand my concern	Maintains relationship and shows care.
4.	Red	Andy. Andy. Andy.	Reinforces communication contact.
5.	Red	Sure.	Shows agreement and maintains interaction.

Phatic			
No.	Character	Dialogue	Explanation
6.	Red	Andy, we're getting to be kind of friends, aren't we?	Strengthens personal connection.
7.	Red	Right, guys?	Serves to involve others in conversation.
8.	Red	It's very pretty, Andy. Thank you.	Shows social acceptance.
9.	Red	Yeah.	Shows agreement.
10.	Red	Andy.	Establishing communicative contact.
11.	Red	Sure, Andy. Anything.	Showing social acceptance.
12.	Red	Yes, sir.	Maintaining social interaction.
13.	Red	(Monologue Red): Forty years I've been asking permission to piss. I can't squeeze a drop without say-so. There's a harsh truth to face. No way I'm going to make it on the outside. All I do anymore is think of ways to break my parole, so maybe they'd send me back. Terrible thing, to live in fear. Brooks Hatlen knew it. Knew it all too well. All I want is to be back where things make sense. Where I won't have to be afraid all the time. Only one thing stops me. A promise I made to Andy.	Maintaining interaction.
14.	Red	Zihuatanejo.	Maintaining interaction.
15.	Norton	Ned	Establishing communicative contact.
16.	Norton	How do I look?	Building social interaction.
17.	Norton	Tommy?	Establishing communicative contact.
18.	Norton	It's good having you back, Andy. Place wasn't the same without you.	Maintaining social interaction; expressing power.
19.	Hadley	Yep.	Showing agreement.

Appendix 3. Lembar Permohonan Persetujuan Judul Skripsi



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Dengan ini saya:

Nama Mahasiswa : Angeline Oktavia Sirait
NPM : 2302050045P
Prog. Studi : Pendidikan Bahasa Inggris

Judul	Diterima
Socio-Cultural Analysis in "The Shawshank Redemption" Film: Power Hierarchy and Legal Culture in Prison	Rf Ace 7/2/2025

Bermohon kepada Dosen Pembimbing untuk mengesahkan Judul yang telah diajukan kepada Prodi Pendidikan Bahasa Inggris.

Disetujui oleh
Dosen Pembimbing

Ratna Sari Dewi, S.S., M.A.

Medan, 7 Februari 2025
Hormat Pemohon,

Angeline Oktavia Sirait

Appendix 4. Form K-1



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

Form : K – 1

Kepada Yth: Bapak Ketua & Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat yang bertanda tangan di bawah ini:

Nama Mahasiswa : Angeline Oktavia Sirait
NPM : 2302050045P
Prog. Studi : Pendidikan Bahasa Inggris
Kredit Kumulatif : 116 SKS

IPK= 3,83

Persetujuan Ket./Sekret. Prog. Studi	Judul yang Diajukan	Disahkan oleh Dekan Fakultas
	Socio-Cultural Analysis in “The Shawshank Redemption” Film: Power Hierarchy and Legal Culture in Prison	
	Pragmatic Implicatures Analysis in the Dialogue of “The Shawshank Redemption” Film	
	An Analysis of the Language Role in Forming Relationship between Characters in “The Shawshank Redemption” Film	

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak saya ucapkan terima kasih.

Medan, 7 Februari 2025
Hormat Pemohon,

Angeline Oktavia Sirait

Keterangan:

- Dibuat rangkap 3 : - Untuk Dekan/Fakultas
- Untuk Ketua/Sekretaris Program Studi
- Untuk Mahasiswa yang bersangkutan

Appendix 5. Form K-2



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

Form K-2

Kepada : Yth. Bapak Ketua/Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Assalamu'alaikum Wr, Wb

Dengan hormat, yang bertanda tangan dibawah ini:

Nama Mahasiswa : Angeline Oktavia Sirait
NPM : 2302050045P
Prog. Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut:

Socio-Cultural Analysis in "The Shawshank Redemption" Film: Power Hierarchy and Legal Culture in Prison

Sekaligus saya mengusulkan/ menunjuk Bapak/ Ibu:

Ratna Sari Dewi, S.S., M.A.

Sebagai Dosen Pembimbing Proposal/Risalah/Makalah/Skripsi saya.

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/ Ibu saya ucapkan terima kasih.

Medan, 8 Februari 2025
Hormat Pemohon,


Angeline Oktavia Sirait

Keterangan

Dibuat rangkap 3 :
- Untuk Dekan / Fakultas
- Untuk Ketua / Sekretaris Prog. Studi
- Untuk Mahasiswa yang Bersangkutan

Appendix 6. Form K-3

**FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
Jln. Mukhtar Basri BA No. 3 Telp. 6622400 Medan 20217 Form : K3**

Nomor : 384/II.3-AU//UMSU-02/ F/2025
Lamp : ---
Hal : **Pengesahan Proyek Proposal
Dan Dosen Pembimbing**

Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proyek proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini .:


Nama : **Angeline Oktavia Sirait**
N P M : 2302050045P
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : **Socio-Cultural Analysis in "The Shawshank Redemption" Film
Power Hierarchy and Legal Culture in Prison**

Pembimbing : **Ratna Sari Dewi, S.S., M.A.**

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :

1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan **BATAL** apabila tidak sesuai dengan jangka waktu yang telah ditentukan
3. Masa daluwarsa tanggal : **8 Februari 2026**

Medan, 09 Sya'ban 1446 H
8 Februari 2025 M

Wassalam
Dekan

Dra. Hj Syamsuyurnita, M.Pd.
NIDN 0004066701

Dibuat rangkap 4 (lima) :

1. Fakultas (Dekan)
2. Ketua Program Studi
3. Pembimbing.
4. Mahasiswa yang bersangkutan

WAJIB MENGIKUTI SEMINAR



Appendix 7. Berita Acara Bimbingan Proposal



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id



BERITA ACARA BIMBINGAN PROPOSAL

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
Fakultas : Keguruan dan Ilmu Pendidikan
Jurusan/Prog. Studi : Pendidikan Bahasa Inggris
Nama : Angeline Oktavia Sirait
NPM : 2302050045P
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : Socio-Cultural Analysis in 'The Shawshank Redemption' Film: Power Hierarchy and Legal Culture in Prison.

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
13/02'25	Revise background of study & identification of the problem	Rf
21/02'25	Revise Theoretical Framework	Rf
25/02'25	Adding Table of contents	Rf
06/03'25	Revise Conceptual Framework	Rf
11/03'25	Revise Research Design & sources	Rf
15/03'25	Revise References	Rf
19/03'25	Acc all chapters	Rf

Diketahui oleh:
Ketua Prodi

(Dr. Pirman Ginting, S.Pd., M.Hum.)

Medan, 19 Maret 2025

Dosen Pembimbing

(Ratna Sari Dewi, S.S., M.A.)

Appendix 8. Berita Acara Seminar Proposal



MAJELIS PENDIDIKAN TINGGI UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext. 22, 23, 30

Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

BERITA ACARA SEMINAR PROPOSAL

Pada hari ini Sabtu, Tanggal 17 Bulan Mei Tahun 2025 diselenggarakan seminar prodi Pendidikan Bahasa Inggris menerangkan bahwa:


Nama Lengkap : Angeline Oktavia Sirait
N.P.M : 2302050045P
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : Socio-Cultural Analysis in The Shawshank Redemption Film: Power Hierarchy And Legal Culture in Prison.

No	Masukan dan Saran
Judul	Revise the title : make sure that it's related to our department.
Bab I	Revise the formulation of the problem and the significance of the study.
Bab II	Include the thing of linguistics/teaching in the theory.
Bab III	Adjust your vessel with the new title.
Lainnya	Revise the reference based on the guideline of fkip.
Kesimpulan	[] Disetujui [] Ditolak [✓] Disetujui Dengan Adanya Perbaikan

Dosen Pembahas


(Yusriati, S.S., M.Hum.)

Dosen Pembimbing



(Ratna Sari Dewi, S.S., M.A.)

Panitia Pelaksana

Ketua


(Dr. Pirman Ginting, S.Pd., M.Hum.)

Sekretaris


(Rita Harisma, S.Pd., M.Hum.)



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No.3 Telp.(061)6619056 Medan 20238
Website :<http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

Kepada: Yth. Bapak Ketua/Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Perihal : **Permohonan Perubahan Judul Skripsi**

Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb

Dengan hormat, yang bertanda tangan di bawah ini:

Nama : Angeline Oktavia Sirait
NPM : 2302050045P
Program Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan perubahan judul Skripsi, sebagai mana tercantum di bawah ini:

Socio-Cultural Analysis in 'The Shawshank Redemption' Film: Power Hierarchy and Legal Culture in Prison

Menjadi:

Socio-Pragmatic Analysis of Male Speech Styles of the Main Characters in the Film 'The Shawshank Redemption'

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 4 Agustus 2025

Ketua Program Studi
Pendidikan Bahasa Inggris

Dr. Pirman Ginting, S.Pd., M.Hum

Hormat Pemohon

Angeline Oktavia Sirait

Diketahui Oleh :

Dosen Pembahas

Yusritati, S.S., M.Hum.

Dosen Pembimbing

Ratna Sari Dewi, S.S., M.A.

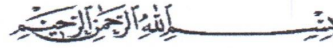
Appendix 9. Lembar Pengesahan Hasil Seminar Proposal



MAJELIS PENDIDIKAN TINGGI UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext, 22, 23, 30

Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id



LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

Proposal yang sudah diseminari oleh mahasiswa di bawah ini:

Nama Lengkap : Angeline Oktavia Sirait
N.P.M : 2302050045P
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : Socio-Pragmatic Analysis Of Male Speech Styles Of The Main Characters In The Film 'The Shawshank Redemption'

Pada hari Sabtu, Tanggal 17 Bulan Mei Tahun 2025 sudah layak menjadi Proposal skripsi.

Medan, 21 Mei 2025

Disetujui oleh:

Dosen Pembimbing

(Ratna Sari Dewi, S.S., M.A)

Dosen Pembahas

(Yusriati S.S., M.Hum)

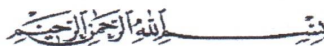
Diketahui oleh
Ketua Program Studi,

(Dr. Pirman Ginting, S.Pd., M.Hum)

Appendix 10. Berita Acara Bimbingan Skripsi



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
 Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
 Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id



BERITA ACARA BIMBINGAN SKRIPSI

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
 Fakultas : Keguruan dan Ilmu Pendidikan
 Jurusan/Prog. Studi : Pendidikan Bahasa Inggris
 Nama : Angeline Oktavia Sirait
 NPM : 2302050045P
 Program Studi : Pendidikan Bahasa Inggris
 Judul Skripsi : Socio-Pragmatic Analysis of Male Speech Styles of The Main Characters In The Film 'The Shawshank Redemption'

Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
17 / 7 - '25	Revise chapta 1 : Introduction	Rf
25 / 7 - '25	Revise chapte 2 : Theoretical Framework	Rf
5 / 8 - '25	Revise chapte 3 : sources of data	Rf
11 / 8 - '25	Revise Abstract	Rf
15 / 8 - '25	Revise chapter 4 : Findings & Discussion	Rf
20 / 8 - '25	Revise suggestion	Rf
24 / 8 - '25	Acc all chapters	Rf

Diketahui oleh:
 Ketua Prodi

Dr. Pirman Ginting, S.Pd., M.Hum.

Medan, 21 Agustus 2025
 Dosen Pembimbing

Ratna Sari Dewi, S.S., M.A.

Appendix 11. Curriculum Vitae

ANGELINE OKTAVIA SIRAIT

Medan, Sumatera Utara | 0895701608833 | angelinesrt1@gmail.com



A Double Degree graduate with a Bachelor's Degree in Civil Engineering from Universitas Merdeka Malang and a Bachelor's Degree in English Education from Universitas Muhammadiyah Sumatera Utara, with a strong interest in project planning and control, construction supervision, and education. I am meticulous, able to work under pressure, a fast learner, capable of working both independently and in teams, skilled in scheduling, and continuously striving to improve my knowledge and performance.

Academic Background

SMA Negeri 1 Medan Jurusan MIA (Matematika dan Ilmu Alam)	2016 – 2019
Universitas Merdeka Malang – Malang (<i>Full Scholarship Recipient from Universitas Merdeka Malang</i>) Associate Degree in English (D3), 3.93/4.00	2019 – 2022
Universitas Merdeka Malang – Malang Bachelor's Degree in Civil Engineering (S1), 3.69/4.00	2019 – 2023
Universitas Muhammadiyah Sumatera Utara – Medan Bachelor's Degree in English Education (S1), 3.84/4.00	2023 – 2025

Work Experience

Internship – Universitas Merdeka Malang Project: Construction of Al-Huda Mosque, Universitas Merdeka Malang	2022
<ul style="list-style-type: none">• Prepared the project time schedule• Composed and submitted weekly project reports• Assisted in structural design• Assisted in structural calculations• Supervised on-site construction work• Supported the team in other project-related tasks	
Site Engineering Officer – PT. Waskita Karya (Persero) Tbk Project: Construction of Provincial Roads and Bridges for Regional Strategic Interests of North Sumatra Province, Medan	2022
<ul style="list-style-type: none">• Manage and organize project technical documents such as working drawings, shop drawings, and as-built drawings• Handle project correspondence, including material requests and internal documentation.• Prepare and update daily, weekly, and monthly project reports.• Compile and maintain progress data, including work volumes and on-site realizations.• Prepare technical justifications for each project section when required.• Support the Site Manager and Project Engineer in preparing project data and reports for coordination meetings.	

Organizational Experience

Commission B – Coordinator

2020 – 2021

Student Representative Council, Faculty of Engineering, Universitas Merdeka Malang

- Provided input to the board on education, research, and student welfare matters
- Conducted surveys regarding academic and welfare conditions among engineering students
- Organized discussion forums among organizations within the Faculty of Engineering
- Held open dialogues with the Dean's Office
- Developed questionnaires to identify issues within the faculty environment

Public Relations Division – Member

2021 – 2022

English Diploma Student Association, Universitas Merdeka Malang

- Designed and implemented work programs
- Assisted other divisions with ongoing and planned activities
- Actively participated in organizational events
- Assisted in preparing accountability reports for division programs

Public Relations Division – Member

2021 – 2022

Civil Engineering Student Association, Universitas Merdeka Malang

- Assisted in designing work programs
- Provided information from the external Civil Engineering Student Association to the internal association
- Actively participated in various activities within both internal and external associations
- Actively involved as a member in events organized by the association
- Assisted other divisions with ongoing and upcoming work programs

Skills

- Microsoft Office: Word, Excel, Power Point, One Note, Project
- AutoCAD
- SketchUp
- SAP2000
- Bridgelink
- Languages: Indonesian and English
- Excellent time management skills
- Detail-oriented, diligent, and precise in work execution



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

PERNYATAAN KEASLIAN SKRIPSI



Saya yang bertandatangan dibawah ini :

Nama : Angeline Oktavia Sirait
NPM : 2302050045P
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : **Socio-Pragmatic Analysis Of Male Speech Styles Of The Main Characters In The Film 'The Shawshank Redemption'**

Dengan ini saya menyatakan bahwa skripsi saya yang berjudul "**Socio-Pragmatic Analysis Of Male Speech Styles Of The Main Characters In The Film 'The Shawshank Redemption'**" adalah bersifat asli (Original), bukan hasil menyadur mutlak dari karya orang lain.

Bilamana dikemudian hari ditemukan ketidaksesuaian dengan pernyataan ini maka saya bersedia dituntut dan diproses sesuai dengan ketentuan yang berlaku di Universitas Muhammadiyah Sumatera Utara.

Demikian pernyataan ini dengan sesungguhnya dan dengan yang sebenar-benarnya.

Medan, 8 Oktober 2025

Hormat saya

Yang membuat pernyataan,

Angeline Oktavia Sirait