

**SPEECH ACT IN ONLINE GAME CHAT:
A GENDER-BASED ANALYSIS IN MINECRAFT**

THESIS

Submitted By:

Muhammad Haekal Zaki

NIM. 210203054

**Student of Fakultas Tarbiyah dan Keguruan
Department of English Language Education**



**FAKULTAS TARBIYAH DAN KEGURUAN
UNIVERSITAS ISLAM NEGERI AR-RANIRY BANDA ACEH
2026 M / 1448 H**

THESIS

Submitted to *Fakultas Tarbiyah dan Keguruan*
Universitas Islam Negeri Ar-Raniry Banda Aceh
in Partial Fulfillment of the requirements for
The Bachelor Degree of Education in English Language Teaching

by:

MUHAMMAD HAEKAL ZAKI

NIM. 210203054

Student of *Fakultas Tarbiyah dan Keguruan*
Department of English Language Education

Approved by:

Main Supervisor,

Dr. Nashriyah, M.A

Date: 06 / 07 / 2026

It has been defended in *Sidang Munaqasyah*
in front of the board of the Examination for the working paper
and has been accepted in partial fulfillment of the requirements
for the Bachelor Degree of Education in English Language Teaching

On:

Tuesday, July, 21st 2026

Safar, 7th 1448 H

In Darussalam, Banda Aceh

Board of Examiners,

Chairperson,

Secretary,

Dr. Nashriyah, S.Ag., M.A.

Khairul Azmy, M.TESOL.

Member,

Member,

Risdaneva, S.Pd.I., M.A., Ph.D.

Fera Busfina Zalha, M.A.

Certified by:

The Dean of Fakultas Tarbiyah dan Keguruan
Universitas Islam Negeri Ar-Raniry Banda Aceh



Prof. Dr. H. M. M. S. Ag., M.A., M.Ed., Ph.D.

NIP. 197301021997031003

DECLARATION OF ORIGINALITY

Saya yang bertanda tangan di bawah ini:

Nama : Muhammad Haekal Zaki
NIM : 210203054
Tempat/tanggal lahir : Banda Aceh, 29 Juli 2003
Alamat : Lr. Pusri, No. X-92, Dusun Garot,
Kec. Darul Imarah, Kab. Aceh Besar

Menyatakan dengan sesungguhnya bahwa skripsi yang berjudul:

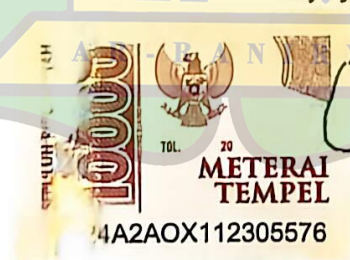
Gendered Language Use in Online Game Chat:

A Sociolinguistic Analysis in Minecraft

Adalah benar-benar karya saya, kecuali semua kutipan dan referensi yang disebutkan sumbernya. Apabila terdapat kesalahan dan kekeliruan di dalamnya, maka akan sepenuhnya menjadi tanggungjawab saya. Demikianlah surat pernyataan ini saya buat dengan sesungguhnya.

Banda Aceh, 16 July 2026

Saya yang membuat pernyataan



METERAI
TEMPEL
4A2AOX112305576
Muhammad Haekal Zaki

ACKNOWLEDGEMENTS

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

All praises be to Allah SWT, the Lord of all worlds, whose mercy, guidance, and blessings have enabled me to complete this thesis. Without His will and strength, this work would not have been possible. May peace and blessings be upon Prophet Muhammad SAW, his family, and his companions, whose exemplary life continues to inspire mankind.

I would like to express my deepest gratitude to all those who have supported me throughout the completion of this thesis. First and foremost, my sincere appreciation goes to Dr. Nashriyah, M.A., who has kindly served as my thesis supervisor. Her invaluable guidance, patience, and insightful feedback have played a crucial role in shaping this research from its early stages until its completion. Her academic support and thoughtful encouragement have not only improved the quality of this thesis but have also enriched my learning experience throughout my study in the English Education Department.

My heartfelt gratitude goes to my beloved parents, Ayah and Mamak, and to my sisters and brothers, Kak Ira, Kak Ima, Habil, and Hanifa, for their endless prayers, unconditional love, and unwavering support. Their sacrifices, patience, and belief in me have been the foundation of my strength throughout this journey. Every step I have taken and every page of this thesis reflect the love and faith they have always given me. This achievement does not belong to me alone, but to all of you.

I would like to express my deepest and most personal gratitude to my beloved sister, Kak Ima, who has been one of my greatest sources of strength throughout the completion of this thesis. In moments when I felt tired, discouraged, and unsure of myself, she was there to encourage me, support me, and remind me that I was capable of finishing what I had started. Her kindness, patience, and sincere concern helped me through some of the lowest points of this journey. I am truly grateful for her presence, her prayers, and her unwavering belief in me. This

achievement also belongs to her, for the strength she helped me find when I needed it most.

I would also like to express my sincere gratitude to my constant source of support, Rauzatul Zannah for her patience, and understanding throughout this journey. Her encouragement, thoughtful words, and quiet strength have been a source of comfort during challenging moments and a motivation to keep moving forward. Her presence has made this journey lighter and more meaningful, and for that, I am deeply thankful.

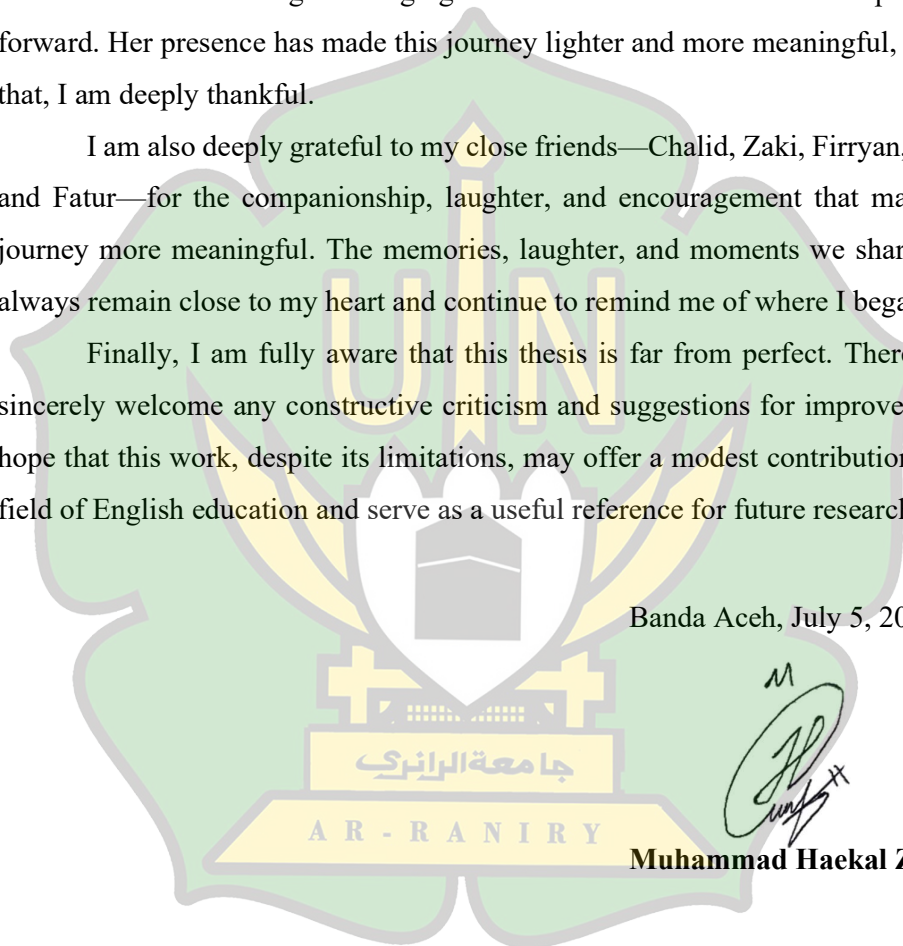
I am also deeply grateful to my close friends—Chalid, Zaki, Firryan, Sayid, and Fatur—for the companionship, laughter, and encouragement that made this journey more meaningful. The memories, laughter, and moments we shared will always remain close to my heart and continue to remind me of where I began.

Finally, I am fully aware that this thesis is far from perfect. Therefore, I sincerely welcome any constructive criticism and suggestions for improvement. I hope that this work, despite its limitations, may offer a modest contribution to the field of English education and serve as a useful reference for future researchers.

Banda Aceh, July 5, 2026



Muhammad Haekal Zaki



ABSTRACT

Name : Muhammad Haekal Zaki
NIM : 210203054
Faculty : Fakultas Tarbiyah dan Keguruan
Major : Department of English Language Education
Thesis Working Title : Speech Act in Online Game Chat:
A Gender-based Analysis in Minecraft
Supervisor : Dr. Nashriyah, M.A
Keywords : speech acts, online game chat, gender-based analysis,
inclusivity, Minecraft

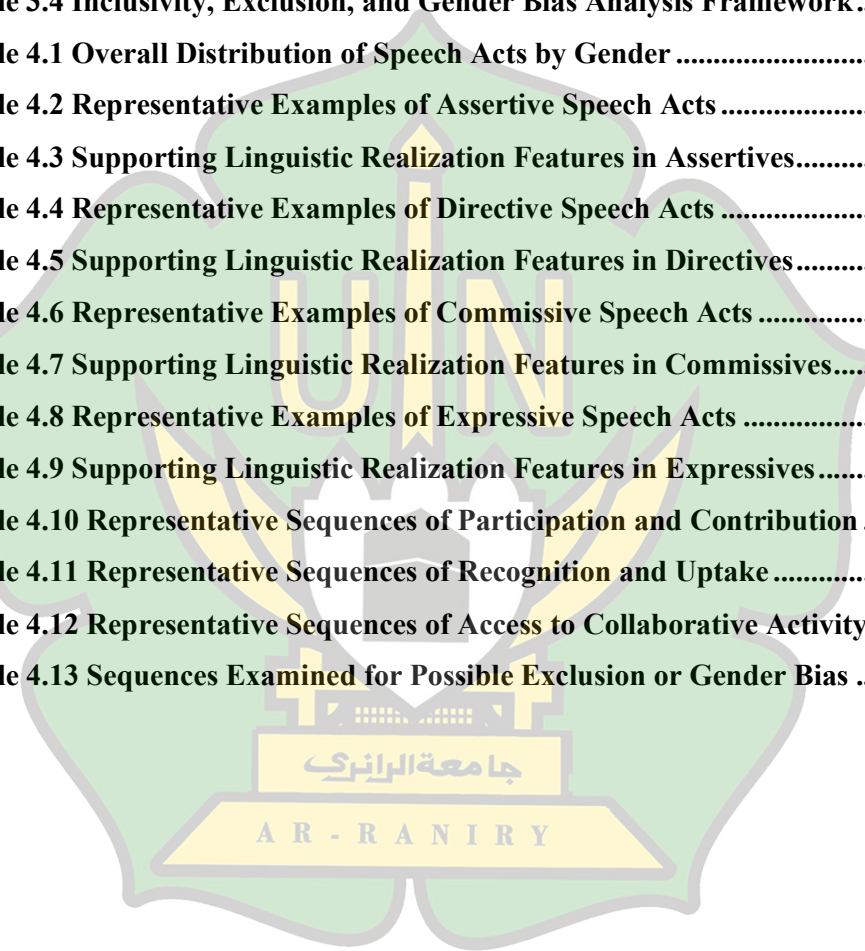
This study investigated the speech acts used by male and female players in Minecraft chatrooms and examined whether and how these speech acts were associated with inclusivity during gameplay. The study employed a qualitative discourse-analytic approach supported by Interactional Sociolinguistics and Speech Act Theory. The participants consisted of ten university students, comprising five male and five female players, who were divided into two mixed-gender teams. Data were collected from in-game text chatlogs produced during Survival Mode and Creative Mode gameplay sessions. A total of 368 utterances produced by active players were analysed and classified according to Searle's five categories of illocutionary acts: assertives, directives, commissives, expressives, and declarations. Linguistic realization features were also considered as supporting elements of the speech-act analysis. For the analysis of inclusivity, selected interactional sequences were examined in relation to participation and contribution, recognition and uptake, access to collaborative activity, and exclusionary or gender-biased treatment. The findings showed that directives were the most frequent speech act overall, followed by assertives, expressives, and commissives, while no declarations were identified. Male players showed a higher proportional use of directives, whereas female players showed higher proportions of assertives and commissives, while expressives were relatively similar between the two groups. The interactional analysis further showed that speech acts contributed to inclusivity when they enabled participation, elicited relevant responses, supported collaborative activity, and made players' contributions consequential within interaction. The data provided little evidence of exclusion and no clear evidence of gender-based bias. Overall, the findings indicate that gender-based differences in speech-act use were contextual and interactional rather than fixed characteristics of male and female communication.

TABLE OF CONTENTS

DECLARATION OF ORIGINALITY	iv
ACKNOWLEDGEMENTS.....	v
ABSTRACT	vii
TABLE OF CONTENTS.....	viii
LIST OF TABLES	ix
LIST OF APPENDICES	x
CHAPTER I INTRODUCTION.....	1
A. Background of Study.....	1
B. Research Questions	2
C. Research Aims.....	2
D. Significance of the Study	2
E. Terminologies.....	4
CHAPTER II LITERATURE REVIEW.....	6
A. Speech Acts.....	7
B. Gender and Language in Sociolinguistics	13
C. Online Gaming and Minecraft as a Communicative Environment.....	16
D. Interactional Sociolinguistics	18
E. Inclusivity, Gender Bias, and Exclusion in Online Gaming Interaction	19
F. Previous Studies and Research Gap.....	23
CHAPTER III RESEARCH METHODOLOGY	26
A. Research Design.....	26
B. Research Sites and Participants	27
C. Methods of Data Collection.....	30
D. Methods of Analysis	33
CHAPTER IV FINDINGS AND DISCUSSION	44
A. Findings.....	44
B. Discussion	70
CHAPTER V CONCLUSION AND RECOMMENDATION.....	77
A. Conclusion.....	77
B. Recommendation.....	78
REFERENCES.....	80
APPENDICES	84
AUTOBIOGRAPHY	

LIST OF TABLES

Table 3.1 Speech Act Coding Framework	36
Table 3.2 Inclusivity, Exclusion, and Gender Bias Analysis Framework	38
Table 3.3 Speech Act Coding Sheet for Minecraft Chat Analysis	41
Table 3.4 Inclusivity, Exclusion, and Gender Bias Analysis Framework	42
Table 4.1 Overall Distribution of Speech Acts by Gender	45
Table 4.2 Representative Examples of Assertive Speech Acts	46
Table 4.3 Supporting Linguistic Realization Features in Assertives	48
Table 4.4 Representative Examples of Directive Speech Acts	50
Table 4.5 Supporting Linguistic Realization Features in Directives	52
Table 4.6 Representative Examples of Commissive Speech Acts	54
Table 4.7 Supporting Linguistic Realization Features in Commissives	56
Table 4.8 Representative Examples of Expressive Speech Acts	58
Table 4.9 Supporting Linguistic Realization Features in Expressives	59
Table 4.10 Representative Sequences of Participation and Contribution	64
Table 4.11 Representative Sequences of Recognition and Uptake	65
Table 4.12 Representative Sequences of Access to Collaborative Activity	66
Table 4.13 Sequences Examined for Possible Exclusion or Gender Bias	68



LIST OF APPENDICES

Appendix A: Appointment Letter of Supervisor.....	84
Appendix B: Game Chat Script	85
Appendix C: Coding Sheets	101
Appendix D: Autobiography.....	106



CHAPTER I

INTRODUCTION

A. Background of Study

Online gaming has developed into a social environment in which players communicate, coordinate, and build relationships while participating in gameplay. Research has shown that gender can become relevant to how players are treated in these environments. Nakandala et al. (2017), for example, found gender-related differences in communication directed toward Twitch streamers, while Kuznekoff and Rose (2013) found that a female-voiced player received substantially more negative comments than male-voiced or no-voice conditions. These findings suggest that gender may influence not only communicative behaviour but also how players' contributions are received.

Minecraft provides a useful context for examining such interaction because collaborative gameplay involves frequent communication during activities such as gathering resources, building, exploring, and coordinating tasks. These communicative actions can be examined through Speech Act Theory, which explains how utterances perform actions such as asserting, directing, committing, and expressing (Searle, 1979). Speech-act analysis therefore provides a systematic way to identify what male and female players are doing communicatively in Minecraft chat.

However, differences between male and female players should not be interpreted as fixed characteristics of gender. Constructionist perspectives understand gender as socially produced through interaction rather than as a direct determinant of linguistic behaviour (Butler, 1990). Communicative practices may therefore vary according to interactional goals, participant roles, relationships, and gameplay demands. A difference in speech-act use should consequently be interpreted contextually and should not automatically be treated as evidence of gender bias.

This contextual interpretation is also important when examining inclusivity. Inclusion involves opportunities to participate, contribute, have one's contributions

recognized, and engage in meaningful group activities (Shore et al., 2011; Jansen et al., 2014). In contrast, exclusion may involve silencing, stereotyping, harassment, or unequal treatment (Herring, 1999; Cote, 2017; Fox and Tang, 2017; Salter and Blodgett, 2012). Nevertheless, disagreement, rejection, or lack of response does not necessarily indicate exclusion, since gameplay context and surrounding interaction must also be considered.

Previous studies have examined gender-related communication through voice-based multiplayer interaction, streaming platforms, harassment experiences, and broader gaming cultures. However, comparatively less attention has been given to how male and female players use speech acts within small-group, collaborative, text-based Minecraft interaction and how those communicative actions relate to inclusivity. Therefore, this study investigates the types of speech acts used by male and female players in Minecraft chatrooms and examines whether and how these speech acts are associated with inclusivity through participation and contribution, recognition and uptake, access to collaborative activity, and exclusionary or gender-biased treatment.

B. Research Questions

The following research questions inform this study:

1. What type of speech acts do male and female players use in Minecraft chatrooms?
2. Do the speech acts used by male and female players affect inclusivity?

C. Research Aims

The objectives of this study are as follows:

1. To identify and compare the types of speech acts used by male and female players in Minecraft chatrooms.
2. To examine whether and how the speech acts used by male and female players affect inclusivity in Minecraft interaction.

D. Significance of the Study

1. Contribution to Digital Sociolinguistics

This study contributes to digital sociolinguistics by examining the intersection of gendered language and communication in online gaming

environments, specifically within Minecraft chatrooms. It expands on the understanding of how gender influences language use and social dynamics in virtual spaces. By analysing linguistic practices in this text-based, avatar-driven platform, the research provides valuable insights into how gendered discourse manifests in a digital context and its role in shaping online social interactions. Furthermore, it offers practical recommendations for game developers, suggesting how they can leverage this knowledge to create inclusive communication strategies and enhance player engagement through equitable language practices.

2. Implications for the Gaming Industry

The findings from this study can have a direct impact on multiple aspects of the gaming industry, including game design, moderation practices, and the development of online communities. The research will provide actionable insights on how language use—specifically gendered language—affects player interactions, social dynamics, and community engagement in Minecraft and similar games. Game developers can apply these insights to create more inclusive and respectful online environments, where players feel safe and valued regardless of gender. By addressing language-related biases, this research supports the shift towards a more inclusive gaming culture, which promotes collaboration, reduces toxicity, and fosters positive social behaviour.

3. Advancement of Social Inclusion in Digital Communities

This study is significant for its potential to advance social inclusion within online gaming communities, particularly in Minecraft. By analysing the gendered linguistic patterns that shape player behaviour and group dynamics, the research aims to reduce gender biases and encourage more inclusive interactions. Understanding how language affects the sense of belonging and social inclusion in online spaces can inform strategies to combat exclusionary practices and improve player experience. Ultimately, the study contributes to creating a more diverse and welcoming gaming environment, where players from all gender identities can participate freely and collaboratively.

4. Implications for the University

This study is expected to contribute to the university by enriching academic references in the fields of sociolinguistics, discourse analysis, and digital communication, particularly in the context of online gaming interactions. The findings may also serve as a reference for students and researchers who are interested in exploring language use in digital environments from a sociolinguistic perspective. Furthermore, this study fulfills one of the academic requirements for completing the undergraduate program in the English Education Department at UIN Ar-Raniry Banda Aceh.

E. Terminologies

1. Speech Acts

Speech acts refer to communicative actions performed through utterances. Austin (1962) established the view that language can be used not only to describe states of affairs but also to perform actions, while Searle (1979) developed a systematic classification of illocutionary acts into assertives, directives, commissives, expressives, and declarations. In this study, speech acts refer to the primary communicative actions performed by players through Minecraft text-chat utterances and are classified according to these five categories.

2. Online Game Chat

Online game chat refers to computer-mediated communication occurring among players during online gameplay. Such communication is influenced by the technical and social conditions of the digital environment (Herring, 2007) and forms part of the broader discourse practices associated with videogames and gaming communities (Ensslin, 2012). In this study, online game chat specifically refers to the in-game text communication produced by active players during the Minecraft gameplay sessions. Voice chat, system messages, and researcher or spectator messages are not included as player chat data for the analysis.

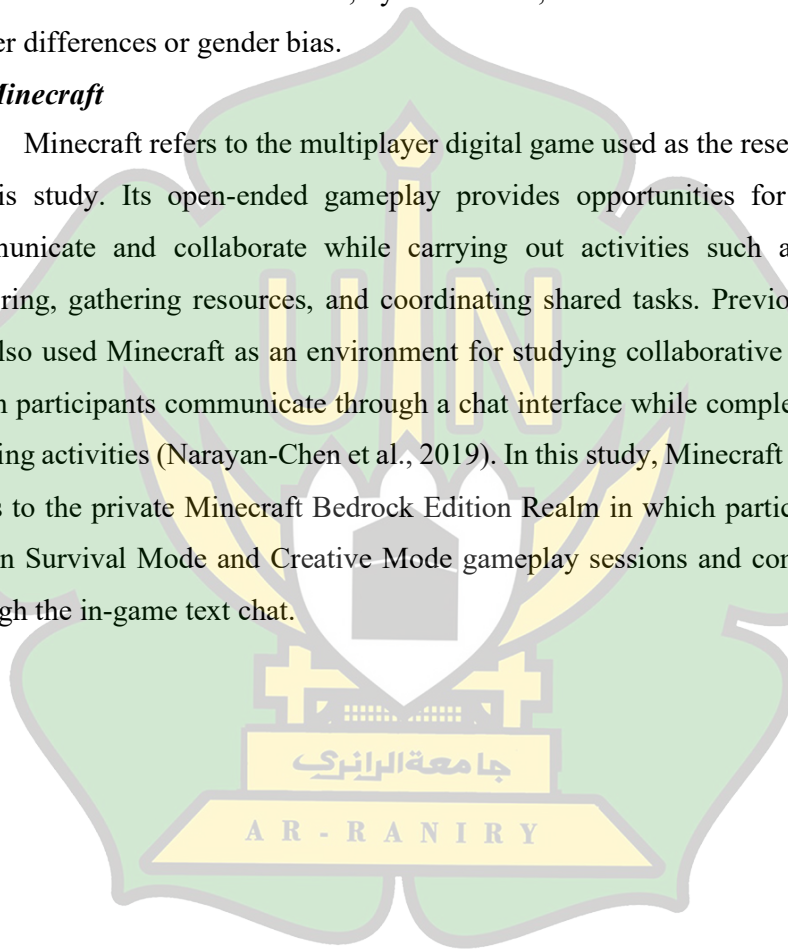
3. Gender-based Analysis

Gender-based analysis in this study refers to the use of participants' gender as a basis for comparing speech-act patterns between male and female players and for examining whether gender is relevant to their treatment within interaction. This

analytical use of gender is informed by constructionist perspectives that understand gender and identity as socially produced and negotiated through interaction rather than as fixed characteristics that automatically determine linguistic behaviour (Butler, 1990; Bucholtz and Hall, 2005). Therefore, differences identified between male and female players are interpreted as contextual patterns within the observed Minecraft interactions and are not, by themselves, treated as evidence of inherent gender differences or gender bias.

4. *Minecraft*

Minecraft refers to the multiplayer digital game used as the research setting in this study. Its open-ended gameplay provides opportunities for players to communicate and collaborate while carrying out activities such as building, exploring, gathering resources, and coordinating shared tasks. Previous research has also used Minecraft as an environment for studying collaborative dialogue in which participants communicate through a chat interface while completing shared building activities (Narayan-Chen et al., 2019). In this study, Minecraft specifically refers to the private Minecraft Bedrock Edition Realm in which participants took part in Survival Mode and Creative Mode gameplay sessions and communicated through the in-game text chat.



CHAPTER II LITERATURE REVIEW

This chapter reviews the theoretical and empirical literature relevant to the study of speech acts, gender, and inclusivity in Minecraft chat interaction. Since the study compares the speech acts used by male and female players, it is important to first consider how gender has been understood in sociolinguistic research. Earlier approaches often described male and female speakers in terms of relatively stable communicative differences, whereas more recent perspectives emphasize the influence of social context, interaction, and individual linguistic choices. This shift provides an important basis for interpreting gender differences without treating them as fixed characteristics of men or women.

The discussion then moves to online gaming as a communicative environment, where language is shaped not only by social relationships but also by gameplay goals, interactional demands, and the affordances of digital platforms. Particular attention is given to gender bias and exclusion in multiplayer interaction before considering Minecraft as the specific setting of the study. Interactional Sociolinguistics is subsequently introduced as a framework for interpreting utterances in relation to their surrounding interaction and gameplay context.

The chapter then discusses Speech Act Theory as the main framework for identifying the communicative actions performed by players. Austin's account of language as action and Searle's classification of illocutionary acts are followed by discussions of speech acts in computer-mediated communication, online gaming, and collaborative Minecraft interaction. The linguistic realization of speech acts is also considered to account for the ways communicative actions may be strengthened, softened, or stylistically expressed in text-based chat. Finally, the chapter addresses inclusivity and exclusion as interactional phenomena and considers how speech acts may function within patterns of participation, recognition, and gender-related treatment during gameplay.

A. Speech Acts

1. Definition of Speech Act

Speech Act Theory is based on the idea that language is not only used to convey information but also to perform actions. Searle (1969) views speaking as a form of intentional and rule-governed behaviour, meaning that people use language to accomplish communicative purposes such as requesting, promising, apologizing, warning, or giving instructions. From a pragmatic perspective, a speech act can therefore be understood as an action performed through an utterance Yule (1996).

The interpretation of a speech act depends not only on linguistic form but also on the speaker's intention and the context in which the utterance occurs. Thomas (2014) associates speech acts particularly with illocutionary acts, or the communicative actions intended by speakers, while Levinson (1983) identifies speech acts as one of the central phenomena studied in pragmatics. This reflects the broader view of language as social action, in which communication involves doing things with words rather than simply describing reality (Austin, 1962).

In this study, Speech Act Theory is used to examine the communicative actions performed by Minecraft players through in-game chat. Messages are therefore analysed not merely as pieces of text, but as actions through which players share information, direct others, make commitments, express reactions, and perform other interactional functions during gameplay.

2. Austin's Theory

Speech Act Theory was initially developed by Austin (1962). Austin challenged the assumption that language mainly functions to describe facts that can be judged as true or false. Instead, he showed that utterances can also perform actions. This idea was introduced through his distinction between constative utterances, which describe states of affairs, and performative utterances, in which saying something itself performs an action, such as promising or apologizing (Austin, 1962; Thomas, 2014).

Austin later moved beyond this distinction and proposed that every utterance involves three related acts: the locutionary, illocutionary, and perlocutionary acts. The locutionary act concerns the production and literal

meaning of an utterance, while the illocutionary act refers to the communicative action intended by the speaker, such as requesting, informing, or warning. The perlocutionary act refers to the effect that the utterance produces on the hearer, such as persuading, convincing, or encouraging them to act (Austin, 1962; Thomas, 2014).

Austin's distinction established the foundation for understanding language as action. Building on this foundation, Searle developed a more systematic classification of illocutionary acts, which serves as the main framework for classifying speech acts in the present study.

3. *Searle's Classification*

Building upon Austin's work, Searle (1979) proposed a more systematic classification of illocutionary acts. His taxonomy is based primarily on the illocutionary point, or the communicative purpose of an utterance, together with its direction of fit and sincerity condition. Searle classified illocutionary acts into five categories: assertives, directives, commissives, expressives, and declarations (Saifudin, 2019; Searle, 1979).

a. Assertives

Assertives, also referred to as representatives, are speech acts in which speakers commit themselves to the truth of the proposition they express. Their primary function is to represent the world as the speaker believes it to be, making them the category most closely associated with conveying information, opinions, or descriptions. In Searle's framework, assertives have a words-to-world direction of fit, meaning that speakers attempt to make their utterances correspond to the actual state of affairs. The sincerity condition underlying assertives is belief, as speakers are expected to believe the truth of what they say. Consequently, assertive speech acts can generally be evaluated in terms of whether they are true or false. Common examples include stating, describing, claiming, suggesting, concluding, complaining, and boasting (Saifudin, 2019; Searle, 1979; Yule, 1996).

b. Directives

Directives are speech acts through which speakers attempt to influence the future actions of their hearers. Unlike assertives, which primarily convey information, directives express what speakers want others to do. Therefore, they have a world-to-words direction of fit, as speakers seek to make the world conform to their words through the hearer's actions. The sincerity condition of directives is the speaker's desire or wish for the intended action to be carried out. In addition, the propositional content of directives always concerns a future action performed by the hearer. This category includes a wide range of communicative acts such as requesting, ordering, commanding, advising, inviting, begging, and pleading. Searle also considers questions as a subtype of directives because they are intended to prompt the hearer to provide information in response (Saifudin, 2019; Searle, 1979; Yule, 1996).

c. Commissives

Commissives are speech acts in which speakers commit themselves to carrying out a future course of action. Rather than directing others, commissives place an obligation on the speaker to perform what has been expressed. Similar to directives, commissives have a world-to-words direction of fit because speakers intend to make future events correspond with their utterances. However, unlike directives, the intended action is performed by the speaker rather than the hearer. The sincerity condition associated with commissives is intention, reflecting the speaker's commitment to fulfilling the proposed action. Common examples of commissive speech acts include promising, vowing, pledging, threatening, and guaranteeing (Saifudin, 2019; Searle, 1979; Yule, 1996).

d. Expressives

Expressives are speech acts that convey the speaker's psychological state or emotional attitude toward a particular situation. Their primary function is not to describe the world or influence another person's actions, but rather to express feelings or reactions such as gratitude, regret, happiness, or sympathy. Unlike assertives, directives, and commissives, expressives have no direction of fit, as

they neither attempt to match words to the world nor change the world to fit the words. Instead, they presuppose that the relevant situation already exists. The sincerity condition varies depending on the type of expressive act being performed, such as regret in an apology or pleasure in congratulations. Typical examples include thanking, apologizing, congratulating, welcoming, condoling, and expressing sympathy (Saifudin, 2019; Searle, 1979; Yule, 1996).

e. Declarations

Declarations are a unique category of speech acts because they bring about a change in reality simply through the act of being uttered. In other words, the successful performance of a declaration immediately creates the state of affairs described by the utterance. Unlike other speech acts, declarations have a dual direction of fit, as the words simultaneously represent and change the world. However, declarations can only be performed successfully when the speaker possesses the appropriate institutional authority within a recognized social context, such as a judge delivering a verdict, a priest conducting a marriage ceremony, or an employer dismissing an employee. For this reason, declarations generally do not depend on the speaker's psychological state but instead rely on institutional rules and authority. Common examples include declaring war, naming a child, christening a ship, resigning from office, and dismissing an employee (Saifudin, 2019; Searle, 1979; Yule, 1996).

Overall, Searle's classification provides a practical framework for identifying the communicative functions of utterances across different interactional contexts. By distinguishing speech acts according to their communicative purposes rather than their grammatical forms, the framework enables researchers to examine how speakers use language to accomplish various social actions. For this reason, the present study adopts Searle's taxonomy as the primary analytical framework for classifying speech acts found in Minecraft chat interactions. Nevertheless, because the data are produced through text-based online communication, it is also necessary to consider how speech acts are realized in digital environments. This issue is discussed in the following section.

4. Speech Acts in Computer-Mediated Communication

Computer-mediated communication (CMC) provides a digital environment in which people continue to perform communicative actions through language. Pragmatic phenomena such as speech acts therefore remain relevant in online communication, although their interpretation is influenced by the characteristics of the medium and the interactional situation (Herring, 2010).

Herring (2007) distinguishes between medium factors, such as synchronicity, message transmission, and persistence of messages, and situation factors, including participants, purpose, topic, activity, and interactional norms. These factors suggest that the communicative function of an online utterance cannot always be identified from its grammatical form alone. The surrounding interaction and communicative setting also contribute to its interpretation.

Textual resources may further help signal illocutionary force in CMC. Dresner and Herring (2010) show that grammatical form does not always correspond directly to pragmatic function; for example, an interrogative may function as a request. Punctuation and other textual cues may also modify how an utterance is interpreted, although their meaning remains dependent on context. For this reason, Minecraft chat in the present study is interpreted by considering both the utterance itself and the interactional situation in which it occurs.

5. Speech Acts in Online Gaming Communication

Online gaming creates a more specific form of computer-mediated interaction because players communicate while simultaneously participating in gameplay. Their utterances are closely connected to game objectives, rules, actions, and changing events. Thorne (2008) describes gaming environments as structured and goal-directed settings in which communication plays an important role in completing tasks and participating with others.

Speech acts are therefore closely connected to practical activities during gameplay. Ensslin (2012) shows that gaming discourse contains different communicative actions, including directives for commands and requests, representatives for sharing information, and expressives for reacting to game events. These functions can also be realized through different grammatical forms,

meaning that their interpretation depends on context rather than sentence structure alone.

In multiplayer interaction, language also supports collaboration and social relationships. Steinkuehler (2006) demonstrates that player communication is embedded in shared objectives, division of labour, game resources, and interactional practices. Thus, speech acts in gaming should be interpreted as part of the activity in which players are engaged. This relationship between language and gameplay becomes particularly relevant in Minecraft.

6. *Speech Acts and Collaborative Interaction in Minecraft*

Minecraft provides a situated environment in which communication develops alongside actions in the game world. Players may exchange information, give instructions, ask questions, coordinate activities, and respond to changing situations while working toward shared objectives.

Narayan-Chen et al. (2019) demonstrate this relationship through collaborative Minecraft building tasks in which players communicated through text chat. Their interactions included instructions, clarification questions, status updates, and suggestions. The interpretation of these messages often depended on players' positions, previous actions, and the state of the game world. Similarly, Thompson et al. (2024) show that Minecraft dialogue involves both linguistic interaction and nonlinguistic gameplay actions, making context important for understanding what an utterance is intended to accomplish.

Gameplay conditions can also influence interaction. Stahl et al. (2025) found that task, difficulty, and game mode affected how players communicated during collaborative Minecraft play. More demanding Survival conditions encouraged interaction focused on immediate game events, while Creative or lower-intensity conditions allowed different interactional patterns. These findings reinforce the importance of considering gameplay context when identifying speech acts in Minecraft interaction.

7. *Linguistic Realization of Speech Acts in Text-Based Game Chat*

A speech act refers to the communicative action performed by an utterance, but the same action can be expressed through different linguistic forms. Blum-

Kulka et al. (1989), for example, show that requests may vary in directness and can be modified through grammatical and lexical resources. This distinction makes it possible to examine not only what speech act is performed, but also how it is linguistically realized.

Linguistic choices may also modify the strength of an illocutionary act. Holmes (1984) distinguishes between attenuation, which softens illocutionary force, and boosting, which strengthens it. Hedges and downtoners may reduce the force of an utterance, while intensifiers and emphatic expressions may increase it. Importantly, such features do not constitute separate speech acts; rather, they modify the way an existing communicative action is expressed.

This distinction is also relevant to gaming discourse. Ensslin (2012) shows that gamer communication includes specialized slang and game-specific jargon, while text-based interaction may use character repetition, capitalization, punctuation, and other orthographic features to express emphasis and stance. Such features can therefore contribute to how speech acts are presented and interpreted in online game chat.

Accordingly, the present study treats lexical and stylistic choices as supporting features in the linguistic realization of speech acts rather than as a separate analytical category. After each utterance is classified as an assertive, directive, commissive, expressive, or declaration, relevant features such as intensifiers and emphatic markers, hedges and mitigators, slang and in-game jargon, swear or taboo expressions, and typography or orthographic variation are considered when necessary to explain how the speech act is realized or modified.

B. Gender and Language in Sociolinguistics

1. Gender and Language

Language and gender have long been examined in sociolinguistics because linguistic practices operate not only as means of communication but also within social relationships, identities, and expectations. Sociolinguistic research therefore considers linguistic behaviour in relation to speakers, communicative purposes, relationships, and the situations in which interaction occurs (Stokoe, 2005).

An important distinction is that between sex and gender. Sex generally refers to biological attributes, whereas gender involves socially and culturally constructed identities, roles, and expectations (Alberti et al., 2022). Linguistic patterns may become socially associated with particular genders, including patterns of vocabulary, interpersonal style, or ways of expressing opinions. However, such associations do not mean that particular linguistic forms inherently belong to male or female speakers. Members of the same gender may communicate differently across situations, while members of different genders may use similar linguistic resources for different purposes.

This distinction is particularly relevant to the present study because male and female players are compared according to the speech acts they produce. Differences in the occurrence of assertives, directives, commissives, expressives, or declarations may indicate patterns within the observed interaction, but they do not by themselves explain why those differences occur. Gameplay activities, communicative goals, participant relationships, and interactional context may also influence players' communicative choices. Gender therefore serves as a basis for comparison, while interpretation requires attention to the contexts in which linguistic patterns occur.

2. From Essentialist to Constructionist Perspectives

Approaches to language and gender have shifted from relatively fixed accounts of male and female communication toward perspectives that emphasize social context and interaction. An influential earlier account is Tannen's Genderlect Theory, which describes male and female speakers as developing different conversational orientations through socialization. This distinction is commonly expressed through report talk, associated with information and status, and rapport talk, associated with connection and interpersonal support (Ungvarsky, 2020).

Although Genderlect illustrates an important approach to gender differences, its broad generalizations become problematic when they are treated as stable characteristics of individual speakers. Cameron (1998, 2007) argues that linguistic behaviour cannot be reduced to predictable male and female styles because speakers adapt their language according to context, communicative goals,

relationships, power, and situational demands. For example, a player may use a direct instruction because immediate gameplay requires rapid coordination rather than because directness represents a gender-specific style.

Constructionist perspectives provide an alternative to such fixed interpretations. Butler (1988, 1990) conceptualizes gender as socially produced through repeated practices rather than as an underlying essence that automatically determines behaviour. Language is one of the resources through which these social meanings are produced and negotiated. Similarly, Bucholtz and Hall (2005) view identity as emerging through interaction rather than existing as a stable property that speakers simply express through language.

From this perspective, linguistic practices such as directness, politeness, emotional expression, or indirectness cannot automatically be classified as masculine or feminine. The same principle applies to speech acts. Assertives, directives, commissives, expressives, and declarations represent communicative actions rather than inherently gendered forms of language. Differences in their distribution between male and female players may therefore identify patterns in a particular dataset, but those patterns need to be interpreted in relation to their surrounding interaction.

This contextual perspective is especially relevant to multiplayer gaming, where players communicate while responding to shared tasks, changing events, and other participants. Consequently, gender-based differences in speech-act use are treated as situated interactional patterns rather than universal characteristics of male or female communication.

3. Gender as an Analytical Category

In the present study, gender is used as an analytical category for examining similarities and differences in the speech acts produced by male and female players. Gender-based analysis therefore refers to the use of participants' gender as a basis for comparing speech-act patterns while maintaining a contextual and non-essentialist interpretation of the findings.

Differences observed between male and female players are not treated as evidence of fixed gender characteristics. Instead, they are interpreted in relation to

communicative purpose, surrounding interaction, participant roles, and gameplay context. This approach is consistent with constructionist perspectives in which gender and identity are understood as socially situated rather than as direct determinants of linguistic behaviour (Butler, 1990; Cameron, 2007; Bucholtz and Hall, 2005).

Gender difference must also be distinguished from gender bias. A difference in the frequency or use of speech acts between male and female players does not by itself demonstrate bias. Gender bias requires additional interactional evidence indicating that differential treatment, evaluation, restriction, or other treatment is meaningfully associated with gender.

C. Online Gaming and Minecraft as a Communicative Environment

1. Minecraft as a Collaborative Gaming Environment

Online games provide environments in which communication occurs alongside ongoing gameplay. Players use language to exchange information, coordinate actions, request assistance, negotiate decisions, and respond to changing events. Because these communicative actions are closely connected to gameplay activities, their meanings often depend on the situations in which they occur (Steinkuehler, 2006; Thorne, 2008).

Minecraft is particularly relevant as a communicative environment because its open-ended sandbox structure allows players considerable freedom in determining their activities and objectives. Players may explore, gather resources, construct structures, divide tasks, or pursue shared goals without being restricted to fixed roles or a predetermined narrative (Pauls, 2017). This flexibility creates opportunities for different communicative actions, including informing, requesting, suggesting, offering assistance, and coordinating future activities.

Collaborative Minecraft research further demonstrates the close relationship between language and gameplay. Narayan-Chen et al. (2019), for example, found that collaborative building interaction involved instructions, clarification questions, suggestions, and status information communicated through text chat. Similarly, Thompson et al. (2024) show that Minecraft dialogue is closely connected to non-

linguistic actions in the game world. These findings support the importance of considering gameplay context when interpreting players' speech acts.

2. *Minecraft In-Game Text Chat*

Minecraft's in-game text chat provides a channel through which players can communicate while participating in gameplay. Players may use it to exchange information, ask questions, coordinate activities, negotiate decisions, and maintain social interaction. Pauls (2017) demonstrates that Minecraft communication can involve various discourse functions, including questions, advice, greetings, humour, and other socially meaningful exchanges.

The chat also contains game-specific vocabulary and textual features associated with computer-mediated communication. Terms related to Minecraft objects, locations, resources, and activities may facilitate communication among players, while abbreviations, capitalization, repeated letters, punctuation, and other orthographic forms may contribute to emphasis or stance (Ensslin, 2012). Such features may support the linguistic realization of speech acts, although they do not constitute separate speech-act categories.

In the present study, Minecraft's in-game text chat serves as the primary source of linguistic data. The communicative function of each utterance is therefore interpreted in relation to both the written message and its surrounding interactional and gameplay context.

3. *Survival and Creative Modes as Complementary Interactional Contexts*

Survival Mode and Creative Mode provide different gameplay conditions that may influence communicative demands. Survival Mode involves activities such as resource gathering, crafting, exploration, shelter construction, and responding to environmental threats, creating both routine and more urgent forms of coordination (Pauls, 2017). Creative Mode, by contrast, removes many resource and survival constraints and allows greater attention to building, planning, design, and collaborative decision-making (Hebert and Jenson, 2021).

These differences do not mean that the two modes are treated as variables for comparing gendered language. Instead, they provide complementary interactional contexts in which different communicative situations can occur. By

including both modes, the study captures speech acts across a broader range of gameplay activities and reduces the likelihood that the findings reflect the communicative demands of only one type of Minecraft interaction.

D. Interactional Sociolinguistics

1. Interactional Meaning and Context

Interactional Sociolinguistics (IS) is an approach to language-in-use that emphasizes how meaning is interpreted through social and interactional context. Rather than treating utterances as isolated linguistic forms, IS considers how participants draw on contextual information, shared knowledge, relationships, and communicative circumstances when producing and interpreting meaning (Gumperz, 2015; Schiffrin, 1994).

A central principle of IS is that speakers use contextualization cues to signal how an utterance should be understood. Such cues may include lexical choices, discourse markers, prosodic features, and other aspects of language that connect an utterance to the situation in which it occurs (Gumperz, 2015). In text-based communication, not all spoken cues are available; therefore, interpretation may depend more strongly on wording, textual features, preceding and following messages, participant roles, and the activity taking place at the time.

This contextual perspective is relevant to speech-act analysis because grammatical form alone does not always determine communicative function. A question, for example, may function as a request for information or action, while a declarative form may function as a suggestion or directive depending on the surrounding interaction. Interactional context therefore helps determine what communicative action an utterance performs.

2. Interactional Sociolinguistics in Minecraft Chat Analysis

Interactional Sociolinguistics is particularly appropriate for Minecraft chat because players communicate while participating in shared and changing gameplay activities. The meaning of an utterance may depend on what participants are doing, what has occurred previously in the interaction, their current roles, and how other players respond. Small-group gaming interaction therefore requires attention to both the linguistic form of a message and the gameplay situation in which it appears.

In the present study, IS functions as a contextual analytical lens supporting Speech Act Theory. Searle's classification is used to identify the primary communicative action performed by each utterance, whereas IS helps interpret that action within its surrounding interaction. This is particularly important when an utterance could plausibly perform more than one function or when its meaning depends on preceding or following messages.

IS also supports the analysis of inclusivity. Inclusivity is not attributed to a speech-act category itself but interpreted through interactional sequences, including how players' contributions are received, whether they are taken up by others, whether they provide access to collaborative activity, and whether differential treatment occurs. Thus, the significance of a directive, assertive, commissive, or expressive depends partly on what happens around and after the utterance.

This approach is also consistent with the contextual treatment of gender adopted in the present study. Gender-based differences are not interpreted as fixed characteristics of male and female communication. Instead, gender is considered alongside participant roles, communicative purposes, gameplay conditions, and the surrounding interaction when interpreting the patterns found in the data.

E. Inclusivity, Gender Bias, and Exclusion in Online Gaming Interaction

Inclusivity in multiplayer gaming concerns more than the presence of different players within the same digital environment. It also involves whether participants are able to contribute meaningfully, participate in shared activities, and have their contributions recognized by others. This issue is particularly relevant to gender-based research because online gaming environments may reproduce stereotypes, unequal treatment, harassment, and exclusion. Therefore, examining inclusivity requires attention not only to differences between male and female players but also to how their participation is treated during interaction.

1. Conceptualizing Inclusivity

Shore et al. (2011) conceptualize inclusion through belongingness and uniqueness, emphasizing both acceptance within a group and the value of individual contributions. Their review associates inclusion with being able to participate, contribute fully, have one's voice heard and appreciated, and engage in important

group activities. Jansen et al. (2014) similarly conceptualize inclusion through belonging and authenticity, while emphasizing that the group plays an important role in creating an experience of inclusion.

Jansen et al. (2014), however, specifically examine the psychological perception of inclusion rather than an objective assessment of interaction. They also explain that perceptions of inclusion are informed by cues and signals communicated by other group members. The present study therefore adopts belonging, participation, and recognition as a conceptual foundation without claiming to measure players' internal perceptions. Instead, inclusivity is examined through observable communicative practices within Minecraft interaction.

2. Inclusivity and Exclusion in Online Gaming

Meaningful participation in multiplayer games depends partly on communication among players. Through interaction, players exchange information, request assistance, offer resources, negotiate decisions, and coordinate collaborative activities. Consequently, access to a game does not necessarily guarantee equivalent participation within its social environment.

Studies of female gamers demonstrate how interactional environments can restrict participation. Cote (2017) reports that women may avoid strangers, conceal their gender, adopt particular interactional strategies, or reduce participation to manage harassment and outsider positioning. Cote (2020) similarly shows that some female players avoid online gaming or change how they participate because of negative social experiences and their marginalized position in gaming spaces. Fox and Tang (2017) further found that both general and sexual harassment were associated with withdrawal from online gaming, demonstrating that hostile communication can influence continued participation.

Exclusion may also occur through discourse rather than formal removal from a game. Salter and Blodgett (2012) describe how hypermasculine gaming discourse can contribute to the silencing and othering of female participants. Dewinter and Kocurek (2017) similarly discuss exclusionary gaming cultures in which women's legitimacy, competence, participation, and voices may be marginalized. From a linguistic perspective, Herring (1999) demonstrates that

language in computer-mediated communication can be used to intimidate and silence participants, contributing to asymmetrical gender and power relations.

Nevertheless, disagreement, rejection, or a lack of response should not automatically be classified as exclusion. In gameplay, players may be occupied with other activities or may simply disagree with one another. Exclusion therefore needs to be interpreted from the surrounding interaction and gameplay context.

3. Gender Bias and Differential Treatment in Gaming

Gender bias concerns differential treatment or expectations associated with gender. Madden et al. (2021), drawing on previous definitions, discuss gender bias in relation to favoring one gender over another and to normative expectations concerning appropriate gender roles and behaviours. Such expectations may influence assumptions about gaming competence, legitimacy, competitiveness, or appropriate player roles.

Kaye and Pennington (2016), for example, examine the stereotype that women are less competent gamers and show that stereotype threat can negatively influence female gaming performance. More directly, Kuznekoff and Rose (2013) found that a female-voiced player received approximately three times as many negative comments as male-voiced or no-voice conditions despite comparable communication and performance. Their findings show that gender bias can become visible through how players are responded to, rather than merely through differences in the language male and female players produce.

Kasumovic and Kuznekoff (2015) further demonstrate that gender-directed treatment is influenced by contextual factors such as skill and performance, reinforcing the need to avoid attributing every negative response automatically to gender. Similarly, Nakandala et al. (2017) found gender-related differences in communication directed toward Twitch streamers, with female streamers receiving more objectifying comments and male streamers receiving more game-related communication.

These findings support an important distinction in the present study: gender difference is not equivalent to gender bias. Differences in speech-act frequency between male and female players only indicate different communicative

distributions. Gender bias requires additional evidence showing that unequal treatment, evaluation, hostility, or restriction is meaningfully associated with gender.

4. Observable Interactional Manifestations of Inclusivity and Exclusion

Based on the literature above, the present study examines inclusivity through four broad interactional dimensions: participation and contribution, recognition and uptake, access to collaborative activity, and exclusionary or gender-biased treatment. These dimensions represent an operational synthesis of the literature rather than a standardized inclusion scale.

Participation and contribution concern whether players are able to contribute information, requests, suggestions, offers, or other relevant communicative actions. This follows inclusion research emphasizing opportunities to participate, contribute fully, and engage in core group activities (Shore et al., 2011). Recognition and uptake concern whether such contributions receive acknowledgment, response, negotiation, or action from other participants. Here, uptake functions as interactional evidence rather than as a psychological measure of inclusion.

Access to collaborative activity concerns whether players can become involved in shared tasks and decision-making. Exclusionary or gender-biased treatment, by contrast, includes observable phenomena such as dismissal, silencing, stereotyping, harassment, objectification, or differential treatment associated with gender, as demonstrated in studies by Herring (1999), Salter and Blodgett (2012), Dewinter and Kocurek (2017), Kuznekoff and Rose (2013), and Nakandala et al. (2017).

Importantly, exclusion and gender bias are not identical. A player's contribution may be rejected without gender being relevant. Gender bias is identified only when the interaction provides evidence that the differential treatment is related to the participant's gender.

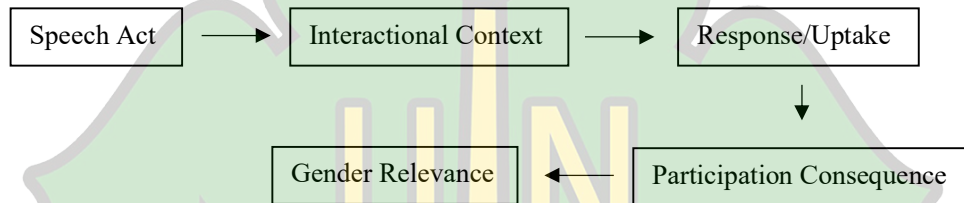
5. Speech Acts and Inclusivity in the Present Study

Speech acts remain the primary analytical category in the present study, but no speech-act type is considered inherently inclusive or exclusive. A directive may

request assistance, organize tasks, or invite players to make choices. Commissives may provide assistance or resources, expressives may acknowledge contributions, and assertives may provide information required for collaborative activity.

Therefore, inclusivity is interpreted through the interactional use and response to speech acts, rather than from the speech-act category alone. The analysis considers the communicative action, its gameplay context, the responses or uptake it receives, its consequences for participation, and whether gender is relevant to the treatment observed.

The relationship can therefore be summarized as:



Through this approach, speech acts identify what players are doing communicatively, while the surrounding interaction provides evidence of whether those communicative actions support participation, contribute to exclusion, or reveal gender-related differential treatment.

F. Previous Studies and Research Gap

1. Previous Studies on Gender and Communication in Online Gaming

Previous studies have shown that gender in online gaming is closely related to interactional context, identity, and the treatment players receive. Jenson and de Castell (2010) criticize approaches that treat male and female players as having fixed and predictable characteristics and emphasize the need to understand gender within particular gaming contexts. Similarly, Martey et al. (2014) demonstrate that gender-related behaviour in online games can vary according to player identity, avatar presentation, and the social environment of gameplay. These studies support a contextual rather than essentialist understanding of gender in digital interaction.

Other studies have focused on gender-related treatment in gaming communication. Kuznekoff and Rose (2013) found that female-voiced players received substantially more negative comments than male-voiced or silent players in multiplayer gameplay. Nakandala et al. (2017), examining Twitch chat, likewise

identified gender-related differences in communication directed toward streamers, including more objectifying comments toward female streamers. These findings indicate that gender may become relevant not only through players' own linguistic behaviour but also through how their contributions or identities are responded to by others.

However, these studies primarily concern voice-based interaction, streaming communication, avatar identity, or broader patterns of gendered treatment. They do not directly examine the types of speech acts produced by male and female players within small-group text-based gameplay.

2. *Previous Studies on Communication in Minecraft*

Research on Minecraft has emphasized the situated and collaborative nature of player communication. Narayan-Chen et al. (2019), using collaborative Minecraft building tasks, showed that text-based interaction included instructions, clarification questions, suggestions, and information closely connected to actions in the game world. Thompson et al. (2024) similarly demonstrated that Minecraft dialogue needs to be interpreted alongside surrounding discourse and non-linguistic gameplay actions.

These studies establish Minecraft as a useful environment for examining contextual and task-related communication. However, their main focus is collaborative dialogue and grounded interaction rather than gender-based differences in speech-act use or the relationship between those communicative actions and inclusivity.

3. *Research Gap*

Previous research therefore represents two related but largely separate areas. Studies of gender and gaming have examined identity, bias, harassment, and differential treatment, while studies of Minecraft communication have focused mainly on collaborative and situated dialogue. Comparatively little attention has been given to how male and female players use speech acts in Minecraft text chat and how those speech acts relate to observable inclusivity within interaction.

The present study addresses this gap by identifying and comparing the assertives, directives, commissives, expressives, and declarations produced by male

and female players in Minecraft chat. It also examines interactional sequences to determine whether and how these communicative actions are associated with participation and contribution, recognition and uptake, access to collaborative activity, and exclusionary or gender-biased treatment. In doing so, the study brings together speech-act analysis, gender-based comparison, Minecraft text communication, and interactional inclusivity within a single contextual analysis.



CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

This study adopts a qualitative interactional sociolinguistic research design situated within a broader discourse-analytic framework. Qualitative research is appropriate because the study seeks to explore how language is used, interpreted, and negotiated in natural interaction rather than to measure predefined variables statistically. The focus is on understanding meaning, context, and social practice as they emerge through interaction.

Interactional Sociolinguistics (IS) is employed as the primary analytical approach because it emphasizes how social identities, relationships, and meanings are constructed through language-in-use in specific contexts (Gumperz, 2015; Schiffrin, 1994; Kendall and Tannen, 2015). Unlike approaches that treat gender as a fixed category, IS allows gender to be examined as an interactional achievement that emerges through communicative practices such as speech-act choices and their linguistic realization, interpreted within the surrounding interactional context. This makes IS particularly suitable for analysing gendered language use in small-group interactions where participants share ongoing social relationships.

Within this framework, Discourse Analysis functions as the overarching perspective that guides the examination of language beyond isolated linguistic forms, focusing instead on how meaning is shaped by context, social norms, and interactional goals (Gee, 1999; Schiffrin, 1994). By treating discourse as situated social action, this study is able to analyse chat interactions not merely as written text, but as communicative events embedded in gameplay, collaboration, and group dynamics.

The chosen research design aligns with the study's research questions, which examine the types of speech acts used by male and female players and whether these communicative actions are associated with inclusivity in Minecraft interaction. Since these questions ask how language is used and how meanings are socially constructed, a qualitative, interaction-focused design is necessary. The Minecraft

chat environment, characterized by task-based coordination, rapid interaction, and limited visual cues, provides an ideal context for applying interactional sociolinguistics to examine gender as a socially constructed and dynamically performed phenomenon.

B. Research Sites and Participants

This study was conducted in a private Minecraft Realm created by the researcher. The gameplay sessions were carried out online using Minecraft Bedrock Edition. The same Realm was used for both Team A and Team B. The study involved two gameplay modes, namely Survival Mode and Creative Mode, because each mode provides a different interactional context for observing language use in multiplayer gameplay. Each team participated in one Survival Mode session and one Creative Mode session. Each session lasted approximately 45–60 minutes. Since this study focused on text-based in-game interaction, voice chat was not used during the gameplay sessions. The primary data were taken from the in-game text chatlogs produced by the participants during the sessions.

Minecraft was selected as the research site because it provides a collaborative digital environment where players communicate, coordinate actions, negotiate roles, exchange information, and respond to one another through gameplay interaction. In multiplayer Minecraft, players often use language to organize tasks, request assistance, share ideas, evaluate decisions, and maintain group activity. These characteristics make Minecraft a relevant site for examining gendered language use from the perspective of Interactional Sociolinguistics and Discourse Analysis. However, the gameplay sessions in this study were not treated as completely uncontrolled free play. They were researcher-organized gameplay sessions designed to allow spontaneous interaction to emerge within task-based Minecraft activities.

The participants of this study consisted of ten university students aged between 19 and 22 years old. They were composed of five male players and five female players. All participants were familiar with Minecraft, had played the game frequently, and were able to communicate through Minecraft's in-game text chat feature. These criteria were important because the study required participants who

could produce text-based interaction that reflected Minecraft gameplay communication. Participants used mixed devices, including laptop and mobile devices. However, device type was not controlled as a research variable because the focus of the study was on in-game text chat interaction rather than technical gameplay performance.

Participants' gender information was obtained from the information provided by the participants. The researcher did not assign gender based on assumption. To protect participants' identities, male participants were anonymized as M1–M5, while female participants were anonymized as F1–F5. These codes were used throughout the data analysis and presentation of findings.

The ten participants were divided into two mixed-gender teams. Team A consisted of three male players and two female players, while Team B consisted of two male players and three female players. Team A played first, and after Team A completed its sessions, Team B began playing. The two teams played separately. The same participants took part in both gameplay modes, namely Survival Mode and Creative Mode. The participants represented a partially acquainted online gameplay group. Among the ten participants, three participants already knew each other, another three participants also knew each other, while the remaining four participants did not know the others before the study. Therefore, the interaction involved both prior familiarity and first-time interaction, which is relevant to online multiplayer contexts where players may interact with both known and unfamiliar players.

The participants were selected using purposive sampling. This sampling technique was used because the study required participants who met specific criteria related to the research objectives. The researcher intentionally selected participants who were familiar with Minecraft because the study needed chat data that reflected Minecraft-rich interaction. Participants who were unfamiliar with the game might produce more utterances about confusion, technical difficulty, or learning how to play, rather than interaction that reflects routine Minecraft gameplay. In addition, because this study examined gendered language use, the researcher needed male and female participants in a balanced number.

The inclusion criteria were determined to ensure that the participants could provide relevant data for the study. Participants were included if they had played Minecraft for at least one year, were familiar with Minecraft mechanics and multiplayer gameplay, actively communicated through Minecraft's text chat feature, were willing to participate in both Survival Mode and Creative Mode gameplay sessions, were willing to have their chatlogs analysed for research purposes, and provided gender information needed for participant grouping. Participants were excluded if they were not familiar with Minecraft, were not willing to have their chatlogs analysed, were not active in using text chat, or could not participate in the required gameplay sessions.

The recruitment process was conducted through social media platforms commonly used by Minecraft players, especially Discord and TikTok. On Discord, the researcher searched for Minecraft communities through Google using keywords such as "Mabar Minecraft Indonesia," "Komunitas Minecraft Indonesia," and "Komunitas MC Indonesia." After finding relevant communities, the researcher joined the groups and asked permission from the owner or admin before recruiting participants. After permission was granted, the researcher introduced the study, briefly explained the research purpose, and shared the participant criteria. Potential participants were informed that their personal data and chatlogs would only be used for research purposes. Interested participants were then directed to fill in a Google Form and were added to a WhatsApp group created specifically for research coordination.

Participant recruitment through TikTok followed a similar procedure. The researcher searched for Minecraft-related community posts using similar keywords. Some TikTok posts provided links to WhatsApp groups or Minecraft communities. The researcher then joined those groups, contacted the admin, explained the research purpose and participant criteria, and sent a Google Form to interested participants. The Google Form collected participants' names, ages, gender information, Minecraft playing experience, WhatsApp numbers, consent to participate in the research, and consent for their chatlogs to be analysed. Personal information, such as participants' names and WhatsApp numbers, was not

displayed in the thesis. All selected participants were placed in a dedicated WhatsApp group for research coordination. The collected data were stored privately and used only for the purpose of this thesis research.

C. Methods of Data Collection

This study used qualitative data collection focusing on in-game text chat interaction in Minecraft multiplayer gameplay. The primary data source was the in-game text chatlogs produced by the participants during the gameplay sessions. The data collection procedure was designed to capture how players used language while coordinating tasks, negotiating roles, responding to one another, sharing information, and participating in collaborative gameplay. Since the study focused on text-based in-game interaction, voice chat was prohibited during the sessions.

Data collection was conducted through researcher-organized gameplay sessions. Each team participated in two sessions: one Survival Mode session and one Creative Mode session. Since there were two teams, the study produced four gameplay sessions in total. Team A played first, followed by Team B. Survival Mode and Creative Mode were conducted on the same day, and each session lasted approximately 45–60 minutes. Survival Mode and Creative Mode were conducted in separate gameplay settings. The world was reset for each session, except for Creative Mode. No special Realm settings, such as difficulty level, coordinates, cheats, keep inventory, mobs, or other gameplay settings, were controlled as research variables.

The use of both Survival Mode and Creative Mode was intended to reduce potential contextual bias in the data collection. Different game modes create different interactional conditions that may influence the speech acts produced by players. Survival Mode requires players to coordinate under resource limitations and environmental threats, whereas Creative Mode provides a more relaxed environment that encourages collaborative building and exploration. By collecting chat data from both modes, this study sought to capture speech acts across different gameplay contexts, reducing the possibility that the findings would reflect the communicative characteristics of only one game mode. Therefore, Survival Mode

and Creative Mode were included as complementary sources of interaction for data collection rather than as variables for comparison.

The gameplay sessions were task-based, but they were designed to allow spontaneous interaction to emerge through common Minecraft activities. The sessions were not completely free play because the researcher assigned general gameplay tasks to ensure that participants engaged in collaborative activities relevant to the research objectives. However, the participants were not required to use any specific communication style. They were free to make decisions, negotiate roles, coordinate actions, and respond to one another through Minecraft's in-game text chat.

In Survival Mode, participants were instructed to gather resources, obtain food, craft tools and essential items, and build a simple shelter or base. These activities represent common early-stage Survival Mode activities in Minecraft. The tasks were not required to be fully completed within the session. What mattered was that participants engaged in those activities during gameplay. Participants were free to decide their own strategies, distribute roles naturally, stay together, or separate depending on their own decisions. This design was used to encourage task-based but spontaneous interaction through in-game text chat.

In Creative Mode, participants were asked to build freely. The building theme was chosen by the participants, and they were encouraged to build collaboratively. The researcher did not determine the final building target, and the task did not require a completed final structure. The session followed the 45–60-minute duration. In Creative Mode only, participants were allowed to use WhatsApp to share visual building references for inspiration or idea-sharing. However, gameplay coordination was expected to remain in Minecraft's in-game text chat. This arrangement was used to avoid shifting the main interactional data away from the Minecraft chat while still allowing participants to exchange visual references needed for collaborative building.

Before the gameplay sessions began, participants received written instructions through the WhatsApp group. They were informed that each session would last approximately 45–60 minutes and that they were encouraged to

communicate actively through Minecraft's in-game text chat. They were also told that they were free to make decisions, negotiate roles, and coordinate actions during gameplay. No specific communication style was required, so participants could communicate in a way that was appropriate to the gameplay situation. Participants were informed that their in-game chat would be recorded and analysed for research purposes and that their identities would be anonymized. Voice chat was not permitted during the gameplay sessions. External communication platforms were not used for gameplay coordination, except for WhatsApp in Creative Mode for sharing building references.

The researcher was present in the Realm during the gameplay sessions as an admin and spectator. The researcher did not participate as an active player. The researcher only sent chat messages when participants asked questions or needed clarification during the gameplay. Any researcher, admin, or spectator chat was separated from active player chat and excluded from gender-based comparison.

The chatlogs were collected through screen recording. The screen recordings were later transcribed by the researcher. The entire chat during the sessions was collected, and the unit of analysis was the single utterance. In this study, a single utterance refers to each player chat line produced in the Minecraft text chat. The study did not analyse voice chat because voice chat was not used. System messages, stage directions, and researcher notes were not treated as utterances. Admin, researcher, or spectator chat was separated from active player chat and excluded from gender-based comparison. The chatlogs were analysed to examine linguistic forms and interactional outcomes relevant to the research questions.

Ethical considerations were applied throughout the data collection process. Participants gave written consent through Google Form before joining the gameplay sessions. The consent included agreement to participate in the research and agreement for their chatlogs to be analysed. Participants' identities were anonymized using participant codes, with male participants coded as M1–M5 and female participants coded as F1–F5. Personal data were not displayed in the thesis,

and the collected data were stored privately and used only for thesis research purposes.

D. Methods of Analysis

This study employed a qualitative discourse-analytic method, drawing on Interactional Sociolinguistics and Speech Act Theory to analyse in-game chat interactions among Minecraft players. The analysis addressed two related aspects of the data. First, it identified and compared the types of speech acts used by male and female players. Second, it examined how these communicative actions were associated with observable patterns of inclusivity, exclusion, and possible gender bias within the surrounding interaction. Searle's classification of illocutionary acts was used to categorize the primary speech act of each utterance, while Interactional Sociolinguistics provided a contextual basis for interpreting how those utterances functioned within ongoing gameplay.

Although the study was primarily qualitative, descriptive frequencies were used to show the distribution of speech-act categories across male and female players. These numerical summaries were used to support rather than replace contextual interpretation. For the analysis of inclusivity, greater attention was given to interactional sequences because the inclusive or exclusionary significance of a speech act could not be determined from an isolated utterance alone.

In this study, gender-based analysis refers to the use of participants' gender as a basis for comparing speech-act patterns and interpreting interactional treatment. For the first research question, the speech acts produced by male and female players were compared in terms of their distribution and contextual use. For the second research question, gender was considered when examining how players' speech acts were responded to within interactional sequences, particularly where differential treatment might be relevant. However, differences between male and female players were not treated as evidence of gender bias by themselves. All gender-related patterns were interpreted within the surrounding gameplay and interactional context.

1. Analytical Framework: Interactional Sociolinguistics

The analysis is grounded in Interactional Sociolinguistics (IS), which views language as social action and emphasizes the role of context, shared knowledge, and interactional cues in meaning-making (Gumperz, 2015; Schiffrin, 1994). This approach is particularly suited to small-group, task-based interaction, such as multiplayer gaming, where meaning is negotiated moment-by-moment through discourse.

Within this framework, gender is examined as an interactional and performative phenomenon rather than as a fixed attribute of speakers. This aligns with constructionist perspectives that understand gender as socially produced through repeated linguistic and interactional practices (Butler, 1990; Cameron, 2007). Consequently, differences between male and female players were interpreted contextually rather than treated as inherent gender characteristics. For the analysis of inclusivity, attention was also given to how participation was supported or constrained, how contributions were responded to, and whether any unequal treatment could reasonably be associated with gender.

2. Coding Procedure

The analysis followed an iterative and theory-informed coding process. All chat data were first read several times in their original Indonesian form to develop familiarity with the interaction and gameplay context. For the analysis of speech acts in the first research question, the unit of coding was a single utterance, represented by one chat message. Surrounding messages and relevant gameplay events were nevertheless considered when the communicative function of an utterance could not be determined from the message alone.

Speech-act coding was conducted in two related stages. First, each utterance was assigned one primary speech act based on its dominant communicative function, following Searle's classification of assertives, directives, commissives, expressives, and declarations (Searle, 1979). When an utterance appeared to perform more than one possible function, the surrounding interaction and gameplay context were used to determine the most contextually relevant speech act.

Second, the analysis considered the linguistic realization of the identified speech act when relevant. Linguistic features were examined to describe how a communicative action was expressed, strengthened, softened, or stylistically framed. These features included intensifiers and emphatic markers, hedges and mitigators, slang and in-game jargon, swear or taboo expressions, and typography or orthographic variation (Blum-Kulka et al., 1989; Holmes, 1984; Ensslin, 2012). More than one realization feature could occur within a single utterance, while some utterances contained no salient feature. These features were treated as supporting elements of speech-act analysis rather than as independent analytical categories.

For the second research question, the unit of analysis was expanded from an isolated utterance to an interactional sequence. A sequence consisted of a focal speech act together with the relevant preceding or following messages and, when necessary, the gameplay event in which the interaction occurred. These sequences were examined to determine how a player's contribution was received and whether the interaction supported participation, restricted participation, or showed evidence of gender-related differential treatment.

The analysis of inclusivity was guided by four dimensions: participation and contribution, recognition and uptake, access to collaborative activity, and exclusionary or gender-biased treatment. More than one dimension could be relevant within the same interactional sequence. A lack of response was not automatically coded as exclusion because players could be occupied with other gameplay activities. Similarly, gender bias was identified only when contextual evidence connected differential treatment, stereotyping, hostility, or restriction to gender.

a. Speech Acts

Speech Act Theory was used to identify the primary communicative action performed through each utterance. The classification follows Searle's (1979) taxonomy of illocutionary acts, consisting of assertives, directives, commissives, expressives, and declarations. Classification was based primarily on the intended function of the utterance rather than its grammatical form. For example, an interrogative form could function as a directive when it was used

to request information or action, while a declarative sentence could also perform a directive function depending on the interactional context.

Since speech acts can be expressed through different linguistic forms, the analysis also considered their linguistic realization. Features such as hedging, intensification, game-specific vocabulary, swearing, and orthographic emphasis were recorded when they contributed to the way a speech act was expressed or modified. These features did not determine the speech-act category by themselves; instead, they supported the interpretation of its illocutionary force and interactional meaning (Blum-Kulka et al., 1989; Holmes, 1984; Ensslin, 2012).

Table 3.1 Speech Act Coding Framework

Analytical Level	Category	Operational Definition	Source
Primary Speech Act	Assertive	An utterance that commits the speaker to the truth of a proposition, including statements, descriptions, claims, reports, and information relevant to gameplay.	Searle (1979); Saifudin (2019)
	Directive	An utterance intended to get the hearer to perform an action or provide information, including requests, commands, suggestions, advice, and questions functioning as requests for response.	Searle (1979); Yule (1996)
	Commissive	An utterance that commits the speaker to a future action, including promises, offers, commitments, refusals, and stated intentions.	Searle (1979); Yule (1996)
	Expressive	An utterance that expresses the speaker's psychological state or reaction toward an event or another participant, such as gratitude, apology, praise, frustration, or congratulations.	Searle (1979); Yule (1996)

	Declaration	An utterance that brings about a change in a social or institutional state through its successful performance. It is coded only when the speaker has the appropriate recognized authority or contextual condition for the utterance itself to create that change.	Searle (1979)
Linguistic Realization	Intensifiers & Emphatic Markers	Lexical or textual features that strengthen emphasis, urgency, certainty, or emotional force within an identified speech act.	Holmes (1984); Ensslin (2012)
	Hedges & Mitigators	Lexical or grammatical forms that soften commitment, certainty, or the force with which a speech act is presented.	Blum-Kulka et al. (1989); Holmes (1984)
	Slang & In-game Jargon	Informal or game-specific vocabulary used to express actions, objects, roles, or meanings associated with gaming interaction.	Ensslin (2012)
	Swear & Taboo Expressions	Profane or taboo expressions considered when they contribute to emphasis, emotional stance, frustration, or interpersonal meaning within a speech act.	Ensslin (2012)
	Typography & Orthographic Variation	Textual features such as capitalization, repeated letters, repeated punctuation, or other non-standard written forms that contribute to emphasis or stance.	Ensslin (2012)

b. Inclusivity, Exclusion, and Gender Bias

Inclusivity was analysed as an interactional phenomenon observable through the ways players participated in collaborative activity and responded to one another's communicative contributions. The analysis was informed by inclusion research emphasizing participation, contribution, recognition, and involvement in group activity (Shore et al., 2011; Jansen et al., 2014), together

with studies documenting exclusionary and gender-related treatment in online communication and gaming (Herring, 2010; Salter and Blodgett, 2012; Kuznekoff and Rose, 2013; Fox and Tang, 2017; Dewinter and Kocurek, 2017; Nakandala et al., 2017).

Because the present study used naturally occurring chat rather than self-report measures, these concepts were operationalized through observable interactional evidence. Four broad dimensions were used to guide the analysis, as presented in Table 3.2.

Table 3.2 Inclusivity, Exclusion, and Gender Bias Analysis Framework

Dimension	Operational Definition	Source
Participation and Contribution	Evidence that a player is able to enter and contribute to the ongoing interaction through information, requests, suggestions, offers, opinions, or other communicative actions relevant to gameplay.	Shore et al. (2011); Jansen et al. (2014)
Recognition and Uptake	Evidence that a player's contribution receives relevant acknowledgment, response, acceptance, negotiation, topic continuation, or action from other participants. Uptake is interpreted from the surrounding sequence rather than through a fixed turn window.	Shore et al. (2011); Jansen et al. (2014)
Access to Collaborative Activity	Evidence that a player is able to participate in meaningful tasks, resource exchange, role-taking, planning, or shared decision-making within gameplay. Different roles are not treated as unequal unless the context indicates restricted participation.	Shore et al. (2011); Cote (2017)
Exclusionary or Gender-Biased Treatment	Evidence of dismissal, silencing, stereotyping, harassment, objectification, restriction of participation, or unequal treatment. Gender bias is identified only when the interaction provides evidence that	Herring (1999); Salter and Blodgett (2012); Kuznekoff and Rose (2013); Fox and Tang (2017); Dewinter and Kocurek

such treatment is associated with gender.	(2017); Nakandala et al. (2017)
---	---------------------------------

These dimensions were used as interpretive guides rather than as a standardized inclusivity scale. An interaction was therefore not classified as inclusive or exclusive solely because one indicator appeared in isolation. Instead, the surrounding sequence and gameplay context were examined to determine how the communicative action affected participation. In particular, disagreement, rejection, or absence of response was not treated automatically as exclusion, and gender differences were not treated automatically as evidence of gender bias.

3. *Linking Analysis to Research Questions*

The coded data were interpreted in relation to the two research questions. To address the first research question, utterances produced by male and female players were classified according to Searle's five speech-act categories: assertives, directives, commissives, expressives, and declarations. The distribution of these categories was compared across the two gender groups, while selected excerpts were examined contextually to explain how particular speech acts functioned during gameplay. Linguistic realization features, when present, were used to support the interpretation of how a speech act was expressed or modified rather than being analysed as a separate category.

To address the second research question, selected interactional sequences were examined to determine whether and how speech acts were associated with observable patterns of inclusivity or exclusion. The analysis focused on four dimensions: participation and contribution, recognition and uptake, access to collaborative activity, and exclusionary or gender-biased treatment. The interpretation considered how a focal speech act was received by other participants and what interactional consequences followed from it.

No speech-act category was treated as inherently inclusive or exclusive. Instead, its interactional significance was determined from the surrounding sequence and gameplay context. Gender bias was also treated as a more specific analytical claim than gender difference or exclusion and was identified only when

contextual evidence connected differential treatment to gender. Where no such evidence occurred, the interaction was not classified as gender-biased.

Gameplay conditions, including the task being performed and the mode of play, were considered throughout the analysis because these contextual factors could influence communicative demands. Survival Mode and Creative Mode were therefore treated as complementary interactional contexts rather than as independent variables for comparison.

4. Presentation of Data

In the presentation of findings, selected chat excerpts are shown in their original Indonesian form and accompanied by English translations. The analysis and coding are based on the original Indonesian utterances, while the English translations are provided to facilitate reader understanding. Relevant gameplay context is also provided when necessary to clarify the communicative function of an utterance.

For the analysis of speech acts, descriptive tables are used to present the distribution of assertives, directives, commissives, expressives, and declarations produced by male and female players. Representative excerpts are then discussed qualitatively to illustrate how these speech acts functioned within particular interactions. When relevant, linguistic realization features such as hedging, intensification, slang, swearing, or orthographic emphasis are discussed to explain how the identified speech act was expressed or modified.

For the analysis of inclusivity, selected excerpts are presented as interactional sequences whenever interpretation depends on how other participants responded to a focal speech act. Relevant preceding and following messages are included when necessary to show participation, uptake, task involvement, exclusion, or possible gender-related differential treatment. This allows inclusivity to be examined as an interactional pattern rather than as a property of an isolated utterance.

5. Analytical Instrument

To ensure that the analysis was conducted systematically and consistently with the two research questions, this study employed two related analytical

instruments. The first instrument was designed to identify and compare the speech acts produced by male and female players, while the second was designed to examine how those speech acts functioned within interactional sequences in relation to inclusivity. The two instruments differed in their unit of analysis and analytical purpose but were used complementarily within the overall analysis.

a. Speech Act Coding Sheet

The first instrument used a single utterance as the unit of analysis. Each utterance was classified according to Searle's five speech-act categories: assertive, directive, commissive, expressive, and declaration. The coding sheet also recorded the original Indonesian utterance, English translation, speaker, gender, gameplay context, and relevant linguistic realization features. These features were treated as supporting elements rather than separate analytical categories.

Table 3.3 Speech Act Coding Sheet for Minecraft Chat Analysis

No.	Chat Excerpt	English Translation	Speaker	Gender	Gameplay Context	Primary Speech Act	Linguistic Realization	Interactional Interpretation
1	"tadi ada villager"	"There was a villager earlier."	F5	Female	Survival – exploration	Assertive	Slang & in-game jargon: <i>villager</i>	The speaker reports a previous discovery and makes information about the game world available to the group.
2	"guys, kalo ada yg dapet iron akum aku minta ya untuk buat bucket"	"Guys, if anyone gets iron, I'd like some to make a bucket."	F4	Female	Survival – requesting resources	Directive	Hedges & mitigators: <i>kalo, ya</i> ; slang & in-game jargon: <i>iron, bucket</i> ; orthographic variation: <i>yg</i>	The speaker requests iron from the group for a future crafting task while presenting the request conditionally and informally.
3	"mau aku yg buatin aja atapnya? ??"	"Do you want me to make the roof instead?"	M2	Male	Survival – constructing the base	Commissive	Hedge/mitigator: <i>aja</i> ; typography & orthographic variation: <i>yg, ???</i>	The speaker offers to perform the future action of building the roof and therefore commits himself to the task if the offer is accepted.

4	"armor jirrr"	"Armor, damn."	M1	Male	Survival – discovering armor	Expressive	Slang & in- game jargon: <i>armor</i> ; swear/taboo expression: <i>jirrr</i> ; typography & orthographic variation: <i>jirrr</i>	The speaker expresses excitement and surprise in response to finding armor rather than simply reporting the item.
5	"mulai sekarang kamu jadi builder utama"	"From now on, you are the main builder."	Illustrati ve example	Illustrati ve example	Hypothetica l Minecraft team context in which the speaker has recognized authority	Declaration	No salient feature	The utterance would constitute a declaration only if the speaker possessed recognized authority within the activity and the utterance itself formally changed the hearer's status or role.

b. Interactional Sequence Coding Sheet for Inclusivity Analysis

The second instrument used an interactional sequence as the unit of analysis. A focal speech act was examined together with relevant surrounding messages and gameplay context to determine how the contribution was received and how it related to participation.

The analysis was guided by four dimensions: participation and contribution, recognition and uptake, access to collaborative activity, and exclusionary or gender-biased treatment. No speech-act type was considered inherently inclusive or exclusive, and gender bias was identified only when the surrounding interaction provided evidence of gender-related differential treatment.

Table 3.4 Inclusivity, Exclusion, and Gender Bias Analysis Framework

No.	Original Interactional Sequence	English Translation	Speaker(s) / Gender	Gameplay Context	Speech-Act Sequence	Inclusivity Dimension	Interactional Interpretation
1	F3: "M4 ada cave" → F3: "sini" → M4: "dimana" → F3: "Saya di base"	F3: "M4, there is a cave." → F3: "Come here." → M4: "Where?" → F3: "I am at the base."	F3 (Female); M4 (Male)	Survival	Assertive → Directive → Directive → Assertive	Participation and Contribution	F3 introduces information about a cave and invites M4 to join. M4 responds, and the two subsequently mine together. The sequence shows that F3's

							speech acts initiate collaborative participation.
2	F4: "guys, kalo ada yg dapet iron aku minta ya untuk buat bucket" → F5: "aku adaa, mau berapa" → F4: "3 iron aja" → F4: "makasi F5"	F4: "Guys, if anyone gets iron, I need some to make a bucket." → F5: "I have some, how many do you want?" → F4: "Just three iron." → F4: "Thanks, F5."	F4 (Female); F5 (Female)	Survival	Directive → Commissive → Directive → Expressive	Recognition and Uptake	F4's directive receives a commissive offer from F5. The sequence continues until the amount is specified and F4 expresses gratitude, showing that the request becomes consequential within the interaction.
3	F4: "kalo bareng saranku mending yg agak besar" → M5: "oke kalau gitu kita build yg agak besar ya"	F4: "If we are building together, I suggest making the larger one." → M5: "Okay, then let us build the larger one."	F4 (Female); M5 (Male)	Creative	Directive → Directive	Access to Collaborative Activity	F4's directive in the form of a suggestion contributes directly to the subsequent building activity. M5's following directive adopts the larger design for the group.
4	F3: "modern more simple kan ya" → F4: "iya" → M4: "aku ngikut cewe" → M5: "ayoo bangun modern"	F3: "Modern is simpler, right?" → F4: "Yes." → M4: "I will follow the girls." → M5: "Let us build modern."	F3 (Female); F4 (Female); M4 (Male); M5 (Male)	Creative	Assertive → Assertive → Assertive → Directive	Exclusionary or Gender-Biased Treatment	Gender is explicitly referenced by M4, but the surrounding sequence shows that the preference expressed by the female players is followed rather than rejected. The sequence is gender-marked but does not provide clear evidence of gender bias.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the findings and discussion in relation to the two research questions. The analysis applies a gender-based approach by comparing the speech acts produced by male and female players while interpreting the observed differences within their interactional and gameplay contexts. The first section presents the distribution and contextual use of assertives, directives, commissives, expressives, and declarations across the two gender groups. The second section examines how these speech acts were associated with inclusivity through interactional sequences, with particular attention to participation, response to contributions, access to collaborative activity, and possible gender-related differential treatment. Survival Mode and Creative Mode are treated as complementary interactional contexts rather than as variables for comparison.

A. Findings

1. *Speech Act Used by Male and Female Players*

a. Overall Distribution of Speech Acts

The speech-act analysis was conducted on 368 utterances produced by active players across the Survival and Creative gameplay sessions. Of these utterances, 251 were produced by male players and 117 by female players. Utterances produced by the admin/spectator were excluded from the gender-based analysis because they did not represent active player participation. Each utterance was classified according to its primary communicative function using Searle's five categories of illocutionary acts: assertives, directives, commissives, expressives, and declarations.

Table 4.1 presents the overall distribution of speech acts used by male and female players. Because the two gender groups produced different numbers of utterances, the percentages were calculated within each gender group. In other words, the percentage of each speech-act category among male players was calculated from the total of 251 male utterances, while the corresponding percentage among female players was calculated from the total of 117 female

utterances. This allows the speech-act patterns of the two groups to be compared without allowing the difference in their overall amount of participation to determine the result.

Table 4.1 Overall Distribution of Speech Acts by Gender

Speech Act Type	Male n	Male %	Female n	Female %	Total n	Overall %
Assertive	81	32.3%	48	41.0%	129	35.1%
Directive	111	44.2%	39	33.3%	150	40.8%
Commissive	18	7.2%	13	11.1%	31	8.4%
Expressive	41	16.3%	17	14.5%	58	15.8%
Declaration	0	0.0%	0	0.0%	0	0.0%
Total	251	100%	117	100%	368	100%

As shown in Table 4.1, directives were the most frequently occurring speech act in the dataset, accounting for 150 utterances (40.8%), followed by assertives with 129 utterances (35.1%). Expressives occurred in 58 utterances (15.8%), while commissives were the least frequent category among the speech acts that were identified, with 31 utterances (8.4%). No utterance was classified as a declaration under the criteria applied in this study.

The within-gender distribution reveals some differences in the relative use of these speech acts. Among male players, directives were the most frequent category, representing 44.2% of their utterances, followed by assertives at 32.3%. Among female players, the pattern was reversed: assertives represented the largest proportion at 41.0%, followed by directives at 33.3%. Female players also showed a higher proportional use of commissives (11.1%) than male players (7.2%), whereas the proportional use of expressives was relatively close between the two groups, at 16.3% for male players and 14.5% for female players.

These distributions indicate that male and female players drew on the same major speech-act categories but differed in their relative frequency within the present dataset. The differences should not be interpreted as fixed characteristics of male or female language. Rather, they represent patterns observed within the particular interactions examined in this study. A closer examination of each speech-act category is therefore necessary to understand

the communicative functions performed by these utterances and the linguistic resources through which they were realized. The following subsection begins with assertives.

This comparison represents the gender-based component of the analysis, in which gender is used as a basis for identifying differences and similarities in speech-act distribution without assuming that such differences represent inherent male or female characteristics.

b. Assertives

Assertives were the second most frequent speech act in the dataset, with 129 utterances (35.1%). Male players produced 81 assertives, representing 32.3% of all male utterances, while female players produced 48 assertives, accounting for 41.0% of all female utterances. Although male players produced a higher raw number of assertives, assertives occupied a larger proportion of the speech acts produced by female players.

Across the interactions, assertives were mainly used to make gameplay-related information available to other participants. Players reported discoveries, resources, locations, current activities, and conditions in the game environment. Assertives were also used to answer questions, provide game-related knowledge, and present evaluations during collaborative building. In Survival contexts, these utterances frequently concerned resources, locations, and immediate gameplay conditions, while Creative contexts also involved information about building materials and assessments of the shared construction. These contexts are considered here to explain the functions of the utterances rather than to compare the two game modes as separate variables.

Table 4.2 Representative Examples of Assertive Speech Acts

No.	Chat Excerpt	English Translation	Speaker / Gender	Gameplay Context	Interactional Interpretation
1	<i>"tadi ada villager"</i>	"There was a villager earlier."	F5 / Female	Survival – exploration	The speaker reports a previous discovery that may be relevant to the group's search and movement.

2	<i>“ada village cuyyyy”</i>	“There’s a village, guysss.”	M1 / Male	Survival – exploration	The speaker informs the other players about the discovery of a village.
3	<i>“gw punya 64 lebih iron”</i>	“I have more than 64 iron.”	F1 / Female	Survival – resource gathering	The speaker reports the amount of iron she has obtained, making the resource information available to the group.
4	<i>“white concrete, gray terracote, dark oak planks”</i>	“White concrete, gray terracotta, dark oak planks.”	M5 / Male	Creative – selecting building materials	The speaker provides specific information about the materials being used in response to another player's question.
5	<i>“menurutku udah sih”</i>	“I think it’s done already.”	F4 / Female	Creative – evaluating the build	The speaker presents an assessment of the current state of the shared building.

The examples in Table 4.2 show that assertives performed several related functions during gameplay. In Excerpts 1 and 2, F5 and M1 report the discovery of game elements that could be relevant to the activities of other players. Although both utterances concern the discovery of a village, their primary communicative function is the same: making information about the game world available to others. Similarly, Excerpt 3 reports the amount of iron obtained by F1, allowing other participants to become aware of the availability of an important resource. Such utterances illustrate the informational role of assertives during task-oriented gameplay.

Assertives were not limited to reporting discoveries or resources. Excerpt 4 occurs after another player asks which blocks are being used in the construction, and M5 responds by listing the relevant Minecraft materials. The utterance therefore functions as an assertive by providing requested information that supports the continuation of the collaborative building task. In Excerpt 5, F4 uses an assertive to evaluate whether the building has reached an adequate state of completion. This shows that assertives in the dataset could communicate both factual information and speakers' assessments of an ongoing activity.

Once the primary assertive function of these utterances was established, their linguistic realization was examined as a supporting layer of analysis. The purpose of this analysis was not to create an additional classification system, but to identify linguistic resources that contributed to how assertive information, commitment, emphasis, or stance was expressed. Table 4.3 presents the supporting linguistic realization features identified within assertive utterances.

Table 4.3 Supporting Linguistic Realization Features in Assertives

Linguistic Realization Feature	Male n (%)	Female n (%)	Total n
Intensifiers & Emphatic Markers	4 (4.9%)	0 (0.0%)	4
Hedges & Mitigators	5 (6.2%)	5 (10.4%)	10
Slang & In-game Jargon	26 (32.1%)	16 (33.3%)	42
Swear & Taboo Expressions	3 (3.7%)	0 (0.0%)	3
Typography & Orthographic Variation	13 (16.0%)	10 (20.8%)	23

Table 4.3 shows that slang and in-game jargon were the most frequently identified supporting features in assertive utterances, occurring in 42 instances. Their proportional occurrence was relatively similar between male assertives (32.1%) and female assertives (33.3%). Much of this vocabulary was directly connected to the shared Minecraft environment, including terms such as villager, village, iron, and names of building materials. For example, “*tadi ada villager*” and “white concrete, gray terracotta, dark oak planks” remain assertive reports or answers; the game-specific vocabulary simply enables the relevant information to be communicated efficiently within the shared gaming context.

Typography and orthographic variation appeared in 23 assertives, accounting for 16.0% of male assertives and 20.8% of female assertives. Such features included abbreviated or informal spelling and letter repetition. In M1's “*ada village cuyyyy*,” for instance, the repetition in *cuyyyy* adds an informal and expressive quality to the report without changing its primary function as an assertive. The feature therefore contributes to the manner in which the information is presented rather than determining the speech-act category itself.

Hedges and mitigators were found in 10 assertives. Although the raw frequency was equal between male and female players, five instances each, their

proportional occurrence was higher among female assertives (10.4%) than male assertives (6.2%). These resources generally affected the degree of commitment or certainty with which an assessment was presented. In F4's "*menurutku udah sih*," for example, *menurutku* presents the evaluation explicitly as the speaker's personal judgment, while *sih* contributes to its relatively non-categorical presentation. The utterance nevertheless remains an assertive because its primary action is to present an assessment of the building.

Intensifiers and emphatic markers and swear or taboo expressions occurred only occasionally within assertives. Four assertives contained intensifying or emphatic features, while three contained swear or taboo expressions, and both patterns occurred only in male assertives in this dataset. Given their small frequencies, these occurrences are not treated as evidence of a broader gender difference. Instead, they are interpreted as locally relevant resources used in particular moments of interaction.

It is also important that 61 of the 129 assertives contained no salient feature from the five linguistic realization categories, consisting of 41 male and 20 female assertives. These utterances were coded simply according to their primary communicative function without assigning an additional linguistic feature. This reflects the supporting role of linguistic realization in the analysis: such features were recorded only when they contributed meaningfully to understanding how a speech act was expressed.

Overall, assertives were used by both male and female players for largely overlapping purposes, particularly to report information, share gameplay knowledge, answer questions, and provide evaluations. Their proportional distribution differed, with assertives accounting for 41.0% of female utterances and 32.3% of male utterances, but the data do not suggest that these functions belonged exclusively to either gender group. Instead, the findings show that both groups used assertives as an important resource for contributing information and assessments to the ongoing gameplay, while linguistic realization features provided additional variation in how those communicative actions were expressed.

c. Directives

Directives were the most frequent speech act in the dataset, occurring in 150 utterances (40.8%). Male players produced 111 directives, representing 44.2% of all male utterances, while female players produced 39 directives, accounting for 33.3% of all female utterances. This means that directives occupied the largest proportion of male players' speech-act use, while among female players they were the second most frequent category after assertives.

Across the interactions, directives were used for a range of communicative purposes, including requesting information, giving instructions, making requests, warning other players, proposing actions, and inviting others to participate in a task or decision. Their functions were closely connected to the ongoing gameplay. In Survival contexts, directives often supported immediate coordination, resource management, movement, and responses to danger. In Creative contexts, they also appeared in questions and suggestions concerning design choices, building materials, and collaborative construction. These contextual differences are used to explain how directives functioned in particular situations rather than to treat the two game modes as separate variables for comparison.

Table 4.4 Representative Examples of Directive Speech Acts

No.	Chat Excerpt	English Translation	Speaker / Gender	Gameplay Context	Interactional Interpretation
1	"dimanaaa"	"Whereee?"	F3 / Female	Survival – locating a reported villager	The speaker requests location information from another player.
2	"tidur ges"	"Sleep, guys."	M4 / Male	Survival – coordinating sleep	The speaker directly instructs the group to sleep so that the gameplay can continue.
3	"hati hati creeper"	"Watch out for the creeper."	M2 / Male	Survival – responding to danger	The speaker warns other players and prompts them to take precautionary action.
4	"guys, kalo ada yg dapet iron akum aku"	"Guys, if anyone gets iron, I'd like"	F4 / Female	Survival – requesting resources	The speaker requests iron from the group for a future crafting task.

	<i>minta ya untuk buat bucket"</i>	some to make a bucket."			
5	<i>"tema bangunannya mau medieval atau modern?"</i>	"Do you want the building theme to be medieval or modern?"	M5 / Male	Creative – selecting a building theme	The speaker asks the group to choose between two design alternatives.
6	<i>"ini buat air kan lebarnya 2 block ya.. apa luasin lg jd 3 ges?"</i>	"This is for water, right? It is two blocks wide... should we widen it to three, guys?"	F3 / Female	Creative – negotiating a design adjustment	The speaker invites the group to consider changing the width of the water feature.

The examples in Table 4.4 demonstrate that directives were not limited to direct commands. Excerpt 1 is a short information-seeking question in which F3 requests the location of the villager previously reported by another player. Excerpt 2 represents a more direct form of coordination, as M4 instructs the group to sleep. Excerpt 3 similarly attempts to influence the actions of other players, but it does so through a warning intended to make them respond to an immediate threat. These examples show how directives supported both information exchange and action coordination during Survival gameplay.

Directives also occurred in less immediate and more negotiative forms. In Excerpt 4, F4 requests iron from other players so that she can make a bucket, while Excerpts 5 and 6 involve collaborative decision-making during Creative gameplay. M5's question presents two alternatives for the building theme, whereas F3 asks the group whether a design feature should be expanded. In these cases, the directive function lies in prompting another participant or the group to provide a response, make a choice, or consider a proposed action.

Taken together, the examples show considerable functional variation within the Directive category. Male and female players both used directives to obtain information, coordinate gameplay, and involve others in decision-making. Therefore, the higher proportional occurrence of directives among male players cannot by itself be interpreted as greater use of commands or more forceful language. The form in which a directive was expressed also needs to be considered before its interactional meaning can be understood.

Once the directive function of each utterance had been established, its linguistic realization was examined as a supporting layer of analysis. This was particularly relevant to directives because similar attempts to influence another participant could be expressed directly, tentatively, informally, or with additional emphasis. Table 4.5 presents the linguistic realization features identified within directive utterances.

Table 4.5 Supporting Linguistic Realization Features in Directives

Linguistic Realization Feature	Male n (%)	Female n (%)	Total n
Intensifiers & Emphatic Markers	2 (1.8%)	0 (0.0%)	2
Hedges & Mitigators	38 (34.2%)	16 (41.0%)	54
Slang & In-game Jargon	31 (27.9%)	12 (30.8%)	43
Swear & Taboo Expressions	1 (0.9%)	0 (0.0%)	1
Typography & Orthographic Variation	11 (9.9%)	20 (51.3%)	31

Table 4.5 shows that hedges and mitigators were the most frequently identified supporting feature in directive utterances, occurring in 54 instances. They appeared in 38 male directives (34.2%) and 16 female directives (41.0%). In directive contexts, these features generally made requests, suggestions, or proposals less categorical or more open to another participant's response. For example, F4's conditional formulation "*kalo ada yg dapet iron...*" frames the request around the availability of the resource rather than presenting it as an immediate command. Similarly, the marker *kan* in F3's design question contributes to a more consultative presentation of the proposed change.

Slang and in-game jargon were also common, occurring in 43 directives, with relatively similar proportional frequencies among male directives (27.9%) and female directives (30.8%). Expressions such as *creeper*, *iron*, *bucket*, *block*, and informal address forms such as *ges* connected directive actions to the shared vocabulary of Minecraft and online gaming. For instance, M2's "*hati hati creeper*" remains a warning directive, while the term *creeper* identifies the specific gameplay threat to which the other players are expected to respond.

Typography and orthographic variation occurred in 31 directives, but their proportional presence differed more noticeably across the two groups:

9.9% of male directives and 51.3% of female directives contained such features. These included letter repetition and abbreviated forms characteristic of informal text chat. F3's "*dimanaaa*," for example, uses letter repetition within an information-seeking directive, while her design question contains shortened forms such as *lg* and *jd*. These orthographic choices affect the written presentation of the utterance but do not alter its primary directive function.

Intensifiers and emphatic markers appeared in only two male directives, while a swear or taboo expression occurred in one male directive. No corresponding instances were identified in female directives. Because these occurrences were very limited, they are treated as local interactional features rather than evidence of systematic gender differences.

It is also notable that 49 of the 150 directives contained no salient feature from the five linguistic realization categories, including 42 male directives and 7 female directives. For example, M5's "*tema bangunannya mau medieval atau modern?*" performs a clear directive function by requesting a group choice even though no marked lexical or stylistic feature was identified. This further demonstrates that linguistic realization features were used only as supporting evidence when they were analytically relevant.

Overall, directives were used extensively by both male and female players to manage action, seek information, request resources, respond to danger, and negotiate collaborative decisions. Their proportional frequency was higher among male players (44.2%) than female players (33.3%), but the qualitative data show that directives ranged from direct instructions to questions, warnings, requests, and consultative suggestions. The supporting realization analysis further indicates that the force and presentation of these directives varied considerably, reinforcing the need to interpret their gender distribution together with their linguistic form and interactional context rather than treating all directives as equivalent forms of control.

d. Commisives

Commissives occurred less frequently than assertives, directives, and expressives, with a total of 31 utterances (8.4%). Male players produced 18

commissives, representing 7.2% of all male utterances, while female players produced 13 commissives, accounting for 11.1% of all female utterances. Although the raw number of commissives was higher among male players, commissives occupied a larger proportion of female players' overall speech-act use.

In the dataset, commissives were primarily used when players expressed an intention to perform a future action, voluntarily assigned themselves a task, offered assistance or resources, or accepted a course of action that they would subsequently carry out. These utterances were closely connected to collaborative gameplay because they made a player's intended contribution visible to the rest of the group. In Survival contexts, commissives often involved resource gathering, exploration, mining, and offers of materials, while in Creative contexts they appeared when players committed themselves to particular building activities. As with the other speech-act categories, these gameplay contexts are used to clarify the function of individual utterances rather than as separate variables for comparison.

Table 4.6 Representative Examples of Commissive Speech Acts

No.	Chat Excerpt	English Translation	Speaker / Gender	Gameplay Context	Interactional Interpretation
1	"lupaa, tar aku cari lagi"	"I forgot; I'll look for it again later."	F5 / Female	Survival – searching for a previously found villager	The speaker commits to searching again after being unable to remember the earlier location.
2	"aku mau mining dulu"	"I'm going mining first."	M4 / Male	Survival – resource gathering	The speaker announces an intended future activity and commits to taking part in mining.
3	"aku adaa, mau berapa"	"I have some; how much do you want?"	F5 / Female	Survival – offering iron	The speaker offers available iron and commits to providing the resource if the offer is accepted.
4	"mau aku yg buatin aja atapnya???"	"Do you want me to make the roof instead?"	M2 / Male	Survival – constructing the base	The speaker offers to perform the future task of building the roof.

5	<i>“aku nak buat pagar sekeliling”</i>	“I want to build a fence around it.”	F3 / Female	Creative – collaborative building	The speaker voluntarily assigns herself the task of constructing the surrounding fence.
6	<i>“gw mo bikin rumah”</i>	“I’m going to build a house.”	M1 / Male	Creative – selecting a building task	The speaker states an intention to undertake a particular building activity.

The examples in Table 4.6 show that commissives frequently made players' intended future contributions explicit. In Excerpt 1, F5 responds to an earlier question about the location of a villager by committing herself to searching for it again. The commissive function therefore lies in the future action expressed in *“tar aku cari lagi,”* rather than in the preceding admission that she had forgotten the location. Similarly, Excerpt 2 presents M4's decision to undertake mining as his next gameplay activity. Both utterances make the speakers' intended actions available to the group and allow other participants to coordinate their activities accordingly.

Commissives were also realized through offers. In Excerpt 3, F5 responds to F4's request for iron by indicating that she has some available and asking how much is needed. The utterance was classified as a commissive because the offer creates a commitment to provide the resource if it is accepted. Excerpt 4 functions similarly, although it takes the grammatical form of a question. M2 does not primarily request information; instead, he offers to take responsibility for building the roof. These examples illustrate why the grammatical form of an utterance alone was not used to determine its speech-act category.

The Creative Mode examples further show how commissives contributed to task participation. F3's *“aku nak buat pagar sekeliling”* explicitly identifies the building activity she intends to undertake, while M1's *“gw mo bikin rumah”* announces his intended construction task. In both cases, the utterance concerns an action that will be performed by the speaker rather than an attempt to make another participant act. This distinction separates these

commissives from directives, even though both categories may contribute to the broader coordination of group activities.

After the primary commissive function was identified, linguistic realization was examined as a supporting layer of analysis. The supporting features help describe how intentions, offers, and commitments were presented, but they do not determine whether an utterance belongs to the Commissive category.

Table 4.7 Supporting Linguistic Realization Features in Commissives

Linguistic Realization Feature	Male n (%)	Female n (%)	Total n
Intensifiers & Emphatic Markers	0 (0.0%)	0 (0.0%)	0
Hedges & Mitigators	11 (61.1%)	2 (15.4%)	13
Slang & In-game Jargon	5 (27.8%)	2 (15.4%)	7
Swear & Taboo Expressions	0 (0.0%)	0 (0.0%)	0
Typography & Orthographic Variation	3 (16.7%)	7 (53.8%)	10

Table 4.7 shows that hedges and mitigators were the most frequently identified supporting feature within commissive utterances, occurring in 13 instances. They appeared in 11 male commissives (61.1%) and two female commissives (15.4%). These features commonly involved particles or expressions such as *aja*, *ya*, and similar forms that made an intended action or offer less categorical in its presentation. For example, M2's "*mau aku yg buatin aja atapnya???*" presents an offer rather than an imposed assumption that he will take over the task. The form *aja* contributes to the relatively tentative presentation of the offer, while the utterance remains commissive because M2 is offering his own future action.

Typography and orthographic variation occurred in 10 commissives, with three instances among male commissives (16.7%) and seven among female commissives (53.8%). These features included shortened spellings and letter repetition associated with informal text-based interaction. For instance, F5's "*lupaa, tar aku cari lagi*" contains letter repetition in *lupaa*, while her offer "*aku adaa, mau berapa*" similarly uses elongation in *adaa*. Such forms add an

informal textual quality to the utterances but do not alter their underlying function as commitments or offers.

Slang and in-game jargon appeared in seven commissives, including five male and two female instances. These resources primarily occurred when the future action itself was closely related to Minecraft activities or player roles. Terms such as *mining*, *miner*, *explorer*, and *build* allowed speakers to specify their intended contribution using vocabulary already shared within the gaming environment. For example, “*aku mau mining dulu*” communicates a future commitment through the game-related term *mining*, while the jargon supports rather than defines the commissive function.

No intensifiers or emphatic markers and no swear or taboo expressions were identified within the commissive utterances. In addition, eight of the 31 commissives contained no salient feature from the five linguistic realization categories, consisting of four male and four female commissives. This again demonstrates that a linguistic realization feature was not assigned simply because an utterance belonged to a particular speech-act category; it was recorded only when a relevant feature was observable.

Overall, commissives were used by both male and female players to make intended contributions visible, particularly through statements of future action, voluntary task-taking, and offers of assistance or resources. Commissives represented a higher proportion of female utterances (11.1%) than male utterances (7.2%), although the relatively small number of commissives in the dataset means that this difference should be interpreted cautiously. More importantly, the qualitative examples show substantial functional overlap: players from both groups used commissives to signal what they intended or were willing to contribute to the ongoing gameplay. Their linguistic realization varied in form, but these supporting features modified the presentation of the commitment rather than changing its primary communicative function.

e. Expressives

Expressives were the third most frequent speech act in the dataset, with 58 utterances (15.8%). Male players produced 41 expressives, representing

16.3% of all male utterances, while female players produced 17 expressives, accounting for 14.5% of all female utterances. Compared with the other speech-act categories, the proportional difference between male and female players was relatively small, indicating that expressives formed a similar share of both groups' overall speech-act use.

Across the interactions, expressives were used to communicate emotional reactions and interpersonal responses to gameplay events and other participants. These included laughter, gratitude, apologies, greetings, surprise, praise, acknowledgment, and reactions to successful or unexpected events. Their occurrence was not limited to either gameplay mode. In Survival contexts, expressives frequently followed discoveries, deaths, resource contributions, or other immediate gameplay events, while in Creative contexts they also appeared as reactions to building progress, shared decisions, and playful interaction.

Table 4.8 Representative Examples of Expressive Speech Acts

No.	Chat Excerpt	English Translation	Speaker / Gender	Gameplay Context	Interactional Interpretation
1	"duh"	"Ugh."	F4 / Female	Survival – after dying from a fall	The speaker expresses frustration or disappointment in reaction to her in-game death.
2	"WKWKWK"	"Hahaha."	F3 / Female	Survival – reacting to another player's death	The speaker expresses amusement through written laughter.
3	"makasi F5"	"Thanks, F5."	F4 / Female	Survival – after receiving iron	The speaker expresses gratitude for another player's resource contribution.
4	"armor jirrr"	"Armor, damn."	M1 / Male	Survival – discovering armor in a village chest	The speaker expresses excitement and surprise at finding armor.
5	"sorry tadi keluar"	"Sorry, I disconnected earlier."	F1 / Female	Survival – returning to the game	The speaker apologizes to the group for having left the game.
6	"nice M3 makasi"	"Nice, M3, thanks."	M2 / Male	Survival – responding to M3's contribution	The speaker positively evaluates and acknowledges another player's contribution while expressing gratitude.

The examples in Table 4.8 demonstrate the range of interpersonal and emotional functions performed by expressives. In Excerpts 1 and 2, the utterances respond directly to gameplay events. F4's "*duh*" conveys frustration immediately after her character dies from a fall, while F3's "*WKWKWK*" represents laughter in response to the same event. Neither utterance primarily reports information or attempts to influence another player's action; instead, their main function is to display the speaker's reaction to what has just occurred.

Expressives also occurred as interpersonal responses to other participants. Excerpt 3 follows F5's provision of iron to F4, making "*makasi F5*" an explicit expression of gratitude. Similarly, Excerpt 6 combines positive evaluation and thanks after another player's contribution. These utterances make appreciation visible in the interaction and show that expressive acts were not restricted to emotional reactions to the game environment but also functioned as responses to the actions of other players.

Other expressives reflected stronger emotional reactions or socially conventional acts. In Excerpt 4, M1 reacts to finding armor with "*armor jirrr.*" Although the utterance contains the game-related noun *armor*, its dominant communicative function is not simply to report the item but to express excitement and surprise at the discovery. Excerpt 5 represents a different type of expressive, as F1 performs an apology after returning to the game. These examples illustrate that expressive speech acts in the dataset included both spontaneous reactions and socially oriented acts such as thanking and apologizing.

After these utterances were identified according to their primary expressive function, their linguistic realization was examined as a supporting layer of analysis. In expressives, these features were particularly useful for showing how emotional intensity, informality, and stance were represented through text-based chat.

Table 4.9 Supporting Linguistic Realization Features in Expressives

Linguistic Realization Feature	Male n (%)	Female n (%)	Total n
Intensifiers & Emphatic Markers	7 (17.1%)	3 (17.6%)	10

Hedges & Mitigators	0 (0.0%)	0 (0.0%)	0
Slang & In-game Jargon	8 (19.5%)	2 (11.8%)	10
Swear & Taboo Expressions	1 (2.4%)	0 (0.0%)	1
Typography & Orthographic Variation	19 (46.3%)	5 (29.4%)	24

Table 4.9 shows that typography and orthographic variation were the most frequently identified supporting features within expressive speech acts, occurring in 24 utterances. They appeared in 19 male expressives (46.3%) and five female expressives (29.4%). These forms included written laughter, letter repetition, repeated punctuation, and non-standard written representations of spoken reactions. For example, “WKWKWK” represents laughter entirely through orthographic form, while expressions such as “ohhh,” “bye,” and repeated forms of *wkwk* similarly allow affective responses to be represented in the absence of spoken prosody. The orthographic feature therefore contributes to the expression of emotional stance while the utterance remains primarily an expressive speech act.

Intensifiers and emphatic markers occurred in 10 expressives and showed almost identical proportional frequencies between the two groups, appearing in 17.1% of male expressives and 17.6% of female expressives. These features generally occurred when players displayed relatively strong reactions to gameplay events. Short forms such as “duh,” “yey,” “gilak,” and “waw” helped make surprise, frustration, excitement, or positive reaction more explicit. The similar proportions suggest that emphatic realization was not strongly associated with either gender group within the expressive data.

Slang and in-game jargon were identified in 10 expressives, occurring in eight male and two female utterances. Their role depended on the interactional context. In “armor jirrr,” for instance, *armor* identifies the Minecraft item that triggered the reaction, while the utterance as a whole functions expressively because the discovery is presented as an emotionally salient event. Other informal expressions such as *ty*, *nais*, and *gas* similarly occurred within expressive responses, reflecting the shared vocabulary of gaming and online interaction.

Only one swear or taboo expression was identified within the Expressive category, occurring in a male utterance. The expression *jirrr* in “*armor jirrr*” strengthens the informal emotional reaction to the discovery. Because only one instance occurred, this feature provides no sufficient basis for a broader gender interpretation. No hedging or mitigating forms were identified in expressive utterances, which is consistent with the fact that the expressive examples in this dataset generally presented emotional reactions or interpersonal responses directly rather than reducing commitment to a proposition or softening a request.

In addition, 19 of the 58 expressives contained no salient linguistic realization feature from the five categories, including 12 male and seven female utterances. Examples such as greetings, straightforward expressions of gratitude, and simple acknowledgments could perform an expressive function without relying on any marked lexical or orthographic resource. As in the preceding speech-act categories, this confirms that linguistic realization features were recorded only when they provided additional information about how the expressive act was presented.

Overall, expressives were used by both male and female players for a broad range of emotional and interpersonal purposes, including laughter, gratitude, apology, surprise, acknowledgment, and positive reaction. Their proportional occurrence was relatively similar between male players (16.3%) and female players (14.5%), suggesting greater overlap than was observed for assertives or directives. The realization data further show that text-based resources, particularly typography and orthographic variation, played an important supporting role in representing emotional stance. Nevertheless, these features did not constitute expressive acts by themselves; their meaning depended on the communicative action and interactional context of the utterance in which they occurred.

f. Declarations

No utterance in the dataset was classified as a Declaration. Therefore, declarations accounted for 0.0% of both male and female players' speech-act

use. This result differs from the preliminary coding, in which several utterances related to task assignment or group decision-making had initially been treated as declarations. After the coding criteria were refined, however, these utterances were re-examined according to the defining conditions of declarative speech acts.

In the present analysis, an utterance was classified as a declaration only when its successful performance itself brought about a change in a recognized social or institutional state and when the speaker had the appropriate authority or contextual position to perform that act. Ordinary task coordination, role suggestions, and decisions made during gameplay were therefore not automatically treated as declarations.

For example, M4's utterance "*nebang kayu 2 orang, 2 cari makan, 1 mining*" ("Two people cut wood, two look for food, and one goes mining") organizes how the group should divide its tasks. Although the utterance establishes a proposed division of labour, its primary function is to direct the actions of other players rather than to create an institutional status through the utterance itself. It was therefore classified as a Directive.

A similar case appears in Creative gameplay when M5 states, "*aku buat bingkainya, kalian isi blocknya nnti*" ("I'll make the frame, and you all fill in the blocks later"). The utterance contains both the speaker's intended contribution and an instruction concerning what the other players should do. Based on its dominant interactional function, it was classified as a Directive because it primarily organizes the group's subsequent building activity rather than formally creating a new social status or institutional condition.

Task-related role language was treated in the same way. For instance, M1's utterance "*jan lupa cariin lebih banuak kang kau kujadiin miner dan aku explorer*" includes explicit role labels such as *miner* and *explorer*, but these labels occur as part of ongoing gameplay coordination. The utterance does not rely on a recognized institutional procedure through which the act of naming the roles itself formally changes the participants' status. Its dominant function was therefore coded as a Directive, rather than a declaration.

Since no declarations were identified, no supporting linguistic realization features were analysed for this category. This absence does not indicate a problem with the speech-act framework; rather, it reflects the communicative conditions of the dataset. The players interacted as members of collaborative Minecraft groups and frequently coordinated tasks, proposed plans, and negotiated roles, but none of the recorded utterances met the criteria required for a declarative speech act. Thus, although all five categories in Searle's taxonomy were included in the analytical framework, only assertives, directives, commissives, and expressives were observed in the present data.

2. The Effect of Speech Acts and Inclusivity

The second research question examined whether and how the speech acts used by male and female players were associated with inclusivity in Minecraft interaction. Unlike the first research question, which treated individual utterances as the primary unit of coding, the analysis of inclusivity focused on interactional sequences. A focal speech act was therefore interpreted together with the relevant responses, surrounding messages, and gameplay activity.

The analysis was guided by four dimensions: participation and contribution, recognition and uptake, access to collaborative activity, and exclusionary or gender-biased treatment. No speech-act category was treated as inherently inclusive or exclusive. Instead, the analysis considered what the speech act enabled within the interaction, how other participants responded to it, and whether the resulting pattern supported or restricted participation.

Overall, the data showed that speech acts frequently supported participation through information exchange, requests and offers, acknowledgment, resource sharing, and collaborative decision-making. These practices occurred in interactions involving both male and female players. In contrast, only limited evidence of interactional exclusion was observed, and no sequence provided sufficiently clear evidence of gender-based exclusion or bias.

a. Participation and Contribution

Participation and contribution were observed when players used speech acts to enter the ongoing activity and make contributions relevant to shared

gameplay. These contributions included providing information, requesting resources, proposing actions, reporting progress, and volunteering for tasks.

Table 4.10 Representative Sequences of Participation and Contribution

No.	Original Sequence	English Translation	Gameplay Context	Speech-Act Sequence	Interactional Interpretation
1	F3: “M4 ada cave” → F3: “sini” → M4: “dimana” → F3: “Saya di base”	F3: “M4, there is a cave.” → F3: “Come here.” → M4: “Where?” → F3: “I’m at the base.”	Survival	Assertive → Directive → Directive → Assertive	F3 introduces information about a cave and invites M4 to join her. M4 responds to the invitation, and the two subsequently mine together.
2	F1: “aku mau mining aja” → later F1: “gw punya 64 lebih iron” → M2: “gilak F1..” → M2: “udah aman sih kalau gini”	F1: “I’ll just go mining.” → later F1: “I have more than 64 iron.” → M2: “Damn, F1..” → M2: “We’re pretty much safe with this.”	Survival	Commissive → Assertive → Expressive → Assertive	F1 independently selects mining as her activity and later reports the resources obtained from it. Her contribution becomes relevant to the group’s resource condition.
3	M5: “tema bangunannya mau medieval atau modern?” → F3: “apa aja aku” → F3: “modern more simple kan ya” → F4: “iya” → M5: “ayoo bangun modern”	M5: “Do we want the building theme to be medieval or modern?” → F3: “Either one is fine with me.” → F3: “Modern is simpler, right?” → F4: “Yes.” → M5: “Let’s build modern.”	Creative	Directive → Assertive → Assertive → Assertive → Directive	M5’s directive invites responses from the other players. Contributions from F3 and F4 become part of the interaction leading to the selected building theme.

The first sequence shows that participation was not limited to responding to instructions from others. F3 initiated a new activity by informing M4 about a cave and inviting him to join. M4’s response led to joint mining, making F3’s communicative contribution consequential for the subsequent gameplay.

A similar pattern occurred in Team A, where F1 independently selected mining as her activity. Her later report that she had collected more than 64 iron

demonstrated that this role became a meaningful contribution to group resources.

Participation was also facilitated through directives that invited responses. In Creative Mode, M5's question about whether the group should use a medieval or modern theme allowed several players to express preferences before the group adopted the modern design. Thus, directives did not function only as commands; in some sequences, they opened opportunities for other participants to contribute to the direction of the activity.

b. Recognition and Uptake

Inclusivity was also visible through recognition and uptake. In this analysis, uptake refers to a relevant response showing that a participant's contribution was acknowledged, answered, negotiated, accepted, or acted upon. It was interpreted from the surrounding interaction rather than from a predetermined number of turns.

Table 4.11 Representative Sequences of Recognition and Uptake

No.	Original Sequence	English Translation	Gameplay Context	Speech-Act Sequence	Interactional Interpretation
1	F4: "guys, kalo ada yg dapet iron aku minta ya untuk buat bucket" → F5: "aku adaa, mau berapa" → F4: "3 iron aja" → F4: "makasi F5"	F4: "Guys, if anyone gets iron, I need some to make a bucket." → F5: "I have some, how many do you want?" → F4: "Just three iron." → F4: "Thanks, F5."	Survival	Directive → Commissive → Directive → Expressive	F4's request receives an offer from F5. The sequence continues until the requested resource is provided and F4 expresses gratitude.
2	F2: "eh ketemu village lagi ni" → M1: "bagi koordinat" → F2: "-268 2132"	F2: "Hey, I found another village." → M1: "Give me the coordinates." → F2: "-268 2132."	Survival	Assertive → Directive → Assertive	Information introduced by F2 receives an immediate response from M1, after which F2 provides the requested location.
3	F1: "gw punya 64 lebih iron" → M2: "gilak F1.."	F1: "I have more than 64 iron." → M2: "Damn, F1.." → M2: "We're	Survival	Assertive → Expressive → Assertive	F1's report receives an immediate reaction and is treated as relevant

→ M2: “ <i>udah aman sih kalau gini</i> ”	pretty much safe with this.”	to the group's resource situation.
--	---------------------------------	---------------------------------------

The resource-sharing sequence between F4 and F5 demonstrates how several speech acts operated together. F4's directive functioned as a request, F5 responded with a commissive offer, and F4 subsequently produced an expressive of gratitude. Inclusivity in this sequence did not derive from any one speech-act category. Rather, it emerged from the relationship between the request, its uptake, the provision of assistance, and acknowledgment of that assistance.

Recognition also occurred across genders. F3's question concerning the width of the water area received responses from both M5 and M4, while F1's report of collecting iron received an explicit positive evaluation from M2. Likewise, M2 thanked F2 after receiving food from her.

These sequences indicate that contributions from female players were not consistently ignored or treated as peripheral. Instead, their requests, information, resources, and suggestions frequently received interactional uptake. Male-initiated contributions also received responses from female players, indicating that recognition was not exclusively directed toward one gender.

c. Access to Collaborative Activity

The third dimension concerned whether participants were able to take part in meaningful collaborative activities. Access did not require players to perform identical tasks. Rather, it concerned whether they could take roles, contribute resources, participate in planning, or influence shared gameplay decisions.

Table 4.12 Representative Sequences of Access to Collaborative Activity

No.	Original Sequence	English Translation	Gameplay Context	Speech-Act Sequence	Interactional Interpretation
1	F4: “ <i>kalo bareng saranku mending yg agak besar</i> ” → M5: “ <i>oke kalau</i> ”	F4: “If we're building together, I suggest making the larger one.” →	Creative	Directive → Directive	F4's suggestion contributes directly to determining the building activity subsequently

	<i>gitu kita build yg agak besar ya</i>	M5: "Okay, then let's build the larger one."			carried out by the group.
2	F3: " <i>aku nak buat pagar sekeliling</i> " → M5: " <i>boleh</i> " → M5: " <i>eh F3, itu masih daerah bangunannya</i> " → F3: " <i>yaudah selesaiin dlu aja</i> "	F3: "I want to build a fence around it." → M5: "Sure." → M5: "Hey F3, that's still part of the building area." → F3: "Okay, let's finish it first then."	Creative	Commissive → Assertive → Assertive → Commissive	F3 proposes a task for herself. The subsequent exchange adjusts the timing of the task according to the building situation rather than preventing her from participating.
3	M2: " <i>itu si F1 udah kirimin buildnya di grup WA</i> " → M3: " <i>ikutin apa yang F1 kirim</i> " → M2: " <i>ayo kita build rumah medieval dari F1</i> "	M2: "F1 has already sent the build in the WhatsApp group." → M3: "Follow what F1 sent." → M2: "Let's build the medieval house from F1."	Creative	Assertive → Directive → Directive	F1's design reference becomes the basis for the building activity performed by the group.
4	F2: " <i>ini bagian yg mana ya?</i> " → F1: "yg 29"	F2: "Which part is this?" → F1: "The 29-block part."	Creative	Directive → Assertive	F2 requests information required for the building process, and F1 supplies it so the collaborative activity can continue.

The Creative interaction of Team B provides several examples of female players influencing shared activity. F4's suggestion to construct the larger building was accepted by M5 and became the group's chosen plan. F3 similarly volunteered to construct a fence and was allowed to take that role.

Team A displayed a comparable pattern. Although F1 did not dominate the discussion, the building reference she shared was explicitly adopted by the other players as the basis for their joint project. M3 instructed the group to follow F1's reference, and M2 subsequently invited the others to build the medieval house based on it. This sequence demonstrates that access to collaborative activity can also occur through recognition of ideas, not only through the number of messages a player produces.

Different task assignments were therefore not treated automatically as evidence of unequal participation. For example, in Team B Survival, F4 and F5 were at one point directed toward farming while other participants performed different activities. However, the surrounding data show that female players also participated in mining, wood gathering, exploration, resource management, and collaborative building. Consequently, the dataset did not show a consistent pattern in which meaningful tasks were restricted according to gender.

d. Exclusionary and Gender-Biased Treatment

The final dimension examined whether interactional sequences displayed dismissal, silencing, stereotyping, restriction of participation, or other forms of unequal treatment, particularly when such treatment could be connected to gender.

The analysis found little evidence of interactional exclusion and no clear evidence of gender-based bias. Several potentially ambiguous sequences were examined closely, but their surrounding contexts did not provide sufficient evidence to classify them as gender-biased.

Table 4.13 Sequences Examined for Possible Exclusion or Gender Bias

No.	Original Sequence	English Translation	Gameplay Context	Speech-Act Sequence	Interactional Interpretation
1	F3: “ <i>modern more simple kan ya</i> ” → F4: “ <i>iya</i> ” → M4: “ <i>aku ngikut cewe</i> ” → M5: “ <i>ayoo bangun modern</i> ”	F3: “Modern is simpler, right?” → F4: “Yes.” → M4: “I’ll follow the girls.” → M5: “Let’s build modern.”	Creative	Assertive → Assertive → Assertive → Directive	Gender is explicitly mentioned by M4, but the surrounding sequence shows that the preference expressed by the female players is followed rather than rejected.
2	M4: “F4, F5, <i>bikin farm</i> ” → later F4: “ <i>aku lagi expand farmnya ya</i> ” → F5: “ <i>ini aku ada iron 5</i> ”	M4: “F4, F5, make the farm.” → later F4: “I’m expanding the farm.” → F5: “I have five iron here.”	Survival	Directive → Assertive → Assertive	Although two female players are assigned to farming at one point, the wider interaction shows that female players also participate in other resource and building activities. The sequence

					alone does not demonstrate gender-based restriction.
3	M3: “ <i>yauda kita bantuin M1 deh</i> ” → M1: “ <i>eh kayanya gausah deh</i> ” → M3: “ <i>harus</i> ” → M1: “ <i>gaperlu bantuan gw dah sepuh</i> ” → M3: “ <i>soalnya kita perlu teamwork</i> ” → M1: “ <i>gw solo nieh</i> ”	M3: “Alright, let's help M1.” → M1: “Actually, I don't think that's necessary.” → M3: “We have to.” → M1: “I don't need help, I'm already experienced.” → M3: “Because we need teamwork.” → M1: “I'm going solo.”	Creative	Directive → Commissive → Directive → Commissive → Assertive → Assertive	M1's separation from the group follows his own refusals of assistance. The sequence therefore does not show that other players excluded him.

The first sequence contains the clearest explicit reference to gender in the data. M4's assertive “*aku ngikut cewe*” occurs after F3 and F4 express support for the modern design and before M5 directs the group to build in that style. Although the utterance marks the other participants by gender, the surrounding sequence does not show negative evaluation, restriction, or rejection. It therefore does not provide sufficient evidence of gender bias.

The farming sequence also required contextual interpretation. M4's directive assigns F4 and F5 to farming, which could appear gender-related when viewed in isolation. However, the broader interaction shows female participants gathering wood, mining, finding resources, building, and sharing materials. Therefore, the available evidence does not support interpreting this single directive as a systematic gender-based restriction of tasks.

Finally, M1's separation from the collaborative building activity was not imposed by other participants. M3 initially produced a directive proposing that the group help M1, while M1 repeatedly refused before stating that he would work alone. This sequence therefore represents voluntary separation rather than exclusion.

Across the analysed data, no clear sequence contained gender-targeted insults, explicit stereotypes of gaming competence, restrictions from gameplay

because of gender, or systematic negative treatment directed toward one gender. The recorded interaction therefore provided little evidence of exclusion and no clear evidence of gender-based bias.

B. Discussion

1. Speech Act Used by Male and Female Players

The findings show that male and female players used the same major categories of speech acts in Minecraft interaction, but the relative distribution of these categories differed within the dataset. Directives were the most frequent speech act overall, accounting for 40.8% of all participant utterances, followed by assertives at 35.1%. Among male players, directives formed the largest proportion of their utterances (44.2%), whereas assertives were the most frequent category among female players (41.0%). Female players also showed a somewhat higher proportional use of commissives, while expressives occurred at relatively similar rates in the two groups. No declarations were identified after the utterances were evaluated using the stricter conditions of Searle's classification.

The prominence of directives can be understood in relation to the collaborative and goal-oriented character of Minecraft interaction. Players frequently needed to request information, coordinate movement, warn others, obtain resources, suggest actions, and negotiate building decisions. This finding is consistent with Ensslin's (2012) discussion of gaming discourse, in which directives can perform functions such as commands, requests, and suggestions and may be realized through different grammatical forms. It also corresponds with Steinkuehler's (2006) observation that communication in multiplayer gaming is closely embedded in shared objectives, divisions of labour, and coordinated activity. In the present data, directives therefore did not simply represent commands or attempts to control other players. They included direct instructions such as requests to sleep or move, information-seeking questions, warnings about danger, requests for resources, and collaborative design proposals.

This functional diversity is important when interpreting the higher proportional use of directives among male players. A higher percentage of directives does not necessarily mean that male players communicated more

aggressively or exercised greater authority. Some directives were direct instructions, but others were questions, invitations, suggestions, or requests that encouraged another player to respond. The Minecraft interaction examined by Narayan-Chen et al. (2019) similarly demonstrates that collaborative gameplay involves instructions alongside clarification questions, suggestions, status reporting, and other communicative actions. The present findings therefore suggest that the gender difference observed in directive frequency reflects differences in how participants became involved in coordination within these particular interactions rather than a simple contrast between dominant male speech and less directive female speech.

Assertives provide another important dimension of this pattern. Although male players produced more assertives in raw numbers, assertives accounted for a larger proportion of female players' utterances (41.0%) than male players' utterances (32.3%). These acts were commonly used to report resources, locations, discoveries, current activities, gameplay conditions, and evaluations. The strong presence of assertives reflects the situated nature of Minecraft communication, where players often need to make information about the game world available to others. Previous research on Minecraft dialogue similarly shows that players rely on status reports, descriptions, questions, and references to ongoing game actions to maintain shared understanding during collaborative tasks (Narayan-Chen et al., 2019; Thompson et al., 2024).

The higher proportional occurrence of assertives among female players should nevertheless be interpreted cautiously. The data do not show that information-giving is an inherently female communicative style. Male players also used assertives extensively, and the two groups shared many of the same functions, including reporting discoveries, answering questions, and contributing gameplay knowledge. What differs is their relative distribution within the particular interactions recorded in this study. This interpretation is more consistent with a constructionist approach to language and gender, which treats gendered patterns as emerging through situated interaction rather than as fixed linguistic characteristics of men and women (Butler, 1990; Cameron, 2007). The earlier version of this study

similarly positioned gender as interactionally produced rather than as a predetermined linguistic category.

Commissives occurred less frequently overall but also contributed to collaborative gameplay. Female players showed a higher proportional use of commissives (11.1%) than male players (7.2%). These utterances typically involved statements of intended action, voluntary task-taking, or offers of assistance and resources. In practical terms, commissives allowed players to make their intended contributions visible to the group. Statements about going mining, searching for a location, building a fence, or offering materials communicated what the speaker was willing or planning to do next. This finding reinforces the view that communication in multiplayer games forms part of the organization of collaborative activity rather than merely accompanying gameplay (Steinkuehler, 2006).

Expressives, by contrast, showed relatively similar proportional distributions between male and female players, at 16.3% and 14.5% respectively. Both groups used expressives for laughter, gratitude, apology, surprise, praise, and other emotional or interpersonal reactions. This overlap is noteworthy because it suggests that affective communication was not restricted to one gender group. Players from both groups used expressive acts to respond to gameplay events and to one another's contributions. The finding therefore provides little support for treating emotional or affiliative speech as belonging primarily to female interaction within this dataset.

The supporting analysis of linguistic realization further demonstrates why speech-act categories alone do not fully describe how these communicative actions were performed. The same primary speech act could be expressed through different lexical, grammatical, and orthographic resources. This is consistent with Holmes' (1984) distinction between an illocutionary point and the strength with which that point is presented, as well as Blum-Kulka et al.'s (1989) account of modification in speech-act realization. In the present data, hedges and mitigating expressions frequently occurred within directives, while slang, in-game jargon, abbreviations, letter repetition, and other orthographic forms appeared across several speech-act

categories. These features modified the presentation of an utterance but did not independently determine its communicative function.

This distinction is particularly important for the interpretation of directives. Female directives showed a somewhat higher proportional presence of hedging and mitigating resources than male directives, but both groups used these resources. Moreover, not all directives were mitigated, and not all linguistic differences followed the same gender pattern across speech-act categories. For example, hedging was particularly prominent among male commissives, while typography and orthographic variation occurred in the interaction of both groups and served different functions depending on the utterance. These patterns suggest that linguistic realization was influenced by the communicative action being performed and the local interactional situation rather than following a single male-female contrast.

Game-specific vocabulary also appeared across both groups, particularly within assertives and directives. Terms referring to Minecraft resources, entities, materials, and activities allowed players to communicate efficiently because the meanings were already shared within the gaming context. Ensslin (2012) explains that gaming communities develop specialized vocabulary and communicative practices associated with particular games and activities. In the present study, the widespread use of such vocabulary across male and female players suggests that gaming knowledge and participation provided an important shared linguistic repertoire. Gender differences in individual features therefore existed alongside substantial similarities produced by participation in the same Minecraft environment.

The absence of declarations provides an additional indication of the importance of applying speech-act categories according to their theoretical conditions rather than according to surface meaning alone. Players frequently divided tasks, proposed roles, and organized collective activities, but these utterances did not possess the institutional or recognized authority required for declarations in Searle's framework. They were instead interpreted primarily as directives, commissives, or assertives according to their dominant communicative

functions. The absence of declarations is therefore not evidence of incomplete data but reflects the informal and collaboratively negotiated nature of the interaction.

Taken together, the findings indicate that the difference between male and female players was primarily one of relative distribution and interactional use rather than completely different communicative systems. Male players showed a higher proportional use of directives, while female players showed higher proportions of assertives and commissives. Expressives were comparatively similar between the two groups, and both relied extensively on shared gaming vocabulary and text-based communicative resources. These differences should therefore be understood as patterns emerging from the particular roles, tasks, and interactional circumstances of the Minecraft sessions examined in this study. The findings support an interpretation of gendered language use as contextual and interactionally produced, while Speech Act Theory makes it possible to identify the communicative actions through which those patterns became observable.

2. The Effect of Speech Acts and Inclusivity

The findings show that the relationship between speech acts and inclusivity depended on how assertives, directives, commissives, and expressives functioned within surrounding interactional sequences. Declarations were not found in the dataset, and therefore no relationship between declarations and inclusivity could be examined.

Assertives contributed to interaction when players provided information relevant to subsequent gameplay. For example, F3's report of a cave was followed by interaction that led to joint mining, while F2's report of a village prompted M1 to request its coordinates. Assertives therefore sometimes created information on which subsequent directives or other assertives could operate.

Directives also played an important role. Although directives were the most frequent speech-act category in the first research question, the RQ2 analysis demonstrates that they did not necessarily function as commands that restricted other participants. Some directives requested resources, asked for information, invited others to participate, or sought responses concerning building choices. Their

relationship with inclusivity therefore depended on the responses that followed them.

Commissives supported collaborative activity particularly when players expressed intentions, made offers, or accepted responsibility for future actions. F5's offer of iron after F4's request illustrates how a commissive could make another player's planned action possible. Similarly, statements of intention such as F1's decision to mine or F3's intention to construct a fence positioned those players as active contributors to gameplay.

Expressives occurred after several contributions and helped display participants' reactions toward what other players had done. Expressions such as “*makasi F5*” and M2's reaction to F1's large amount of iron followed contributions that had already become relevant to the interaction. Expressives therefore formed part of sequences in which participants responded to the actions of others.

These findings support the principle that no speech-act category was inherently inclusive or exclusive. A directive could invite participation or restrict it depending on the surrounding context, while an assertive could either initiate collaborative activity or simply report information. Similarly, commissives and expressives acquired their interactional significance from the actions that preceded and followed them.

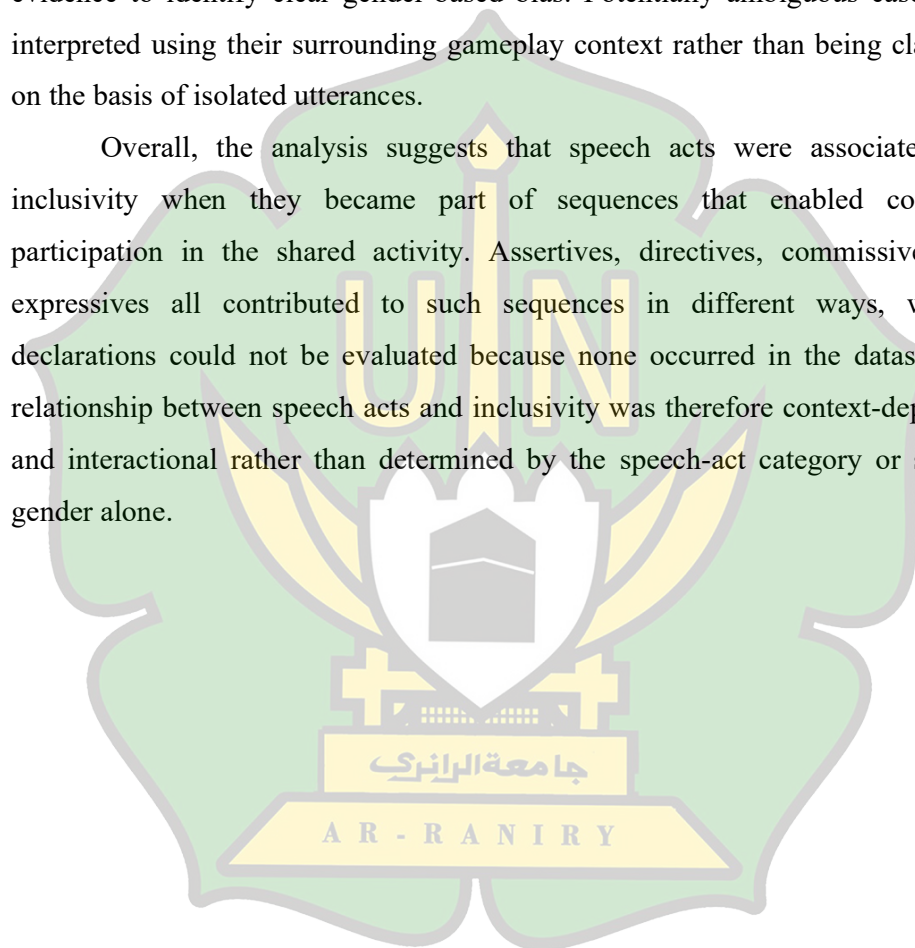
The gender-based analysis produced a similarly cautious result. Male and female players differed in the proportional distribution of several speech-act categories in RQ1, but those differences did not correspond to clear patterns of gender-based exclusion in RQ2. Female players used speech acts to initiate activities, request resources, provide information, express intentions, and influence collaborative building, while male players responded to many of these contributions through further assertives, directives, commissives, and expressives.

This differs from previous gaming research documenting more explicit differential treatment. Kuznekoff and Rose (2013), for example, found that female-voiced players received substantially more negative comments than comparable male-voiced conditions, while Nakandala et al. (2017) identified differences in communication directed toward male and female streamers. In the present dataset,

however, comparable evidence of systematic gender-based negative treatment was not found.

The findings should not be interpreted as evidence that gender bias does not exist in Minecraft or online gaming generally. Rather, they indicate that the particular interactional sequences recorded in this study did not provide sufficient evidence to identify clear gender-based bias. Potentially ambiguous cases were interpreted using their surrounding gameplay context rather than being classified on the basis of isolated utterances.

Overall, the analysis suggests that speech acts were associated with inclusivity when they became part of sequences that enabled continued participation in the shared activity. Assertives, directives, commissives, and expressives all contributed to such sequences in different ways, whereas declarations could not be evaluated because none occurred in the dataset. The relationship between speech acts and inclusivity was therefore context-dependent and interactional rather than determined by the speech-act category or speaker gender alone.



CHAPTER V

CONCLUSION AND RECOMMENDATION

A. Conclusion

This study examined the speech acts used by male and female players in Minecraft chatrooms and investigated whether and how these speech acts were associated with inclusivity during gameplay. The analysis was based on 368 utterances produced by active players across Survival and Creative gameplay sessions and was supported by contextual interpretation of the surrounding interaction.

Regarding the first research question, the findings showed that male and female players used the same four observed speech-act categories: assertives, directives, commissives, and expressives, while no declarations were identified in the dataset. Directives were the most frequent speech act overall, followed by assertives, expressives, and commissives. Male players showed a higher proportional use of directives, whereas female players showed higher proportions of assertives and commissives. The proportional use of expressives was relatively similar between the two groups. These differences, however, should not be interpreted as fixed characteristics of male and female language. Instead, they represent patterns found within the particular gameplay interactions examined in this study. The linguistic realization of these speech acts also varied through features such as hedging, intensification, gaming jargon, swearing, and orthographic variation, but these features functioned as supporting resources rather than separate analytical categories.

Regarding the second research question, the findings suggest that speech acts contributed to inclusivity when they enabled players to participate, elicited relevant responses, supported access to collaborative activities, and allowed contributions to become meaningful within the ongoing interaction. Assertives provided information relevant to gameplay, directives requested actions or invited responses, commissives expressed intentions and offers, and expressives conveyed

reactions toward the actions or contributions of others. However, no speech-act category was inherently inclusive or exclusive. Its interactional significance depended on the surrounding sequence and gameplay context.

The interactional analysis further showed that both male and female players participated actively in collaborative gameplay. Contributions from both gender groups were generally responded to, incorporated into shared activities, or treated as relevant to the ongoing interaction. The data provided little evidence of exclusion and no clear evidence of gender-based bias. Potentially ambiguous interactions involving gender references or task allocation did not provide sufficient contextual evidence to demonstrate systematic unequal treatment based on gender.

Overall, the study concludes that the relationship between gender, speech acts, and inclusivity in Minecraft chat is contextual and interactional rather than fixed or predetermined. Gender-based differences were observable in the relative distribution of speech acts, but these differences did not correspond to clearly separate male and female communication systems or to systematic gender-based exclusion. Instead, the communicative patterns observed in the study were shaped by the immediate demands of gameplay, the roles taken by participants, and the ways their speech acts were responded to within interaction.

B. Recommendation

Based on the findings and limitations of this study, several recommendations can be proposed. Future studies are encouraged to involve a larger and more diverse group of participants in order to examine whether the speech-act patterns identified in this study also appear across different gaming communities, age groups, levels of familiarity, and social backgrounds. Since the present study was conducted in a private Minecraft Realm with a relatively small number of participants, research in larger or more public multiplayer environments may reveal different interactional patterns.

Future researchers may also examine speech acts and inclusivity across different forms of gaming communication. The present study focused specifically on Minecraft in-game text chat, while online gaming interaction may also occur through voice chat, Discord, streaming platforms, or other communication

channels. Comparing text-based and voice-based interaction may provide a broader understanding of how gender becomes relevant to communicative behaviour and how speech acts function across different digital environments.

For research focusing specifically on inclusivity, future studies may combine naturally occurring interactional data with interviews, questionnaires, or other participant-based methods. The present study examined inclusivity through observable interactional practices and therefore did not measure players' personal perceptions of belonging or inclusion. Including participants' perspectives could help future researchers compare observable interactional patterns with how players themselves experience inclusion or exclusion.

The limited evidence of exclusion and the absence of clear gender-based bias in the present dataset also suggest the importance of examining different social settings rather than assuming that gender bias will necessarily appear in every gaming interaction. Future studies may investigate larger public servers, interactions among unfamiliar players, competitive gaming contexts, or communities where gender becomes more explicitly relevant. Such research could provide a clearer basis for examining when gender differences remain ordinary interactional variation and when they develop into differential treatment or exclusion.

Finally, researchers examining gender and language in online games are encouraged to interpret differences contextually and avoid treating male and female communication patterns as fixed characteristics. Speech-act frequencies should be considered together with gameplay demands, participant roles, surrounding interaction, and responses from other players. This approach may provide a more careful understanding of how gender, language, and participation operate within digital gaming environments.

REFERENCES

- Alberti, A., Morandi, B., Francetti, L., Taschieri, S., & Corbella, S. (2022). Differentiating gender and sex in dental research: A narrative review. *International Journal of Dentistry*, 2022. <https://doi.org/10.1155/2022/2457748>
- Austin, J. L. (1962). *How to do things with words* (J. O. Urmson, Ed.). Oxford University Press.
- Blum-Kulka, S., House, J., & Kasper, G. (Eds.). (1989). *Cross-cultural pragmatics: Requests and apologies*. Ablex Publishing Corporation.
- Bucholtz, M., & Hall, K. (2005). Identity and interaction: A sociocultural linguistic approach. *Discourse Studies* 7(4-5), 585-614. <https://doi.org/10.1177/1461445605054407>
- Butler, J. (1988). Performative acts and gender constitution: An essay in phenomenology and feminist theory. *Theatre Journal*, 40(4), 519-531. <https://doi.org/10.2307/3207893>
- Butler, J. (1990). *Gender trouble: Feminism and the subversion of identity*. Routledge.
- Cameron, D. (1998). Gender, language, and discourse: A review essay. *Signs*, 23(4), 945-973. <https://doi.org/10.1086/495297>
- Cameron, D. (2007). *The myth of Mars and Venus: Do men and women really speak different languages?* Oxford University Press.
- Cote, A. C. (2017). "I can defend myself": Women's strategies for coping with harassment while gaming online. *Games and Culture*, 12(2), 136-155. <https://doi.org/10.1177/1555412015587603>
- Cote, A. C. (2020). *Gaming sexism: Gender and identity in the era of casual video games*. New York University Press. <https://doi.org/10.18574/nyu/9781479838523.001.0001>
- Dewinter, J., & Kocurek, C. A. (2017). "Aw fuck, I got a bitch on my team!": Women and the exclusionary cultures of the computer game complex. In J. Malkowski & T. M. Russworm (Eds.), *Gaming representation: Race, gender, and sexuality in video games* (pp. 57-53). Indiana University Press. <https://doi.org/10.2307/j.ctt2005rgq.8>
- Dresner, E., & Herring, S. C. (2010). Functions of the nonverbal in CMC: Emoticons and illocutionary force. *Communication Theory*, 20(3), 249-268. <https://doi.org/10.1111/j.1468-2885.2010.01362.x>

- Ensslin, A. (2012). *The language of gaming*. Palgrave Macmillan.
<https://doi.org/10.1007/978-0-230-35708-2>
- Fox, J., & Tang, W. Y. (2017). Women's experiences with general and sexual harassment in online video games: Rumination, organizational responsiveness, withdrawal, and coping strategies. *New Media & Society*, 19(8), 1290–1307. <https://doi.org/10.1177/1461444816635778>
- Gee, J. P. (1999). *An introduction to discourse analysis: Theory and method*. Routledge.
- Gumperz, J. J. (2015). Interactional sociolinguistics: A personal perspective. In D. Tannen, H. E. Hamilton, & D. Schiffrin (Eds.), *The handbook of discourse analysis* (2nd ed., Vol. 1, pp. 309–323). Wiley Blackwell.
- Hebert, C., & Jenson, H. (2021). Teaching with sandbox games: Minecraft, game-based learning, and 21st century competencies. *Canadian Journal of Learning and Technology*, 46(3). <https://doi.org/10.21432/cjlt27990>
- Herring, S. C. (1999). The rhetorical dynamics of gender harassment on-line. *The Information Society*, 15(3), 151–167.
<https://doi.org/10.1080/019722499128466>
- Herring, S. C. (2007). A faceted classification scheme for computer-mediated discourse. *Language@Internet*, 4, Article 1.
<https://scholarworks.iu.edu/journals/index.php/li/article/view/37562>
- Herring, S. C. (2010). Computer-Mediated Conversation: Introduction and Overview. *Language@Internet*, 7, Article 2.
<https://scholarworks.iu.edu/journals/index.php/li/article/view/37584>
- Holmes, J. (1984). Modifying illocutionary force. *Journal of Pragmatics*, 8(3), 345–365. [https://doi.org/10.1016/0378-2166\(84\)90028-6](https://doi.org/10.1016/0378-2166(84)90028-6)
- Jansen, W. S., Otten, S., van der Zee, K. I., & Jans, L. (2014). Inclusion: Conceptualization and measurement. *European Journal of Social Psychology*, 44(4), 370–385. <https://doi.org/10.1002/ejsp.2011>
- Jenson, J., & de Castell, S. (2010). Gender, simulation, and gaming: Research review and redirections. *Simulation & Gaming*, 41(1), 51–71.
<https://doi.org/10.1177/1046878109353473>
- Kasumovic, M. M., & Kuznekoff, J. H. (2015). Insights into sexism: Male status and performance moderates female-directed hostile and amicable behaviour. *PLOS ONE*, 10(7), e0131613. <https://doi.org/10.1371/journal.pone.0131613>

- Kaye, L. K., & Pennington, C. R. (2016). "Girls can't play": The effects of stereotype threat on females' gaming performance. *Computers in Human Behavior*, 59, 202–209. <https://doi.org/10.1016/j.chb.2016.02.020>
- Kendall, S., & Tannen, D. (2015). Discourse and gender. In D. Tannen, H. E. Hamilton, & D. Schiffrin (Eds.), *The handbook of discourse analysis* (2nd ed., Vol. 1, pp. 639–660). Wiley Blackwell.
- Kuznekoff, J. H., & Rose, L. M. (2013). Communication in multiplayer gaming: Examining player responses to gender cues. *New Media & Society*, 15(4), 541–556. <https://doi.org/10.1177/1461444812458271>
- Levinson, S. C. (1983). *Pragmatics*. Cambridge University Press.
- Madden, D., Liu, Y., Yu, H., Sonbudak, M. F., Troiano, G. M., & Hartevelde, C. (2021). "Why are you playing games? You are a girl!": Exploring gender biases in esports. In *Proceedings of the 2021 CHI Conference on Human Factors in Computing Systems* (Article 323, pp. 1–15). Association for Computing Machinery. <https://doi.org/10.1145/3411764.3445248>
- Martey, R. M., Stromer-Galley, J., Banks, J., Wu, J., & Consalvo, M. (2014). The strategic female: Gender-switching and player behavior in online games. *Information, Communication & Society*, 17(3), 286–300. <https://doi.org/10.1080/1369118X.2013.874493>
- Nakandala, S., Ciampaglia, G. L., Su, N. M., & Ahn, Y.-Y. (2017). Gendered Conversation in a Social Game-Streaming Platform. *Proceedings of the International AAAI Conference on Web and Social Media*, 162–171. <https://doi.org/10.1609/icwsm.v11i1.14885>
- Narayan-Chen, A., Jayannavar, P., & Hockenmaier, J. (2019). Collaborative dialogue in Minecraft. In A. Korhonen, D. Traum, & L. Marquez (Eds.), *Proceedings of the 57th Annual Meeting of the Association for Computational Linguistics* (pp. 5405–5415). Association for Computational Linguistics. <https://doi.org/10.18653/v1/P19-1537>
- Pauls, K. (2017). *Playing in the digital sandbox: An exploration of social play behaviours in Minecraft* [Master's thesis, Concordia University]. Spectrum Research Repository.
- Saifudin, A. (2019). Teori tindak tutur dalam studi linguistik pragmatik. *LITE: Jurnal Bahasa, Sastra, Dan Budaya*, 15(1), 1–16. <https://doi.org/10.33633/lite.v15i1.2382>
- Salter, A., & Blodgett, B. (2012). Hypermasculinity & dickwolves: The contentious role of women in the new gaming public. *Journal of*

Broadcasting & Electronic Media, 56(3), 401–416.
<https://doi.org/10.1080/08838151.2012.705199>

Schiffrin, D. (1994). *Approaches to discourse*. Blackwell Publishers.

Searle, J. R. (1969). *Speech acts: An essay in the philosophy of language*.
Cambridge University Press. <https://doi.org/10.1017/CBO9781139173438>

Searle, J. R. (1979). *Expression and meaning: Studies in the theory of speech acts*.
Cambridge University Press. <https://doi.org/10.1017/CBO9780511609213>

Shore, L. M., Randel, A. E., Chung, B. G., Dean, M. A., Holcombe Ehrhart, K., &
Singh, G. (2011). Inclusion and diversity in work groups: A review and
model for future research. *Journal of Management*, 37(4), 1262–1289.
<https://doi.org/10.1177/0149206310385943>

Stahl, M., Hansell, K., Bäck, S., & Wingren, M. (2025). Affordances for in-game
interaction and language learning through children's collaborative play in
Minecraft. *International Journal of Game-Based Learning*, 15(1), 1–23.
<https://doi.org/10.4018/IJGBL.370559>

Steinkuehler, C. A. (2006). Massively multiplayer online video gaming as
participation in a discourse. *Mind, Culture, and Activity*, 13(1), 38–52.
https://doi.org/10.1207/s15327884mca1301_4

Stokoe, E. H. (2005). Analysing gender and language. *Journal of Sociolinguistics*,
9(1), 118–133. <https://doi.org/10.1111/j.1360-6441.2005.00285.x>

Thomas, J. A. (2014). *Meaning in interaction: An introduction to pragmatics*.
Routledge. <https://doi.org/10.4324/9781315842011>

Thompson, K., Hunter, J., & Asher, N. (2024). Discourse structure for the
Minecraft corpus. In N. Calzolari, M.-Y. Kan, V. Hoste, A. Lenci, S. Sakti,
& N. Xue (Eds.), *Proceedings of the 2024 Joint International Conference on
Computational Linguistics, Language Resources and Evaluation (LREC-
COLING 2024)* (pp. 4957–4967). ELRA and IICL
<https://aclanthology.org/2024.lrec-main.444>

Thorne, S. L. (2008). Transcultural communication in open internet environments
and massively multiplayer online games. In S. S. Magnan (Ed.), *Mediating
discourse online* (pp. 305–327). John Benjamins Publishing Company.
<https://doi.org/10.1075/aals.3.17tho>

Ungvarsky, J. (2020). *Genderlect theory*. EBSCO Research Starters.
[https://www.ebsco.com/research-starters/communication-and-mass-
media/genderlect-theory?](https://www.ebsco.com/research-starters/communication-and-mass-media/genderlect-theory?)

Yule, G. (1996). *Pragmatics*. Oxford University Press.

APPENDICES

Appendix A: Appointment Letter of Supervisor



KEPUTUSAN DEKAN FAKULTAS TARBİYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH
NOMOR: 202 TAHUN 2025

TENTANG:
PENGANGKATAN PEMBIMBING SKRIPSI MAHASISWA
DENGAN RAHMAT TUHAN YANG MAHA ESA

DEKAN FAKULTAS TARBİYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH

Menimbang :

- bahwa untuk kelancaran bimbingan skripsi mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh maka dipandang perlu menunjuk pembimbing skripsi;
- bahwa yang namanya tersebut dalam Surat Keputusan ini dianggap cakap dan mampu untuk diangkat dalam jabatan sebagai pembimbing skripsi mahasiswa;
- bahwa berdasarkan pertimbangan sebagaimana dimaksud dalam huruf a dan huruf b, perlu menetapkan Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh.

Mengingat :

- Undang-Undang Nomor 20 Tahun 2003, tentang Sistem Pendidikan Nasional;
- Undang-Undang Nomor 14 Tahun 2005, tentang Guru dan Dosen;
- Undang-Undang Nomor 12 Tahun 2012, tentang Pendidikan Tinggi;
- Peraturan Presiden Nomor 74 Tahun 2012, tentang perubahan atas peraturan pemerintah RI Nomor 23 Tahun 2005 tentang pengelolaan keuangan Badan Layanan Umum;
- Peraturan Pemerintah Nomor 4 Tahun 2014, tentang penyelenggaraan Pendidikan Tinggi dan Pengelolaan Perguruan Tinggi;
- Peraturan Presiden Nomor 64 Tahun 2013, tentang perubahan Institut Agama Islam Negeri Ar-Raniry Banda Aceh Menjadi Universitas Islam Negeri Ar-Raniry Banda Aceh;
- Peraturan Menteri Agama RI Nomor 44 Tahun 2022, tentang Organisasi dan Tata Kerja UIN Ar-Raniry Banda Aceh;
- Peraturan Menteri Agama Nomor 14 Tahun 2022, tentang Statuta UIN Ar-Raniry Banda Aceh;
- Keputusan Menteri Agama Nomor 492 Tahun 2003, tentang Pendelegasian Wewenang Pengangkatan, Pemindahan dan Pemberhentian PNS di Lingkungan Depag RI;
- Keputusan Menteri Keuangan Nomor 293/KmK.05/2011, tentang penetapan UIN Ar-Raniry Banda Aceh pada Kementerian Agama sebagai Instansi Pemerintah yang menerapkan Pengelolaan Badan Layanan Umum;
- Surat Keputusan Rektor UIN Ar-Raniry Banda Aceh Nomor 01 Tahun 2015, Tentang Pendelegasian Wewenang kepada Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh.

MEMUTUSKAN

Menetapkan : Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh tentang Pembimbing Skripsi Mahasiswa.

KESATU : Menunjuk Saudara :
Dr. Nashriyah, M.A

Untuk membimbing Skripsi

Nama : **Muhammad Haekal Zaki**
NIM : **210203054**
Program Studi : **Pendidikan Bahasa Inggris**
Judul Skripsi : **Gendered Language Use in Online Game Chat: A Sociolinguistic Analysis**

KEDUA : Kepada pembimbing yang tercantum namanya diatas diberikan honorarium sesuai dengan peraturan perundang-undangan yang berlaku;

KETIGA : Pembiayaan akibat keputusan ini dibebankan pada DIPA UIN Ar-Raniry Banda Aceh Nomor SP DIPA-025.04.2.423925/2025 Tanggal 02 Desember 2024 Tahun Anggaran 2025;

KEEMPAT : Keputusan ini berlaku selama enam bulan sejak tanggal ditetapkan;

KELIMA : Keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan bahwa segala sesuatu akan dirubah dan diperbaiki kembali sebagaimana mestinya, apabila kemudian hari ternyata terdapat kekeliruan dalam Surat Keputusan ini.

Ditetapkan di : Banda Aceh
Pada tanggal : 05 Februari 2025
Dekan :

Safril Muluk

Tembusan

1. Sekjen Kementerian Agama RI di Jakarta;
2. Doyan Pendidikan Islam Kementerian Agama RI di Jakarta;
3. Direktur Perguruan Tinggi Keagamaan Islam Kementerian Agama RI di Jakarta;
4. Kantor Pelayanan Perbendaharaan Negara (KPPN), di Banda Aceh;
5. Rektor UIN Ar-Raniry Banda Aceh di Banda Aceh;
6. Kepala Bagian Keuangan dan Akuntansi UIN Ar-Raniry Banda Aceh di Banda Aceh;
7. Yang bersangkutan;
8. Arsip.

Appendix B: Game Chat Script

B Team

Members:

- M4 (male)
- M5 (male)
- F3 (female)
- F4 (female)
- F5 (female)

1. Survival Mode

F5: tadi ada villager

F3: dimanaaa

F5: lupaa, tar aku cari lagi

F3: (untuk M5) bang makanannya ambil 1 1 aja jangan semuanya punya bareng2 itu

M4: ges sini bagi tugas

F5: ayo tdi ada villager

M5: assalamualaikum

F3: aku nak nebang kayuu di pulau sebrang bagus2

M4: nebang kayu 2 orang, 2 cari makan, 1 mining

F4: aku mau cari makan

F5: aman, aku banyak makanan

M4: M5 mau mining atau nebang? R A N I R Y

M4: atau nebang 1 orang aja, mining 2 orang

M5: terserah kau

F3: aku nebang

M4: yauda kita mining M5

F5: sinii ada villager

F4: dimana F5

F4: aku cek atas ya (mencari village yang dimaksud F5)

F5: aku cari coall yaa, buat makan sama obor

F4: okei

(F4 mati karena jatuh dari ketinggian)

F4: duh

F3: WKWKWK

F3: hati hati

F4: Aku dibokong zombie

M4: dik M5 nemu cave ga?

F4: kita basecampnya tempat td kan?

M4: bole

F3: iyaa

M4: atau di village aja?

F3: aku nda tahu kalian dmn

F5: disini

F4: kamu lihat bagian bawah xp, ada titik warna, diikuti aja (ngejelasin fitur Minecraft yg bisa nunjukin arah di mana player yg lain)

(F5 mati karena ledakan creeper)

M5: item kalo mati ngedrop ngak

M4: drop

F5: woik

M4: ayo F3 (temenin F3 dari spawn menuju village)

F4: F5....

F5: pls jaga barangku

F4: di aku ya (barang-barang F5 ada pada F4)

F4: km ada crafting table ga M5?

F5: barangku...

F4: di chest semua ya

M4: tidur ges

F4: ga ad Kasur

F5: woik, barang ku jgn diambil

M4: set spawn (menyuruh yang lain untuk tidur di bed yg sudah dikumpulkan)

(F3 terbunuh oleh M4)

M4: wkwk

M4: nih Kasur udah pas

M4: tunggu F3 (F3 belum masuk ke dalam base)

F4: tidurnya lucu (bednya pada Dempetan semua)

M4: kita renov aja ini blacksmith villager ya

F4: boleh

F3: kayu2 dmn ya (menanyakan kayu yg sudah ditebang tadi)

M5: adakah 1 iron lagi?

M4: F4, F5, bikin farm

M4: di chest (jawaban tuk pertanyaan F3 tadi)

M4 : M5 bisa kumpulin cobble? (cobblestone)

F4: ada yg punya bucket ga

M4: iron belum ada ya?

F3: blm

(Masing-masing player sibuk melakukan hal masing-masing; M4 renovasi blacksmith, M5 mining, F5 mining, F3 menebang kayu, F4 bercocok tanam)

M4: stok makanan aman? (baru saja menyelesaikan renovasi blacksmith)

F5: aman, ini mau dimasak

M4: aku mau mining dulu

F4: aku lagi expand farmnya ya

(M5 mati dipanahi skeleton)

M4: M5 dimana?

M4: tidur (menyuruh semua tuk tidur)

(M5 sejauh ini tampak bermain secara sendirian, sangat jarang berkomunikasi)

F4: guys, kalo ada yg dapet iron akum aku minta ya untuk buat bucket

M4 : ok

F5: aku adaa, mau berapa

F4: 3 iron aja

F4: makasi F5 (setelah diberikan 3 iron oleh F5)

F5: okeii

F5: makanan di chest yaa

M5: gw keluar dulu masang night vision

(M5 meninggalkan server realm)

M4: berarti ini iron aja ya mining tinggal

F3: M4 ada cave

F3: sini

M4: dimana

F3: Saya di base

(F3 & M4 mining Bersama)

F3: mana dangkal lagi ternyata

M4: hmmm

M4: pake ini (menawarkan F3 iron pickaxe)

M4: sini (mengajak F3 mining di goa yg lain)

M4: ambil coppernya

(Sejauh ini F5 & F4 mencari makanan; dari sapi, babi, ayam, & tumbuh-tumbuhan)

F5: ini akua da iron 5

F5: mau gaa

F4: dikeep saja dulu

F5: okey deh, yg butuh ada di chest yaa

F4: wokay

(M4 dan F3 bertahan diri dari monster di cave tanpa saling komunikasi verbal, hanya menjaga jarak dan melawan satu persatu monster yang ada)

M4: (untuk F3) gaada (yang dimaksud itu adalah iron ore yang selama ini mereka cari)

M4: nah ini

M4: awas (ada creeper)

M4: iron

F3: iron

(M4 dibunuh oleh enderman)

M4: ambil aja F3 (barang-barang peninggalan M4 maksudnya)

F4: awas, diluar ada creeper (sedang di base)

F3: dapat 7 iron

M4: nice (M4 sedang dalam perjalanannya ke cave dimana ia mati tadi)

M4: ayo balik

F3: otww

M4: tidur

M4: nah iron udah ada

M4: done

F4: yey

M4: dik M5 mana

F3: katanya nak setting night vision

2. Creative Mode

M4: ini gimana M5?

M5: mau build apa?

M5: kalau aku cari di pinterest sih

M5: tema bangunannya mau medieval atau modern?

F4: ikut ketua

M5: si F5 kemana lagi

F3: apa aja aku (menjawab pertanyaan tema bangunan)

M4: aku ngikut cewe

F3: modern more simple kan ya

F4: iya

M4: bole

F3: sekali-kali ges

M5: ayoo bangun modern

M4: ini masing2 bangun sndiri atau bareng

M5: bareng” aja

M5: udah buka WA? (di WA saling share ide build)

F4: dah

M5: bikin yg kecil atau yg besar?

M5: yang besar tu aja yok

M5: atau yg simple

F3: build bareng kah ini

F5: buat yg di grup kah

F4: kalo bareng saranku mending yg agak besar

M5: oke kalau gitu kita build yg agak besar ya

M5: yang di grup

M4: bntr ges abis bayar bpjs

M5: atau kalian coba cari di pinterest

M5: eh M4 wkwk

F3: wkwkwk

M4: per 35 rb njir sekarang

M4: ayo

M4: ambil block quartz

F3: gas

F5: yg manaa mau dibikin

M5: yang modern besar itu

M5: aku mulai yaaa

M5: kita bangunnya step by step

M5: aku buat bingkainya, kalian isi blocknya nnti

F3: bntr aku nak airdrop fotonya

F4: wokei

M5: ohhh okeoke

(M5 mulai membuat pondasi/framing bangunannya & yang lain ikut membangun bagian bangunan yang lain)

F4: block apa ini?

M5: white concrete, gray terracote, dark oak planks

M4: yang mana isi rumahnya?

M5: yg besar itu yan

M5: ini dibantu isi ya atap ni

F3: aku nak buat pagar sekeliling

M5: bolehh

M5: eh F3, itu masih daerah bangunannya (rencana awal F3 memasang pagar di area itu)

F3: yaudah selesaiin dlu aja

(masing” sibuk bekerja sama membangun tanpa komunikasi lewat chat)

M4: warna item aja F4 (menyarankan warna jendela ke F4)

F4: okeei

M5: yang dibawah juga hitam?

M4: iya

(M5 langsung mengganti warna jendela di bawah menjadi hitam)

(semua asyik membangun sambil melihat referensi di grup WA)

M5: ini kayu F5 (mengoreksi F5 akan atap yg seharusnya dari kayu & bukan terracotta)

(semuanya lanjut membangun)

F4: menurutmu gimana F5?

F4: Kecil aja kah?

F4: kyk td?

F5: yg mana

F4: ini

F5: iyaa kecil aja mending, sesuai referensi nyaa

(semuanya lanjut membangun)

F5: space yg ini kegedean gaa (menanyakan pendapat)

F3: ini buat air kan lebarnya 2 block ya.. apa luasin lg jd 3 ges?

M5: kayanya 3 deh F3

M4: 3 aja

F3: okk

M5: dia juga mengelilingi bangunannya, bukan di depan doang

F3: ohhh okk

M5: mengelilingi ke sebelah kanan bangunan

(semuanya lanjut membangun)

M5: gimana menurut kalian? Udah siap kah?

M4: interior gausa ya?

M5: boleh

M5: tapi kayanya udah aja deng

M5: menurut kalian ini bangunan udah bagus kah?

F3: cukup sih

F4: menurutku udah sih

(M4 mengspawn & menunggangi happy ghastr)

M5: malah naik ghastr wkwk

F3: WKWKWK

F4: foto (mengajak foto bareng semuanya)



A Team

Members:

- M1 (male) (M1)
- M2 (male) (M2)
- M3 (male) (M3)
- F1 (female) (F1)
- F2 (female) (F2)

1. Survival Mode

M1: Noo butuh kayu (sedang mining)

M1: 304.62 -1.00 429.38 ini rumahku (rumah berdasarkan koordinat)

M1: ada village cuyyyy

(M1 menuju village)

M1: ada blacksmith cihuy

M2: nais

M1: armor jirrr (menemukan armor di chest village)

M1: wah ada lahan luas bgt nih

M1: mo ku coba kapan kapan

M1: bagi seed bang luas banget ni (bicara ke admin)

Admin : ntar aku kirimin di grup WA aja

M1: makasih banyak bg

M1: eh gw nemu coal bentuk penis jir

M1: coba sini M2

(M2 menuju ke lokasi tambang M1)

M1: Liat

M2: ohh wkwk bisa aja

M1: eh bang aku mo potong kuku dulu yak

M1: Habis itu explore
M1: aku AFK potong kuku
(M1 mengerjakan basenya sendiri tanpa komunikasi dengan yg lain)
(F1 join ke dalam game)
(M3 join ke dalam game)
(F2 join ke dalam game)
M3: Hai F1
M2: Halo...
M2: di sana ada village guys
(F1 keluar dari game)
M2: lah
M1: gw gapernah nemu villager jir
(F1 join ke game)
F2: ini apa jadi tujuannya?
F1: sorry tadi keluar
M1: woi bg udah lengkap nih member
M3: ayo
M2: issokay F1
M2: ini udah mau malam
M2: M1 nemu village ga jauh dari sini
M2: kita ke sana aja dulu, matahari mau tenggelam
M2: ayo ikut aku
M1: yap gg kan gw (karena menemukan village)
(hari berganti)
M2: hati hati creeper
F1: ngambil kayu bntr
M2: okok
M1: oi bang ada temen gw boleh join gak
Admin : udah full M1
F1: kek kenal seednya (kode seed Minecraft yg lagi dimainkan)
M2: butuh makanan

M1: gw punya
M3: aku kumpulin makanan ya
(F2 mengdrop cooked potatoes ke M2)
M2: makasi F2 makanannya
M1: sini gw punya banyak wortel bekas villager
M2: btw kita bikin base dimana?
M1: sini ikut gw aja
M2: itu basemu sendiri kah M1?
M1: Gw dah punya base
M1: Ya (menjawab pertanyaan M2 tadi)
M1: namanya juga M1
M1: wkwk
M1: sinih semuanya
M1: eh atapnya enakya batu atau kayu yak?
M2: batu aja boleh tuh
M1: cariin resource batu kang
F2: berapa stack?
M2: okeh
M1: enakya akuh role apa yak
M1: builder mayan miner mayan explorer mayan redstone mayan food maker
mayan farmer mayan
M1: aduh all role gw
M2: wkwk
M1: ohh gw punya ide gw jadi explorer aja
F1: aku mau mining aja
M2: nih M1 1 stack cobblestone
M2: mau aku yg buatin aja atapnya??
M1: nice keperangkap 1 villager
M1: mana? (menanyakan bahan tuk atap base)
(M2 mendrop 1 stack cobblestone ke M1)
M1: ty kang

M2: ywelcome

M1: asek (melihat semua pada ngumpul di base yg lagi dibangun)

M2: aku nyari makanan ya

M1: jan lupa cariin lebih banuak kang kau kujadiin miner dan aku explorer

M2: ok gw miner aja berarti ya

M3: udah aku bikin farm di sungai

M1: okey

M2: nais

(semuanya pada sibuk dengan kegiatan masing”)

M2: kalian pada ngapain?

M1: explore

F2: jalan jalan

M3: nebang

M2: M1 ini atapnya gw lanjutin ya

M1: ya

F1: aku mining

M2: udah tau kan basenya dimana F1?

M1: eh gw bakal explore jauh, nnti kalian tidur aja duluan kalau malam

M2: ahahahah oke

M1: sekitar 4000an block dari base

M1: gw nemu creaking

M2: creaking??? Apaan?

M1: biome putih yg baru itulah

M2: oh pale oak ya

M2: nais

M1: ya

(Semuanya lanjut mengerjakan aktivitasnya masing-masing)

M1: eh gw nemu goa gede nih

M1: oi M2 gak kesini kah kau

M1: -846.51 80.00 1175.31

M2: aku baru siap bikin atap

(M2 menyelamatkan F2 dari banyak monster)

F2: ty

M2: ywelcome

M1: noo aku butuh makanan

M2: ini belum malam hari, pasti ada domba di sekitaran sana

M1: Ha'ah lah

M1: ruined portal (maksudnya M1 menemukan ruined portal)

M1: butuh makanan oi

M3: bed udah kubikin ya

F2: e

F2: oke

M2: nice M3 makasi

M1: eh bukannya 1 bed doang dah selesai ya

M2: gapapa biar estetik wkwk

(Semuanya Kembali sibuk sendiri) (M3 merenovasi base, F1 tetap mining sampai saat ini, F2 tetap jalan-jalan sampai saat ini, M1 tetap explore ribuan block dari base, & M2 membersihkan area tanaman untuk suplai makanan)

M3: apa yang kurang M2? (menanyakan hasil renovasi base olehnya)

M2: ni tembok sebelahnya masih ada yg bolong

(M2 membuka chest dalam base)

M2: copper kita banyak :o

M1: terima kasih ama gw M2

M2: wkwk makasi

M1: ya samasama

F2: eh ketemu village lagi ni

M1: bagi koordinat

F1: gw punya 64 lebih iron

M2: gilak F1..

M2: udah aman sih kalau gini

M1: hasil gw wkwk

F2: -268 2132

2. Creative Mode

F2: oh waw udah ada rumahnya

M1: Eh ini punya siapa jir

Admin : ini hasil build tim B tadi pagi

F2: kita buat apa nih?

M1: Owalah

M2: kita mau ngebuild apa?

M2: kita bisa liat contoh dari pinterest ntar dibagiin ke WA

M1: eh bikin lebih dari 1 bangunan boleh gak?

M2: gas ayo kita cari model medieval

M2: boleh kalau kalian mau

M1: bagiin cheat dong bg

M1: biar bisa ngefill (salah satu command dalam Minecraft yg gunanya mengisi area yang ditentukan dengan block pilihan)

Admin: gw ga paham caranya

M2: manual aja

M1: wait

M1: nyalain coor woi (koordinat maksudnya)

Admin: dah

M1: eh bang mo nanya ini lebih dari 1 kan?

Admin: buildnya lebih dari 1? جامعة الرانري

M1: ya

Admin: kalau kalian mau, gas aja, terserah sama kaliannya

M1: okey

M1: Monas ama building lainnya

M2: itu si F1 udah kirimin buildnya di grup WA

M2: ada tutorialnya

M2: satu-satu dulu buildnya

M1: males

M3: ikut M1 deh mau build apa

M2: duh bingung

(M1 mulai mengerjakan buildnya sendirian)

M1: gw mo bikin rumah

M3: yauda kita bantuin M1 deh

M1: asek

M3: ini gimana nis?

M1: eh kayanya gausah deh

M3: harus

M1: gaperlu bantuan gw dah sepuh

M3: soalnya kita perlu teamwork

F1: jadinya bikin yg mana

M1: kalian bikin random aja

M3: yauda kita ber 4 aja udah (build bareng kecuali M1)

M3: ikutin apa yang F1 kirim

M1: asek

M1: gw solo nieh

M1: solo boy

M2: okedeh

M2: ayo kita build rumah medieval dari F1

(F1 membangun bangunannya mulai dari denag/pondasi terlebih dahulu)

F2: ini bagian yg mana ya? (menanyakan sisi denah yg sedang dikerjai F1)

F1: yg 29

F2: ooh

(Semuanya ngebuild bareng)

M3: bangunnya gausa terlalu mirip gapapa juga

M3: kreatifitas sendiri

F1: iya

M1: oi bang gw mau leave dulu mo makan yak

M1: sama ngerjain pr

M1: byee

(M1 keluar dari game)

F2: yang lantai putih hitam itu masukin juga ga?

(semuanya lanjut membangun)

M2: ini harus kita siapin?

M2: atau yg penting kita main 30 menit aja?

M2: karena pasti bakal makan waktu berjam jam

F1: enggak mah kalo bisa kerja sma

M2: okeoke

(semuanya lanjut membangun)

F1: udah liat tutorial kan

M2: udah

(semuanya lanjut membangun sampai selesai 1 lantai)

(F1 meninggalkan permainan)

M2: sejauh ini gimana buildnya menurut kalian?

F2: lumayan bagus

M3: dah cukup



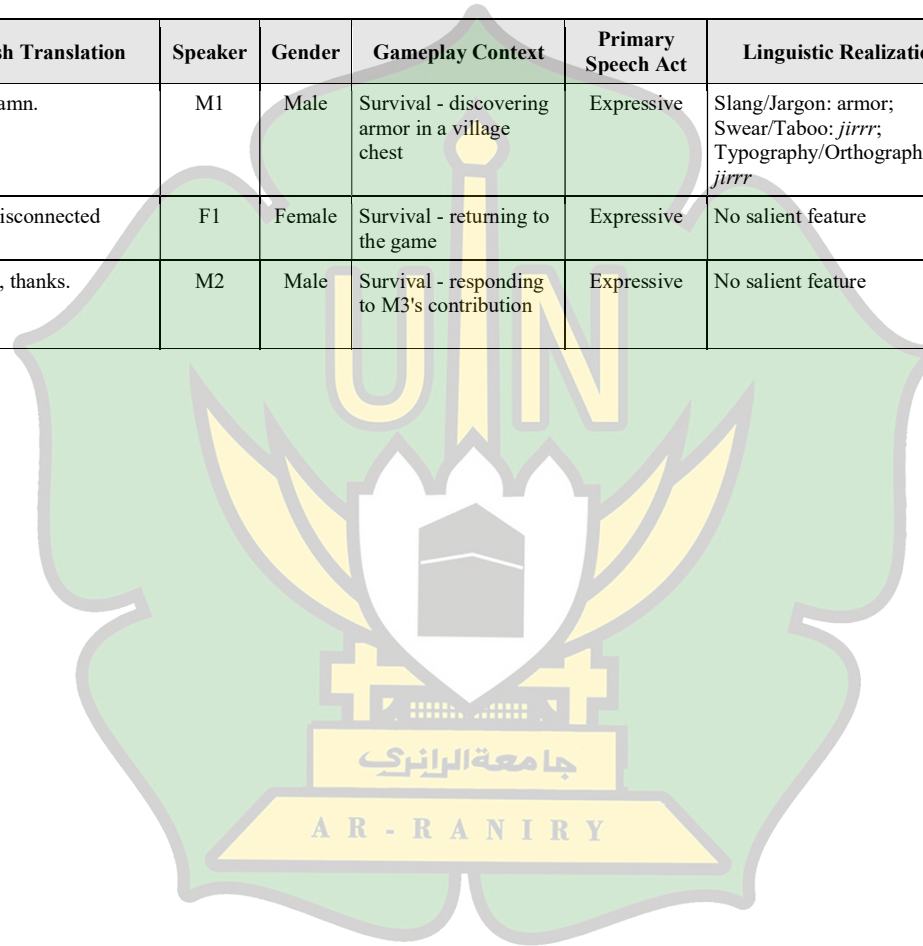
Appendix C: Coding Sheets

SPEECH ACT CODING SHEET

No.	Chat Excerpt	English Translation	Speaker	Gender	Gameplay Context	Primary Speech Act	Linguistic Realization	Interactional Interpretation
1	<i>tadi ada villager</i>	There was a villager earlier.	F5	Female	Survival - exploration	Assertive	Slang/Jargon: villager	Reports a previous discovery that may be relevant to the group's search and movement.
2	<i>ada village cuyyyy</i>	There's a village, guysss.	M1	Male	Survival - exploration	Assertive	Slang/Jargon: village, <i>cuyyyy</i> ; Typography/Orthography: <i>cuyyyy</i>	Reports the discovery of a village while adding an informal and enthusiastic written style.
3	<i>gw punya 64 lebih iron</i>	I have more than 64 iron.	F1	Female	Survival - resource gathering	Assertive	Slang/Jargon: iron	Reports the amount of iron obtained and makes the resource information available to the group.
4	<i>white concrete, gray terracote, dark oak planks</i>	White concrete, gray terracotta, dark oak planks.	M5	Male	Creative - selecting building materials	Assertive	Slang/Jargon: dark oak planks, white concrete, terracote	Provides specific material information in response to another player's question.
5	<i>menurutku udah sih</i>	I think it's done already.	F4	Female	Creative - evaluating the build	Assertive	Hedge/Mitigator: <i>menurutku, sih</i>	Presents an assessment of the build while framing the evaluation as a personal, relatively non-categorical judgment.
6	<i>dimanaaa</i>	Whereee?	F3	Female	Survival - locating a reported villager	Directive	Typography/Orthography: <i>dimanaaa</i>	Requests location information from another player.
7	<i>tidur ges</i>	Sleep, guys.	M4	Male	Survival - coordinating sleep	Directive	Slang/Jargon: <i>ges</i>	Directly instructs the group to sleep so that gameplay can continue.
8	<i>hati hati creeper</i>	Watch out for the creeper.	M2	Male	Survival - responding to danger	Directive	Slang/Jargon: creeper	Warns other players and prompts them to take precautionary action.
9	<i>guys, kalo ada yg dapet iron akum aku minta ya untuk buat bucket</i>	Guys, if anyone gets iron, I'd like some to make a bucket.	F4	Female	Survival - requesting resources	Directive	Hedge/Mitigator: <i>kalo/kalau</i> ; Slang/Jargon: bucket, iron, <i>guys</i> ; Typography/Orthography: <i>yg</i>	Requests iron from the group for a future crafting task while presenting the request conditionally and informally.

No.	Chat Excerpt	English Translation	Speaker	Gender	Gameplay Context	Primary Speech Act	Linguistic Realization	Interactional Interpretation
10	<i>tema bangunannya mau medieval atau modern?</i>	Do you want the building theme to be medieval or modern?	M5	Male	Creative - selecting a building theme	Directive	No salient feature	Asks the group to choose between two design alternatives.
11	<i>ini buat air kan lebarnya 2 block ya.. apa luasin lg jd 3 ges?</i>	This is for water, right? It is two blocks wide... should we widen it to three, guys?	F3	Female	Creative - negotiating a design adjustment	Directive	Hedge/Mitigator: <i>kan</i> ; Slang/Jargon: <i>block, ges</i> ; Typography/Orthography: <i>.., lg, jd</i>	Invites the group to consider changing the width of the water feature through a consultative suggestion.
12	<i>lupaa, tar aku cari lagi</i>	I forgot; I'll look for it again later.	F5	Female	Survival - searching for a previously found villager	Commissive	Typography/Orthography: <i>lupaa</i>	Commits to searching again after being unable to remember the earlier location.
13	<i>aku mau mining dulu</i>	I'm going mining first.	M4	Male	Survival - resource gathering	Commissive	Slang/Jargon: <i>mining</i>	Announces an intended future activity and commits to taking part in mining.
14	<i>aku adaa, mau berapa</i>	I have some; how much do you want?	F5	Female	Survival - offering iron	Commissive	Typography/Orthography: <i>adaa</i>	Offers available iron and commits to providing the resource if the offer is accepted.
15	<i>mau aku yg buatin aja atapnya???</i>	Do you want me to make the roof instead?	M2	Male	Survival - constructing the base	Commissive	Hedge/Mitigator: <i>aja/saja</i> ; Typography/Orthography: <i>???, yg</i>	Offers to perform the future task of building the roof, with the question form presenting the offer as negotiable.
16	<i>aku nak buat pagar sekeliling</i>	I want to build a fence around it.	F3	Female	Creative - collaborative building	Commissive	No salient feature	Voluntarily takes responsibility for the future task of constructing the surrounding fence.
17	<i>gw mo bikin rumah</i>	I'm going to build a house.	M1	Male	Creative - selecting a building task	Commissive	No salient feature	States an intention to undertake a particular building activity.
18	<i>duh</i>	Ugh.	F4	Female	Survival - after dying from a fall	Expressive	Intensifier/Emphatic: <i>duh</i>	Expresses frustration or disappointment in reaction to an in-game death.
19	<i>WKWKWK</i>	Hahaha.	F3	Female	Survival - reacting to another player's death	Expressive	Typography/Orthography: <i>WKWKWK</i>	Expresses amusement through written laughter.
20	<i>makasi F5</i>	Thanks, F5.	F4	Female	Survival - after receiving iron	Expressive	No salient feature	Expresses gratitude for another player's resource contribution.

No.	Chat Excerpt	English Translation	Speaker	Gender	Gameplay Context	Primary Speech Act	Linguistic Realization	Interactional Interpretation
21	<i>armor jirrr</i>	Armor, damn.	M1	Male	Survival - discovering armor in a village chest	Expressive	Slang/Jargon: armor; Swear/Taboo: <i>jirrr</i> ; Typography/Orthography: <i>jirrr</i>	Expresses excitement and surprise at finding armor, with informal features intensifying the reaction.
22	<i>sorry tadi keluar</i>	Sorry, I disconnected earlier.	F1	Female	Survival - returning to the game	Expressive	No salient feature	Apologizes to the group for having left the game.
23	<i>nice M3 makasi</i>	Nice, M3, thanks.	M2	Male	Survival - responding to M3's contribution	Expressive	No salient feature	Positively evaluates and acknowledges another player's contribution while expressing gratitude.



SPEECH ACT-INCLUSIVITY CODING SHEET

No.	Original Interactional Sequence	English Translation	Speaker(s) / Gender	Gameplay Context	Speech-Act Sequence	Inclusivity Dimension	Interactional Interpretation
1	F3: "M4 ada cave" → F3: "sini" → M4: "dimana" → F3: "Saya di base"	F3: "M4, there is a cave." → F3: "Come here." → M4: "Where?" → F3: "I am at the base."	F3 (Female); M4 (Male)	Team B – Survival	Assertive → Directive → Directive → Assertive	Participation and Contribution	F3 introduces information about a cave and invites M4 to join. M4 responds, and the two subsequently mine together. The sequence shows that F3's speech acts initiate collaborative participation.
2	F1: "aku mau mining aja" → later F1: "gw punya 64 lebih iron" → M2: "gilak F1.." → M2: "udah aman sih kalau gini"	F1: "I will just go mining." → later F1: "I have more than 64 iron." → M2: "Damn, F1.." → M2: "We are pretty much safe with this."	F1 (Female); M2 (Male)	Team A – Survival	Commissive → Assertive → Expressive → Assertive	Participation and Contribution	F1 independently selects mining and later reports the resources obtained. The following expressive and assertive responses treat her contribution as relevant to the group's resource condition.
3	F4: "guys, kalo ada yg dapet iron aku minta ya untuk buat bucket" → F5: "aku adaa, mau berapa" → F4: "3 iron aja" → F4: "makasi F5"	F4: "Guys, if anyone gets iron, I need some to make a bucket." → F5: "I have some, how many do you want?" → F4: "Just three iron." → F4: "Thanks, F5."	F4 (Female); F5 (Female)	Team B – Survival	Directive → Commissive → Directive → Expressive	Recognition and Uptake	F4's directive receives a commissive offer from F5. The sequence continues until the amount is specified and F4 expresses gratitude, showing that the request becomes consequential within the interaction.
4	F2: "eh ketemu village lagi ni" → M1: "bagi koordinat" → F2: "-268 2132"	F2: "Hey, I found another village." → M1: "Give me the coordinates." → F2: "-268 2132."	F2 (Female); M1 (Male)	Team A – Survival	Assertive → Directive → Assertive	Recognition and Uptake	F2's assertive receives an immediate directive from M1 requesting further information, followed by another assertive supplying the coordinates. Her information is therefore taken up in the next turns.

No.	Original Interactional Sequence	English Translation	Speaker(s) / Gender	Gameplay Context	Speech-Act Sequence	Inclusivity Dimension	Interactional Interpretation
5	F4: "kalo bareng saranku mending yg agak besar" → M5: "oke kalau gitu kita build yg agak besar ya"	F4: "If we are building together, I suggest making the larger one." → M5: "Okay, then let us build the larger one."	F4 (Female); M5 (Male)	Team B – Creative	Directive → Directive	Access to Collaborative Activity	F4's directive in the form of a suggestion contributes directly to the subsequent building activity. M5's following directive adopts the larger design for the group.
6	M2: "itu si F1 udah kirimin buildnya di grup WA" → M3: "ikutin apa yang F1 kirim" → M2: "ayo kita build rumah medieval dari F1"	M2: "F1 has already sent the build in the WhatsApp group." → M3: "Follow what F1 sent." → M2: "Let us build the medieval house from F1."	M2 (Male); M3 (Male); F1 (Female, referenced)	Team A – Creative	Assertive → Directive → Directive	Access to Collaborative Activity	F1's design reference is reported by M2 and then becomes the basis of two directives organizing the shared building activity. Her contribution influences the central collaborative task.
7	F3: "modern more simple kan ya" → F4: "iya" → M4: "aku ngikut cewe" → M5: "ayoo bangun modern"	F3: "Modern is simpler, right?" → F4: "Yes." → M4: "I will follow the girls." → M5: "Let us build modern."	F3 (Female); F4 (Female); M4 (Male); M5 (Male)	Team B – Creative	Assertive → Assertive → Assertive → Directive	Exclusionary or Gender-Biased Treatment	Gender is explicitly referenced by M4, but the surrounding sequence shows that the preference expressed by the female players is followed rather than rejected. The sequence is gender-marked but does not provide clear evidence of gender bias.
8	M3: "yauda kita bantuin M1 deh" → M1: "eh kayanya gausah deh" → M3: "harus" → M1: "gaperlu bantuan gw dah sepuh" → M3: "soalnya kita perlu teamwork" → M1: "gw solo nieh"	M3: "Alright, let us help M1." → M1: "Actually, I do not think that is necessary." → M3: "We have to." → M1: "I do not need help; I am already experienced." → M3: "Because we need teamwork." → M1: "I am going solo."	M3 (Male); M1 (Male)	Team A – Creative	Directive → Commissive → Directive → Commissive → Assertive → Assertive	Exclusionary or Gender-Biased Treatment	M1's separation follows his own refusals of assistance. The sequence therefore indicates voluntary separation rather than exclusion imposed by the other players, and it provides no evidence of gender bias.

AUTOBIOGRAPHY

Personal Information

Name : Muhammad Haekal Zaki
NIM : 210203054
Place/Date of Birth : Banda Aceh/29 July 2003
Gender : Male
Religion : Islam
Occupation : Undergraduate Student
Nationality : Indonesian
Address : Lr. Pusri, No. X-92, Dusun Garot, Kec. Darul Imarah,
Kab. Aceh Besar
Email : 210203054@student.ar-raniry.ac.id

Parents Information

Father's Name : Muhammad Zaki
Father's Occupation : Self-employed Civil Engineer
Mother's Name : Salma
Mother's Occupation : Civil Servant
Parents' Address : Lr. Pusri, No. X-92, Dusun Garot, Kec. Darul Imarah,
Kab. Aceh Besar

Education Background

Elementary School : MIN Teladan Banda Aceh (2009-2015)
Junior High School : SMPN 7 Banda Aceh (2015-2018)
Senior High School : SMAN 1 Jeumpa Puteh Banda Aceh (2018-2021)
University : UIN Ar-Raniry Banda Aceh (2021-2026)