



**THE USE OF SWEAR WORDS IN TWO MOVIES: *PUNK IN LOVE* AND  
*THE WEDDING SINGER* (A SOCIOLINGUISTIC STUDY)**

**THESIS**

Written by

**Ayu Tri Novianti  
100110101058**

**ENGLISH DEPARTMENT  
FACULTY OF LETTERS  
JEMBER UNIVERSITY  
2015**



**THE USE OF SWEAR WORDS IN TWO MOVIES: *PUNK IN LOVE* AND  
*THE WEDDING SINGER* (A SOCIOLINGUISTIC STUDY)**

**THESIS**

presented to the English Department Faculty of Letters Jember University  
as one of the requirements to obtain the award of Sarjana Sastra degree  
in English studies

Written by

**Ayu Tri Novianti**  
**100110101058**

**ENGLISH DEPARTMENT  
FACULTY OF LETTERS  
JEMBER UNIVERSITY  
2015**

**DEDICATION**

With sincerity and love, I proudly dedicate this thesis to:

1. my beloved father and mother, The late Mulyadi and Haryati;
2. my brothers Edy Purwanto and Dwi Junianto; my sister Dwi Septi Nuurlaily; and my niece Wilia Putri Sayidina;
3. my teachers and lecturers;
4. my Alma Mater.

**MOTTO**

I was raised to think cursing makes you look unintelligent.

- Chloe Grace Moretz -



**DECLARATION**

I hereby state that the thesis entitled “**The Use of Swear Words in Two Movies: *Punk in Love* and *The Wedding Singer* (A Sociolinguistic Study)**” is an original piece of writing. I certify that the analysis and the research described in this thesis have not already been submitted for any other degree or any publication.

I certainly certify to the best of my knowledge that all sources used and any help received in the preparation of this thesis have been acknowledged.

Jember, May 15<sup>th</sup>, 2015

The Writer,

Ayu Tri Novianti  
SN 100110101058

**APPROVAL SHEET**

Approved and received by the Examination Committee of English  
Department, Faculty of Letters, Jember University.

Name : Ayu Tri Novianti  
Student Number : 100110101058  
Title : The Use of Swear Words in Two Movies: *Punk in Love* and  
*The Wedding Singer* (A Sociolinguistic Study)  
Day/Date : May 15<sup>th</sup>, 2015  
Place : Faculty of Letters, Jember University

Chairman, Examination Committee Secretary,

Drs. Syamsul Anam, M.A  
NIP. 195909181988021001

Agung Tri Wahyuningsih, S.S., M.Pd  
NIP. 197807232003122001

The Members:

1. Dr. Hairus Salikin, M.Ed. (.....)  
NIP. 196310151989021001

2. Dewianti Khazanah, S.S., M.Hum (.....)  
NIP. 198511032008122002

Approved by,  
The Dean

Dr. Hairus Salikin, M.Ed.  
NIP. 196310151989021001

## ACKNOWLEDGMENTS

My best praise is due to the almighty Allah, The almighty who always gives me His blessings and mercies so that I can finish writing the thesis.

I would like to gratefully acknowledge to several people in connection with writing and finishing the research. They are:

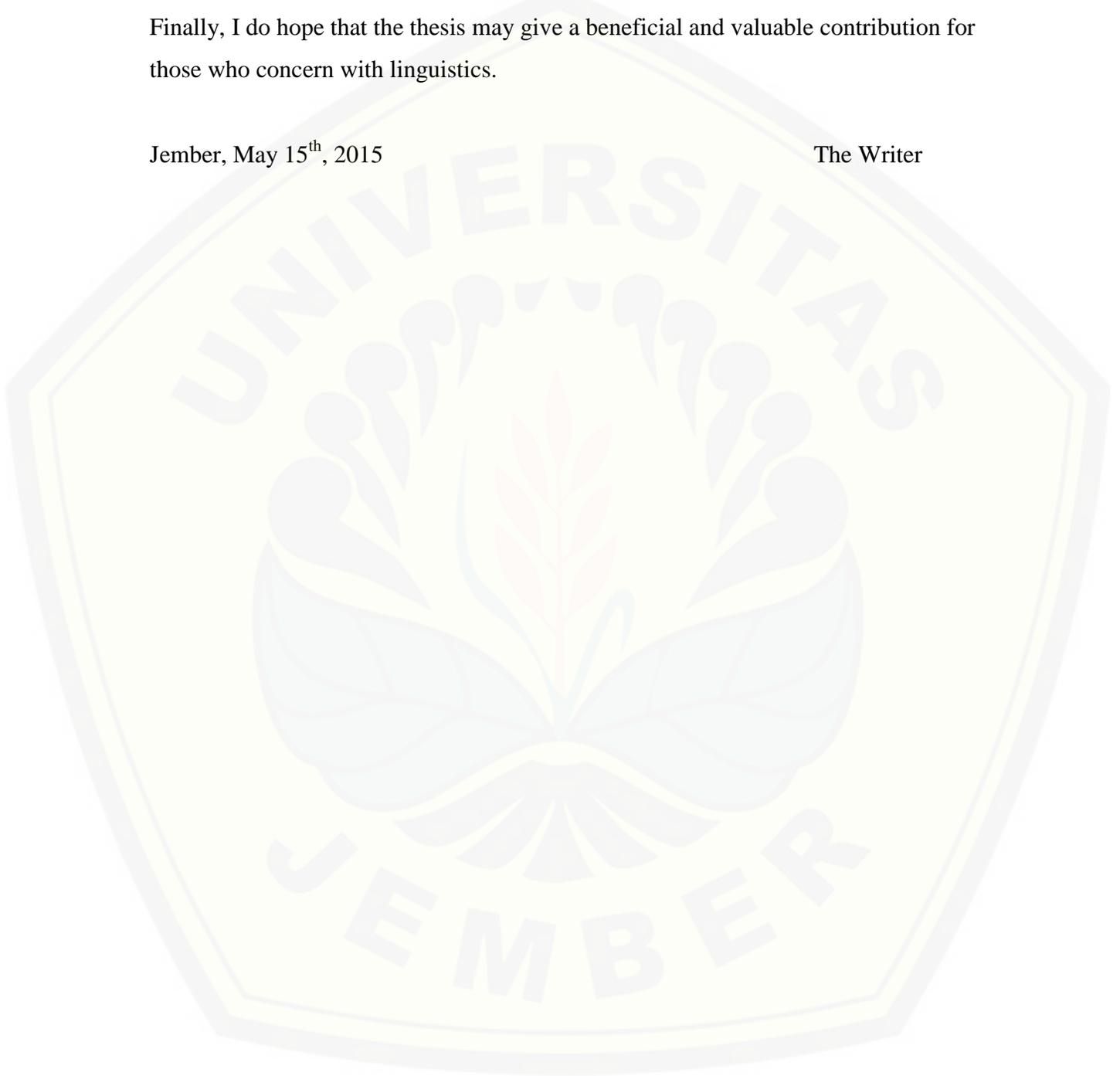
1. Dr. Hairus Salikin, M.Ed, the Dean of Faculty of Letters, Jember University, who has allowed me to conduct my research;
2. Dra. Supiastutik, M.Pd, the Head of English Department who encourages and supports me to be a tough student;
3. Drs. Syamsul Anam, M.A, my first advisor, and Agung Tri Wahyuningsih, S.S., M.Pd, my second advisor who have spent a lot of time correcting and improving the thesis. I am so grateful for their patience, time, advice, and guidance;
4. The lecturers of Faculty of Letters, who have taught me much precious knowledge during my study at Faculty of Letters;
5. All of English Department staff who help me in completing all requirements;
6. My mother, Haryati, who always loves me and always prays for my successes;
7. My brothers Edy Purwanto and Dwi Junianto; my sister Dwi Septi Nuurlaily; and my niece Wilia Putri Sayidina, who always support me during writing the thesis;
8. All my family;
9. My close friends Andira Imaniar and Meiry Fitriyaningsih, who always cheer me up with their joke;
10. All of my friends in English Department for sharing the knowledge and friendship, especially the academic year 2010;
11. All of my friends in UKM Paduan Suara Mahasiswa Sastra, who give me experience in organization;
12. Those who cannot be mentioned one by one.

May Allah the most Merciful bestows His blessings upon them all for their assistance and cooperation. Without them, I cannot finish writing the thesis.

Finally, I do hope that the thesis may give a beneficial and valuable contribution for those who concern with linguistics.

Jember, May 15<sup>th</sup>, 2015

The Writer



## SUMMARY

**The Use of Swear Words in Two Movies: *Punk In Love* and *The Wedding Singer* Movie (A Sociolinguistic Study);** Ayu Tri Novianti, 100110101058; 2015; 85 pages; English Department, Faculty of Letters, Jember University.

Swear words are impolite words and usually used to express strong emotion (Hudson, 1996:13-14). Most people consider them as rude words and forbidden to be uttered in any place and condition. That opinion is probably wrong because swear words may also be regarded as something positive based on when, where, and what are those swear words uttered for. Therefore, they cannot be translated literally. This research is conducted to describe the use of swear words in two movies *Punk in Love* and *The Wedding Singer*. The goals of this research are (a) to describe the swear words themes which are employed by the characters in *Punk in Love* and *The Wedding Singer* movie; (b) to find out the swear words which are most dominantly uttered by the characters in *Punk in Love* and *The Wedding Singer* movie; and (c) to explain what motives through identifying function of swearing in *Punk in Love* and *The Wedding Singer* movie. This research applies both qualitative and quantitative methods.

To analyze the data, the writer uses Ljung's theory (2011) to categorize the themes of swear words. As the result of this research, there are 27 swear words in *Punk in Love*. Those words are grouped into five themes (religious theme, scatological theme, sexual activities theme, mother theme, and animals theme) and four new themes (kinds of fruit, unpleasant conditions, parts of human body, and places). Meanwhile, in *The Wedding Singer* there are 18 swear words. Those words are categorized into four themes based on Ljung's theory (the religious theme, the scatological theme, the sexual activities theme, and animals theme) and one new theme (unpleasant condition). From all swear words used by the characters, the most

dominant swear word(s) uttered by the characters in *Punk in Love* is *cuk* while in *The Wedding Singer* are ‘God and shit’. The swear words uttered have functions based on its context. People swearing have particular motives to express their feelings. In *Punk in Love*, there are five functions which are grouped into psychological motives. They are expressing anger, irritability, shock, surprise, and pain. Besides, six functions are grouped into social motives. They are expressing humiliation, intimacy, decrying, wonder, disagreement, and gripe. Meanwhile, in *The Wedding Singer*, there are seven functions which are categorized into psychological motives. They are expressing anger, irritability, regret, disappointment, amazement, surprise, and hate. For social motives, there are five functions, namely expressing humiliation, intimacy, decrying, wonder, and gripe. In this movie, swear words which function as an epithet to substitute somebody and as a substitution of something are categorized into linguistic motive.

**TABLE OF CONTENTS**

	page
<b>TITLE PAGE</b> .....	i
<b>DEDICATION PAGE</b> .....	ii
<b>MOTTO</b> .....	iii
<b>DECLARATION PAGE</b> .....	iv
<b>APPROVAL SHEET</b> .....	v
<b>ACKNOWLEDGEMENT</b> .....	vi
<b>SUMMARY</b> .....	viii
<b>TABLE OF CONTENTS</b> .....	x
<b>LIST OF TABLES</b> .....	xiii
<b>LIST OF APPENDICES</b> .....	xiv
<b>CHAPTER 1. INTRODUCTION</b> .....	1
<b>1.1 The Background of the Study</b> .....	1
<b>1.2 The Scope of the Study</b> .....	3
<b>1.3 The Problem to Discuss</b> .....	4
<b>1.4 Research Questions</b> .....	4
<b>1.5 The Goals of the Study</b> .....	4
<b>1.6 The Organization of the Thesis</b> .....	5
<b>CHAPTER 2. LITERATURE REVIEW</b> .....	6
<b>2.1 Previous Researches</b> .....	6
<b>2.2 Theoretical Frameworks</b> .....	7
2.2.1 Sociolinguistics .....	7
2.2.2 The Definition of Swearing and Swear Words ..	8
2.2.3 Themes of Swear Words .....	9
a. The Religion Theme .....	9
b. The Scatological Theme .....	10

c. The Sex Organ Theme .....	10
d. The Sexual Activities Theme .....	10
e. The Mother Theme .....	10
f. Minor theme .....	11
2.2.4 Functions of Swearing .....	11
2.2.5 Motives of Swearing .....	12
a. Psychological Motives .....	12
b. Social Motives .....	13
c. Linguistic Motives.....	14
<b>CHAPTER 3. RESEARCH METHOD .....</b>	<b>16</b>
<b>3.1 The Type of Research .....</b>	<b>16</b>
<b>3.2 Data Collection .....</b>	<b>16</b>
<b>3.3 Data Analysis .....</b>	<b>17</b>
<b>CHAPTER 4. RESULT AND DISCUSSION .....</b>	<b>19</b>
<b>4.1 The Themes of Swear Words .....</b>	<b>19</b>
4.1.1 The Themes of Swear Words in <i>Punk in Love</i> ....	19
4.1.2 The Themes of Swear Words in – <i>The Wedding Singer</i> .....	25
<b>4.2 The Frequency of the Occurrence of Swear Words         in Movies .....</b>	<b>29</b>
4.2.1 The Frequency of Swear Words in <i>Punk in Love</i>	29
4.2.2 The Frequency of Swear Words – in <i>The Wedding Singer</i> .....	31
<b>4.3 The Analysis of Data .....</b>	<b>33</b>
4.3.1 Functions of Swearing .....	33
a. <i>Punk in Love</i> .....	34
b. <i>The Wedding Singer</i> .....	51
4.3.2 Motives of Swearing .....	71

**CHAPTER 5. CONCLUSION** ..... 79  
**BIBLIOGRAPHY** ..... 81  
**APPENDICES**



**LIST OF TABLES**

	page
Table 4.1 The Themes of Swear Words in <i>Punk in Love</i> .....	20
Table 4.2 The Other Themes of Swear Words in <i>Punk in Love</i> .....	23
Table 4.3 The Themes of Swear Words in <i>The Wedding Singer</i> .....	25
Table 4.4 The Percentages of Swear Words in <i>Punk in Love</i> .....	29
Table 4.5 The Percentages of Swear Words in - <i>The Wedding Singer</i> .....	31
Table 4.6 Swearing motives in <i>Punk in Love</i> .....	71
Table 4.7 Swearing motives in <i>The Wedding Singer</i> .....	71

**LIST OF APPENDICES**

Appendix A. The Movie Script of *Punk in Love*

Appendix B. The Movie Script of *The Wedding Singer*

Appendix C. Conversation, Functions, and Motives of Swearing in *Punk in Love*

Appendix D. Conversation, Functions, and Motives of Swearing in *The Wedding Singer*

## CHAPTER 1. INTRODUCTION

This chapter provides an overview of the sections that will appear in thesis. It consists of six subchapters: the background of the study, the scope of the study, the problem to discuss, research questions, the goals of the study, and the organization of the thesis.

### 1.1 The Background of the Study

Human as a social creature needs language to communicate with others. Almost all activities in the society have relationship with language, because the activities will not work without language. Through language, message can be transmitted from one person to another. Halliday (cited in Jendra, 2010:17) states that language has a function as a means used to share knowledge and express feelings. People can express their anger, happiness, sadness, disappointment, love, amazement, etc., either by spoken or written. In expressing feeling, everyone has his/her own ways of using language. He/she can employ polite or rude words. For instance, when a man meets a beautiful girl, he will use praise words to express his amazement, meanwhile when somebody is angry, rude words possibly can be uttered.

Most people probably ever hear words such as fuck, shit, damn (English) and *anjing*, *bangsat* (Indonesian). Those vocabularies are prohibited to be uttered in any place and condition. They are called as swear words. Those words are often considered as dirty, uncouth and impolite words. According to Hudson (1996:13-14), the swear words can reveal “strong and negative emotions”. Moreover, Dutton (cited in Yulia 2011:1) has a notion that the swear words often show negative senses because “they are rude, disgusting, and offensive”. In addition, McEnery (2006:1)

states that every cursing statement uttered, the hearers can predict how the speaker's emotion then; they can regard the speaker as an impolite person; and he/she may be considered still weak in religious beliefs. Thus, people's attitudes can be seen from their utterances.

Nevertheless, swear words are not always used in negative meaning, but they can be used for positive purposes. Joseph (2006:86) points out that swear words could get more positive function of 'bonding people' by not considering them as rude words. Meanwhile, Jay (2009:155) argues "swearing is like using the horn on your car, which can be used to signify a number of emotions". Thus, Jay states that swearing is good to use. From different views above, this research will be conducted to reveal how the swear words are used and to understand the motives of people swearing.

This research employs movie as the object of research because the phenomenon of swearing also occurs in movies. This study uses Indonesian movie *Punk in Love* and American movie *The Wedding Singer* as the research object. The expectations of doing this research is the readers will understand the use of swear words uttered by the characters in both movies. Therefore, people probably can understand the use of swear words in daily life.

This research analyzes the swear words used by the characters in *Punk in Love* and *The Wedding Singer* movie. Both movies are included as comedy drama movies. They tell about the effort of a man to get a woman who will get married with another man who does not really love her. *Punk in Love* and *The Wedding Singer* present language phenomenon where swear words are used by the characters in the movie. *Punk in Love* is an Indonesian movie released in 2009. It was directed by Ody C. Harahap. It was adapted from people's life in Malang. Malang is one of cities in East Java, Indonesia. In Malang, swearing is often uttered to express their feeling. People swearing among them will be regarded as something usual. It will be different from when the swear words are uttered to people in other provinces. That is because they have particular language that becomes their characteristic. That language is called as

*Basa Suroboyoan*. Thus, this language becomes daily language of people in Surabaya, Malang, and around it (Winiasih, 2010:18). Meanwhile, *The Wedding Singer* is an American movie directed by Frank Coraci and was released in 1998. Swear words also appear in this movie. It is because of social changes happened in USA since thirty years ago. Taboo words are accepted in the USA. However, there is an exception for them that they might not use taboo words in “school and houses of worship, offices, formal meeting and parties of mixed ages and genders, and the presence of older people or children” (Claire, 1998:1). Therefore, swearing has been known there. In both movies, swear words are uttered not only by the main characters but also other characters. Hence, the swear words used by all characters will be analyzed.

The analysis will be discussed by using the theory of swear words category by Ljung (2011). Then, the swear words as the data will be calculated. To know the motives of characters swearing, identifying the functions of swearing is needed. This research applies the theory of swearing motives by Andersson and Richard (1985).

This study of swear words will enrich the knowledge about phenomena of language variation. It can be one of examples of language variation. Language created is based on feeling, such as angry, irritated, or used to call friends, etc (Yule, 2006:2). In conclusion, this research is important to be conducted in order to give more knowledge about the swear word and people can use them in the right place and condition. It also probably can change the public opinion that swear words may be considered as impolite words.

## **1.2 The Scope of the Study**

This research exposes the use of swear words in two movies which are from different countries. A sociolinguistic approach will be employed in this research. It is focused on types of swear words, the most dominant swear words frequently uttered by the characters, and the motives of people swearing in two movies, i.e. Indonesian

movie (*Punk in Love*) and American movie (*The Wedding Singer*). By understanding the motives of people swearing, the use of swear words by the characters in both movies could be identified.

### 1.3 The Problem to Discuss

There are many people who consider swear words as uncouth words and those words could insult others' feeling. That opinion is probably wrong because the swear words can be regarded as rude words or common words based on context, where they are spoken, who are speaking, and whom the speaker talks to. This phenomenon occurs in movies. In *Punk in Love* and *The Wedding Singer* movie, there are many swear words employed in characters' utterances.

### 1.4 Research Questions

The problems that are discussed are formulated in the following questions:

- a. What kinds of swear words are employed by the characters in both movies – *Punk in Love* and *The Wedding Singer*?
- b. What swear words are most dominantly uttered by the characters in both movies – *Punk in Love* and *The Wedding Singer*?
- c. What are the motives of the characters that swear in both movies – *Punk in Love* and *The Wedding Singer*?

### 1.5 The Goals of the Study

There are several purposes of conducting this research, namely:

- a. to describe the swear words themes which are employed by the characters in *Punk in Love* and *The Wedding Singer* movie.

- b. to find out the swear words which are most dominantly uttered by the characters in *Punk in Love* and *The Wedding Singer* movie.
- c. to explain what motives through identifying function of swearing in *Punk in Love* and *The Wedding Singer* movie.

### **1.6 The Organization of the Thesis**

This thesis is divided into five chapters: introduction, literature review, research method, discussion, and conclusion. The first chapter is introduction that consists of the background of the study, the scope of the study, the problem to discuss, research questions, the goals of the study, and the organization of the thesis. The literature review consisting of previous researches and theoretical frameworks are explored in the second chapter. The third chapter presents research method, which includes the type of research, data collection, and data analysis. Chapter four elaborates result and discussion. The last one provides conclusion of the discussion from previous chapters.

## CHAPTER 2. LITERATURE REVIEW

This chapter presents two subchapters. The first one is previous researches which contain the explanation about the researches related to the topic of this thesis. The second one is theoretical frameworks which elaborates the theories applied in this thesis.

### 2.1 Previous Researches

There are several researchers conducting research about this topic. The first research is the thesis written by Yulia (2011). The title of her thesis is “Swear Words in Pasa *Lauak* Sungai Baramah, Lubuk Begalung District, Padang”. She analyzed swear words occurred at fish market in Padang. In her research, she analyzed the categories, type, function of swear words, motives of swearing, the values of using swear words, and the constraints of swear words in conversation. The research used observation method. The writer applied several theories in the research, namely the theory of swear words category by Andersson (1985), the theory of swearing types by Pinker (2007), the theory of utterance function by Searle (1983), the theory of swearing motives by Andersson (1985) and Hughes (1991), and the theory of social value classification by Clyde Kluckhohn. The findings indicate that there are two forms and fifteen categories of swear words, four types and three motives of swearing uttered by the participants, two functions of the utterances, and two values of using swear words.

The second one is the article written by Subhan (2012). The title of his research is ‘*Analisis Penggunaan Kata-Kata Tabu dalam Puisi-puisi WS Rendra sebagai Pengaruh Persentuhannya dengan Kebudayaan Barat*’. This study analyzed

the swear words which are appeared in Rendra's poems. The writer employed descriptive analysis to describe the particular words in order to get comprehension about taboo words. The writer employed contrastive analyses between condition of American socio-culture and Rendra's poems to analyze the contrasts between linguistic elements and cultural background of languages. In this study, the writer found three categories of swear words: words which are related to precept of God; sex activity and certain parts of body; and disposal of human waste and parts of human body that are considered dirty. The most dominant taboo words used in Rendra's poems are words which are related to sex activity and certain parts of body.

This research uses similar topic with previous researches, but it is different in research object and method. This research concerns with the swear words uttered by the characters in *Punk in Love* and *The Wedding Singer*. It exposes the themes of swear words, the dominant swear word which is uttered, and the users' motives. This study uses a different theory to analyze the themes of swear words. It uses the theory of swear words category by Ljung (2011). The calculation is conducted to find the swear word which is most dominantly employed by the characters. Before categorizing the motives of swearing, digging its context is needed to understand the function of swearing, such as anger, shock, irritability, calling friends, etc. For categorizing the swearing motives, it uses similar theory with Yulia's research. It employs the theory of swearing motives by Andersson and Richard (1985).

## **2.2 Theoretical Frameworks**

### **2.2.1 Sociolinguistics**

Sociolinguistics is divided into 'socio' and 'linguistics'. Socio is derived from the word society which means people who live in particular groups (Hornby, 2010:1414). Meanwhile, linguistics is "the scientific study of particular languages". Thus, sociolinguistics is defined as the study of language used by the people who live in particular communities. In addition, Hornby defines sociolinguistics as "the study

of the way language is affected by differences In social, class, region, sex, etc. (2010:1414).

According to Sapir (cited in Coulmas, 1998:22), “language is variable”. It can be developed in particular communities. People, who live in the same area, often speak in quite different ways. For instance, they use swear words in conversation.

### 2.2.2 The Definition of Swearing and Swear Words

According to Andersson and Trudgill (2007) cited in journal of psychology entitled “Swearing: A Biopsychosocial Perspective” by Vingerhoets *et al* (2013:288), swearing is a type of language that is forbidden to be used in talks. It can make others offended. Swearing expresses emotions such as angry, dejected, amazed, resentful, etc., and they can show impolite attitude in front of other people especially ones who dislike swearing. In addition, Yule says that “people avoid to use swear words for reasons related to religion, politeness, and prohibited behavior” (2006:211).

Some people probably have ever heard the swear words or even they ever use them to swear. People can understand those words from watching TV programs or movies, hearing friends, reading books, etc. Hornby defines that “swear word is a rude or offensive word, used, for example, to express anger (2010:1508). However, the use of swear words is not always bad. For the hearers, the swear words might not be interpreted literally because the meaning will be different. They can be considered as rude or common words based on context, where they are spoken, who are speaking, and whom the speaker talks to. Therefore, the swear words should be interpreted appropriately within their context, and people can choose the right diction when they are in talks.

People probably ever hear the word *fuck* and *shit* when the speaker is angry. People usually name those words as dirty word, four-letter word, bad word, etc. According to Fagersten (2012:3), swear words have many other names. They are “bad words, curse words, dirty words, cuss words, four-letter words, bawdy language,

taboo language, rude language, foul language, vulgar language, expletives, profanity, obscenities, epithets, or blasphemy”. All of them have similar meaning. Many languages in the world have their own swear words. The examples are English *fuck*, French *foutre*, Spanish *joder*, Italian *fottere*, Russian *ebát’*, etc (Ljung, 2011:39).

Hughes (2006:xv) states that there are two types of swearing. They are formal swearing and informal swearing.

“Formal swearing is a ritual of social compliance and obligation: in marriage, in court, for high office, and as allegiance to the state. Meanwhile, informal swearing constitutes a transgression of social codes ranging from the merely impolite to the criminal” (Hughes, 2006:xv)

The swearing can be included as formal or informal swearing if the context has been understood. Formal swearing is uttered as oath in particular activities while informal swearing is uttered because of the things which are forbidden to be used in social life. Expressing feeling such as anger, hate, and irritation can be examples of informal swearing.

### 2.2.3 Themes of Swear Words

Ljung (2011:11-44) exposes the theme of swear words into several categories:

#### a. The Religious Theme

In Christian cultures, there are two different subgroups of religious swear words, namely celestial swear words standing for *God*, *Jesus/Christ* and *the Holy Ghost*, and diabolic swear words standing for *the Devil* and *hell*. Then, the examples of swear words in Muslim cultures are *Allah* and *the Prophet*. This religious swear words are considered as “mild type of swearing” (Ljung: 2011:37). When swearing, the speaker wants to make it seem more acceptable by the hearers.

There is also the term that shows mild type of swearing, namely euphemisms. “Euphemisms are words or expressions which are used to make them milder, such as

saying *Gosh* to replace *God* and *Gee* to stands for *Jesus*; saying *darn* for *damn* and *shoot* instead of *shit*, etc” (Ljung: 2011:11). Thus, people hearing those words will not be shocked.

b. The Scatological Theme

This type is the famous category where the swear words are often used. In *Oxford Advanced Learner’s Dictionary*, ‘scatological swearing’ is the swear words which are “connected with human waste from the body in an unpleasant way” (Hornby, 2010:1317). The examples of this type are “*ass/arse, asshole, arsehole, crap, fart, piss, shit, turd*”. Some of swear words in this type are used more often than others (Ljung: 2011:37-38).

c. The Sex Organ Theme

The swear words of this type which are common in English speakers are *cunt* and *prick*. However, they seldom use those words as an exclamation. The words from this type may be able to use as epithets for someone who is disliked, such as “*You stupid prick*” (Ljung, 2011:38).

d. The Sexual Activities Theme

The swear words are formed from the words which are related to sexual intercourse. The word that is more often used in talks is *fuck*. Moreover, there are words used to describe person, such as a man who is stupid and useless. British people use term *wanker* or *tosser* while American people use *asshole*. Those words have same meaning with the term *jerk* or *jerk-off* (Ljung, 2011:40-41).

e. The Mother Theme

In American English, swearing with this type is used to express their feeling, but the function is probably to “insult alluding to mothers and sisters”. *A son of bitch*

or *a motherfucker* are the examples which unintentionally disfigure son and mother (Ljung, 2011:41).

f. Minor Theme

The additional type of swear words can be categorized into several groups. First is ancestors that are related with “death theme”. Second, the swear words which use animal names, such as bitch, bastard, pig, cow, etc. Third, the swear words which are connected with death and dying. Fourth, the names of diseases can be included as swear words, such as “plague, cholera, syphilis, and smallpox”. Commonly, English people use the expression ‘*A pox on.....*’ to stand for the diseases. In the last type, “prostitution theme” is another additional type of swear words. The term *whore* has close relation with prostitution. Literally, *whore* means that somebody provides sexual services to get some money. It cannot be included as swear words. The example of this type is *Son of a bitch!*. Although there is no relationship with prostitution and illegitimate son, but that word can show the speaker’s emotion (Ljung, 2011:41-44).

The theory above is applied in this research to categorize words which are included as swear words and to group them into each type.

#### 2.2.4 Functions of Swearing

It has been mentioned before, Halliday (cited in Jendra, 2010:17) says that language has a function as a means used to share knowledge and express feelings/emotions. According to Goleman (cited in Winiasih, 2010:53), there are several kinds of emotions. They are: anger, sadness, afraid, happiness, love, shock, irritated, and shame.

Winiasih (2010:54-55) in her research used the theory about the functions of swearing that was gotten from Indriwati’s research (2006) and Sptomomo’s research (2001). It can be concluded that the functions of swearing are used to express:

- a. anger,
- b. irritability,
- c. regret,
- d. sadness,
- e. disappointment,
- f. amazement,
- g. humiliation,
- h. shock,
- i. solidarity, and
- j. happiness.

After understanding the functions of swearing above, it can support the researcher to analyze the swearing motives. Then, they will be categorized in each type of swearing motives.

### **2.2.5 Motives of Swearing**

Although many people consider swear words as uncouth words and they could insult others' feeling, there are different reasons why people swear. The reasons for people swearing are depending on the speaker's aims. "A reason for doing something" is called as motive (Hornby, 2010:963). Another definition of motive is "something (as a need or desire) that causes a person to act" (<http://www.merriam-webster.com/dictionary/motive>). Thus, motives of swearing are people's reasons why they swear. According to Andersson (cited in Karjalainen, 2002:24-31), there are three motives of swearing: psychological motives, social motives, and linguistic motives.

#### **a. Psychological Motives**

According to Hornby, psychological is something linked with person's mind (2010:1183). The word psychological is derived from the basic word psychology in

which the definition is “the kind of somebody’s mind that can makes them think in a particular way” (2010:1183). If swearing is connected with psychological motives, it means that there is something in people’s mind which causes to swear. Andersson (cited in Karjalainen, 2002:24-25) states that psychological motives come from expressing strong feelings, such as anger, frustration, hate, etc. and people swear as a reflex. The speaker is probably accustomed to swear and the swear words have been agglutinated in his/her mind. Montagu states that swearing is “a learned form of human behavior in cultures and under conditions in which it is encouraged”. It means that their psychology has been set that swearing is permitted and it can lessen the emotion (cited in Karjalainen, 2002:25). Thus, when speaker is in emotion, he/she will swear subconsciously. For instance, there is a man who is daydreaming in certain place. Then, his friend (a woman) comes and startles him by hitting his shoulder. In this situation, a man certainly will be shocked and perhaps he will swear. He does it because a woman has startled him and the swear word is uttered as a reflex. Besides, swearing can be “a reaction to sudden physical pain and it can lessen particular feelings” (Montagu, cited in Midjord, 2013:32).

#### b. Social Motives

Hornby defines motive as “a reason for doing something” (2010:963) and social as something related to the society (2010:1413). In this sense, society means people living in communities where a person lives (Hornby, 2010:1414). Hence, social motives of swearing are the reasons related to the people living in groups that cause a person to swear. It is called as social motive because people learn swearing from interaction in the society (<http://www.psychologydiscussion.net/motive/types-of-motives-biological-social-and-personal-motives-psychology/694>).

According to Andersson, in social motives, people may swear intentionally. “Social swearing depends on an audience to have any real function”. People have particular reasons why they swear. They want “to assert our identity in a group, to amuse, to insult, to indicate friendship, to mark social distance or social solidarity,

etc” (cited in Karjalainen, 2002:26-28). It usually occurs in particular communities. In a community, they have swear words which are often uttered among the members. Even, sometimes they have the words which can be understood by the members only. If there is a new member who join that community, he/she can be influenced by the swear words which are frequently uttered by the members. He/she is accustomed to hearing that and swearing probably can be a habit for him/her. Sometimes, when they are with their friends, they make some jokes about something or teasing others by swearing.

It can be concluded that the reasons why people swear can be stimulated by people around.

#### c. Linguistic Motives

Literally, linguistic is something related to particular language (Hornby, 2010:866; <http://dictionary.cambridge.org/dictionary/british/linguistic>; and <http://www.merriam-webster.com/dictionary/linguistic>). Thus, linguistic motives can be defined as people’s reasons related to language when they do something. People who swear use swear words in their utterances by connecting them with particular languages.

Andersson (cited in Karjalainen, 2002:30) points out that linguistic motives allow people to use their vocabularies as swear words, as long as they can convey the message to the addressee. They can use another word (swear word) or different grammatical structure to refer to somebody or something. The example of this motive has been explained by Andersson (cited in Karjalainen, 2002:30). The expression “*What a very nice rocking chair*” has similar meaning with “*What a fucking nice rocking chair*”. Both of them are acceptable. In that example, the expression uses ‘fucking’ to refer to ‘very’. That is an adverb which modifies the adjective ‘nice’. However, according to Karjalainen (2002:31), this motive is quite rare. People are more often swearing with psychological and social motive than linguistic motive.

In this research, this theory will be applied to understand the motives of people swearing after identifying the functions of swearing. It will be categorized in each type of swearing motive.



## CHAPTER 3. RESEARCH METHOD

This chapter informs the method of research which will guide the researcher in conducting research. It consists of the type of the research, data collection, and data analysis.

### 3.1 The Type of Research

This research is conducted by using both qualitative and quantitative research.

“Qualitative research is concerned with collecting and analyzing information in as many forms, chiefly non-numerical, as possible. It tends to focus on exploring, in as much as possible, smaller numbers of instances or examples which are seen as being interesting or illuminating, and aims to achieve depth rather than breadth”. On the other hand, “quantitative research tends to involve relatively large-scale and representative sets of data” (Blaxter *et al*, 2010:65).

The qualitative method is employed because this research contains data which are in the form of sentences. The data come from the utterances of the characters in *Punk in Love* and *The Wedding Singer* movie. Meanwhile, quantitative one is applied because this research uses a quantification on the types of swear words in the utterances. The quantification is used to analyze the frequency of using swear words.

### 3.2 Data Collection

Document method is applied in this research as the technique of collecting data. Denscombe states that documents (as the source of data) usually are in the form

of written sources. However, there are other types of documents for research. They are the form of visual sources and sound (2007:227)

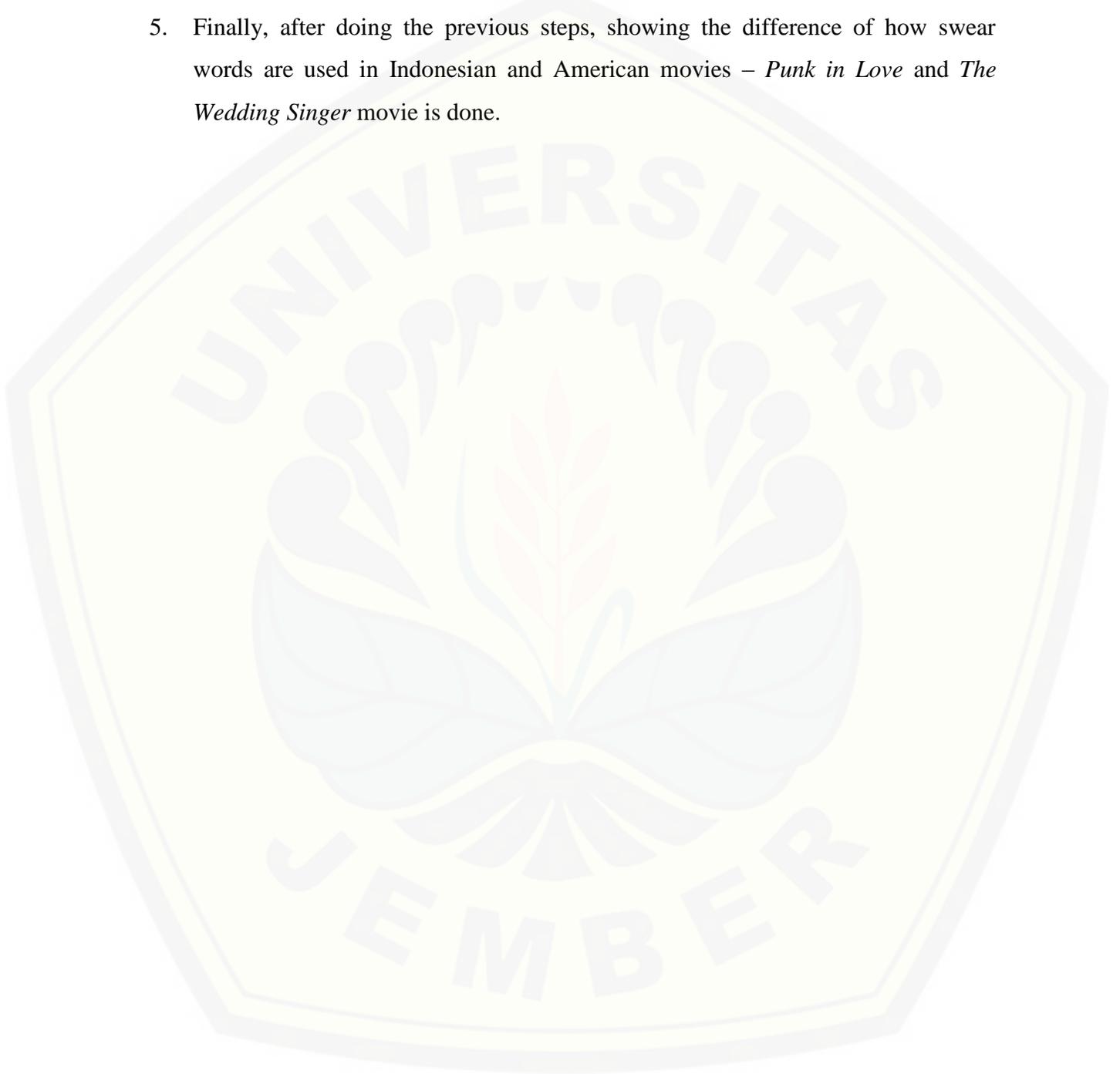
The first to do to collect the data is watching both movies. The movie script is needed in analyzing the data. For the first movie (*Punk in Love*), their utterances are transcribed into sentences. The utterances of the characters in *Punk in Love* movie are directly transcribed after listening them. Meanwhile, the script of movie *The Wedding Singer* is downloaded from <http://www.scifiscripts.com/msol/weddingsinger.txt>. This script is rechecked to make sure that the dialogues in movie script are the same with the dialogues in the movie. All sentences in transcription are not the data. The data are only the utterances which consist of swear words. To understand the swear words, searching the materials about swear words is needed. Thus, the data can be collected easily. By reading the transcription of both movies, the data are marked as swear words. After underlying the words, the conversation with one situation will be a datum in order to know the context easily. However, watching the movies is also important to understand the context clearly.

### 3.3 Data Analysis

Here are the steps of analyzing the data:

1. First, the swear words in conversations are categorized by using the theory of swear words category by Ljung (2011).
2. Second, the swear words are counted. It aims to know the most dominant swear words frequently employed by the characters in *Punk in Love* and *The Wedding Singer* movie. They are accumulated in percentages. It is also used to show whether the most dominant swear words frequently used by the character is similar type or not in both movies.
3. The next step is analyzing the functions of swearing. Taking the dialogue containing swear word(s) with one situation is needed to understand the context.

4. After that, those functions are categorized into swearing. The theory of swearing motives by Andersson (cited in Karjalainen, 2002) is applied in this analysis.
5. Finally, after doing the previous steps, showing the difference of how swear words are used in Indonesian and American movies – *Punk in Love* and *The Wedding Singer* movie is done.



## CHAPTER 4. RESULT AND DISCUSSION

This chapter provides the result of the data analysis and the discussion. It consists of three parts. The first part is categorizing the swear words into each type. There are five major themes and five minor themes of swear words based on Ljung's theory (2011). If there are several swear words which cannot be categorized into those themes, they are grouped into new theme(s). The next part is conducting a calculation of the frequency of swear words uttered by the characters in *Punk in Love* and *The Wedding Singer* movie. The aim of this calculation is to know the most dominant swear word frequently uttered by the characters. Finally, the data are analyzed according to each function. After that, those functions are grouped into the motives based on Andersson (cited in Karjalainen, 2002:24-31).

### 4.1 The Themes of Swear Words

According to Ljung (2011), there are five major themes and five minor themes of swear words. The five major themes are the religious theme, the scatological theme, the sex organ theme, the sexual activities theme, and the mother theme. For the minor ones, they are ancestors, animals, death, diseases, and prostitution. After understanding those themes, all swear words appeared in *Punk in Love* and *The Wedding Singer* are categorized into each theme.

#### 4.1.1 The Themes of Swear Words in *Punk in Love*

There are many kinds of swear words appeared in this movie. The number of all swear words appeared in this movie is 27 swear words. Those words are grouped

into each theme based on Ljung's theory. The table 4.1 below shows the themes of swear words.

Table 4.1 The themes of swear words in *Punk in Love* movie

No	Themes of swear word	Swear words	Total
major themes			
1.	the religious theme	- setan - tuyul	2
2.	the scatological theme	- bokongmu - taek	2
3.	sexual activities theme	- ancuk - cuk - jancuk - jamput	4
4.	mother theme	- mbokne ancuk	1
minor themes			
5.	animals	- anjing - asu - bedhès - kirik - wedhus	5
other themes			
6.	others	- asem - berengsek - cangkemmu - édan - endhasmu - gendheng - gila - kampung - konyol - mulutmu - ndeso - raimu - sialan	13
<b>Total</b>			<b>27</b>

The swear words in *Punk in Love* can be grouped into several themes based on Ljung's theory (2011). Each theme is discussed as follows.

a. Religious Theme

The first theme is the swear words related to religion. They are *setan* (devil) and *tuyul* (devil's name in Indonesia). In *Kamus Besar Bahasa Indonesia*, *setan* is "the evil spirit which always tempts humans in order to do bad things" (1990:831). Meanwhile, *tuyul* is "spirit which is like a bald boy and he is commanded to steal some money" (1990:978). Both words are included as diabolic swear words because those words emphasize evil. In Muslim, *setan* and *tuyul* are ones which are far from truth or God's mercy (<http://qurandansunnah.wordpress.com/2009/07/09/mengetahui-perbedaan-antara-jin-setan-dan-iblis/>). As God creature, human has to be obedient to God's command and be closer to God, not like *setan* and *tuyul*. Therefore, human is considered unworthy if somebody offends others by using those words.

b. The Scatological Theme

The second theme is scatological theme or the swear words which are related to disposal of human waste and parts of human body that are considered dirty. The swear words appeared are *taek* (feces) and *bokongmu* (your buttock). *Taek* is derived from the word *tahi* which means feces. It is related to disposal of human waste. Meanwhile, the word *bokongmu* (your buttock) is related to the part of human body which is considered dirty because it functions to release feces. Therefore, those words are not suitable if they are used in talks because they are considered dirty and disgusting.

c. The Sexual Activities Theme

The third theme is the swear words related to sexual activities, such as *ancuk*, *cuk*, *jancuk* and *jamput* (fuck). Those swear words have the same meaning. *Ancuk* and *cuk* taken from the word *jancuk* and *jancuk* are derived from the word *encuk* which means having sexual intercourse. Besides, *jancuk* has another term, *jamput*

(<http://indonesiaindonesia.com/f/112658-asal-kata-jancok-wajib-tau/>). Those words are considered taboo. The words related to sexual intercourse are regarded as words which are porno or impolite (Sumarsono, 2007:261). They should not be uttered in formal conversation because it probably makes the hearers feel uncomfortable.

#### d. Mother Theme

The next theme is mother theme. In this theme, there is only one swear word found. The swear word is *mbokne ancuk*. *Mbokne* in Javanese language means her/his mother while *ancuk* means having sexual intercourse. *Mbokne ancuk* seems to be similar with English swear word a motherfucker where *mbokne* means mother and *ancuk* means fuck. The function is probably to insult alluding to mothers. Mother is a parent who should be honored. It should not be used for swearing.

#### e. Animals

Furthermore, the kinds of animals become the fifth theme of swear words. There are five animals used as swear words in this movie, namely *asu* (dog), *anjing* (dog), *bedhès* (monkey), *kirik* (pup), *wedhus* (goat). According to Winiasih, the animal names used as swear words are the animals which have particular traits, such as having an ugly face like monkey, having a bad smell like goat, having odious traits like dog, etc. Those traits which are owned by animals are applied for human who has similar trait or attitude (2010:113). They should not be used in talk for swearing because the hearer probably can feel offended if somebody swears those words (animal's names).

#### f. Others

The last one is other theme. The swear words appeared cannot be categorized into themes of swear words by Ljung. Thus, those swear words are grouped into new theme. Those swear words are *asem* (tamarind), *berengsek* (useless), *cangkemmu* (your mouth), *édan* (crazy), *endasmu* (your head), *gendheng* (crazy), *gila* (crazy),

*kampung* (village), *konyol* (foolish), *mulutmu* (your mouth), *ndeso* (village), *raimu* (your face), and *sialan* (bad luck). Those new swear words are listed on the table 4.2 below.

Table 4.2 The other themes of swear words in *Punk in Love*

No.	Themes of swear words	Swear words	Total
1.	kinds of fruit	- asem	1
2.	unpleasant conditions	- berengsek - édan - gendheng - gila - konyol - sialan	6
3.	parts of human body	- cangkemmu - endhasmu - mulutmu - raimu	4
4.	places	- kampung - ndeso	2
Total			13

From the table above, it can be seen that there are four new themes appeared in *Punk in Love*. Those new themes are the swear words related to kinds of fruit, unpleasant conditions, parts of human body, and places.

#### a. Kinds of Fruit

The first theme is '*asem*' (tamarind). It is the swear word related to kinds of fruit. *Asem* is a small fruit with pods and the taste is sour (KBBI, 1990:51). That word is probably used to make milder when swearing. In Java, there are some words which are turned to make them milder. It is like an example in *Pengantar Semantik*, the word *kurang ajar* is turned into *kurang asem* (Sumarsono, 2007: 261). The word *asem* in this movie probably is derived from *kurang asem*.

#### b. Unpleasant Conditions

The second one is the swear words related to unpleasant conditions. According to Winiasih (2010), there are several things which are linked to the unpleasant conditions. They are “mental condition and physical condition” (2010:110). Swear words uttered in this movie are ‘*berengsek* (useless), *édan*’ (crazy), *gendheng* (crazy), *gila* (crazy), *konyol* (foolish), and *sialan* (bad luck).

#### c. Parts of Human Body

The next theme is related to the parts of human body. In this movie, the swear words appear are ‘*cangkemmu* (your mouth), *endhasmu* (your head), *mulutmu* (your mouth), and *raimu* (your face)’. People swearing usually utter the word spontaneously. Perhaps they utter anything that they see. When someone swears in front of somebody’s face, he/she sees several parts of body on the face. Therefore, parts of body that are often used to swear are mouth, head, face, etc.

#### d. Places

Finally, the last one is the swear words related to places. There are two words which can be grouped into this theme. They are ‘*kampung* (village) and *ndeso* (village)’. *Kampung* is from Bahasa Indonesia and *ndeso* is from Javanese, but both of them have similar meaning. In *Kamus Besar Bahasa Indonesia*, *kampung* means village; related to the habit in village, impolite, etc (1990:383). Those words are regarded as swear words because they are employed to humiliate others who have habit like villagers.

Those are the themes of swear words found in *Punk in Love*. In this movie, the swear words found are 27 which are classified into six themes where there are four theme as major theme, one theme as minor theme, and one other theme that is grouped into particular theme. The total of each theme are different. The religious theme has two swear words; the scatological theme has also two swear words; the sexual activities theme has four swear words; mother theme has only one swear word;

animals theme has five swear words; and other theme has thirteen swear words. From those thirteen swear words, they are still divided into four new themes.

In conclusion, there are nine themes of swear words which are used in this movie. Those themes are derived from three big themes. They are major, minor, and other themes. The major themes consist of religious theme, scatological theme, sexual activities, and mother theme. The minor one consists of animals theme. However, this movie also has new themes because several swear words cannot be categorized in the swear words themes by Ljung's theory. They are swear words related to kinds of fruit, unpleasant conditions, parts of human body, and places.

#### 4.1.2 The Themes of Swear Words in *The Wedding Singer*

In this movie, the number of swear words is different from the number of swear words in *Punk in Love*. There are 18 swear words appear in this movie. They are also categorized into each type according to Ljung's theory. The following table shows the result of categorizing all swear words uttered by the characters in movie.

Table 4.3 The themes of swear words in *The Wedding Singer*

No	Types of swear word	Swear words	Total
major themes			
1.	the religious theme	<ul style="list-style-type: none"> <li>- God</li> <li>- goddamn</li> <li>- hell</li> <li>- Jesus</li> <li>- Jeez</li> </ul>	5
2.	the scatological theme	<ul style="list-style-type: none"> <li>- ass</li> <li>- asshole</li> <li>- bullshit</li> <li>- holy shit</li> <li>- shit</li> <li>- shithead</li> </ul>	6

3.	sexual activities theme	- fuckin' - jerk - jerk-off	3
minor themes			
4.	animals	- bitch	1
other themes			
5.	others	- damn - moron - sucks	3
<b>Total</b>			<b>18</b>

In the *Wedding Singer* movie, there are five types of swear words employed by the characters.

#### a. Religious Theme

The first type is the religious theme. The swear words used are ‘God, goddamn, hell, Jesus, and Jeez’. Hornby defines ‘God’ as the spirit that is believed creating universe. This word is not always used for praying, but it can be used for swearing. In informal talk, this word is used to express surprised, irritated, etc (2010:642). ‘Goddamn’ is the swear word which is used to express anger or irritation (Hornby, 2010:642). Hell is the place where wicked people go after they die (Hornby, 2010:699). Jesus is similar with Christ (Hornby, 2010:803). Jeez is used to say when somebody is angry, shocked, etc (Hornby, 2010:802). Swan states that Jeez means Jesus (cited in Aditia, 2011:3). Hence, those words can be grouped into religious theme.

Most words are God’s name. They can be categorized into swear words because the use of those words should not uttered for swearing. If the speakers do that, means that they utter the God’s name in vain. People who utter ‘Oh, my God’, ‘Jesus’, ‘Jeez’, etc. only for expressing frustration or surprising, will be a misapplication of God’s name. Exodus 20:7 informs that “...the Lord will not hold him guiltless that that His name in vain”. The God’s name should be used for holy thing, such as for praying or making an oath. (<http://greenvilleinoneaccord.com/takinggodnameinvain.html>). Moreover, as the

members of a religious community, God's name is considered holy for them. If the use of God's name is abused, probably it can offend or startle them (Subhan, 2012:8).

#### b. The Scatological Theme

The second theme, the swear words included as the scatological theme are 'ass, asshole, bullshit, holy shit, shit, and shithead'. Those are categorized into the swear words related to disposal of human waste and parts of human body that are considered dirty. In *Oxford Advanced Learner's Dictionary*, 'ass' has similar meaning with buttocks. It is also used to refer to an unwise person (2010:73). 'Asshole' has similar meaning with the anus. It also can be used to stand for the imprudent people ([www.oxfordlearnersdictionaries.com/definition/english/asshole](http://www.oxfordlearnersdictionaries.com/definition/english/asshole)). 'Bullshit' is used "to say things that are not true, especially in order to trick somebody" (Hornby, 2010:187). 'Holy shit' is used to express shocked, afraid, etc ([dictionary.cambridge.org/dictionary/british/holy?q=holy+shit](http://dictionary.cambridge.org/dictionary/british/holy?q=holy+shit)). According to Hornby, the definition of 'shit' is "solid waste matter from the bowels". It is also used to express anger and irritation (2010:1364). The last one is 'shithead'. It is used to refer to unwise people ([dictionary.cambridge.org/dictionary/british/shithead](http://dictionary.cambridge.org/dictionary/british/shithead)).

#### c. Sexual Activities Theme

The third theme is the swear words related to the sexual activities, such as 'fuckin', jerk, and jerk-off'. The first swear word is 'fuckin'. It is derived from the word fuck which means having sexual intercourse (Hornby, 2010:605; Munier, 2010:138). The next one is 'jerk' or 'jerk-off'. The meaning of 'jerk off' is "to masturbate". 'Jerk and jerk-off' is named to a stupid man (Hornby, 2010:803).

The words related to the sexual intercourse are considered taboo. If they are uttered in front of people, the meaning will seem rude or impolite for the hearers. They are also forbidden to be uttered in polite conversation, such as in TV and radio. However, those words become common over time. They appear in the media

(<https://www.englishclub.com/esl-forums/viewtopic.php?t=38114>). Claire states that taboo words are accepted in the USA since thirty years ago (1998:1).

d. Animals

The next theme is the swear words which are grouped into kinds of animal. It is only one animal, namely bitch. According to Hornby, bitch is “a female dog”. It is also “an offensive way of referring to a woman, especially an unpleasant one” (2010:136). People usually employ animal names to attribute human metaphorically that is similar with animals’ appearance or behavior. ‘Bitch’ is used to refer to a nasty woman considered contemptible (Allan and Burridge, 2006:79-80). The animal names applied for swearing probably can disgrace or offend others. That is because animal is considered worse than human.

e. Others

The swear words ‘damn, moron and suck’ cannot be categorized into themes of swear words by Ljung’s theory. Therefore, ‘damn, moron, and sucks’ are grouped into other theme. ‘Damn’ is the swear word which is used to express annoying, disappointment, etc (Hornby, 2010:366). The second word is moron which is used to offend somebody who is considered very stupid (Hornby, 2010:961). The last word is ‘sucks’. Munier states in his book *The Big Black Book of Very Dirty Words*, “suck is to be crabby” (2010:318). It is “used to say something which is bad” (Hornby, 2010:1492).

In conclusion, the swear words appeared in *The Wedding Singer* can be categorized into four themes according to Ljung’s theory and one other theme. They are the religious theme, the scatological theme, the sexual activities as major theme and animals as minor theme. For other theme, unpleasant condition becomes part of other theme.

## 4.2 The Frequency of the Occurrence of Swear Words in Movies

In this subchapter, a calculation of the frequency of swear words appeared in movies is conducted. The aim of this calculation is to find the most dominant swear word frequently uttered by the characters. The numbers of swear words are accumulated in percentages. The calculation uses the following formula:

$$x = \frac{\text{sum total per word}}{\text{total amount}} \times 100\%$$

### 4.2.1 The Frequency of Swear Words in *Punk in Love*

In *Punk in Love*, the number of each swear word is different. After finding all swear words uttered by the characters, their occurrences are quantified into frequency to know the most dominant swear word spoken by the characters. The frequency of swear words in this movie can be seen in the table below:

Table 4.4 The percentages of swear words in *Punk in Love*

No	Swear words	Number of occurrences	Percentage
1.	cuk	53	38,41%
2.	jancuk	21	15,22%
3.	asu	10	7,25%
4.	taek	8	5,80%
5.	setan	5	3,62%
6.	kirik	4	2,90%
7.	ancuk	3	2,18%
8.	bedhès	3	2,18%
9.	cangkemmu	3	2,18%
10.	raimu	3	2,18%
11.	gendheng	3	2,18%
12.	édan	3	2,18%
13.	asem	2	1,45%
14.	endhasmu	2	1,45%
15.	tuyul	2	1,45%

16. wedhus	2	1,45%
17. anjing	1	0,72%
18. bokongmu	1	0,72%
19. brengsek	1	0,72%
20. jamput	1	0,72%
21. konyol	1	0,72%
22. mbokne ancuk	1	0,72%
23. mulutmu	1	0,72%
24. sialan	1	0,72%
25. gila	1	0,72%
26. ndeso	1	0,72%
27. kampung	1	0,72%
<b>Total</b>	<b>138</b>	<b>100%</b>

In *Punk in Love* movie, the percentages are various. From twenty seven swear words, *cuk* becomes the most dominantly uttered by the characters. *Cuk* is gotten from the word *jancuk* which can be categorized into the word related to the sexual activities. It gets highest percentage, 38,41%. The number of this type is a far cry from other types. The second highest percentage is 15,22% for the swear word *jancuk*. Afterward, the swear word *asu* becomes the third highest percentage. It is 7,25%. The next percentage is the swear word *taek* with 5,80%, *setan* with 3,62%, and *kirik* with 2,90%. Furthermore, the swear words *ancuk*, *bedhès*, *cangkemmu*, *raimu*, *gendheng*, and *édan'* occupy the next one. The total of appearance of those words are similar, namely 2,18%. The similar number is also gotten by the swear words *asem*, *endhasmu*, *tuyul*, and *wedhus* with 1,45%. For the lowest percentage, there are eleven swear words with percentage 0,72%. They are *anjing*, *bokongmu*, *brengsek*, *jamput*, *konyol*, *mbokne ancuk*, *mulutmu*, *sialan*, *gila*, *kampung*, and *ndeso*. After conducting this calculation, it can be concluded that the most dominant swear word uttered by the characters in *Punk in Love* movie is *cuk* with 38,41%.

In table 4.4, the two highest percentages are occupied by *cuk* with 38,41% and *jancuk* with 15,22%. It means that the characters in *Punk in Love* movie often use those words to express their emotion. Many things can indicate why those words are often uttered by the characters. *Punk in Love* is the movie which tells about punkers

from Malang, Indonesia. Therefore, the actors and actresses attempt to explore their characters as Malang's people. Language which is used by Malang's people is Javanese. They also have a specific language which becomes their characteristic. It is called as *Basa Suroboyoan*. Adipitoyo states that *Basa Suroboyoan* is not only used by Surabaya's people, but other people from other cities around Surabaya (like Malang, Gresik, Sidoarjo, Mojokerto, and Pasuruan) also use it (cited in Winiasih, 2010:39). In daily life, people often utter *jancuk* in talks. Generally, it is uttered to express somebody's anger, hate, or insult others. From time to time, that word becomes a common word functioned for showing solidarity, intimacy, hilarious, etc. *Jancuk* is also used for calling friends. Derived from *jancuk*, people take *cuk* to call their friends or as a nickname (<http://indonesiaindonesia.com/f/112658-asal-kata-jancok-wajib-tau/>). However, in this movie, the characters often call *cuk* to their friends. The addressees do not feel offended when they are called with that word, because it is commonly used in daily life. Therefore, in *Punk in Love*, *cuk* becomes the highest percentage and *jancuk* occupies second highest percentage.

#### 4.2.2 The Frequency of Swear Words in *The Wedding Singer*

The frequency of occurrence of swear words in this movie is different from the number of occurrence in *Punk in Love*. The total occurrence of swear words in *The Wedding Singer* is one-third of the number in *Punk in Love* movie. To understand them in detail, it can be seen in the table below.

Table 4.5 The percentages of swear words in *The Wedding Singer*

No	Swear words	Number of occurrences	Percentage
1.	God	9	19,15%
2.	shit	9	19,15%
3.	ass	4	8,51%

4.	sucks	3	6,39%
5.	asshole	2	4,26%
6.	bitch	2	4,26%
7.	bullshit	2	4,26%
8.	goddamn	2	4,26%
9.	hell	2	4,26%
10.	Jeez	2	4,26%
11.	jerk off	2	4,26%
12.	moron	2	4,26%
13.	damn	1	2,12%
14.	fuckin'	1	2,12%
15.	holy shit	1	2,12%
16.	jerk	1	2,12%
17.	Jesus	1	2,12%
18.	shithead	1	2,12%
	<b>Total</b>	<b>47</b>	<b>100%</b>

After conducting the calculation of the occurrences of swear words in *The Wedding Singer*, there are eighteen swear words uttered by the characters. Two of them become the highest percentages. They are 'God' and 'shit'. It is 19,15%. The second highest percentage is occupied by 'ass' with 8,51%. Afterwards, the swear word 'sucks' becomes the third highest percentage, it is 6,39%. For the next one, there are eight swear words which have similar number. It is 4,26% for 'asshole, bitch, bullshit, goddamn, hell, Jeez, jerk-off and moron'. Finally, the lowest percentage is 2,12% for six swear words. They are 'damn, fuckin', holy shit, jerk, Jesus, and shithead'. In conclusion, the most dominant swear words uttered by the characters in *The Wedding Singer* movie are 'God' and 'shit' with 19,15%.

According to the result of calculation above, there are two words that occur as the most dominant swear words uttered by the characters. They are 'God' and 'shit'. Both are often uttered by the characters but there is a contradiction between those two words. 'God' is categorized into religious theme while 'shit' is grouped into scatological theme, but the frequency is similar. The name of God is regarded as taboo in many religions such as Judaism, Brahmanism, and Islam while Christianity

is more concessive about it (Hughes, 2006:201). The use of God's name is not for strong feeling. It is usually used as euphemism. Hornby defines euphemism as an expression that people often use to make it seem more acceptable (2010:500). In addition, people consider 'God' holy. Thus, it will be used only for formal and respectful context (Aditia, 2011:12). It means that the function of swearing with word 'God' is not for insulting others or making others offended. It is usually used for shock/startled, amazement, regret, and happiness. On the other hand, shit is one of the most popular swear word in English spoken (Claire, 1998:21). This is in line with Jay (2009:4) who states that fuck and shit become the most frequently used between 1986 and 2006. Moreover, Ljung (2011:38) says that shit is very useful word used as an expletive interjection and expletive epithet in utterances. Hence, in *The Wedding Singer* movie, the word 'shit' and 'God' get the highest percentage and become the most frequently used by the characters.

### **4.3 The Analysis of Data**

#### **4.3.1 Functions of Swearing**

Halliday (cited in Jendra, 2010:17) states language has a function as a means of expressing feelings. Through language, people can express their anger, love, sadness, happiness, amazement, etc. People have their own ways to express their emotions, for instance by swearing. In this subchapter, the researcher discusses the function of swearing in two movies, *Punk in Love* and *The Wedding Singer*.

In the research report written by Winiasih (2010), she used the theory about the functions of swearing gotten from Indriwati's research (2006) and Saptomo's research (2001). There are ten functions of swearing. They are expressing of anger, irritation, regret, sadness, disappointment, amazement, humiliation, shock, solidarity, and happiness. In addition to the ten functions, there are four additional functions found by her. They are expressing incredulity, hate, pain, and embarrassment.

To understand the functions of swearing in *Punk in Love* and *The Wedding Singer*, each function is explored in detail.

#### a. *Punk in Love*

In *Punk in Love*, there are ten functions of swearing. They are expressing anger, irritability, humiliation, shock and surprise, intimacy/solidarity, pain, decrying, wonder, disagreement, and gripe.

##### 1) Expressing Anger

According to Hornby, anger is the strong emotion that somebody gets because of bad things has occurred (2010:48). When people get a threat, harm, or violence, they may be able to get angry (<http://maketheconnection.net/symptoms/anger-irritability>). Generally, the signs showed by people who get angry are: their face looks cruel; they can make other offended; they speak with high tone; there is a desire to hit others; and they feel hate or grudging (<https://budilisnt.wordpress.com/2010/03/30/psikologi-marah/>).

In this point, there are two conversations that will be analyzed based on each context. *Bedhés* (monkey) is the first swear word showing anger. It can be seen in the following conversation.

(Context: Arok and friends are leaving for Jakarta. Unfortunately, in truck terminal, there is no truck that will go to Jakarta. They only find three trucks which will go to Sidoarjo, Bromo, and Jogjakarta. Finally, they take one that will go to Jogjakarta because they can stop in Jogjakarta then they can go by other bus that goes to Jakarta.)

*Asisten Supir 2* : “Ah **bedhés!** Woy! Ayo mudun! Numpang gak ngomong-ngomong.”  
 (“Ah **monkey!** Woy! Get off! You get in my truck without permission.”)

- Yoji : “*Aduh endhasku, Rok.*”  
 (“Ouch, my head, Rok.”)
- Asisten Supir 2 : “*Lapo koen ndek kene? Ayo mudun.*”  
 (“What are you doing here? Get off.”)
- Mojo : “*Aku wes pamit bek supire. Ngajak gejer koen?*”  
 (“I have got permission from the driver. Do we have a problem?”)
- Assisten Supir 2 : “*Ayo.*”  
 (“Come on.”)
- Mojo : “*Ayo.*”  
 (“Come on.”)

(*Punk in Love*, p.8)

That conversation happens when the driver assistant opens the backside of truck and sees four people getting in the truck. He is angry because they do not ask for permission to get in the truck. It can be seen from the utterance of the driver assistant, “*Ah bedhés! Woy! Ayo mudun! Numpang gak ngomong-ngomong*”. He speaks with high tone. He kicks Arok and friends so that they wake up and get off. He uses ‘*bedhés*’ as an expletive to express his anger. His anger is also showed when Mojo challenges him to fight and he accepts it. Mojo tells that he has asked permission to the driver but the driver assistant does not trust it. They fight until the driver breaks up the fight.

Other swear words that show anger are *sialan* and *anjing*.

(Context: When Arok and friends arrive in Jakarta, a tiff among them happens. That is because Arok beguiles his friends about their finance. Finally, Mojo strikes Arok, he is pushed and hit the noodle seller. The noodle seller, who is bringing a bowl of noodles, spills it out to the hoodlum.

- Penjual mie : “*Maaf Bang, maaf Bang, maaf Bang.*”  
 (“Sorry, Bang, sorry. I’m sorry.”)
- Preman 1 : “*Sialan!*”  
 (“**Bad luck**”)
- Preman 2 : “*Anjing lo ya.*”  
 (“You’re a **dog/a bitch**”)

*Penjual mie* : “*Ampun Bang. Saya didorong dia Bang.*”  
 (“Forgive me, *Bang*. He pushes me, *Bang.*”)

(*Punk in Love*, p. 33)

The conversation above shows that the hoodlum 1 and 2 are angry because the noodle seller’s deed. He has spilled out the noodles to the hoodlum 1. Thus, he swears “*Sialan*” to show his anger. He swears with high tone and his face seems like cruel. His friend also scolds the noodle seller by saying “*Anjing lo ya*” and he strikes the noodle seller. Because of the hoodlums’ gripe and anger, the noodle seller is afraid to turn against. He asks the hoodlums to forgive him. He says that he is pushed by someone (*Arok*). Finally the hoodlums let him go, they come close to *Arok*.

From two conversations above, the swear words (*bedhés*, *sialan*, and *anjing*) uttered by the characters function to express their anger.

## 2) Expressing Irritability

Somebody who feels peevish, annoyed or dejected about something is called as feeling of irritability. According to Hornby, irritability is a feeling where people will get annoyed easily (2010:796). It has a tendency to get angry (<http://maketheconnection.net/symptoms/anger-irritability>). Nevertheless, irritability is not a strong feeling like anger where somebody may be able to hit others, insult others, etc. The swear words showing irritability can be seen in the following two conversations.

(Context: Maia comes to Andra’s music studio.)

*Andra* : “*Mo kemana sih, ribet banget loe.*”  
 (“Where are you going to, why are you so confusing?”)  
*Maia* : “*Kita harus ke RT, RW, Kelurahan, sama KUA. Ayo to Ndra bangun cepetan.*”

- (“We have to go to RT, RW, village hall, and KUA (office of religious affair). Come on Ndra, hurry, wake up.”)
- Andra : “*Ah, besok aja lah ah.*”  
 (“Ah, let’s do it tomorrow.”)
- Maia : “***Konyol!*** *malah tidur lagi!*”  
 (“**Fool!** You even sleep again!”)

(*Punk in Love*, p. 17)

This conversation occurs in Andra’s music studio. Maia intends to ask Andra to manage the preparation of their wedding party. When Maia arrives, Andra is still sleeping whereas the time shows 10 a.m. She wakes him up because that day they have to finish the preparation of their wedding party. But, Andra is not willing to do that. He chooses sleeping than accepting Maia’s invitation. Maia feels peevish because Andra rejects to accompany her. Then, she says “***Konyol!*** *malah tidur lagi!*”. Maia gets bad temper when Andra rejects her and even he sleeps again.

Another swear word that shows irritability is *asu*. It is showed in the following conversation.

(Context: Arok and friends are going to get in the train freely, without buying ticket.)

- Arok : “(*Tertawa*) *kita cuma mo nyabrang kok.*”  
 (“(Laughing). We just want to cross the railway.”)
- Almira : “*Mo kesitu Pak, kalau muter kan jauh.*”  
 (“We just want to go there, it will take a long time if we should take a detour.”)
- Yoji : “(*Tertawa*) *nyabrang.*”  
 (“(Laughing). Crossing the railway.”)
- Mojo : “*Ini loh, Pak.*”  
 (“It’s like this, Sir.”)
- Arok : “*Iki opo to? Asu!*”  
 (“What is it? **A dog!**”)

(*Punk in Love*, p.6)

This conversation happens when Arok and friends cross the railway. The official suspects them that they will get in the train without ticket, and then he stops them by blowing his whistle when the official sees them crossing the railway. Because the official blows his whistle many times, Arok feels irritated. He and his friends cannot get in the train freely. Arok says “*Iki opo to. Asu!*”. The swear word uttered is *asu*. That is because of his irritability to the official. Finally, they go away from the railway because they have been warned by the official.

The conversations above prove that swear words *konyol* and *asu* are used to express irritability.

### 3) Expressing Humiliation

Humiliation is a deed where somebody makes others feel stupid and humiliated (Hornby, 2010:734). The swear words which show a humiliation can be seen in the conversation below.

(Context: Arok sees the hoodlums who take his ring.)

- Arok : “*Woy, Cuk! Balikin cincinku. **Kirik** koen.*”  
 (“Woy Cuk! Return my ring. You’re **a pup**”)
- Preman 2 : “*Cincin? Nih, ambil aja.*”  
 (“The ring? Here it is. Take it.”)
- Yoji : “*Rok, lapo sih geger maneh?*”  
 (“Rok, why are you still in a tumult?”)
- Mojo : “*Wis ayo cepetan ngalih. Engko Maia selak rabi loh.*”  
 (“Hurry up, go out from here. Maia is going to get married.”)
- Almira : “*Gak penting iku cincin koen masih.*”  
 (“The ring is not important.”)
- Preman 2 : “*Heh heh heh, jangan pakai bahasa ikan.*”  
 (“Heh heh heh, don’t use the fish language.”)
- Preman 3 : “***Kampung.***”  
 (“**Village.**”)
- Preman 1 : “***Ndeso***”  
 (“**Suburban mind.**”)

(*Punk in Love*, p. 37)

The conversation above occurs when Arok and friends are on the way to Maia's house. They go by aunt Rosa's car. Suddenly, Arok sees the hoodlums and asks the driver to stop. Arok comes close to the hoodlums and his friends follow him. Arok forces the hoodlum to return his ring and says "**Kirik** koen". Because he dislikes that hoodlum, Arok humiliates him by saying that. The hoodlum orders Arok to take it in his pocket by himself defiantly. Yoji and Mojo invite Arok to go away from the hoodlums because the ring is not really important to be taken. Because Arok and friends are from Malang, East Java, they speak Javanese. Meanwhile, the hoodlums are from Jakarta and they do not understand Javanese. They insult Arok and friends with the word "villager". Thus, the hoodlums insult them by saying "**kampung**" and "**ndeso**".

The conversation above proves that the three swear words (*kirik*, *kampung*, and *ndeso*) uttered by the characters function to humiliate others.

#### 4) Expressing Shock and Surprise

Shock is "a strong feeling of surprise as a result of something happening, especially something unpleasant" (Hornby, 2010:1364). Meanwhile, surprise is "a feeling caused by something happening unexpectedly" (Hornby, 2010:1504). The definition of them is almost similar, but the context showing shock and surprise will be differed. For further understanding about swear words used for expressing shock/surprise, it can be seen in the following conversations. This first conversation is showing shock.

(Context: Arok and friends are allowed by the truck driver to get in his truck which will go to Semarang.)

Arok : "**Jancuk**..."  
 "Asu... opo iki Cuk?"

- (“**Fuck...**” “Dog... what is it, Cuk?”)  
 Mojo : “Supire gak ngomong-ngomong.”  
 (The driver didn’t tell us about it.)  
 Arok : “*Gak opo opo lah mending ditepungi daripada gak ketemu Maia ya?*”  
 (“It’s ok, we are smothered with flour than we do not get to meet Maia, right?”)

(*Punk in Love*, p. 19)

Arok and friends get ride which will go to Semarang. When the truck is going to depart, they get into the back side of the truck. After they jump, suddenly Arok swears “*jancuk*”. Arok and friends are shocked because they are smothered with flour unexpectedly. They do not know that the truck loads many sacks of flour. The driver does not tell them about that.

Besides showing shock, some swear words may also show surprise. Here is the conversation showing surprise.

(Context: Arok and friends are going to continue their journey after they take a rest in the street.)

- Arok : “*Jo, bangun ey.*”  
 (“Jo, wake up.”)  
 Almira : “*Panas. Sakit kayaknya.*”  
 (“He gets fever.”)  
 Arok : “*Kenapa yo? Lukanya kali.*”  
 (“Why? Perhaps this is because of his wound.”)  
 Arok : “*Asu.*”  
 (“**Dog**”)  
 Almira : “*Tetanus.*”  
 (“Tetanus.”)  
 Yoji : “*Udah bosok iku.*”  
 (“It has been rot”)

(*Punk in Love*, p. 30)

After taking a rest in the street, Arok asks his friends to continue their journey because Maia's wedding party will be held tomorrow. When Arok, Yoji, and Almira stand and walk, Mojo is still lying down on the ground. Arok thinks that Mojo is sleeping. He calls Mojo but Mojo does not wake up. They worry about him. They try to wake him up. Mojo keels over and his body is harm. They wonder at him. After that, Arok remembers that Mojo's left foot hurts. He opens the bandage which covers Mojo's wound. Then, he is surprised seeing Mojo's wound because it has been rot. When Arok is surprised seeing it, he says "**Asu**" spontaneously. It is clearly seen that the swear word *asu* functions to show surprise.

Similarly, the following conversation contains swear word which is used to express surprise.

(Context: To get some money, Yoji and Almira are singing in the intersection.)

Yoji : "*Jatuh bangun aku mengejarmu... Namun dirimu...*"  
(*menyanyi*)  
(Singing)

Arok : "*Lah, **jamput!***"  
(*"Lah, **fuck**"*)

(*Punk in Love*, p. 27)

The conversation occurs when Arok and friends arrive in Cirebon. They are hungry but they do not have any money. Almira asks her friends to sing for getting some money. After singing, they just get a little money. Then Yoji gets an idea when he sees a bucket. He takes it and asks Almira to dance while Yoji is singing. Not far from them, Arok and Mojo still sit because they are surrender. When the traffic light is red and the vehicles are stop, Yoji starts to sing dangdut music. Arok and Mojo are surprised. Arok says "*Lah, **jamput!***" to express his surprise. Arok and Mojo hide behind the gate wall. They are embarrassed if other punkers know they sing dangdut music. That is because the song is not commonly sung by punkers.

The three conversations above depict the situation showing shock and surprise. The swear word *jancuk* expresses shock while the swear words *asu* and *jamput* show surprise.

### 5) Expressing Intimacy/Solidarity

Intimacy is “the state of having a close personal relationship with somebody” (Hornby, 2010:789). Intimacy can be realized through swear words. Although the speakers use impolite word for swearing, generally they understand each other without being offended. That is because swearing is often used in daily activities. The conversation below proves how the swear words are used to express intimacy or solidarity. In this case, there are three kinds of expressing intimacy. They are accosting somebody, teasing somebody, and ridiculing somebody as a joke.

#### Conversation 1 (accosting somebody)

(Context: Arok invites his friends to continue their trip to Jakarta.)

Arok : “*Loh, **Cuk!** Heh! Ayo. Nginep terus.*“  
 (“*Loh **Cuk!** Heh! Come on. Stay overnight.*“)

(*Punk in Love*, p. 14)

(Context: Arok asks his friends where they should go.)

Arok : “*Nang endi, **Cuk?**”*  
 (“*Where are we going, **Cuk?**”*)

(*Punk in Love*, p. 20)

(Context: Arok asks Mojo about his leg.)

Arok : “*Opo’o pincang **Cuk?**”*  
 (“*Why do you limp, **Cuk?**”*)

(*Punk in Love*, p. 27)

The word *cuk* here is derived from *jancuk* (fuck). The characters use it to accost their friends. Although, the word seems rude, the speaker does not mean to insult the listeners. On the contrary, *cuk* as addressing term, in fact shows their intimacy. If this swear word *cuk* is addressed to someone else who is not close to the speaker, it probably shows anger.

### Conversation 2 (teasing)

(Context: Arok and friends are ready to go to Jakarta.)

- Mojo : “*Lah, kalian pada gak pamit to?*”  
 (“Don’t you want to say good bye to your family?”)
- Almira : “*Ah, aku males ketemu ibuku.*”  
 (“Ah, I’m not in mood to see my mom.”)
- Yoji : “*Aku malah gak oleh engko, Jo*”  
 (“My mom won’t let me go, Jo”)
- Mojo : “*Wah kudu pamit, makku sendirian.*”  
 (“I should say goodbye, my mom is alone”)
- Arok : “*Waalah **jancuk**, manja **raimu!***”  
 (“Waaaw **fuck**, **your face** is so pampered!”)
- Mojo : “*Biarin to, makku iki.*”  
 (“So what, she’s my own mom.”)

(*Punk in Love*, p. 5)

That conversation happens when Arok and friends are going to go to Jakarta. Mojo asks his friends why they do not say good bye to their family. Everybody has his/her own reason, thus they will not say good bye to their family. Meanwhile, Mojo will go home and say good bye to his mother because she is alone. Then, Arok ridicules him because Mojo is like a pampered man that still relies on mother. It can be seen when he says “*Waalah **jancuk**, manja **raimu!***”. He sneers at Mojo. Although Arok sneers at him, Mojo does not care about it. He is more concerned to his mother. Mojo also does not feel offended about Arok’s statement. Mojo does not respond it instead he goes to see his mother. His friends also follow him to say good bye to Mojo’s mother. That is because there is a close personal relationship among them.

**Conversation 3 (as a joke)**

(Context: Arok and Mojo ridicule Yoji's poster because Yoji becomes a model of sport clothes.)

Arok : “*Gini loh.*”  
 (“It’s like this.”)  
 Mojo : “*Asu koen.*”  
 (“You’re a **dog**”).

(*Punk in Love*, p. 18)

That conversation happens when Mojo sees Yoji's photo which sticks on the wall. Mojo calls Arok and Almira and asks them to see it. They all ridicule him. Yoji is irritated and goes away. Almira tries to calm him down while Arok and Mojo still ridicule him. That is because of Yoji's style in the poster. It is considered funny by them because a punker like Yoji becomes a model of sport clothes and his face is cute. Arok imitates Yoji's smile and shows to Mojo. They are laughing loudly. Mojo laughs at Arok who imitates Yoji's style in the poster and says “*Asu koen.*”. He teases Arok as a dog. Although Mojo says like that, Mojo does not mean to insult Arok. That only becomes a part of their jokes.

From those three conversations above, swear words can be used as expressing intimacy among friends. The kinds of intimacy found in this movie are accosting somebody, teasing somebody, and joking something.

**6) Expressing pain**

The swear words can be used to express pain. In the journal *Neuro Report*, a psychologist has found a new research result that swearing reduces the pain. It is proved in “chilly exercise” which was done by several student volunteers. They have to immerse in cold water and would be measured how long they can survive in this condition. They might yell to restrain cold, but those volunteers said that swearing is able to reduce pain more than scream out

(<http://www.scientificamerican.com/article.cfm?id=why-do-we-swear>). To understand the use of swear words as an expression of pain, it can be seen in the following conversation.

(Context: Arok and friends go to Semarang by bus. When they are sleeping, suddenly Yoji wakes up Almira.)

Almira : “*Opo’o, Ji? Opo’o?*”  
 (“What’s wrong, Ji? What’s wrong?”)  
 Yoji : “*Mules aku, Al. Kayak’e gara-gara sate semalam.*”  
 (“I want to defecate, Al. It may be because of the Satay last night.”)  
 Almira : “*Waduh.*”  
 (“Oh no.”)  
 Yoji : “*Gak ono jedhing a? Aduh, jancuuuk.*”  
 (“Is there any toilet? Ouch, **fuck.**”)  
 Almira : “*Diempet, Ji. Maringene tutuk kok, yo?*”  
 (“Hold on, Ji. We’ll arrive soon, ok?”)

(*Punk in Love*, p. 15)

That conversation happens when they are on the way to Semarang. They leave at night. In early morning, Yoji gets stomachache suddenly. He wakes Almira up and tells that he wants to defecate. He thinks that the Satay which causes the stomachache. Yoji is looking for a toilet but he could not find any because he is in the bus. He just tries to bear it and swears “*Aduh, jancuuuk*”. It can be seen from Yoji’s face which bears his stomachache while holding the hand-grip of the bus. He utters the swear word *jancuk* to lessen his pain.

## 7) Expressing Decrying

Decrying is the deed when somebody comments someone else (Hornby, 2010:380). It usually condemns others without insulting them. The use of swear word for expressing decrying can be seen in the following conversation.

(Context: When Arok cancels his desire to commit suicide, a security who will help Arok falls down, therefore Arok helps that security.)

- Yoji : “*Untung koen ikut nolong, Rok. Coba kalo gak, dipenjara raimu.*”  
 (“lucky you! you help him, Rok. Or **your face** will end up in jail.”)
- Mojo : “*Koen mikir opo sih, kok pengen bunuh diri?*”  
 (“what were you thinking so that you want to commit suicide?”)
- Arok : “*Aku tu bingung, Jo. Pas nrimo undangan kawinane Maia, aku tu ngeroso ilang. Hancur aku.*”  
 (“I am just confused, Jo. When I got Maia’s wedding invitation, I feel lost, fall apart.”)

(*Punk in Love*, p.4)

That conversation occurs after Arok’s friends make him sure that Maia loves him, therefore Arok cancels to commit suicide. When they gather together near the railway station, Yoji says “*Untung koen ikut nolong, Rok. Coba kalo gak, dipenjara raimu.*” He uses the word *raimu* to refer to Arok. Yoji decries Arok that if Arok did not help the security, Arok would be ended up in jail. Then, Arok explains why he wants to commit suicide.

To understand more about this function, the following conversation can explain about the swear word used to decry other.

(Context: There is a dispute between Maia and Andra.)

- Maia : “*Kamu gila ya, aku nyiapin kawinan kita sendirian, kamu malah disini latihan band terus.*”  
 (“Are you crazy? I have prepared our wedding party by myself, you even practice for your band.”)
- Andra : “*Band ini kan hidup gue, Mai.*”  
 (“This band is my life, Mai.”)

(*Punk in Love*, p.30)

That conversation happens in Andra's music studio. Maia demands Andra to care about their wedding party preparation. That is because only Maia who manages it. She says "*Kamu gila ya, aku nyiapin kawinan kita sendirian, kamu malah disini latihan band terus.*". She decries that Andra is crazy. That is because he is spending more time to practice for his band than helping her for their wedding party preparation.

The above conversations prove that swear words in those situation function to decry somebody.

### 8) Expressing Wonder

Somebody who feels surprised about unusual things can be said that he/she feels wonderful (Hornby, 2010:1710). The conversation below explains about this function.

(Context: Arok and friend get ride to go to Cirebon, but the ride is a car which is used to carry human corpse. There is a bier in that car.)

- Almira : "*Jo, jangan tidur di situ, ntar kemasukan setan koen.*"  
("Jo, don't sleep right there or you'll be tranced by demon.")
- Mojo : "*Ntar kita juga jadi setan. Lagian dari bayi pas makku kerja, aku sering ditidurin di beginian.*"  
("soon or later we'll become ghost. And also when I was a kid my mom used to put me on it while she was working.")
- Arok : "*Sak keluarga pancen podho gendenge yo. Édan.*"  
("Whole of his family is crazy. **Crazy.**")

(*Punk in Love*, p.24)

The conversation above occurs when Mojo enters the car and lays down on the bier then. Almira is surprised. She prohibits him not to lay down there. She is afraid if Mojo is tranced by demon. Mojo answers calmly that his mother used to put

him on the bier when he was a child. Arok hearing Mojo's reason feels astonished. Arok says "*Sak keluarga pancen podho gendenge yo. Édan*". Arok considers that Mojo and his family are crazy. That is because it is not an ordinary thing a mother puts her kid on the bier while she is working. The swear word *édan* functions to express wonder because Arok does not suppose that Mojo used to lay down on the bier when he was a child.

### 9) Expressing Disagreement

Expressing disagreement happens when somebody disagrees or rebuts other's statement (Hornby, 2010:413). To understand this function and the use of swear word in the conversation, the following conversation shows it.

(Context: Arok and friends continue their journey after getting off from the bus because of bad incident.)

- Yoji : "Sorry ya *Rek*, kan namanya juga musibah to. Ya to?"  
("Sorry guys, it's a disaster. Right?")
- Mojo : "*Udah bayar tetep ae gak sampe Semarang.*"  
("We have paid but we do not arrive to Semarang.")
- Arok : "*Lak aku telat nang Maia, iku gara-gara bokongmu. Tak dungakno jedder silitmu!*"  
("if I am late to see Maia, it's because of your ass. I wish your ass will explode!")
- Yoji : "**Jancuk!** Ojo ngomong ngono to, *Rok*."  
("Fuck! Don't say like that, Rok.")
- Arok2 : "*Opo'o sih? Kana kana kana.*"  
("What? Go away.")

(*Punk in Love*, p.17)

That conversation happens after they are asked to get off from the bus because Yoji has defecated through the window. That is because his feces hits a soldier's car, thus he asks them to get off and gives them a punishment. After that, they walk to continue their journey. Arok, Mojo, and Almira get bad temper because of that

incident. That is because they cannot arrive to Semarang whereas they have paid the bus fare. Arok blames Yoji. He is angry and decries Yoji's ass will explode if Arok is late to see Maia's wedding. Directly, Yoji says "***jancuk!** Ojo ngomong ngono to, Rok*". It means that he disagrees and dislikes Arok's statement. He asks Yoji not to say that.

Another conversation that contains swear word which is used to express disagreement can be seen in the following.

(Context: Almira gets menstruation but she does not bring tampon.)

- Yoji : "*Trus beli ae lah, Rek.*"  
 ("Just buy it, Rek.")
- Arok : "***Endhasmu**, langsung habis lah dhuwite. Yoji gak pernah mikir iki.*"  
 ("**Your head.** Our money will run out. Yoji never thinks about that.")
- Mojo : "*Lah belinya 2 aja, gak usah beli sebungkus.*"  
 ("We buy two pieces only, do not buy a pack.")
- Almira : "*Ah **mulutmu**. Kamu pikir rokok bisa diecer. Rok tenang, duitnya gak bakal abis. Tapi gimana yo?*"  
 ("Ah, **your mouth.** You think that it can be in retail like a cigarette. Rok, calm down, our money will not run out. But how?")

(*Punk in Love*, p.28-29)

The conversation above happens when Almira gets menstruation but she does not bring tampon. Yoji asks Almira to buy the tampon but Arok disagrees with Yoji's suggestion. He worries about lacking money. Arok says "***Endhasmu**, langsung habis lah dhuwite. Yoji gak pernah mikir iki.*" Arok utters *endhasmu* to express his disagreement. Then Mojo suggests her to buy only two pieces of tampons, not to buy a pack. Almira rebuts Mojo's suggestion. She says "*Ah **mulutmu**. Kamu pikir rokok bisa diecer*". The word *mulutmu* shows that Almira disagrees with Mojo's suggestion. That is because tampon cannot be retailed like cigarette.

Another swear word that shows disagreement is *bokongmu*.

(Context: Arok holds a ring and intends to give it for Maia. However, his friends do not know that Arok has a ring)

- Almira : “*Kamu punya cincin, dari mana?*”  
 (“Where did you get that ring?”)  
 Yoji : “*Koen nyolong, Rok?*”  
 (“Did you steal it, Rok?”)  
 Arok : “***Bokongmu! Dari Bromo.***”  
 (“**Your ass!** It’s from Bromo.”)

(*Punk in Love*, p. 33)

That conversation occurs when Arok and friends have arrived in Jakarta. Arok checks his pocket to ensure that a ring is still in his pocket. Arok intends to give it to Maia. When Almira sees it, she asks him where he got it. Yoji accuses that Arok steals it. Arok does not accept Yoji’s accusation. He rebuts by saying “*bokongmu*”. It emphasizes that he does not steal it but he has bought it when they were in Bromo.

Those conversations show the use of swear words (*jancuk*, *endhasmu*, *mulutmu*, and *bokongmu*) which function to express disagreement or rebuttal.

## 10) Expressing Gripe

Gripe is “a complaint about something” (Hornby, 2010:660). The following conversation contains the swear word which functions to express gripe.

(Context: Arok, Mojo, and Almira get punishment by the soldier because of the incident where Yoji defecates through bus window and the feces hit the soldier’s car.)

- Tentara : “*13, 14, 15, 16... Heh kamu! Udah belum? Sini push up!*”  
 (“13, 14, 15, 16... Heh you! Have you finished? Come here, push up.”)  
 Yoji : “*Durung Pak, dikit lagi.*”  
 (“Not yet, Sir, a little longer.”)  
 Tentara : “*Angkat sepatunya, cepat push up sini.*”  
 (“Lift your shoes, come here, push up.”)

Arok : “*Jancuk.*”  
 (“Fuck.”)  
 Yoji : “*Ancuk.*”  
 (“**F**uck.”)

(*Punk in Love*, p. 16)

The conversation above happens when the soldier asks Arok and Mojo to do push up and asks Almira to clean the car. While they get punishment from the soldier, Yoji defecates near underbrush. The soldier asks Yoji to come closer and has to do push up like Arok and Mojo. Yoji gripes because he has not finished yet to defecate but the soldier asks him to do push up. Therefore, Yoji swears “*Ancuk*”. He does swearing for expressing gripe.

Finally, this research has found ten functions of swearing appeared in *Punk in Love*. Six of them have similar functions like in Winiasih’s research. They are expressing anger, irritability, humiliation, shock and surprise, intimacy/solidarity, and pain. Besides, there are four functions which have been found in this movie. They are expressing decrying, wonder, disagreement, and gripe.

#### **b. *The Wedding Singer* movie**

There are fourteen functions of swearing in this movie. They are expressing anger, irritability, regret, disappointment, amazement, humiliation, surprise, intimacy/solidarity, hate, decrying, wonder, gripe, as an epithet to substitute somebody, and as a substitution of something.

##### **1) Expressing Anger**

Somebody will get angry when bad thing happens on him/her. The swear words showing anger can be seen in the following conversations.

(Context: Robbie was singing badly at the wedding party.)

Father's bride : Hey, buddy, I'm not paying ya to hear your thoughts on life. I'm paying ya to sing.  
 Robbie : Well, I have a microphone and you don't, so you will listen to every **damn** word I have to say.

*(The Wedding Singer, p.15)*

The conversation above occurs when Robbie sings at the wedding party. Because Robbie is still in blue because of his failed wedding, he sings badly. Father's bride complains and comments Robbie's performance. Robbie dislikes his reprimand and it makes Robbie offended and angry. Robbie responds him by saying "Well, I have a microphone and you don't, so you will listen to every **damn** word I have to say". His anger is showed by his attitude which speaks loudly and seems snap angrily at father's bride. The word 'damn' is used as an adjective which indicate 'word'.

Similarly, the following conversation contains swear word which is used to express anger.

(Context: Julia goes to see Robbie in Rosie's house to give him a present.)

Robbie : What do I mean? You're marrying Glenn 'cause he's got money.  
 Julia : You, **asshole**.

*(The Wedding Singer, p. 36)*

That conversation occurs when Julia goes to see Robbie in Rosie's house because Robbie usually teaches singing at that day. Rosie says that Robbie is not at home. He is looking for a job. When, Julia is going to go home, suddenly, Robbie comes. Julia asks him why he does not teach singing anymore. Robbie says that he has to get a lot of money. He does not want to work without a salary like teaching singing. Julia considers that Robbie is above all that material affair. Then Robbie says that Julia is also above the material affair. Julia does not understand Robbie's

statement. Robbie assumes that Julia will get married with Glenn because Glenn is a rich person. Unintentionally, Robby considers Julia as a materialistic girl. Julia feels offended by his statement. She is angry. She says “You, **asshole**” then she throws the papers which she brings and goes away from Robbie. Julia dislikes Robbie’s statement. Julia uses word ‘asshole’ to express her anger. Asshole is similar meaning with anus. It also refers to an imprudent or unkind person ([www.oxfordlearnersdictionaries.com/definition/english/asshole](http://www.oxfordlearnersdictionaries.com/definition/english/asshole)). Thus, the word ‘asshole’ that is uttered by Julia is for Robbie. Julia is angry because Robbie has assumed that Julia is a materialistic girl.

The two conversations above show that swear words ‘damn’ and ‘asshole’ are employed to express anger.

## 2) Expressing Irritability

Irritability is a feeling when somebody feels uncomfortable about something annoying. To understand the swear words which function to express irritability, it can be seen in the following conversation.

(Context: Sammy as Robbie’s friend comes to Robbie’s house. He wants to know how Robbie’s condition after he felt fall apart because of his failed wedding.)

Andy : Hey, it's about time his best friend showed up.  
 Sammy : So, how's he doing?  
 Andy : I don't know, man. He's been down in the basement since it happened. Five days now. I think he's having some kind of, uh, mental situation. You know, an episode or somethin'.  
 Sammy : Alright.  
 Andy : Hey, you better do something 'cause I don't wanna be known as the brother-in-law of the town nut job. I got enough problems already. Oh, **shit!** I got water all over myself.

*(The Wedding Singer, p. 13)*

Sammy comes to Robbie's house and meets Andy (Robbie's brother-in-law). Sammy asks Andy about Robbie. Andy says that Robbie shuts himself in the basement since his wedding day. Then, Sammy goes to see Robbie. Andy asks Sammy in order to make Robbie entertained. Andy who is watering the plants unintentionally gets the spurts of water. He feels irritated because the water wets his body. He says, "Oh, **shit!** I got water all over myself". Hornby defines 'shit' as the swear word that is used to express anger or irritability (2010:1364). However, the word 'shit' in Andy's utterance cannot be translated literally. In this utterance, 'shit' is used as an exclamation to express his irritability because the statement "Oh, **shit!** I got water all over myself" shows uncomfortable feeling of getting wet.

To understand more about this function, another swear word that shows irritability is 'ass'.

(Context: Robbie comes to his sister's house.)

Robbie's sister	: Come on, Andy! Move your <b>ass!</b>
Andy	: Hang on, huh? I'm watching "Dallas." I think JR might be dead or something. They shot him.

*(The Wedding Singer, p.17)*

That conversation happens when Robbie comes to his sister's house. His sister welcomes him. Because she is going to go somewhere and she knows that Robbie is still in blue, she yells and calls her husband (Andy) in order to accompany and entertain Robbie. She says "Come on, Andy! Move your **ass!**". It means that she asks Andy who is watching "Dallas" in order to stop watching and see Robbie soon. She utters 'ass' to express her irritability because Andy does not go to see Robbie immediately.

Those conversations prove that the swear words 'shit' and 'ass' function to express irritability.

### 3) Expressing Regret

Regret means that anyone feels sorry about something that other people have done and it is different from his/her expectation (Hornby, 2010:1239). The conversation below will explain about this function.

(Context: Julia quarrels with Robbie. That is because Robbie considers her as a materialistic girl. Julia feels offended about that, and goes away from Robbie.)

Robbie : Oh, my **God**, she made me a present. I am an **asshole**.

*(The Wedding Singer, p. 36)*

That conversation occurs when Julia visits Robbie's house. Robbie has offended Julia with his statement. Thus, Julia is angry. She throws the papers that will be given to Robbie, and goes home. After that, Robbie sees what Julia brings. She brings some musical score papers. That is special for Robbie. He regrets because he has made her angry whereas Julia has given him a present. He says "Oh, my **God**, she made me a present". That is used to express his regret. He also calls himself as 'asshole' with his statement "I am an **asshole**". It is used to refer to himself who has a bad attitude to a woman because he has insulted Julia by saying she is a materialistic girl. The swear words 'God' and 'asshole' in this conversation have a function to express regret.

### 4) Expressing Disappointment

When somebody's pretension does not happen as he/she expected, it is called as disappointment (Hornby, 2010:413). The swear words showing disappointment can be seen in the lyric of song below.

(Context: Robbie is singing)

*You don't know how much I need you.  
While you're near me, I don't feel blue.*

*And when we kiss, I know you need me, too.  
I can't believe I found a love that's so pure and true.*

*But it all was **bullshit**.  
It was a **goddamn** joke.  
And when I think of you, Linda,  
I hope you **funckin'** choke.*

(*The Wedding Singer*, p.26)

In this song, the lyric shows that Robbie wants to express his feeling about Linda, his ex-fiancee. The first stanza shows that Robbie loves Linda. She can make him happy and he believes that their love is pure and true. The tone of this stanza is calm. It shows that the song is so romantic for Linda. However, in the second stanza Robbie expresses his disappointment. That is because the belief of their love has been betrayed by Linda and that has made him fall apart. In the second stanza, he sings with screaming. He shows his disappointment and anger to Linda. The swear words appearing in the second stanza are ‘bullshit, goddamn, and fucking. ‘Bullshit’ means that all of their love is not true. He also says “it was a **goddamn** joke” which means that their love is only a joke. He adds ‘Goddamn’ to express his anger. Then, the word ‘fuckin’ is used to emphasize the word ‘choke’.

The following conversation contains swear word which is used to express disappointment.

(Context: Julia and Holly are debating about wedding kisses. Then, Robbie comes.)

Robbie	: Okay, I'll see you later, alright? Have fun today.
Holly	: Hey, wait! Wait a second. Maybe maybe he can help us. You're the expert on this. We were just having a debate about wedding kisses. I say that it's okay for it to be an open mouth kiss.
Julia	: And I say that it's the type of occasion where people dress up, so it's not appropriate.
Robbie	: I see.
Holly	: What do you wanna do? I mean, thin, tight mouth and it's over?

Julia : No. Thin, partially opened, no tongues, over.  
 Holly : No tongue? Please. **God**, there has gotta be a little tongue.  
 Julia : Well, maybe a little tongue. Not porno tongue. Church tongue.  
 Robbie : Church tongue.

*(The Wedding Singer, p. 28)*

The conversation is talking about the wedding kisses for Julia's wedding later. Holly suggests Julia to do open mouth kiss but Julia refuses it. Julia does not want it. She wants kiss with no tongue. Holly is disappointed. She expresses her disappointment by mentioning the God's name. She utters "No tongue? Please. **God**, there has gotta be a little tongue". She feels disappointed because there is no tongue in that kiss.

The lyric and conversation above prove that swear words 'bullshit, goddamn, fuckin, and God' are used to express disappointment.

### 5) Expressing Amazement

Amazement is "a feeling of great surprise and wonder" (Hornby, 2010:42). For further understanding about swear words used for expressing amazement, it can be seen in the following conversation.

(Context: Robbie tempts Glenn about a sexy waitress who is serving other guests.)

Robbie : That is a luscious ass right there, isn't it? Mm, my **God**.  
 Glenn : That's grade-A top choice meat.

*(The Wedding Singer, p. 31)*

That conversation between Robbie and Glenn takes place in a night club, when Julia and Holly go to the toilet. There is a sexy waitress who is serving the guests and Glenn pays attention to her. Robbie feels suspicious of Glenn because

Glenn is looking at her with different way. His face indicates that he likes her sexy body. Robbie tempts Glenn about the waitress. He says, “that is a luscious ass right there, isn't it? Mm, my **God**”. Robbie utters that statement and seems amazed for the waitress’s sexy body. The word ‘God’ is used to express his amazement. The waitress makes Robbie and Glenn astonished because of her sexy body.

### 6) Expressing Humiliation

Humiliation is a deed where somebody disparages other person or makes others feel imprudent (Hornby, 2010:734). Here is the conversation showing humiliation.

(Context: When Linda comes to see Robbie and they are in talk, Pete appears and says something to Linda.)

- Linda : I've been talkin' to my friends the last couple a days.  
 Robbie : Oh, here it comes.  
 Linda : And I think I figured out what's been bothering me. I'm not in love with Robbie now. I'm in love with Robbie six years ago. Robbie, the lead singer of Final Warning. When I used to come and watch you from the front row in your spandex pants, your silk shirt unbuttoned, lickin' the microphone like David Lee Roth.  
 Robbie : I still got the spandex. I'll put 'em on right now.  
 Linda : The point is, I woke up this morning and I realized I'm about to marry a wedding singer. I'm never gonna leave Ridgefield.  
 Robbie : Why do you need to leave Ridgefield? We grew up here. All our friends are here. It's the perfect place to raise a family.  
 Linda : Oh, yeah? Livin' in your sister's basement with five kids while you're off every weekend doing wedding gigs at a whopping sixty bucks a pop?  
 Robbie : Once again, things that could have been brought to my attention yesterday.  
 Linda : The fact is we grew apart a long time ago. You just wanted to get married so badly you didn't care who.

Robbie : That's not true. I love you. Come here. I wanna spend the rest of my life with you.  
 Pete : Hey, Linda! **You're a bitch.**  
 Robbie : Thanks, Petey. Go back in the house.

*(The Wedding Singer, p. 12)*

The utterance “**You're a bitch.**” is uttered by Pete, Robbie’s nephew. When Linda explains the reasons why she did not come in their wedding party, Pete appears in front of them. Suddenly he says, “Hey, Linda! **You're a bitch**”. Pete humiliates Linda that she is a bitch because of her deed against Robbie. Hornby (2010:136) defines bitch as “a female dog”. The word ‘bitch’ may not be translated literally. It does not mean that Linda is a female dog but that word refers to an unpleasant woman. That is Linda, an unpleasant woman who makes Robbie in blue because of his failed wedding party.

Similarly, the following conversation contains swear word which functions to express humiliation.

(Context: Unintentionally, Robbie meets Glenn in front of a night club.)

Glenn : Hey, **ass** wipe. Don't go snitchin' to Julia about this. I know you got some little crush on her, but you gotta face the facts. She'd rather go to bed with a real man, not some poor singing orphan.  
 Robbie : Alright, shithead. Haven't been in a fight since I was in the fifth grade, but I beat the shit outta that kid. So now I'm gonna beat the shit outta you.

*(The Wedding Singer, p.39-40)*

That conversation takes place in front of a night club. When Robbie, Sammy, and an old man will drink a drink, suddenly, Glenn who walks with his friends accosts Robbie. He also invites Robbie to join a little pre-bachelor party. Robbie who sees Glenn hugs two women, understands that Glenn is not a good man. Glenn still

often goes with a sexy woman and Julia does not know about it. He asks Glenn to stop beguiling Julia because she is a good woman. Glenn dislikes Robbie's reprimand. He says "Hey, **ass** wipe. Don't go snitchin' to Julia about this. I know you got some little crush on her, but you gotta face the facts. She'd rather go to bed with a real man, not some poor singing orphan". He calls Robbie "ass wipe". The swear word 'ass' in "ass wipe" is used to humiliate Robbie because Glenn does not like Robbie who intervenes his business.

From two conversations above, the swear words 'bitch' and 'ass' uttered by the characters function to express humiliation.

### 7) Expressing Surprise

When something occurs unexpectedly, somebody will feel surprised. To understand the use of swear words showing surprise, it can be seen in the conversation below.

(Context: Glenn comes to Julia's house and gives her a bouquet of roses. Then he gives another surprise.)

Glenn : I have something else for you.  
 Julia : Two airplane tickets to Las Vegas?  
 Glenn : Da da da da... (a counterpoint of wedding)  
 Julia : Oh, my **God**, Glenn! Oh, my **God**!  
 Glenn : I knew you wanted to set a date so I went to the travel agent and I set it.  
 Julia : Glenn, I love you so much, but Las Vegas? I thought you---  
 Glenn : But Jules, it's the romance capital of the world. I just don't want a big wedding. You know, hundreds of people we don't know that are just there for the free drinks and all you can eat buffet. I mean, they might as well be in Vegas.  
 Julia : Okay, Las Vegas it is. And it'll be great.

*(The Wedding Singer, p. 13)*

In that conversation, Glenn has another surprise for Julia. He gives her two airplane tickets to Las Vegas. Julia thinks that Glenn just invites her to go to Las Vegas for holiday. But when Glenn sings a counterpoint of wedding, Julia is surprised. She is very happy because Glenn wants to get married with Julia in Las Vegas. Julia mentions the God's name, "Oh, my **God**, Glenn! Oh, my **God!**". God is used to express surprise, shock, or annoyance (Hornby, 2010:642). The use of 'God' in this context is for expressing surprise and happiness because Glenn gives Julia a thing which is not predicted.

Another swear word which functions to express surprise is 'holy shit' that appears in the following conversation.

(Context: In the airplane, Robbie is served by the steward.)

Steward	: Would you like some champagne or some orange juice?
Robbie	: How much is it?
Steward	: It's free.
Robbie	: It's what? <b>Holy shit!</b> This is incredible. Actually, I shouldn't drink. I fell in love with this girl and she's gonna marry an idiot. So I'm on my way to Vegas to stop them.

*(The Wedding Singer, p. 44)*

When the steward offers a drink to Robbie, Robbie thinks that he has to pay for the drink. He asks the steward about the price and the steward says that it is free. Robbie hearing it feels surprised. He utters "It's what? **Holy shit!** This is incredible". He never thinks that he will get special service in the airplane. 'Holy' is the word which is related to a certain religion (Hornby, 2010:717) and 'shit' refers to feces or human waste (Munier, 2010:292). However, the expression 'holy shit' in Robbie's utterance is used to express his surprise.

From two conversations above, the swear words (God and holy shit) uttered by the characters function to express surprise.

### 8) Expressing Intimacy/Solidarity

The swear words used to express intimacy will not make the interlocutors offended because there is a closed relationship among them. In friendship, one or more than one person laughs at somebody about something. Sometimes, they make a joke about their friends, but they do not mean to insult others. That is called as teasing somebody (Hornby, 2010:1533). This conversation will show swear word functioned for expressing intimacy.

(Context: Robbie, Sammy, and Julia are talking something in Julia's engagement party. Robbie makes a joke about Sammy and makes him embarrassed.)

- Robbie : You know what? First time this guy saw you, he told me he was gonna hit on you.  
 Julia : Really?  
 Sammy : That's not true.  
 Robbie : Yeah, it is! You told me she was in trouble, she was gonna get it and she didn't even know it.  
 Sammy : He's teasing. I would never say that.  
 Robbie : What? You said you were gonna give it to her.  
 Julia : Give me what exactly?  
 Robbie : Yeah.  
 Sammy : You're a **jerk**.  
 Robbie : What do you mean? You didn't know she was engaged.  
 Julia : So now you're not gonna give it to me?  
 Sammy : Very funny.

*(The Wedding Singer, p.20)*

Robbie tells Julia that Sammy ever intended to hit her when she was in trouble. Sammy denies that statement. He says that Sammy is teasing. Then Julia also teases Sammy in order to confess it, but Sammy turns away and says “you're a **jerk**” to Robbie. He says it while smiling. ‘Jerk’ is used to substitute a stupid man. However, there is no aim that Sammy humiliates Robbie by saying he is a jerk. This swear word ‘jerk’ has a function to tease Robbie in this context.

Another swear word which show intimacy is *ass*. That will show in the following conversation.

(Context: Faye (the owner of wedding cake shop) thinks that the couple who will get married is Robbie and Julia. Robbie hearing that statement directly tells Faye that they are not getting married. Julia tells that he is her brother. They crack a joke to make sure Faye that they are a sibling. Robbie tears Julia's hair out and Julia bites Robbie's arm. After they finish his business, they go.)

Robbie : Uh, we're gonna go now. Come here, sis.  
Julia : Hey, your **ass** is grass. I'm telling Mom when we get home.

*(The Wedding Singer, p. 24)*

The expression 'your ass is grass' cannot be interpreted literally because there is no ass that is like grass. 'Ass is grass' is one of idiomatic phrases. The meaning of 'ass is grass' is the statement that tells person who is in serious worry ([http://onlineslangdictionary.com/meaning-definition-of/\(one's\)-ass-is-grass](http://onlineslangdictionary.com/meaning-definition-of/(one's)-ass-is-grass)). Julia who utters that statement has a purpose to threaten Robbie. That is because Robbie mistreats her. She says "Hey, your **ass** is grass. I'm telling Mom when we get home". The statements threaten Robbie that he will be in trouble because Julia will pit him to their mother. However, the context of this conversation is not in formal situation. The function of that utterance is to express their intimacy between brother and sister.

### 9) Expressing Hate

Hate is a feeling where someone dislikes something or somebody (Hornby, 2010:687). For further understanding, this function will be shown in the following conversation.

(Context: George is singing. He replaces Robbie to sing in the wedding party.)

*Do you really want to hurt me?*

Guest : Sit down! You **suck!** You **suck!**

*(The Wedding Singer, p. 8)*

'Suck' is used to express something which is bad (Hornby, 2010:1492). The guess shouts to George. He dislikes George who sings at that time. The guess asks George to sit down and shouts "You **suck**". The guess dislikes him probably because of George's appearance. George is a man but he makes his appearance like a woman. The guess probably thinks that George's performance is not good. Thus, the guess shouts that George performs badly. The swear word 'suck' shows that it functions to express hate.

### 10) Expressing Decrying

Decrying is a deed where anyone criticizes somebody else or something (Hornby, 2010:380). To understand the use of swear word as an expression of decrying, it can be seen in the conversation below.

(Context: Robbie and Sammy come to the engagement party of Glenn and Julia.)

Julie : Hi, you guys! I'm so glad you came. Jason, this is Robbie and Sammy, and this is my fiance Glenn.  
 Robbie : Hey, Congratulation Glenn.  
 Glenn : Thank you.  
 Jason : Robbie Hart? Oh, man, I heard what happened to you at your wedding. That was so cold. You must've felt like **shit**.

*(The Wedding Singer, p.19)*

When Robbie and Sammy come to the engagement party of Glenn and Julia, Julia welcomes them. She also introduces her fiance, Glenn. Robbie gives congratulation to Glenn. Suddenly, Glenn's friend namely Jason accosts Robbie by decrying him. He says "Robbie Hart? Oh, man, I heard what happened to you at your

wedding. That was so cold. You must've felt like **shit**". He knows that Robbie's wedding party was failed because the bride did not come. He decries that Robbie's feeling is like a shit. 'Shit' in this context has a meaning that Robbie's feeling was frustrated, sad, and disappointed when he knew that her bride did not come.

Another swear word which functions to express decriing will be shown in the following conversation.

(Context: Julia comes to Rosie's home to see Robbie.)

- Robbie : Hey, Julia. What are you doin' here?  
 Julia : I went by Rosie's to find you.  
 Robbie : Oh? I'm not doin' that anymore.  
 Julia : I know. I just thought that teaching was such a big part of your life.  
 Robbie : Well, it was, but now I'm doing some stuff to better my situation.  
 Julia : It sounds kinda selfish.  
 Robbie : It's not selfish. There's a lot of money out there. I'm trying to get my hands on some.  
 Julia : Yeah, but you don't wanna be just another yuppie idiot.  
 Robbie : Why? What's wrong with that? Don't wanna live in my sister's basement anymore. I wanna get a big house, have some security. Can't do that doin' favors for people all the time, gettin' paid in meatballs.  
 Julia : But you're above all that material **bullshit**.  
 Robbie : I don't know. We're livin' in a material world and I am a material girl. Or boy.  
 Julia : No, you're not.  
 Robbie : What about you? You're into material **shit**.

*(The Wedding Singer, p.36)*

That conversation takes place in front of Rosie's house. Rosie tells Julia that Robbie is looking for a job. Thus, Julia is waiting for Robbie until he comes. When Robbie comes, Julia asks him why he does not teach singing anymore. Robbie says that he has to make money by getting better job than teaching singing which is not paid. He wants to have much money. Julia wonders why Robbie has an ambition to

get money. She says “But you're above all that material **bullshit**”. Julia comments that Robbie is entangled in material affairs. Robbie confesses it. Because Julia knows that Robbie is not like that, she disagrees. However, Robbie decries Julia as a material girl by saying “What about you? You're into material **shit**”. The swear word ‘shit’ substitutes ‘girl’. Robbie thinks that Julia who will get married with Robbie because of Glenn’s opulence. Therefore, he decries her as a material girl.

The conversations above show that swear words (shit and bullshit) function to express degrading.

### 11) Expressing Wonder

Wonder is a feeling where anybody thinks about something which makes him/her confused why it happens (Hornby, 2010:1756). The swear word which has a function to express wonder will be shown in conversation below.

(Context: In airplane, Robbie’s seat is in the first class section or VIP room while Julia and Glenn are in the second class section. Because Robbie knows that Julia is in the same airplane, he intends to sing song for her. He appears from first class section or VIP room.)

Glenn : What the **hell's** that fruit doin' here?

*(The Wedding Singer, p.46)*

That utterance occurs when Robbie appears from VIP room to the second class section. He sings a beautiful song for Julia. Glenn feels confused what he does in the airplane and why Robbie is in that airplane. He says “What the **hell's** that fruit doin' here?”. The word ‘hell’ in that utterance emphasizes the utterance “what is he doing?” in general statement. According the context, the swear word ‘hell’ in that utterance functions to express wonder.

## 12) Expressing Gripe

Hornby defines gripe as “a complaint about something” (2010:660). The swear word which functions to express gripe will be proved in the following conversation.

(Context: Linda goes to Robbie’s home and sees Robbie.)

Robbie : Hey, you're late.  
 Linda : I'm sorry. I just couldn't do it.  
 Robbie : Well, if you need some more time, I guess I can wait.  
 Linda : No, I don't need more time, Robbie. I don't ever wanna marry you.  
 Robbie : **Jeez**, you know, that information might have been a little more useful to me yesterday.  
 Linda : I've been talkin' to my friends the last couple a days.

*(The Wedding Singer, p. 12)*

This conversation happens one day after Robbie’s wedding day. When Robbie is pensive because his failed wedding, Linda appears. She tells him why she did not come to their wedding party. She says that she does not want to get married with Robbie. Robbie who is still in blue because of his failed wedding, he expresses his sorrow by saying “**Jeez**, you know, that information might have been a little more useful to me yesterday”. He feels disappointed because Linda does not tell him about the cancelation of wedding before the party was held. Swan states that ‘Jeez’ refers to Jesus (cited in Aditia, 2011:3). This word is categorized in euphemisms. That word will be milder when it is uttered. Therefore, because of Jesus is the name of God, people probably use another term to refer to it so that they do not use the name of God in vain.

## 13) As an epithet to substitute somebody

Swear words in a particular context have a function as an epithet to substitute somebody. The conversations below will explain about this function.

(Context: In the dining room, Andy, Robbie, and Sammy are talking about Robbie's failed wedding.)

- Andy : That's right, Robbie. You have to let it out, man.  
 Robbie : Let what out?  
 Sammy : Your feelings, you know, about what that lousy **bitch** did to you today.  
 Robbie : Don't call her that 'cause we're gonna get back together and then there's gonna be weirdness between you and me, so just watch it.

*(The Wedding Singer, p.11)*

Andy and Sammy know that Robbie feels falls apart because of his failed wedding. They try to entertain him. Andy suggests to let the problem out from Robbie's mind. He does not need to think about Linda who has canceled their wedding. Sammy says "Your feelings, you know, about what that lousy **bitch** did to you today". He uses 'bitch' to refer to Linda. That is because Linda did not keep his promise to get married with him but ruined the wedding party by not attending the party.

Another swear word which functions as an epithet to substitute somebody is 'jerk-off'.

(Context: Robbie and Holly talk about Julia and Glenn after he drives her home.)

- Holly : Oh, my God!  
 Robbie : What?  
 Holly : I can't believe I never noticed it before.  
 Robbie : What?  
 Holly : You've got a thing for Julia.  
 Robbie : Oh, no, I don't. I don't. I think she's a very nice girl, but she's marrying that **jerk-off**.

*(The Wedding Singer, p.33-34)*

That conversation takes place in front of Holly's home. Robbie asks about Julia. Holly stares at Robbie's eyes. She is surprised because he seems worried and

jealous if Julia gets married with Glenn. She is curious and asks about her curiosity. Robbie is evasive. He says “Oh, no, I don't. I don't. I think she's a very nice girl, but she's marrying that **jerk-off**.” He is just worried if a good girl like Julia has to get married with Glenn who is a bad man. Therefore, Robbie uses the word ‘jerk-off’ to substitute Glenn.

The conversations above prove that swear words ‘bitch’ and ‘jerk-off’ are used as an epithet to substitute somebody.

#### 14) As a substitution of something

The swear words can function as a substitution of something. The speaker employs another word to replace it. The following conversation contains swear word which is used as a substitution of something.

(Context: Andy tells Robbie about him and his wife (Robbie’s sister) when they were young.)

Andy : I mean, I know you were in love and everything, but that wears off. You see, me and your sister, we used to be wild. I mean, she was very adventurous. And we got into some crazy **shit**, but now the thrill is gone. I mean, if we do get a second alone together, we usually go to sleep.

*(The Wedding Singer, p.18)*

This conversation occurs when Robbie comes to Andy’s home. Andy tells about him and his wife when they were young. He tells that he and his wife used to be wild and did some crazy **shit**. The word ‘shit’ in his utterance cannot be translated literally because the meaning is different. The crazy shit means the crazy things. There are many things which have been done when they were young. In that conversation, Andy does not tell what things that have been done with his wife, but

he considers that they have done several crazy things. The word ‘shit’ substitutes things.

This following conversation contains swear word which functions as a substitution of something.

(Context: Robbie agrees with the statement that Sammy ever said. He tells it to Sammy.)

Sammy	: What have I been so right about?
Robbie	: Women, you just have fun with them. You get emotionally involved and they end up. They...what do they do to you?
A grandfather	: They rip your heart out of your <b>ass</b> .
Robbie	: That's right.

(*The Wedding Singer*, p.37)

That conversation takes place in the night club. Robbie stays there, and then Sammy is coming. Robbie tells him that Sammy’s statement that he has ever said is right. That is about women. A man who just has fun with a woman or does not give his love to her, his heart will be ripped by her so that he does not do it again. That is the meaning of the utterance “they rip your heart out of your **ass**”. Therefore, that utterance cannot be interpreted literally. The word ‘ass’ in that utterance functions as a substitution of anything that is done by a man to woman.

Finally, there are fifteen functions of swearing in *The Wedding Singer*. Nine swearing functions are similar with Winiasih’s finding. They are expressing anger, irritability, regret, disappointment, amazement, humiliation, surprise, intimacy/solidarity, and hate. The last six functions are new functions. They are expressing decrying, wonder, gripe, teasing, as an epithet to substitute somebody, and as a substitution of something.

### 4.3.2 Motives of Swearing

There are three motives of swearing based on Andersson (cited in Karjalainen, 2002:24-31). They are psychological motives, social motives, and linguistic motives. In this research, the functions of swear words uttered by the characters in each movie will be grouped into each motives.

Table 4.6 Swearing motives in *Punk in Love*

No	Functions of swearing	Motives of swearing
1.	expressing anger	psychological motives
2.	expressing irritability	
3.	expressing shock/surprise	
4.	expressing pain	
5.	expressing humiliation	social motives
6.	expressing intimacy/solidarity	
7.	expressing decrying	
8.	expressing wonder	
9.	expressing disagreement	
10.	expressing gripe	

Table 4.7 Swearing motives in *The Wedding Singer*

No	Functions of swearing	Motives of swearing
1.	expressing anger	psychological motives
2.	expressing irritability	
3.	expressing regret	
4.	expressing disappointment	
5.	expressing amazement	
6.	expressing surprise	
7.	expressing hate	
8.	expressing humiliation	social motives
9.	expressing intimacy/solidarity	
10.	expressing decrying	
11.	expressing wonder	
12.	expressing gripe	linguistic motives
13.	as an epithet to substitute somebody	
14.	as a substitution of something	

The functions of swearing in *Punk in Love* and *The Wedding Singer* lead to clarify the swearing motives. For further understanding, each classification will be explained below.

#### **a. Psychological Motives**

As it has been mentioned before that motive refers to “a reason for doing something” (Hornby, 2010:963) and psychological is something linked with person’s mind (Hornby, 2010:1183), thus in this research, psychological motives are reasons for doing something caused by the state of mind. In this sense, mind means “the part of a person that makes them able to aware of things, to think, and to feel” (Hornby, 2010:939). Therefore, psychological motives are reasons for doing something because of the way a person feels or thinks. Additionally, “strong feelings of any kinds such as love, fear, or anger” are called emotion (Hornby, 2010:479). In this discussion, therefore, psychological motives of doing swearing as derived from the definition of the terms and as stated by Montagu are reasons for swearing caused by emotions or strong feelings, such as anger, frustration, hate, etc. (cited in Karjalainen, 2002:25).

In *Punk in Love* and *The Wedding Singer*, expressing anger, irritability, shock/surprise, pain, regret, disappointment, amazement, and hate are grouped into this motive. Anger is “the strong feeling that you have when something has happened that you think is bad and unfair” (Hornby, 2010:48) while irritability which comes from the word irritable means “getting annoyed easily or showing your anger” (Hornby, 2010:796). Thus when somebody feels annoyed, he/she will be angry. Those two words ‘anger and irritability’ are strong feeling that may cause somebody to swear. Meanwhile, shock is a strong feeling of surprise which is caused by something suddenly happen (Hornby, 2010:1364) and surprise is “a feeling caused by something happening unexpectedly” (Hornby, 2010:1504). Pain is “the feelings that you have in your body when you have been hurt or when you are ill/sick” (Hornby, 2010:1057). Regret is “to feel sorry about something you have done or about

something that you have been able to do” (Hornby, 2010:1239). Those words (shock, surprise, pain, and regret) are categorized as psychological motives because those feelings appeared because of something happen. In addition, disappointment is “a feeling of sadness because something happens unexpectedly” (Hornby, 2010:413). Amazement is “a feeling of great surprise and wonder” (Hornby, 2010:42). Hate is “a very strong feeling of dislike for somebody” (Hornby, 2010:687). Those words (disappointment, amazement, and hate) refer to the same thing, feeling that is suffered from something. Therefore, those words are belonging into psychological motives that become the reasons that stimulate a person to swear.

The conversations below show that the characters swear under the psychological motives.

Conversation 1 (in *Punk in Love*)

(Context: When Arok and friends arrive in Jakarta, a tiff among them happens. That is because Arok beguiles his friends about their finance. Finally, Mojo strikes Arok, he is pushed and hit the noodle seller. The noodle seller, who is bringing a bowl of noodle, spills it out to the hoodlum.

- Penjual mie* : “*Maaf Bang, maaf Bang, maaf Bang.*”  
 (“Sorry, *Bang*, sorry. I’m sorry.”)
- Preman 1* : “*Sialan!*”  
 (“**Bad luck**”)
- Preman 2* : “*Anjing lo ya.*”  
 (“You’re a **dog/a bitch**”)
- Penjual mie* : “*Ampun Bang. Saya didorong dia Bang.*”  
 (“Forgive me, *Bang*. He pushes me, *Bang.*”)

(*Punk in Love*, p. 33)

Conversation 2 (in *The Wedding Singer*)

(Context: Julia goes to see Robbie in Rosie’s house to give him a present.)

- Robbie : What do I mean? You're marrying Glenn 'cause he's got money.
- Julia : You, **asshole**.

(*The Wedding Singer*, p. 36)

In the first conversation, the hoodlum 1 and 2 are angry because the noodle seller has spilled out the noodles to them. It causes their clothes dirty. Because the clothes are dirty, the hoodlums are angry. It is the reasons why the hoodlums utter swear words, *sialan* and *anjing*. On the second conversation, Julia swears for the reason of anger. Angry which means the strong feeling is experienced by Julia because of irritability of what Robbie has done to her. Robbie accuses Julia that Julia marries Glenn because of money. Julia feels irritated because of Robbie's accusation. It makes her angry. Therefore, this strong feeling stimulates Julia to swear.

From those conversations, it can be proven that strong feeling or emotion on psychological motives may cause a person to swear.

#### **b. Social Motives**

As it has been explained before that motive is “a reason for doing something” (Hornby, 2010:963) and social means something related to people living in communities (Hornby, 2010:1413), thus in this research, the definition of social motives are reasons for doing something caused by people living in groups. Andersson states that things which can cause a person to swear are people living around him/her (cited in Karjalainen, 2002:29).

There are six functions of swearing in *Punk in Love* and *The Wedding Singer* which are grouped into this motive. They are humiliation, intimacy, decrying, wonder, disagreement, and gripe. Humiliation which comes from the word ‘humiliate’ means to disparage somebody and make him/her feel ashamed (Hornby, 2010:734). Intimacy is “the state of having a close personal relationship with somebody” (Hornby, 2010:789). Decrying is “to strongly criticize somebody or something” (Hornby, 2010:380). Those words (humiliation, intimacy, and decrying) are categorized as social motives because there is something done by the people around. Meanwhile, wonder is “to think about something and try to decide what is

true, what will happen, what you should do, etc.” (Hornby, 2010:1710). Disagreement is to rebut somebody’s statement about something (Hornby, 2010:413). Gripe is “a complaint about something” (Hornby, 2010:660). In this discussion, people swearing are stimulated by what people have done to them, thus they utter swear words to respond people around. The words above (wonder, disagreement, and gripe) are the reasons why people swear. Therefore, those six words as reasons that cause a person to swear are categorized to social motives.

The following conversations are chosen to show social motives.

Conversation 1 (in *Punk in Love*)

(Context: Arok and friends are ready to go to Jakarta.)

- Mojo : “*Lah, kalian pada gak pamit to?*”  
 (“Don’t you want to say good bye to your family?”)
- Almira : “*Ah, aku males ketemu ibuku.*”  
 (“Ah, I’m not in mood to see my mom.”)
- Yoji : “*Aku malah gak oleh engko, Jo*”  
 (“My mom won’t let me go, Jo”)
- Mojo : “*Wah kudu pamit, makku sendirian.*”  
 (“I should say goodbye, my mom is alone”)
- Arok : “*Waalah **jancuk**, manja **raimu!***”  
 (“Waaaw **fuck**, **your face** is so pampered!”)
- Mojo : “*Biarin to, makku iki.*”  
 (“So what, she’s my own mom.”)

(*Punk in Love*, p. 5)

Conversation 2 (in *The Wedding Singer*)

(Context: Faye (the owner of wedding cake shop) thinks that the couple who will get married is Robbie and Julia. Robbie hearing that statement directly tells Faye that they are not getting married. Julia tells that he is her brother. They crack a joke to make sure Faye that they are a sibling. Robbie tears Julia’s hair out and Julia bites Robbie’s arm. After they finish his business, they go.)

- Robbie : Uh, we're gonna go now. Come here, sis.
- Julia : Hey, your **ass** is grass. I'm telling Mom when we get home.

(*The Wedding Singer*, p. 24)

There are several reasons why the speakers in both conversations swear. There is something done by a person and cause somebody else to swear. In the first conversation, Arok swears for a reason of teasing. Teasing which means laugh at somebody and make jokes about him/her is done by Arok because Mojo still says good bye to his mother when he is going to Jakarta. Mojo seems to be spoiled to his mother, thus Arok utters “*jancuk, manja raimu*”. Arok swears without any intention to insult Mojo. That is because there is an intimacy among Arok and friends. Besides, social motive in this context is also showed from the use of that swear word in Malang in which swearing becomes a common language (Winiasih, 2010:35). Everyone is allowed to swear and swearing can infect people when they are in social interaction (Crystal, cited in Karjalainen, 2002:28). Thus, the use of swear words becomes a colloquial expression (Winiasih, 2010:35). Meanwhile, Julia in the second conversation also teases Robbie because Robbie is annoyed. Robbie tears Julia’s hair out as a joke. Because there is a close relationship between them, Julia responds it by biting Robbie’s arm and says “your **ass** is grass” to take vengeance on Robbie. The expression means that Robbie will be in trouble. That is the reason why Julia utters the statement which contains of swear word ‘ass’.

Those conversations show that people living in a particular community may cause a person to swear. As Andersson stated, it involves somebody or something that can make another person swear (cited in Karjalainen, 2002:29). Therefore, the conversations above prove that swearing can be caused by social motives.

### **c. Linguistic Motives**

As it has been defined before, motive is “a reason for doing something” (Hornby, 2010:963). Linguistic is something connected with language” (Hornby, 2010:866). Thus, in this research, linguistic motive is defined as people’s reasons for doing something that are linked with particular language. People can modify how

they swear. They can use different words, different grammatical structure, etc., as long as they can deliver the message to the interlocutors (Karjalainen, 2002:30). In *Punk in Love*, there is no linguistic motive occurs. It is only found in *The Wedding Singer*. The swear words are used as substitution of somebody or something. For further understanding, it can be seen in the following conversations.

#### Conversation 1

(Context: Robbie and Holly talk about Julia and Glenn after he drives her home.)

Holly : Oh, my God!  
 Robbie : What?  
 Holly : I can't believe I never noticed it before.  
 Robbie : What?  
 Holly : You've got a thing for Julia.  
 Robbie : Oh, no, I don't. I don't. I think she's a very nice girl, but she's marrying that **jerk-off**.

(*The Wedding Singer*, p.33-34)

#### Conversation 2

(Context: Andy tells Robby about him and his wife (Robbie's sister) when they were young.)

Andy : I mean, I know you were in love and everything, but that wears off. You see, me and your sister, we used to be wild. I mean, she was very adventurous. And we got into some crazy **shit**, but now the thrill is gone. I mean, if we do get a second alone together, we usually go to sleep.

(*The Wedding Singer*, p.18)

In the first conversation, the swear word used is 'jerk-off'. In grammatical structure, the word 'jerk-off' in that utterance functions as noun. If the utterance "Oh, no, I don't. I don't. I think she's a very nice girl, but she's marrying that **jerk-off**" is changed grammatically, it becomes "Oh, no, I don't. I don't. I think she's a very nice

girl, but she's marrying **Glenn**". Meanwhile, in the second conversation, "...we got into some crazy **shit**, ...", Andy utters 'shit' as a noun that refers to 'crazy things' or anything that was ever done when Andy and his wife were young. Andy does not tell what they did. Therefore, 'shit' can be translated as 'anything'. Those conversations show that the characters use other words (swear words) referring to something and someone else. Although they use different words to swear, they can convey the message to the interlocutors because those swear words used are not translated literally.

Finally, those three motives have been explored from the functions found in the conversations in *Punk in Love* and *The Wedding Singer*. To see all classification of all functions in both movies, it can be seen in the table in appendix C and D.

## CHAPTER 5. CONCLUSION

This research discusses the use of swear words. Most people know that swear words are forbidden to be used in conversations. That is because they can offend others and are against norm in the society. Besides, swear words are also often considered impolite. However, that judgment is probably wrong. Swear words can be regarded as rude words or common words based on the context. Swear words can also be used for either negative purposes or positive ones. Therefore, the writer analyzes how the swear words are used by the characters in *Punk in Love* and *The Wedding Singer* movie.

In *Punk in Love*, there are 27 swear words used by the characters. Those swear words are grouped into nine themes of swear words. They are derived from three big themes, namely major, minor, and other themes. First, the major themes consist of religious theme, scatological theme, sexual activities theme, and mother theme. Second, the minor theme consists of animal theme. The last, other themes contain swear words related to kinds of fruit, unpleasant conditions, parts of human body, and places. Those other themes are new themes found in movie because they cannot be grouped based on Ljung's theory (2011). Meanwhile, There are 18 swear words in *The Wedding Singer*. Those swear words are categorized into five themes. They are also grouped into three big themes. The major themes consist of religious theme, scatological theme, and the sexual activities theme. The minor theme consists of animal theme. Swear words related to unpleasant conditions are categorized into other themes as new themes.

In addition, the swear word which is dominantly uttered by the characters in *Punk in Love* is *cuk* with 38,41%. That frequency indicates that the characters in this movie have been accustomed to utter *cuk* to address other people. This movie is

adapted from people's life of Malang and the word *cuk* is commonly used in their conversation. Thus, the characters in this movie often call others by using word *cuk*. Meanwhile, in *The Wedding Singer*, the word 'God' and 'shit' become the most dominant swear words uttered by the characters, namely 19,15%. The characters often swear 'God' so that the hearers do not feel offended. However, 'God' is not used for religious conversation. In addition, for the word 'shit', it is frequently used in English spoken since 1986.

Additionally, there are ten functions of swearing appeared in *Punk in Love*. They are expressing anger, irritability, humiliation, shock and surprise, intimacy/solidarity, pain, decrying, wonder, disagreement, and gripe. Meanwhile, in *The Wedding Singer*, there are fifteen functions of swearing. They are expressing anger, irritability, regret, disappointment, amazement, humiliation, surprise, intimacy/solidarity, hate, decrying, wonder, gripe, teasing, as an epithet to substitute somebody, and as a substitution of something. From the swearing functions in both movies, this research can be concluded that swear words are not always used for negative purposes, but they can also be used for positive ones. That is proved when the speaker swears in some conditions, he/she does not have any intention to hurt the listeners. In relation to the functions of swearing, there are three motives which drive the characters to swear. They are psychological motives in which swearing is influenced by the speaker's mind; social motives in which swearing is influenced by people's deed or something happens in surroundings; and linguistic motives in which swearing is linked with language.

Finally, it can be seen that there are several similarities of themes of swear words appeared in both movies. Yet, there are swear words which cannot be categorized into swear words theme based on Ljung's theory. They are grouped into new major theme, namely other themes. Those swear words are divided into several group based on their types. By understanding the functions and motives, it probably can change the public opinion that swearing is not always seen as something bad but swearing is considered appropriate if it is used based on appropriate context.

## BIBLIOGRAPHY

### Journal

- Andersson, L.G. and Hirsch, Richard. 1985. "Perspectives on swearing". In Swearing, report no. 2. Göteborg: Department of Linguistics at the University of Göteborg.
- Jay, Timothy. 2009. "The utility and ubiquity of taboo words". *Psychological Science Journal*, 4(2): 153-161.
- Subhan, Asep. 2012. "Analisis penggunaan kata-kata tabu dalam puisi-puisi WS Rendra sebagai pengaruh persentuhannya dengan kebudayaan barat". *Linguistika Akademika*, 1 (1): 1-16.
- Vingerhoets, Ad J.J.M., Bylsma, Lauren M., and Vlam, Cornelis de. 2013 "Swearing: a biopsychosocial perspective". *Psychological Journal*, 22 (2): 287-304.

### Thesis

- Aditia, Hendri. 2011. "An analysis of taboo word and swear word in Dustin Lee Abraham's How High movie". Thesis. Jakarta: State Islamic University "Syarif Hidayatullah".
- Karjalainen, Markus. 2002. "Where have all the swearwords gone?". Thesis. Helsinki: Faculty of Art University of Helsinki.
- Midjord, Margit Siri. 2013. "Swearing in Subtitles: A Study of the Use and Translation of Swear Word in English and Danish based on the Criticism of the English Subtitles in the Danish Crime Series The Killing (Forbrydelsen)". Aarhus: School of Business and Social Sciences Aarhus University.
- Winiasih, Tri. 2010. "Pisuhan dalam 'Basa Suroboyoan' kajian Sosiolinguistik". Thesis. Surakarta: Sebelas Maret University.

Yulia, M. 2011. "Swear Words in Pasa Lauak Sungai Baramah, Lubuk Begalung District, Padang". Thesis. Padang: Andalas University.

### Books

Adipitoyo, et al. 1996. *Morfopenemik Bahasa Jawa Dialek Surabaya*. Kanwil Jatim: Departemen Pendidikan dan Kebudayaan.

Allan, Keith and Burridge, Kate. 2006. *Forbidden Words Taboo and the Censoring of Language*. New York: Cambridge University Press.

Blaxter, L., Hughes, C., & Tight, M. 2010. *How to Research*. New York: Open University Press.

Claire, Elizabeth. 1998. *Dangerous English 2000! (3th Ed.)*. USA: Delta Publishing Company.

Coulmas, Florian (Ed.). 1998. *The Handbook of Sociolinguistics*. Oxford & Cambridge: Blackwell Publishing.

Crystal, David. 1995. *The Cambridge Encyclopedia of the English Language*. Cambridge: Cambridge University Press.

Denscombe, Martyn. 2007. *The Good Research Guide for Small-Scale Social Research Projects (Third Edition)*. New York: Open University Press.

Fagersten, Kristy Beers. 2012. *Who's Swearing Now? The Social Aspects of Conversational Swearing*. Cambridge: Cambridge Scholars Publishing.

Hudson, R. A. 1996. *Sociolinguistics (2nd Ed.)*. United Kingdom: Cambridge University Press.

Hughes, Geoffrey. 2006. *An Encyclopedia of Swearing: the Social History of Oaths, Profanity, Foul Language, and Ethnic Slurs in the English Speaking World*. New York: M.E. Sharpe, Inc.

Jendra, M. I. I. 2010. *Sociolinguistics: the Study of Societies Language*. Yoyakarta: Graha Ilmu.

Joseph, John E. 2006. *Language and Politics*. Edinburgh: Edinburgh University Press Ltd.

Ljung, Magnus. 2011. *Swearing: A Cross-Cultural Linguistic Study*. UK: Palgrave Macmillan

McEnery, Tony. 2006. *Swearing in English: Bad Language, Purity and Power from 1586 to the Present*. USA and Canada: Routledge.

Munier, Alexis. 2010. *The Big Black Book of Very Dirty Words*. USA: Adams Media.

Sumarsono. 2007. *Pengantar Semantik*. Yogyakarta: Pustaka Belajar

Universitas Jember. 2010. *Pedoman Penulisan Karya Ilmiah*. Jember: Jember University Press

Yule, George. 2006. *The Study of Language (Third Edition)*. Cambridge: Cambridge University Press.

### **Dictionaries**

Departemen Pendidikan dan Kebudayaan. 1990. *Kamus Besar Bahasa Indonesia*. Jakarta: Balai Pustaka

Hornby, A. S. 2010. *Oxford Advanced Learner's Dictionary 8th Edition*. Oxford: Oxford University Press.

Sudarmanto. 2008. *Kamus Lengkap Bahasa Jawa*. Semarang: Widya Karya.

### **Movie**

Coraci, Frank. 1998. *The Wedding Singer*. New Line Cinema

Harahap, Ody C. 2009. *Punk in Love*. MVP Pictures

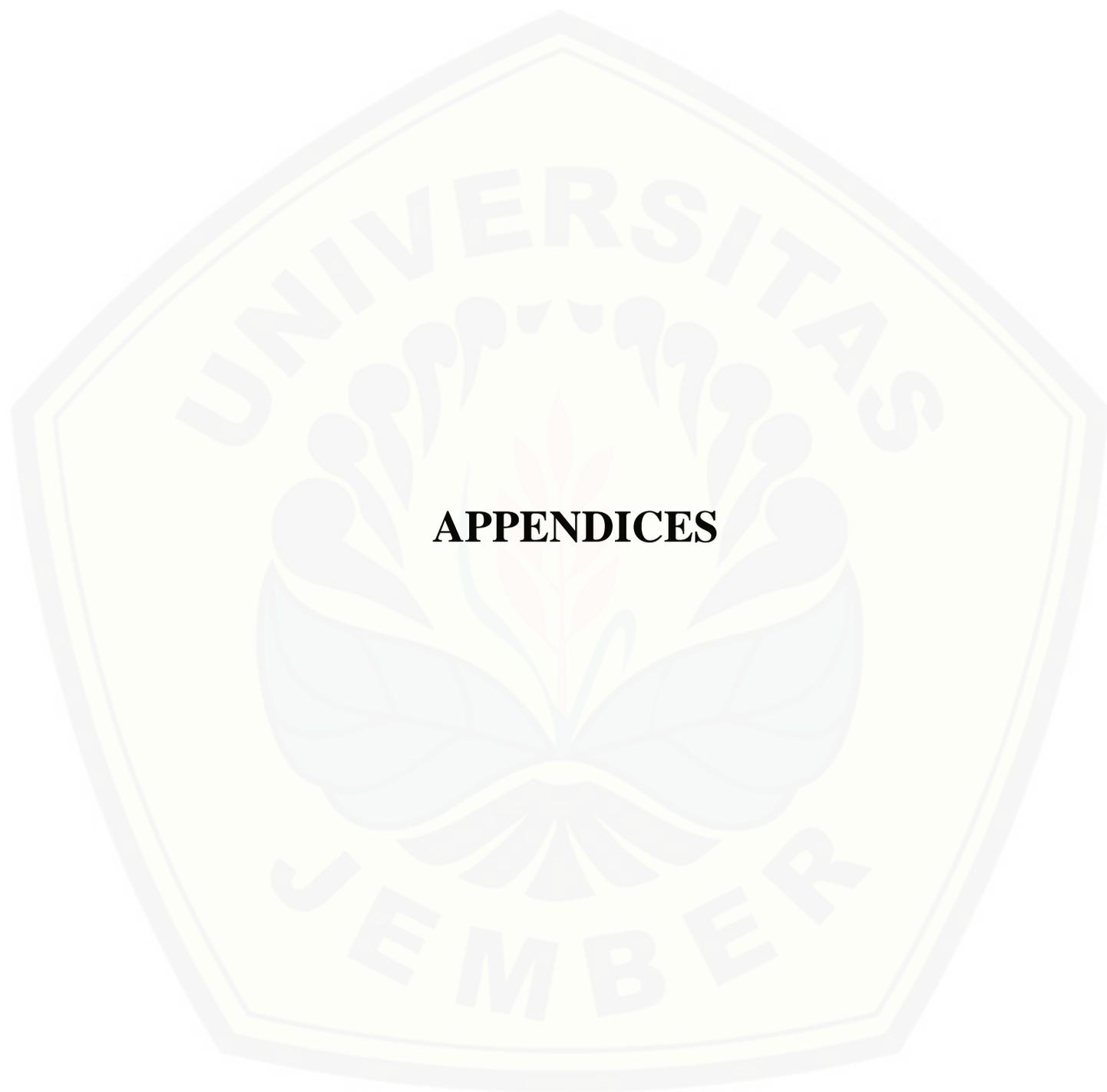
### **Website**

Anonim. 2009. *Mengetahui Perbedaan antara Jin, Setan, dan Iblis*.  
<http://qurandansunnah.wordpress.com/2009/07/09/mengetahui-perbedaan-antara-jin-setan-dan-iblis/> (Accessed on October 10th, 2014)

- Anonim. *Asal Mula Kata Jancok (Wajib Tau)*.  
<http://indonesiaindonesia.com/f/112658-asal-kata-jancok-wajib-tau/> (Accessed on October 10th, 2014)
- Anonim. *Anger and Irritability*. <http://maketheconnection.net/symptoms/anger-irritability> (Accessed on November 8th, 2014)
- Anonim. *Taboo or not Taboo?*. <https://www.englishclub.com/esl-forums/viewtopic.php?t=38114> (Accessed on December 6th, 2014)
- Anonim. Types of Motives: Biological, Social, and Personal Motives (Psychology).  
<http://www.psychologydiscussion.net/motive/types-of-motives-biological-social-and-personal-motives-psychology/694> (Accessed on February 3th, 2015)
- Herlihy, Tim. 1998. *The Wedding Singer*.  
<http://www.scifiscripts.com/msol/weddingsinger.txt> (Accessed on March 19th, 2014)
- Lyda, David. *Taking God's Name in Vain*  
[.http://greenvilleinoneaccord.com/takinggodnameinvain.html](http://greenvilleinoneaccord.com/takinggodnameinvain.html) (Accessed on December 4th, 2014)
- Joelving, Frederick. 2009. *Why the #\$%! Do We Swear? For Pain Relief*.  
<http://www.scientificamerican.com/article.cfm?id=why-do-we-swear> (Accessed on October 4th, 2013)
- [dictionary.cambridge.org/dictionary/british/holy?q=holy+shit](http://dictionary.cambridge.org/dictionary/british/holy?q=holy+shit) (Accessed on October 28th, 2014)
- [dictionary.cambridge.org/dictionary/british/shithead](http://dictionary.cambridge.org/dictionary/british/shithead) (Accessed on October 28th, 2014)
- [http://onlineslangdictionary.com/meaning-definition-of/\(one's\)-ass-is-grass](http://onlineslangdictionary.com/meaning-definition-of/(one's)-ass-is-grass)  
 (Accessed on October 28th, 2014)
- <http://www.merriam-webster.com/dictionary/motive> (Accessed on January 23th, 2015)
- <http://www.merriam-webster.com/dictionary/linguistic> (Accessed on January 23th, 2015)
- <http://dictionary.cambridge.org/dictionary/british/linguistic> (Accessed on January 23th, 2015)

[www.oxfordlearnersdictionaries.com/definition/english/asshole](http://www.oxfordlearnersdictionaries.com/definition/english/asshole) (Accessed on October 28th, 2014)





**APPENDICES**

**APPENDIX A. The Movie Script of *Punk in Love***

1. Yoji : “Anggur merah yang selalu memabukkan diri ku anggap belum seberapaaaaa... Hey... Dahsyatnya, bila dibandingkan dengan senyumanmu membuat akuuu... lesuh dara... (Menyanyi). Ciyeh sedap...”
  2. Yoji : “Wey Rek, nandi koen iku, Rek?”
  3. Arok : “Ayo.”
  4. Almira : “Ayo.”
  5. Yoji : “Yo yo yo.”
- \*\*\*\*\* Back Song \*\*\*\*\*
- \*\*\*\*\* Di kuburan \*\*\*\*\*
6. Yoji : “Jo...” (teriak memanggil)
  7. Almira : “Jo...” (teriak memanggil)
  8. Joji : “Jo...” (teriak memanggil)
  9. Almira : “Jo...” (teriak memanggil)
  10. Yoji : “Jo Mojo...” (teriak memanggil)
  11. Almira : “Jo...” (teriak memanggil)
  12. Joji : “Jo...” (teriak memanggil)
  13. Almira : “Jo... Aduh! Hehe... (tertawa)”  
“Mojo...” (teriak memanggil)
  14. Yoji : “Jo...” (teriak memanggil)
  15. Almira : “Jo...” (teriak memanggil)
  16. Yoji : “Jo...” (teriak memanggil)
  17. Almira : “Mojo...” (teriak memanggil)
  18. Yoji : “Jo...” (teriak memanggil)
  19. Almira : “Jo...” (teriak memanggil)
  20. Yoji : “Jo, Jo, bahaya Jo, Jo.”
  21. Almira : “Eh! Arok mau bunuh diri.”
  22. Yoji : “Iyo”

23. Mojo : “Opo’o Arok?”
24. Yoji : “Gak tau, dia mau loncat dari gedung.”
25. Almira : “Ayo.”
26. Yoji :” Ayo.”
- \*\*\*\*\* Back Sound \*\*\*\*\*
27. Mojo : “Utang dhisik yo, Bu.”
28. Yoji : “Awas Jo, becak Jo.”
29. Mojo : “Aduh aduh duh”
30. Yoji : “Opo’o, Al?”
31. Almira : “Ibuku.”
32. Ibu Almira : “Makasih ya udah nemenin ibu belanja ya.”
33. Anan Muda : “Iya, Tante.”
34. Almira : “Wis lewat kene lah.”
35. Yoji : “Opo’o sih?”
36. Mojo : “Gak weruh aku. Ayo ayo.”
- \*\*\*\*\* Di Gedung Pengadilan Agama \*\*\*\*\*
37. Satpam 1 : “Alah Mas, sudah to Mas, diomongin baik-baik dulu aja.”
38. Satpam 2 : “Bunuh diri dosa Mas, mendahului kehendak gusti Allah.”
- \*\*\*\*\* Arok teringat ketika berkumpul bersama teman-temannya \*\*\*\*\*
39. Almira : “Hahaha (tertawa). Mai, wis ta lah, gak usah ke Jakarta, dek kene ae bareng awak dewe.”
40. Yoji : “Iyo, lapo koen iku.”
41. Mojo : “Iyo, ada opo sih di Jakarta.”
42. Maia : “Wey Rek, kasih aku satu wae alasan, kenapa aku harus tetap disini.”
43. Almira : “Oh alasane bawon pak jenggot.”
44. Yoji : “Mabuk sampe subuh.”
45. Mojo : “Ra buntut koen?”
46. Arok : “hahaha...” (tertawa)  
“Grimis yo?”
- \*\*\*\*\* Kembali ke gedung tempat Arok akan bunuh diri. \*\*\*\*\*

47. Mojo : “Rok! Woy!”
48. Almira : “Roook..., mudhuun...”
49. Mojo : “Wey! Aroook... Walaah... Mudhun Rok! Rok! Mudhun Rok!”
50. Pegawai 1 : “Masya Allah, nekat banget tuh anak ya.”
51. Pegawai 2 : “Iya. Kenapa sih kok milihnya loncat di gedung Departemen Agama.”
52. Pegawai 1 : “Lah yo iku loh.”
53. Yoji : “Woy Rok!”
54. Almira : “Kenapa sih.”
55. Yoji : “Gak tau. Biar arwahnya masuk surga kayaknya.”
56. Mojo : “Ah! Gawe ribet ae! Woy! Biar loncatnya dari gedung agama, bunuh diri iku tetep masuk neroko Rok. Aroook...”
57. Yoji : “Mudun to la Rok.”
58. Polisi : “Nak, dengar Nak. Semua masalah ada jalan keluarnya nak. Bunuh diri tidak akan menyelesaikan masalah”
59. Yoji : “Loh, Pak lek. Loh”
60. Yoji : “Iya Rok.”
61. Mojo : “Iya Rok, mudhun Rok. Arok.”
62. Yoji : “Loh loh loh, hey hey hey. Wey wey ojo ngawur wey.”
63. Yoji : “Heh opo iku? Opo iku Jo?”
64. Mojo : “Arok...”
65. Yoji : “Pak lek pinjem yo.”
66. Polisi : “Loh, iku koncomu yo? Dasar anak muda.”
67. Yoji : “Iyo Pak lek. Pinjem sebentar dong.”
68. Mojo : “Woy, arok! Kalo awakmu mati, kuburanmu gak bakal tak tamponi.”
69. Yoji : “Opo koen iku, ngawut ae.”
70. Almira : “Maaf ya Pak.”

71. Almira : “Heh, Rok! Kalo koen berani bunuh diri, kenapa gak berani bilang kalo awakmu sayang sama Maia. Maia iku sayang sama kamu, ngerti koen?”
72. Yoji dan Mojo : “Iya Rok.”
73. Satpam 1 : “Siap yo. Siji...loro...telu.”
74. Arok : “Loh loh Pak, opo’o kok mencolot?”
75. Satpam 3 : “L.iya, bantu dong Mas.”
76. Arok : “Ealah, bablas iki Rek.”
77. Satpam 1 : “Hey, tolong hey.”
78. Arok : “Tahan yo Pak.”
79. Arok : “Iki kok bokong semua yo.”
80. Satpam 1 : “Hey tolong dong, hey, tarik.”
81. Satpam 2 : “Jangan, ojo sing iku, porno Dik porno.”
82. Arok : “Sepurane Om.”
83. Satpam 1 : “Hey tolong dong, hey.”
84. Arok : “Hm, gak ono toto kromone. Lengket maneh.”
85. Satpam 3 : “Mas mo diapain ini. Mas, mo diapain ini Mas.”
86. Arok : “Coba, aku ahlinya. Bentar yo Pak, aku jaluk bantuan dhisik.”
87. Satpam : “Loh Mas, mo kemana Mas? Loh Mas, hey”
- \*\*\*\*\* Di stasiun \*\*\*\*\*
88. Yoji : “Untung koen ikut nolong, Rok. Coba kalo gak, dipenjara **raimu.**”
89. Mojo : “Koen mikir opo sih, kok pengen bunuh diri?”
90. Arok : “Aku tu bingung, Jo. Pas nrimo undangan kawinane Maia, aku tu ngeroso ilang. Hancur aku.”
91. Arok : “Al, awakmu kok yakin banget kalo Maia cinta sama aku. Dia cerito bek koen?”
92. Almira : “Yo enggak, tapi dari cara dia ngeliat ke kamu, ngomongnya ke kamu, perhatiannya dia ke kamu.”
93. Mojo : “Picek sih matamu.”

94. Yoji : “Makanya ngomong Rok ke Maia, biar tau jawabannya.”
95. Mojo : “Ayolah Rok, koen kudu berani ngomong sama Maia. Sekali berarti, setelah itu, baru mati Rok.”
96. Almira : “Oalah, ngawor ae.”
97. Yoji : “Woh, **cangkemmu suwek.**”
98. Arok : “Aku mo ke Jakarta, awakmu kabeh ikut?”
99. Mojo : “Budhal.”
100. Arok : “Yok.”
- \*\*\*\*\* Bersiap berangkat ke Jakarta \*\*\*\*\*
101. Mojo : “Lah, kalian pada gak pamit to?”
102. Almira : “Ah aku males ketemu ibuku.”
103. Yoji : “Aku malah gak oleh engko, Jo”
104. Mojo : “Wah kudu pamit, makku sendirian.”
105. Arok : “Waalah **jancuk**, manja **raimu!**”
106. Mojo : “Biarin to, makku iki.”
- \*\*\*\*\*
107. Mojo : “Mak, aku pamit nang Jakarta yo, kate ngeterno Arok, nguber cintane.”
108. Arok : “Iyo Mak, donga’no aku yo Mak, iso nyatu bek Maia.”
109. Yoji : “Donga’no awak dewe yo Mak.”
110. Almira : “Cekne iso slamet tutug Jakarta Mak.”
111. Ibu Mojo : “Yo tak donga’no mugo-mugo kabeh slamet tutug Jakarta, terus Arok iso nyatu karo Maia. Kejarlah cintamu sampai ke negeri Cina sekalipun.”
112. Arok, Mojo, Yoji, Almira : “Aamiin.”
113. Mojo : “Pamit yo Mak.”
114. Arok : “Donga’no aku yo Mak.”
115. Almira : “Budhal yo Mak.”
116. Ibu Mojo : “Ati-ati.”
117. Ibu Mojo : “Loh, Jo Mojo.”
118. Mojo : “Opo Mak?”

119. Ibu Mojo : “Kate nang endi koen? Iku loh uruken sek.”  
: “Loh cepetan, dienteni wong dadakno.”
120. Mojo : “Iyo Mak.”
121. Arok : “Loh loh, Jo. Eh..”
122. Mojo : “Ah. Wey! Ayo tulungono, cek cepet.”
123. Arok : “Yok yok yok”
124. Almira : “Ayo, Ji.”

\*\*\*\*\* Di stasiun \*\*\*\*\*

125. Yoji : “Rokok lumayan akeh, Rek.”
126. Arok : “Sip.”
127. Mojo : “Iki sisane Rp3.000”
128. Almira : “Rp27.000, naik opo yo?”
129. Arok : “Yo wis gandhul ae lah. Yok.”
130. Mojo : “Yok.”
131. Arok : “(Tertawa) kita cuma mo nyabrang kok.”
132. Almira : “Mo kesitu Pak, kalau muter kan jauh.”
133. Yoji : “(Tertawa) nyabrang.”
134. Mojo : “Ini loh Pak.”
135. Arok : “Iki opo to. **Asu!**”

\*\*\*\*\*

136. Mojo : “Nuwon, Pak. Ono sing kate nang Jakarta?”
137. Supir 1 : “Wah, aku nang Sidoarjo, Dik.”
138. Supir 2 : “Aku katene nang anggone Bromo.”
139. Supir 3 : “Aku Jogja.”
140. Mojo : “Lah. Jogja cedhak Jakarta yo pak?”
141. Supir 3 : “Yo adoh.”
142. Yoji : “Wah, tapi lak searah kan?”
143. Supir 3 : “Opo’o sih?”
144. Mojo : “Aku kate nang Jakarta Pak, nunut yo?”
145. Supir 3 : “Yo, sampe Jogja ae yo.”
146. Mojo : “Yo, Pak. Montore endi Pak?”

147. Supir 3 : “Iku sing abang.”
148. Mojo : “Sing iku?”
149. Supir 3 : “Iyo.”
150. Mojo : “Oh yo, matur nuwon yo Pak.”
151. Yoji : “Sungguh teganya dirimu.... (menyanyi)”
152. Arok : “Ono opo? Ono opo?”
153. Yoji : “Enggak, iki loh gendheng loh gendheng, musiknya tu aneh banget loh cemen, trus, kurang liar loh Rek, kurang rebbel ngunu loh, ya to?”
154. Mojo : “Opo?”
155. Mojo : “Iku Ji, sing iku Ji.”
156. Yoji : “Yo.”
157. Yoji : “Alah alah alah..”
158. Almira : “(Tertawa) maaf yo Mbak, maaf yo Mas, maaf Mas.”
159. Yoji : “Sepurane yo Mas. Nuwon yo Pak. Nuwon, Pak”
160. Arok : “Maaf yo Mas, gak sengaja.”
- \*\*\*\*\* Di atas truk \*\*\*\*\*
161. Arok : “Endi yo supire? Kok gak jalan-jalan iki.”
162. Almira : “Wes tah lah Rok, masih 5 hari lagi kan. Nyampe pasti.”
163. Arok : “Ngapain disimpen?”
164. Almira : “Ye, emange koen tau alamat Maia, hah?”
165. Mojo : “Iyo.”
166. Arok : “Bawa opo yo buat Maia?”
167. Mojo : “Opo? cincin? Nyatakno ae gak berani, sok ngasih cincin.”
168. Almira : “Iyo.”
169. Yoji : “Iyo, paling palsu.”
170. Arok : “Jarno ae lah, sing penting kan niate Rek.”
171. Almira : “Iyo. Rok, koen harus ngomong, jangan gagu.”
172. Arok : “Iyo, lek Maia nerimo cintaku, langsung tak jak kawin.”
173. Almira : “Ngunu a?”

174. Yoji : “Asik koen yo, asik koen.”
175. Arok : “Ngebut pak ngebut.”
176. Mojo : “Koncoku Arok wes ngebet Pak.”
- \*\*\*\*\* Truk tiba di kota tujuan \*\*\*\*\*
177. Asisten Supir 2 : “Ah **bedhès!** Woy! Ayo mudhun! Numpang gak ngomong-ngomong.”
178. Yoji : “Aduh endhasku, Rok.”
179. Asisten Supir 2 : “Lapo koen ndek kene? Ayo mudhun.”
180. Mojo : “Aku wis pamit bek supire. Ngajak geger kon?”
181. Asisten Supir 2 : “Ayo.”
182. Mojo : “Ayo.”
183. Arok : “Hey, opo’o sih Mojo?”
184. Supir 2 : “Hey! Ono opo iki?”
185. Mojo : “Gak usah ikut-ikut Pak de, ini urusane kita.”
186. Yoji : “Eh supire, Jo. Jooo...”
187. Almira : “Antemi ae Jo.”
188. Supir 2 : “Bukannya kamu mo ke Jogja?”
189. Almira : “Emang ini dimana Pak?”
190. Supir 2 : “Bromo.”
191. Yoji+Arok+Almira : “Hah? **Setaaaaan...**”
- \*\*\*\*\* di Bromo \*\*\*\*\*
192. Mojo : “Hhh! Sorry Rek, dia ngomong sing abang, yang kita naiki lak merah.”
193. Yoji+Arok+Almira : “Buktinya salah.”
194. Almira : “Kalau bantuin nyuci piring, dikasih makan gak yo?”
195. Yoji : “Sing ono piringe mbok pecahin kabeh, Al.”
196. Mojo : “Coba sek lah.”
197. Yoji : “Biasa koen iku, **kirik.**”
198. Mojo : “Opo ae tak kerjai Pak, nyuci piring?”
199. Pemilik warung : “Ah, ndak butuh.”
200. Mojo : “Nyapu Pak?”

201. Pemilik warung : “Endak!”
202. Mojo : “Ngelap mejo?”
203. Pemilik warung : “Endak!”
204. Mojo : “Ngeresi’i jedhing Pak?”
205. Pemilik warung : “Endak!”
206. Mojo : “Masak endhog?”
207. Pemilik warung : “Endak, hadeh maling koen!”
208. Mojo : “Wooo... **Setan** koen! **Tuyul**... messi”
209. Almira : “Wes ta lah Jo, sabar, yo?”
210. Mojo : “Trus yo opo Al, lek gak mangan kene mati jegidhek?”
211. Yoji : “Iyo.”
212. Arok : “Yowislah tuku ngombe ae, yo? Adem pol iki **Cuk**.”
213. Yoji : “Iyo. Lek luwe kan kene wis sering, lah lek jegidhek?”
214. Almira : “Iyo.”
215. Arok : “Lek nyasar terus, Maia selak kawin Jo.”
216. Mojo : “Sorry.”
217. Almira : “Ah, badan sama ati sih panas, tapi bokong, adeeemm...”
218. Mojo : “Aku berfikir, bulan inikah yang membikin dingin?”
219. Arok : “**Wedhus**.”
220. Almira : “Opo sih?”
221. Yoji : “Al, biar bokongmu ndak adem.”
222. Almira : “Weiss, suwon yo, koen ngertiin bokongku pol.”
223. Yoji : “Panganan Rek? Sek enak.”
224. Mojo : “Aku **Cuk**.”
225. Arok : “Heh, aku endi?”
226. Yoji : “Opo?”
227. Arok : “Kerdus.”
228. Yoji : “Disana banyak Rok.”
229. Mojo : “Iki.”
230. Yoji : “Jupuk dewe ah?”
231. Yoji : “Loh, Al.”

232. Almira : “Opo?”
233. Yoji : “Enggak.”
234. Yoji : “Rok! Aku siji yo.”
235. Arok : “Loh ambil ae. Disini banyak.”
236. Yoji : “**Endhasmu sempal.**”
- \*\*\*\*\* Pagi hari di depan toko \*\*\*\*\*
237. Pemilik toko : “Nak, nak, bangun nak. Nak, bangun nak, bangun. Ibuk mau buka toko.”
238. Yoji : “Oh, inggih, Bu.”
239. Almira : “Bangun Jo. Jo, eh bangun Jo.”
240. Yoji :” Eh Bu Bu Bu Bu, yang ini jangan, bahaya, biar saya aja Bu.”
241. Yoji : “Rok, Rok bangun Rok, Rok, Rok bangun Rok.”
242. Yoji : “Liat to Bu, bahaya to?”
243. Yoji : “Syukur koen.”
244. Yoji : “Mari Bu.”
245. Almira : “Mari Bu.”
246. Arok : “Sopo?”
247. Yoji : “Sing duwe warung.”
248. Pemilik toko : “Tehe, Nak. Ayo, ben anget.”
- \*\*\*\*\* Di jalan raya \*\*\*\*\*
249. Yoji : “Prapat prapat Mas, prapat.”
250. Almira : “Sampai depan Pak.”
251. Arok, Yoji, Mojo, Almira : “Wey wey... huuuu...”
252. Nina : “Wey, pada mo kemana?”
253. Arok : “Jakarta.”
254. Tristan : “Weh, jauh yo.”
255. Yoji : “Situ kemana?”
256. Nina : “Mau ke Blitar.”
257. Almira : “Kita numpang yo?”
258. Tristan : “Ayo ayo ayo, ayo naik.”

259. Nina : “Naik naik.”
260. Mojo : “Blitar deket Jakarta yo?”
261. Arok : “Iyo.”
262. Almira : “Oh iyo belum kenal, aku Almira”
263. Tristan : “Tristan.”
264. Nina : “Nina.”
265. Arok : “Arok.”
266. Mojo : “Blitar tempatnya pak Karno ta?”
267. Nina : “Iyo.”
268. Almira : “Rumahnya jadi dijual?”
269. Nina : “Embuh, masih simpang siur.”
270. Mojo : “Sayang yo, padahal aku iku seneng loh karo pak Karno. Udah pinter, wibawa, jiwa pemberontak e. Widih..., pasti dulunya anak punk pisan.”
271. Arok : “Oh, iyo.”
272. Almira : “Pasti (tertawa).”
- \*\*\*\*\* Tiba di makam Pak Karno \*\*\*\*\*
273. Tristan : “Iki Jo makame Bung Karno.”
274. Arok, Yoji, Mojo, Almira : “Oalah.”
275. Mojo : “Iki to.”
276. Almira : “Apik yo?”
277. Yoji : “Suwon yo, Rek.”
278. Tristan : “Iyo.”
279. Arok : “Suwon pol yo.”
280. Mojo : “Rek, fotone Rek. Iku Rok Rok, fotone.”
- \*\*\*\*\* Di depan makam \*\*\*\*\*
281. Mojo : “Pak, aku hormat bek kagum sama Bapak. Yang tenang disana yo Pak. Aku karo konco-koncoku pasti meneruskan cita-cita bapak.”
282. Mojo : “Proklamasi. Kami bangsa Indonesia, dengan ini menyatakan kemerdekaan Indonesia. Hal-hal yang mengenai pemindahan kekuasaan dan lain-lain, diselenggarakan dengan cara seksama dan dalam

tempo yang sesingkat-singkatnya. Jakarta, 17 Agustus 1945. Atas nama bangsa Indonesia. Soekarno – Hatta.”

\*\*\*\*\* Mereka berempat melanjutkan perjalanan \*\*\*\*\*

283. Almira : “Montor iki enak yo, tuwa tapi sek empuk.”
284. Arok : “Eh, kalo dah tua kita koyok opo yo?”
285. Mojo : “Hah, bahpang, tuwa abisane”
286. Yoji : “Asik iku Jo, asik. Jadi bangun pagi, main sama cucu, sambil nyimeng.”
287. Almira : “Koen wis tuwa masih mabok? Aku sih gak. Tapi masih punk, sek anti kemapanan.”
288. Arok : “Lah, anti kemapanan iku sing gawe bingung maksute Al.”
289. Yoji dan Mojo : “Iyo.”
290. Yoji : “Gimana kita mo anti kemapanan Al, kalo ngerasain mapan aja belum pernah kok.”
291. Arok : “Iyo.”
292. Almira : “Mangkane moco. Maksudnya anti kemapanan iku, untuk aturan yang dibuat masyarakat, bukan duit. Teorine, kita gak perlu aturan sing baku buat ngejalanin hidup, kita bebas milih untuk ngatur hidup kita sendiri.”
293. Mojo : “Iyo, swasembada.”
294. Arok : “Lah! Swasembada opo sih iki?”
295. Mojo : “Mencukupi kehidupan sendiri, pake caranya sendiri. Yo opo ora?”
296. Arok : “Bisa bisa. Iki ada otak’e juga yo.”
- \*\*\*\*\* Di pinggir jalan \*\*\*\*\*
297. Arok : “Das! Pas banget Rek.”
298. Arok : “Luwe. Punk kabeh. Siap yo?”
299. Yoji : “Yo yo yo.”
300. Arok : “Siji... loro...”
301. Yoji : “Enteni ra, Rek.”

302. Yoji : “Cak, sate 10, berapa?”
303. Penjual sate : “E Rp7.000 Dik pake lontong.”
304. Arok : “Cak, aku beli 40 tusuk yo, bek lontonge 4. Al, iki dhuwite.”
305. Penjual sate : “Bercanda sampean Dik. Ini Cuma 7 tusuk, gak pake lontong ini.”
306. Mojo : “Wis ta lah Cak, amal dikit nopo seh.”
307. Arok : “Gawekno po’o. Aku gak kiro mekso.”
308. Penjual Sate : “Ciaaaaattttt...”
309. Arok : “Loh loh loh loh, mancung celurit.”
310. Penjual sate : “Cem macem kamu Dik. Ayo kita tarung sarung Dik. Kita liat darah siapa yang tumpah duluan.”
311. Yoji : “Awas, Rok.”
312. Arok : “Tenang Jo, ojo panik.”
313. Arok : “Ampun, Cak. Ojo pateni aku, Cak,”
314. Yoji : “Ojo, Cak.”
315. Mojo : “Ojo pateni aku Cak, makku wis tuwa Cak.”
316. Yoji : “Ojo pateni Cak, ampun Cak, awak dewe durung mangan 5 dina Cak, tenan iki gak goro aku Cak, ususku wis kelét Cak. Aduh aduh aduh aduh aduh.”
317. Almira : “Iki cak, dhuwite kene, jupuk’en ae kabeh, Cak, Cak.”
318. Arok : “Oh Maia, sepuranono aku gak sempet nyatakno cintaku iki nang awakmu.”
319. Penjual sate : “Koen gorong nyatakno cintana dek?”
320. Arok : “Durung, Cak. Ojo pateni aku, Cak. Ojo pateni aku, Cak.”
321. Penjual sate : “Bangun kalian.”  
: “Cem macem ae. Demi cinta saya ampuni. Kalian dapet 20 tusuk sate dan 4 lontong, bayar Rp6.000 saja.”
322. Arok : “Weih. suwon loh Cak. Suwon Cak, suwon pol yo.”
323. Yoji dan Mojo : “Matur nuwon, Cak.”
324. Penjual Sate : “Dengan satu syarat.”

325. Mojo : “Gawe endhasmu ae lak ngipasi.”
326. Yoji : “**Cuk Cuk.**”
327. Mojo : “Ngerokok, rasa sate.”
328. Yoji : “(Tertawa) wis kono gawe bumbu.”
329. Mojo : “Weissh jagone.”
330. Mojo : “Ojo suwe suwe Ji, ntar gosong.”
331. Yoji : “Wes mari kok.”
332. Mojo : “Iki.”
333. Penjual Sate : “Keluarga Tiwi tidak setuju. Dia dijodohkan dengan juragan garam. Saya tantang mereka tempur, dik. Saya rela matek demi Tiwi. Tapi tiwi, merelakan dirinya sama juragan itu. Biar cintanya tetap hidup. Hati saya menangis, dik.”
334. Arok : “Sing sabar yo Cak.”
335. Penjual sate : “Te... Te sate... Te...”
336. Mojo : “Suwon yo Cak”
337. Arok : “Loh, **Cuk!** Heh! Ayo. Nginep terus.”
338. Yoji : “Naik opo jam segini, Rok?”
339. Mojo : “Iya Rok, ngasoh dhisik lah. Koen sih enak, nyender dikit langsung tidur.”
340. Arok : “Weih, aku wis ngebet banget ketemu Maia. Bayar bis ae lah.”
341. Yoji : “Loh.”
342. Mojo : “Loh.”
343. Arok : “Yo cari sing paling murah. Dhuwite ada kan Al?”
344. Almira : “Lek mbayar, ke kota sing gedian. Semarang kek, biar gampang nyari gandulan lagi, yok opo?”
345. Arok : “Ya ayo lah. Yo? yuk.”
- \*\*\*\*\* Di bis \*\*\*\*\*
346. Almira : “Eh, dhuwite tinggal Rp15.000 yo. Wes tak tawar. Dadine Rp1.500 sak wong.”
347. Arok : “Iyo.”

348. Yoji : “Iyo Al, aku percaya kok sama kamu.”
349. Arok : “Turu turu. Aku kate ngimpi’no Maia ah.”
350. Mojo : “Ojo obah obah to. Ojo seruntulan to, Rok.”
- \*\*\*\*\* Pagi-pagi sekali, di bis \*\*\*\*\*
351. Almira : “Bau opo iki?”
352. Almira : “Opo’o, Ji? Opo’o?”
353. Yoji : “Mules aku, Al. Kayak’e gara-gara sate semalam.”
354. Almira : “Waduh.”
355. Yoji : “Gak ono jedhing a? Aduh, **jancuuuk.**”
356. Almira : “Diempet, Ji. Maringene tutug kok. Yo?”
357. Yoji : “Angel, Al. Iki wis ndek pucuk iki.”
358. Almira : “Waduh.”
359. Mojo : “**Setan** koen.”
360. Almira : “Diempet toh, Ji.”
361. Arok : “Opo’o sih? Berisik wae!”
362. Almira : “Heh! Yoji kebelet ngising, wis ndek pucuk.”
363. Arok : “**Cuk.** Ojo gugai wong, rugi.”
364. Yoji : “Moso ngising dek kene, Rok.”
365. Mojo : “Ngising ndek jendela ae. Cek angele, mumpung sik podu turu.”
366. Yoji : “**Cangkemmu suwek** yo. Moso silitku dilebokno jendela, lak yo pak pres muter laak...entek **Cuk.**”
367. Mojo : “Gimana, yang penting habis.”
368. Arok : “Ealah, brillian juga kamu, Jo.”
369. Almira : “Waduh, yowislah, emoh aku.”
370. Mojo : “Tak cekeli yo.”
371. Yoji : “Jo, emoh aku, Jo. **Jancuk.** Aku gak tau ngising ndek jendela **cuk. Jancuk.**”
372. Arok : “Tak cekeli, tak cekeli yok.”
373. Yoji : “Woh, iki wis dobol wis mengkeret.”
374. Arok : “Aduh kepalaku iki. Siji... Loro...”

375. Yoji : “Kurang mrene, kurang mrene. Alon-alon **cuk. Ancuk**,  
biso-bisone aku ngising ndek jendelo ngene iki. **Jancuk.**”
376. Arok : “Pas? Pas yo? Pas? Pas?”
377. Almira : “Kurang iku, nganan dikit ta.”
378. Arok : “Nganan yo?”
379. Almira : “Iyo.”
380. Yoji : “Sek sek, sek sek, **Cuk.**”
381. Mojo : “Siji... Loro...”
382. Arok : “**Jancuk**, palaku. Pas iki pasti, pas, pas yo?”
383. Yoji : “Loro, **Cuk**. Kurang, kurang ngiri dikit, kurang ngiri dikit,  
Rok.”
384. Arok : “Palaku, **Cuk**. Ji... loro... Pas yo? Pas?”
385. Yoji : “Pas, pas.”
386. Kundektur : “Heh! lapo koen iku? Jengking jengking ndek jendelo.”
387. Tentara : “**Asem!** Opo iki?”
388. Yoji : “Maaf Mbak, gak tahan.”
- \*\*\*\*\* Di markas tentara \*\*\*\*\*
389. Tentara : “13, 14, 15, 16... Heh kamu! Udah belum? Sini push up!”
390. Yoji : “Durung pak, dikit lagi.”
391. Tentara : “Angkat sepatunya, cepat push up sini.”
392. Arok : “**Jancuk.**”
393. Yoji : “**Ancuk.**”
394. Tentara : “Dasar berak sembarangan, gak disiplin.”  
“Loh Ini kenapa berhenti ini, ayo lanjut lagi dari satu!”
395. Arok : “Hah, kurang Pak?”
396. Tentara : “Satu... dua...”
397. Arok : “Damai yo Pak?”
- \*\*\*\*\* Di studio musik \*\*\*\*\*
398. Maia : “Andra, bangun Dra. Dra, bangun, dah jam 10.”
399. Andra : “Huh, ini masih pagi kan Mai.”
400. Maia : “Masih pagi piye to, kita banyak urusan hari ini.”

401. Andra : “Mo kemana sih, ribet banget loe.”
402. Maia : “Kita harus ke RT, RW, Kelurahan, sama KUA. Ayo to Ndra bangun cepetan.”
403. Andra : “Ah, besok aja lah ah.”
404. Maia : “**Konyol!** malah tidur lagi!”
- \*\*\*\*\*
405. Yoji : “Sorry ya Rek, kan namanya juga musibah to. Ya to?”
406. Mojo : “Udah bayar tetep ae gak sampe Semarang.”
407. Arok : “Lak aku telat neng Maia, iku gara-gara bokongmu. Tak dungakno jedder silitmu!”
408. Yoji : “**Jancuk!** Ojo ngomong ngunu to, Rok.”
409. Arok : “Opo’o sih? Kana kana kana.”
410. Almira : “ ”
411. Yoji : “Uwis Al, tp cuma sampe SD.”
412. Arok : “Opo sih, gak lucu!”
413. Mojo : “Embuh! **Setan** koen.”
414. Yoji : “Sorry sorry Rek. Sorry. Aku yg cari tebengan yo? Yo? Yo? Aku cari sekarang, yo? Tunggu disini.”
415. Almira : “Kene ae lah, yok.”
416. Mojo : “Hahahahahaha... (tertawa). Al, Rok, mreng koen.”
417. Almira : “Opo sih?”
418. Mojo : “Iku, kenal gak?”
419. Arok : “Hah! Sing genah koen? Iki temenan de’e? hahaha... (tertawa) **asu... jancuk...** Model kalender **Cuk**, baju basket. **Asu...** Yoji...”
420. Yoji : “Opo sih Rek?”  
“**Jancuk.**”
421. Arok : “Aku minta tanda tanganmu dong.”
422. Yoji : “**Taek.**”
423. Arok : “Ih, sombong, arogan.”
424. Mojo : “Ajarin aku senyum kayak gitu, maniiiiis banget.”

425. Arok : “Tangane mlebu iku.”
426. Almira : “Heh Yoji, awak dewe kayaknya kudu foto kayak kamu biar kepilih.”
427. Yoji : “Oh, koen pisan Al, yo yo. **Taek** koen kabeh, **taek** koen kabeh. Tak dungakno cangkemmu gak balek.”
428. Arok : “Oh my god, aku megang loh. Aku megang Yoji loh.”
429. Mojo : “Ajari aku yo, Ji.”
430. Almira : “Wis ta.”
431. Arok : “Jarno ae lah.”
432. Arok : “Eh foto **Cuk Cuk**, foto **Cuk**.”
433. Yoji : “Puas ah koen. Al? Puas ah koen kabeh?”
434. Arok : “Kayak gini loh.”
435. Yoji : “**Mbokne ancuk!**”
436. Almira : “Wes ta lah Ji, ojo ngambek. Kan becanda.”
437. Yoji :”Tapi kan koen ngerti Al, aku dadi model gara-gara sopo Al? Tante Rosa. Aku ini dijebak, Al.”
438. Almira : “Iyo iyo, wis ta lah, yo. Tapi gara-gara fotomu iku, mereka udah gak kesel lagi ma kamu. Ya kan?”
439. Arok : “Gini loh.”
440. Mojo : “**Asu** koen.”
441. Arok : “Model kalender, baju basket. Yoji..., punk pake baju basket.”
442. Mojo : “Yoji, ajari aku Ji. Ya Ji, ajari aku yo Ji.”
443. Almira : “Hahaha (tertawa), tapi tak akui, tampangmu iku, guilani pol ndek foto. Hahaha... (tertawa) yo? Hahaha... (tertawa).”
444. Yoji : “**Jancuk** koen, Al.”
445. Yoji : “Suasana gini nih enaknye bareng sama orang yang pas, koyok saiki.”
446. Mojo : “Woy! Ayo.”
447. Arok : “Pacaran koen lama-lama.”
448. Arok : “Pak, suwon pol yo.”

449. Supir truk : “Iyo yo.”
450. Arok : “Aduh! **Jancuk**... **asu**... opo iki **Cuk**?”
451. Mojo : “Supire gak ngomong-ngomong.”
452. Arok : “Gak opo opo lah mending ditepungi daripada gak ketemu Maia ya?”
453. Almira : “Iki ke Jakarta?”
454. Arok : “Gak! Semarang.”
455. Yoji : “Loh udah mo pemilu yo Rek? Loh loh loh, banyak banget ini bendera.”
456. Arok : “Wis wayah iku kainne yo, mending buat kita, iso jadi celono.”
457. Yoji : “Bener bener.”
458. Almira : “Aku sih emoh pake celana yang ada partaine, gak ada sing bener.”
459. Mojo : “Loh, pemilu golput to?”
460. Almira : “Yo endak, mending aku bikin partai sendiri yo.”
461. Arok : “Aku aku aku aku aku”
462. Mojo : “Yo yo bener iku, aku pisan ah, aku bikin Partai Nisan Sejahtera. Makku ketuane, aku sekjen.”
463. Arok : “Caleg’e kuntilanak, gondoruwo.”
464. Mojo : “Loh, aku malaikat pencabut nyawa”
465. Yoji : “Tuyul.”
466. Arok : “Aku Partai Cinta Mati, gak boleh sing ngedebrak. Lek musuhan, dolan catur ae.”
467. Mojo : “Aneh koen ah cemen.”
468. Yoji : “Partai Tikus Kota”
469. Arok : “Cocok **Cuk**, raimu koyok curut.”
470. Almira :”Aku Partai Pembangunan Kecintaan Persatuan Demokrasi Kerakyatan Pekerja Kesucian Hati Nurani Amanat Perjuangan Kesejahteraan Bangsa Indonesia Raya Tak Pernah Ingkar Janji.”
471. Yoji : “Loh kok koyok sepur, koyok sepur.”

472. Mojo : “Piye iku kampanyene?”
473. Arok : “Yo ngene. Saudara saudara, kami dari partai PKPDKPHIJKLMN embuh lah, yang jelas saudara saudara, kami tidak pernah ingkar janji, koyok merpati. (tertawa)”
- \*\*\*\*\* Truk tiba di tempat tujuan \*\*\*\*\*
474. Supir 4 : “Dik, disini aja. Truknya mau masuk pabrik, gak boleh bawa penumpang.”
475. Yoji : “Oh, inggih Pak.”
476. Yoji : “Ayo, **Cuk Cuk Cuk** Rek”
477. Almira : “Ini dimana, Pak?”
478. Supir : “Semarang.”
479. Arok, Yoji, Mojo, Almira : “Hah? Yeeee, Semarang Semarang Semarang Semarang Sem... Wooo...”
480. Arok : “Banyu, Rek. Idih”
481. Yoji : “Aduuhh.”
482. Yoji : “Pak, gak bisa di tempat lain yo?”
483. Sopir : “Masa preman takut sama banjir. Ayo turun.”
484. Mojo : “Duh 3 bulan belum cuci, guatel iki.”
485. Yoji : “Telanjang aja kita.”
486. Mojo : “Oh, iyo iyo iyo.”
487. Almira : “Aku gimana, hah?”
488. Arok : “Nang endi, **Cuk**?”
489. Mojo : “Rono ae mrono, ndek ngarep koyok’e luweh cethek banjire.”
490. Yoji : “Ojo koyok’e ta Jo, temenan lah iki.”
491. Mojo : “Iyo iyo, yakin lah.”
492. Almira : “Awas yo, tak antemi lek salah.”
493. Mojo : “Wes sing ndek ndhuwur gak usah nyocot, wis paling wenak sik komentar.”
494. Almira : “Yeee... aku kan gak mungkin nyopot clono koyok koen, isin lah.”

495. Yoji : “Alesan koen iku. Punk kok isin.”
496. Arok : “Wee, engko tibo, **Cuk Cuk.**”
497. Mojo : “Koen ojo obah obah to.”
498. Yoji : “Guyon ae iki.”
499. Yoji : “Aduh. Wey opo iki?”
500. Almira : “Heh, bukan aku.”
501. Yoji : “Eh, ono sing lewat lewat neng sikilku, **Cuk.**”
502. Mojo : “Sing genah koen.”
503. Arok : “Abot iki, **Cuk.**”
504. Almira : “Aah... gatel.”
505. Arok : “Jo, tarik Jo. Gak opo opo, **Cuk.**”
506. Yoji : “**Cuk.**”
- \*\*\*\*\*
507. Arok : “Gimana sih iki, kendor terus, nyelip, duh.”
508. Arok : “Jo, kakimu?”
509. Mojo : “Iyo suwek titik, gak popo.”
510. Almira : “Aduh, Yoji lama banget sih. Wis adem, gatel. Ah, **bedhès.**”
511. Arok+Mojo : “Aaaaaa setaaaaan...”
512. Yoji : “Opo sih Rek. Aku iki.”
513. Mojo : “Raimu iku lo koyok demit.”
514. Yoji : “Al.”
515. Almira : “Eh eh, jangan deket deket, wis uncalne.”
516. Yoji : “Iki wedak’e.”
517. Yoji : “Wah, rambut stamin maneh iki, wuuuh.”
518. Arok : “Hahaha, ndeso pol.”
519. Mojo : “Cemen banget koen, Al.”
520. Almira : “Heh mingkem! Koyok koen mbois ae.”
521. Almira : “Copot gih bajumu.”
522. Mojo : “Koyok kolor ijo.”
523. Almira : “Copot gih bajumu, iki bedak’e.”

524. Mojo : “Hahaha, setan kolor ijo.”
525. Almira : “Opo mesam mesem?”
526. Yoji : “Koen lucu pake baju itu, Al.”
527. Arok : “Ealah, kuisut, ini sampe dalem iki Rek.”
528. Mojo : “Sing genah koen?”
529. Arok : “Heh! Dei koen. Opo opo? Opo heh?”
530. Yoji : “Sak mene yo?”
531. Mojo : “Wes ungu, Ji.”
532. Arok : “Iki bobo, iki bobo.”
533. Yoji : “Gak tidur, Al?”
534. Almira : “Gak ngantuk, Ji.”
535. Yoji : “Inget ibu?”
536. Almira : “Ah, ojo ngenyek koen.”
537. Yoji : “Loh, kok ngenyek sih Al. Emang kenapa kalo kita inget ibu. Wajar kok.”
538. Almira : “Abis dia egois, Ji. Masa aku dijodohin sama cowok iku.”
539. Yoji : “Mungkin ibumu khawatir liat kamu gini, Al.”
540. Almira : “Mangkanya iku, aku harus nyari sendiri orang sing bisa nerima aku kayak gini.”
541. Yoji : (Hasyim) “Kelepasan, Al.”
542. Almira : “Pasti masuk angin iku. Udah, kamu pake ini aja.”
543. Arok : “Mai, aku wis rindu pol bek awakmu Mai. Sungguh.”  
(Arok bermimpi)
544. Almira : “Arok nglindur iku.”
545. Yoji : “Ah, iyo.”
546. Arok : “Ojo obah obah to.”
547. Arok : “**Jancuk! Asu!** Kok ngantem aku sih.”
548. Mojo : “Koen nggerayangi aku, **Cuk.**”
549. Arok : “Ngarang.”
550. Almira : “Koen mimpi apa?”
551. Yoji : “Porno yo porno? Hahaha (tertawa)”

552. Almira : “Maia opo Mojo?”
553. Yoji : “Hayoo.”
554. Mojo : “Dei koen. Sana bek pohon, golek gandolan maneh. Enake tidur diganggu.”
- \*\*\*\*\*
555. Mojo : “Rok, kalo gusti Allah berkenan, koen kawin sama Maia, yaopo?”
556. Arok : “Yo punya anak, trus bikin usaha.”
557. Almira : “Usaha opo rok?”
558. Arok : “Aku mo bikin Zen sama warung nasi.”
559. Yoji : “(Tertawa) hey rok, kalo Zen itu masih deket sama punk, lah warung sego?”
560. Arok : “Yo gakpapa to, sing penting usaha sendiri.”
561. Mojo : “Oh, iyo.”
562. Almira : “Lah kalo yang makan koyok kita, rugi mesti. Koyok tong semua”
563. Yoji : “Oh, iyo.”
564. Mojo : “Gakpapa Al, ntar aku sing nagih.”
565. Yoji : “Trus sing masak sopo, Rok? Rok.”
566. Almira : “Lah wis tidur. **Bedhès**”
- \*\*\*\*\* Di dalam mimpi Arok \*\*\*\*\*
567. Arok : “Yeee...”
568. Maia : “Wah, udah jadi.”
569. Maia : “Aroook....”
570. Arok : “Mai, Maia, Mai. Jahat koen. Lepas, lepasin istriku. **Taek** koen! Maia... Maia... Maia... Heh! lepasin istriku. Maia... Maia... **Taek!** Kalo berani satu satu ayo.”
571. Mojo : “Mangkane, sok sih. Bahaya bangunin orang ngelindur, bisa gak balik rohnya.”
572. Yoji dan Almira: “Hah! Yang bener?”
573. Mojo : “Iyo.”

574. Arok : “**Kirik** koen!”
575. Arok : “Ayo, tempur ayo tempur. Lepasin gak. Loh mo diapain iki. Berantem ae, ayo.”  
“Ojo Om, ojo, ojo dilebokno Om, ojo dilebokno Om, Om jangan dimasukin Om, ojo dilebokno Om, ojo dilebokno Om, jangan dimasukin om, jangan Om.”
576. Yoji : “Lapo, Rok? Mimpi opo koen?”
577. Arok : “Gak popo.”
578. Mojo : “Hmm... mimpi diperkosa om-om yo, Rok?”
579. Yoji : “Beneran, Rok?”
580. Almira : “Woh pantes teriak, jangan om, jangan om. Ojo om ojo.”
581. Arok : “Enggak, aku mimpi kate tiba disurung om om.”
582. Yoji : “Ojo om, ojo. Ojo om, ojo om.”
- \*\*\*\*\* Di KUA \*\*\*\*\*
583. Maya : “Siang, pak.”
584. Petugas : “Siang. Calonnya mana?”
585. Maya : “Gak ikut.”
586. Petugas : “Oh gitu, ya udah, ini suratnya udah lengkap semua. Tinggal akad nikahnya aja ya.”
- \*\*\*\*\* Di Stasiun \*\*\*\*\*
587. Mojo : “Eh, **Cuk!** Ayo budhal. Eh, ayo, mo ke Jakarta gak?”
588. Mojo : “Ayo, **Cuk.**”
589. Mojo : “Taraaa... ke Cirebon kita.”
590. Arok : “**Édan** yo.”
591. Mojo : “Monggo.”
592. Yoji : “**Cangkemmu nyepor.** Koen **gendheng.** Jo. Moso naik ini?”
593. Almira : “Tu kan, nyasar enggak, horor iyo.”
594. Arok : “**Whedus** koen iki **Cuk,** iki kan buat orang mati.”
595. Mojo : “Kalo jadi loncat, koen juga bakal naik mobil beginian Rok. Gimana? Mo ketemu Maia gak?”

596. Arok : “Yo mau to, tp mosok...”
597. Supir Ambulans: “Berangkat kita, dik.”
598. Mojo : “Yo, Pak de.”
599. Mojo : “Gimana?”
600. Arok : “Al, Al.”
601. Mojo : “Yowis, aku sama Al aja sing pergi. Ntar aku salamin sama Maia ya Rok.”
602. Arok : “**Cuk**, koen dhisik’an.”
603. Yoji : “Ojo ah.”
604. Yoji : “Ih. Jo, Jo.”
605. Arok : “Loh loh, Jo.”
606. Almira : “Jo, jangan tidur disitu, ntar kemasukan setan koen.”
607. Mojo : “Ntar kita juga jadi setan. Lagian dari bayi pas makku kerja, aku sering ditidurin di beginian.”
608. Arok : “Sak keluarga pancen podho gendenge yo. **Édan.**”
609. Mojo : “Aku jadi kangen sama makku. Lagi opo yo mak?”
610. Yoji : “Anak mami banget to.”
611. Mojo : “Jadi ke Jakarta gak?”
612. Arok : “Opo? Heh, masuk. Masuk gak?”
613. Yoji : “Wedi aku, Rok.”
614. Arok : “Masuk masuk masuk. Koen dhisik’an, koen dhisik’an.”
615. Yoji : “Ah, **taek** koen, Rok.”
- \*\*\*\*\* Di mobil jenazah ketika berhenti \*\*\*\*\*
616. Yoji : “Wih, duren Rek.”
617. Yoji : “Eh, **Cuk Cuk.**”
618. Almira : “Montong opo petruk?”
619. Mojo : “Bagong kali. Walah, aku dah lama gak mangan duren.”
620. Yoji : “**Cuk**, kita udah lama gak mangan.”
621. Mojo : “Iyo.”
622. Yoji : “Enak iki kalo makan duren pas laper, bisa sekalian giting.”

623. Almira : “Mereka pasti nawarin kita.”
624. Mojo : “Yo pasti toh.”
625. Almira : “Petruk kemarilah.”
626. Arok : “Mas.”
627. Supir : “Jalan lagi kita, dik.”
628. Arok : “Mas.”
- \*\*\*\*\* Di ambulans, dalam perjalanan \*\*\*\*\*
629. Arok : “Woy! Berisik! **Taek!** Gak adil iki, Tuhan iku gak adil.”
630. Mojo : “Loh, kok bawa bawa gusti Allah.”
631. Arok : “Yo liat aja **Cuk**, kita laper gak dikasih mangan. Trus, malah nyikso kita pake lagu kayak ginian lagi. **Jancuk!**”
632. Yoji : “Bener iku Rok, aku iki yo gak percoyo yang namanya Tuhan. Loh kita kan orang susah, kok malah disusahin terus.”
633. Almira : “Iyo, kalo Tuhan itu ada, kenapa banjir lumpur lapindo gak di Jakarta aja, kan orang Jakarta yang bikin tambak.”
634. Mojo : “Gusti Allah itu ada, kaliannya aja yang pada gak berasa. Kita iku disini cuma mampir, kehidupan sebenarnya pas kita mati. Kalian harusnya bersyukur dikasih hidup panjang, iso dadi punk.”
635. Yoji : “Opo yang mo disyukuri kalo kayak gini, Jo.”
636. Arok : “**Jancuk!** Ono opo sih?”
637. Yoji : “**Asu!** Supire ngantuk, **Cuk.**”
638. Arok : “Hah! Badhe koen.”
639. Yoji : “Pak, Pak, bangun Pak.”
640. Arok : “Bangun, pak.”
641. Yoji : “**Cuk, Cuk.**”
642. Moji : “Tuhanku, kalau memang kehendakmu menjemput aku sekarang, aku titip makku pada perlindunganmu ya gusti Allah. Aamiin.
643. Arok : “Gusti Allah, ya Allah.”
644. Yoji : “Gusti Allah, ya Allah.”
645. Almira : “Ya Allah.”
- \*\*\*\*\* Di Cirebon \*\*\*\*\*

646. Almira : “Aku mo ngamen ah. Laper.”
647. Yoji : “Ayo, Al.”
648. Mojo : “Heh, santai aja. Ayo ngamen.”
649. Arok : “Opo’o pincang **Cuk?**”
650. Mojo : “Luka kemaren, ngilu dikit.”
- \*\*\*\*\*
651. Yoji : “Permisiiii...”
652. Arok : “Hah, cuma segini?”
653. Yoji : “Ealah.”
654. Almira : “Ealah.”
655. Arok : “Gimana iki Jo?”
656. Yoji : “Al, koen bisa joget kan?”
657. Almira : “Hah, maksudnya?”
658. Yoji : “Bantuin aku, ayo.”
659. Yoji : “Jatuh bangun aku mengejarmu... Namun dirimu...”  
(menyanyi)
660. Arok : “Lah. **Jamput.**”
661. Almira : “Koen **gendheng** koen?”
662. Yoji : “Ah gak papa, Al. Yang lain pasti tau kok kalau kita terpaksa.”
663. Yoji : “Ayo.”  
“Namun dirimu... Cepatan, Al. Tak mau mengerti... Ku bawakan segelas air, namun kau meminta lautan, tak sanggup diriku sungguh tang sanggup... (sambil menyanyi)
664. Arok : “Matek kita kalau punkers lainnya tau kita kayak gitu.”
665. Almira : “Mas. Makasih, Mas.”
666. Yoji : “Makasih, Mas.”
667. Yoji : “Jatuh bangun aku mengejarmu... Wah, terima kasih.”
668. Mojo : “Bodoh ah, sing penting swasembada.”
669. Arok : “**Cuk, eh Cuk.**”

670. Yoji : Namun dirimu tak mau mengerti... Abis gak pernah bilang. Ku bawakan segelas air, namun kau meminta diriku, membakan bulan ke pangkuanmu...
671. Arok : "Tarik, **Cuuuk**..."
672. Arok : "Wey..., presmanan **Cuk**."
673. Yoji : "Mewah iki, mewah hari ini."
674. Arok : "Koyok rocoroco yo?"
675. Yoji : "Ojo tumpah."
676. Almira : "Tapi ternyata kamu hafal ya lagu-lagu dangdut gitu."
677. Arok : "Nah iku, selalu."
678. Almira : "Ya, hebat."
679. Yoji : "Yang penting bisa beli nasi, ya to?"
680. Arok : "Aku udah tahan dari dulu."
681. Almira : "Aku ke wc dulu ya."
682. Yoji : "Ati-ati, Al."
683. Arok : "Rokok?"
684. Yoji : "Mojo."
- \*\*\*\*\*
685. Almira : "Gawat, **Cuk**."
686. Arok : "Ono opo, Al?"
687. Yoji : "Sopo, Al? Sopo? Bilang sama aku, sopo?"
688. Almira : "Enggak, bukan kayak gitu. Aku dapet."
689. Mojo : "Lah dapet opo, Al? Bagi bagi dong."
690. Yoji : "Kamu mens?"
691. Almira : "Iyo."
692. Arok : "Loh iku tambel ae lah."
693. Almira : "Nah itu dia, aku kan gak siap pergi jauh."
694. Mojo : "Lah sekarang pake opo?"
695. Almira : "Slayerku."
696. Yoji : "Trus beli ae lah, Rek."

697. Arok : “**Endhasmu**, langsung habis lah dhuwite. Yoji gak prnah mikir iki.”
698. Mojo : “Lah belinya 2 aja, gak usah beli sebungkus.”
699. Almira : “Ah **mulutmu**. Kamu pikir rokok bisa diecer. Rok tenang, duitnya gak bakal abis. Tapi gimana yo?”
700. Mojo : “Mangkanya coba aja ngecer. Yok.”
701. Mpjo : “Pak, beli pembalutnya dua aja, Pak.”
702. Almira : “Yang paling murah aja yo, Pak.”
703. Pnjual : “Ya ya Rp18.000.”
704. Mojo : “Beli dua aja, Pak.”
705. Penjual : “Lah ini dua, Rp18.000.”
706. Almira : “Gini loh Pak, duitku kan kurang, jadi aku beli pembalutnya dua aja.”
707. Penjual : “Lah ini kan dua bungkus, gimana sih.”
708. Yoji : “Gini lo Pak, temen aku ini kan mens, jadi kita itu.....”
709. Almira : “Iyo.”
710. Arok : “Sss, gini. Kita ini cuma beli dua bijinya aja, berapa?”
711. Penjual : “Enggak bisa. Emangnya beli rokok apa! Tapi ini yang sudah kamu buka harus bayar Rp9.000. Bayar!”
712. Yoji : “Gini loh Pak, temen aku, yang perempuan ini loh Pak, dia butuh banget, cuma duitnya cuma Rp5.000.”
713. Arok : “Aku njupuk softek’e, koen uncalno dhuwite, trus awak dewe mlayu. Yo. Siji... loro...”
714. Penjual : “Wis wis wis, gak usah kate mlayu mlayu, iki gowoen ae iki, gowoen kabeh, pe’en kabeh, gowoen.”
715. Arok : “Loh, Bapak wong Malang to?”
716. Penjual : “Aremaaa.... Aremaaa....”
717. Almira : “Wooo..., Arema.”
718. Arok, Yoji, Mojo, Almira, pemilik toko : “Kami ini Aremania... Kami slalu dukung Arema... Dimanapun berada kami selalu ada, karena

kami Aremania..... Ayo, ayo Arema... Ku ingin... Kita harus menang...”  
(menyanyi)

\*\*\*\*\*

719. Maia : “Kamu **gila** ya, aku nyiapin kawinan kita sendirian, kamu malah disini latihan band terus.”

720. Andra : “Band ini kan hidup gue, Mai.”

721. Maia : “Jadi band lebih penting dari kontrak seumur hidup kita?”

722. Andra : “Ah, Mai.”

723. Maia : “Kamu serius gak sih?”

724. Andra : “Ya aku serius lah.”

“Udah deh Mai, loe jangan bikin suasana jadi gak asik ah.”

725. Maia : “Eh bukan aku yang bikin suasana gak asik, kelakuanmu tu yang gak asik.”

726. Andra : “Mai, Maia.”

\*\*\*\*\*

727. Arok : “Jalan lagi yok.”

728. Arok : “Jo, ayok. Tidur terus.”

729. Yoji : “Loh, loh.”

730. Arok : “Pingsan. Jo, Jo, bangun Jo.”

731. Yoji : “Jo, bangun Jo. Kenapa koen?”

732. Arok : “Jo, bangun ey.”

733. Almira : “Panas. Sakit kayaknya.”

734. Arok : “Kenapa yo? Lukanya kali.”

735. Arok : “**Asu.**”

736. Almira : “Tetanus.”

737. Yoji : “Udah bosok iku.”

738. Arok : “Gimana iki ngobatine?”

739. Almira : “Bahaya iki, bisa mati.”

740. Arok : “Trus bawa ke dokter aja.”

741. Yoji : “Dimana, Rok?”

742. Arok : “Ya gak tau, cari aja.”
743. Yoji : “Dimana, Rok?”
744. Arok : “Gak weroh aku.”
745. Yoji : “**Jancuk.**”
746. Almira : “Iku iku, iku klinik’e.”
747. Arok : “Yo yo yo.”
748. Almira : “Pak, Pak, Mas.”
749. Klinik : “Kenapa Dik?”
750. Almira : “Ini Pak, teman saya sakit pak, tolongin Pak, tolongin.”
751. Klinik : “Aduh gak bisa. Penuh.”
752. Yoji : “Jangan bercanda toh Pak, ini beneran titanus Pak.”
753. Klinik : “Gak bisa, e dokternya udah pulang.”
754. Arok : “Nah itu dokternya, **jancuk** koen. Dok, tolong Dok.”
755. Yoji : “Dok...”
756. Klinik : “**Berengsek!** dibilang gak bisa ya gak bisa. Kita gak bisa ngasih gratis.”
757. Almira : “Kita punya uang, Pak. Kita bayar, Pak.”
758. Yoji : “Kita kasih jaket, Pak.”
759. Klinik : “Kita gak mau nerima kalian. Titik.”
760. Yoji : “Sepatu.”
761. Arok : “**Kirik** koen.”
762. Almira : “Kita bayar Pak, tolong Pak.”
763. Klinik : “Satpam.”
764. Yoji : “**Jancuk.**”
765. Arok : “Jo, bangun Jo, Jo. **Jancuk. Taek** koen!”
766. Yoji : “Rok, Rok. Hey Rok.”
767. Arok : “Ribut a? Geger a? Tempur sampe mati.”
768. Yoji : “Kasian Mojo.”
769. Arok : “**Jancuk.**”
770. Yoji : “**Ancuk.**”
771. Arok : “Mereka tu harusnya nolongin orang. Gak gini.”

772. Arok : “Harusnya kalian tu pada gak ikut. Harusnya tu aku yg ke Jakarta sendiri. Buat apa aku ketemu Maia kalau Mojo sakit, Ji. Ha? Buat apa, Ji? Hah.
773. Arok : “Ya udah. Kita balik ke Malang. Bayar ae. Kita pulang. Pokoknya kita pulang sekarang.”
774. Mojo : “Koen jangan pulang, Rok. Kalau koen gak ketemu Maia, aku mati sia-sia, Rok. Tak perlu sedu sedan itu, aku ini binatang jalang, dari kumpulan yang terbang.”
775. Arok : “Jo Jo Jo, Jo bangun Jo. Jo, Jo kita pulang Jo. Jo kita pulang Jo.”
776. Yoji : “Jo.”
777. Mojo : “Rok.”
778. Arok : “Kok masih hidup.”
779. Yoji : “Ngawur.”
780. Mojo : “**Asu**. Aku belum mati. Aku masih ingin hidup seribu tahun lagi.”
781. Arok : “Nangis yo? Ah cemen.Opo sih”
782. Yoji : “**Jancuk**, diweden-wedeni.”
783. Arok : “Yowis, kalau rumah sakit gak mau nerima kita, kita bawa ae rumah sakit itu ke kita.”
- \*\*\*\*\* Arok dan Yoji menunggu dokter pulang \*\*\*\*\*
784. Arok : “Loh! Dokter kok penakut.”
785. Yoji : “Ya terus gimana ini?”
786. Arok : “Wes gotong ae lah.”
787. Dokter : “Jangan bunuh saya, ampun.”
788. Almira : “Tenang Dok, kita gak mo bunuh dokter. Kita mo minta tolong.”
789. Yoji : “Tolongin temen kita Dok, lukanya tetanus. Tolongin yo, tapi jangan teriak.”
790. Arok : “Tolong koncoku yo. Janji? Sungguh?”

791. Arok : “Iku loh Bu.” (mengarahkan kepala ibu dokter ke arah kaki Mojo)
792. Arok : “Widih.”
793. Almira : “Sabar ya, Jo.”
- \*\*\*\*\* Tiba di Jakarta \*\*\*\*\*
794. Arok : “Jakarta, **Cuk.**”
795. Yoji : “Ini kalo kata orang, kota metropolitan, Rok.”
796. Mojo : “Sampe juga, Rek.”
797. Arok : “Iyo Jo Jo.”
798. Arok : “Rame yo?”
799. Yoji : “Tapi orang Jakarta mukanya galak-galak yo? Gak ada senyum e bablas lo.”
800. Mojo : “Iyo.”
801. Mojo : “Woy Rok, koen nyari opo?”
802. Arok : “Lah iki. Slamet Rek. Tak kira ilang.”
803. Almira : “Kamu punya cincin, dari mana?”
804. Yoji : “Koen nyolong, Rok?”
805. Arok : “**Bokongmu!** Dari Bromo.”
806. Almira : “Loh, koen gak ngumpulno semua duitmu dong.”
807. Mojo : “**Tuyul.** Koen bohongin kita, Rok? Itu bisa ditukerin makanan. Aku dah mo mati, Rok.”
808. Yoji : “Koen egois, Rok. Kita ke Jakarta nemeni siapa? **Raimu!**”
809. Arok : “Tapi ini kan buat Maia.”
810. Almira : “Maia iku gak butuh cincin. Dia cuma butuh cintamu aja Rok.”
811. Mojo : “**Setan,** teman kayak apa koen!”
812. Pembeli : “Maaf Bang, maaf Bang, maaf Bang.”
813. Preman 1 : “**Sialan!**”
814. Preman 2 : “**Anjing** lo ya.”
815. Pembeli : “Ampun Bang. Saya didorong dia Bang.”

816. Arok : “Sorry Mas, aku gak sengaja. Sorry sorry.”
817. Preman 1 : “Mau jadi jagoan loe disini?”
818. Arok : “Enggak, enggak, enggak.”
819. Mojo : “Dia gak sengaja mas.”
820. Yoi : “Santai Mas, santai Mas. Kita gak mau ribut kok.”
821. Preman 1 : “Gue cari ribut, mau pa loe?”
822. Arok : “**Jancuk.**”
- \*\*\*\*\* Terjadi perkelahian \*\*\*\*\*
823. Polisi : “Diam di tempat. Jangan bergerak!”
- \*\*\*\*\* Di penjara \*\*\*\*\*
824. Arok : “Jo, Ji, maafin aku yo. Aku dah bohongin kalian.”
825. Yoji : “Udahlah Rok, udah lewat juga.”
826. Mojo : “Tapi jangan lagi ya, **Cuk.** Kita kan sama-sama.”
827. Arok : “Ya tapi dah percuma, Rek. Cincin diambil orang, trus besok Maia dah mo kawin. Aku gak bakal sempet nyatain cintaku ke Maia Rek.”
828. Almira : “Yoji. Yoji”
829. Arok : “Opo sih?”
830. Mojo : “Ngantuk aku, **Cuk.**”
831. Yoji : “Ya ya. Ya Al. Opo, Al?”
832. Almira : “Tante Rosamu di Jakarta kan?”
833. Yoji : “Emang kenapa?”
834. Almira : “Minta tolong dia aja.”
835. Yoji : “Ah emoh aku. Ah gak ah. Al, kamu kan tau masalah kasus foto model itu tuh.”
836. Almira : “Tapi ini kan darurat. Ayolah Ji, demi Arok. Mungkin cuma kamu yang bisa nolong.”
837. Yoji : “Pokok’e emoh aku Al. Aku gak mau urusan sama dia lagi.”
838. Arok : “Ayo dong, Ji. Tolongin aku.”
839. Yoji : “Duh emoh aku, Rok.”

840. Mojo : “Demi kita, Ji. Tikamkan pedangmu hingga ke hulu, pada siapa yg mengairi, kemurnianmu.”
841. Yoji : “Opo sih koen iku, Jo. Pokok’e emoh, Rek. Aku gak mau dicelain sama koen koen lagi.”
842. Almira : “Kita janji deh gak bakal nyelain lah.”
843. Yoji : “Alah, pret.”
844. Mojo : “Ji, aku gantiin dadi model dah Ji.”
845. Arok : “Opo sih.”
846. Arok : “Please, Ji. Cuma koen dewa penolongku.”
847. Mojo : “Iyo.”
848. Arok : “Aku utang budi seumur hidupku ke kamu, Ji.”
849. Yoji : “Rok, Rok.”
850. Arok : “Aku gak gelem ngadek sampe koen bilang iyo.”
851. Mojo : “Aduh tetanusku kumat, Ji.”
852. Almira : “Tu kan Ji, Mojo juga jadi sakit lagi kan kakinya.”
853. Yoji : “Rok, duh kok mesti kudu aku sih Rek.”
854. Almira : “Demi persahabatan. Kasian Arok. Dia kan pengen ketemu sama Maia.”
855. Yoji : “Yo yo yo yo.”
856. Arok : “Janji yo?”
857. Yoji : “He’eh. Bangun to.”
858. Arok : “Makasih yo Ji. Makasih banyak. Suwon pol yo.”
859. Mojo : “Ah sikilku.”
860. Yoji : “Pak, Pak, Pak polisi.”
- \*\*\*\*\* Tante rosa datang \*\*\*\*\*
861. Arok : “Iku tante rosamu, Ji?”
862. Yoji : “Tante, tante.”
863. Tante Rosa : “Yoji.”
864. Polisi : “Saya tinggal ya, Bu.”
865. Tante Rosa : “Makasih, Pak.”
866. Tante Rosa : “Yoji, kenapa bisa begini?”

867. Yoji : “Ceritanya panjang tante. Entar aja tak ceritain yo. Tolong keluarin aku sama arek-arek, Tante. Tapi jangan bilang mami.”
868. Tante Rosa : “Macem-macem aja kamu, Ji. Yaudah tante bantuin, tapi dengan satu syarat. Kamu janji dulu sama tante. Kamu harus ngelakuin tiga foto session.”
869. Yoji : “Loh kok tiga, Tante. Loh barusan Tante bilang satu syarat, yo satu to Tante.”
870. Tante Rosa : “Yoji, kamu ini punya potensi kok malu.”
871. Yoji : “Tapi tiga itu kebanyakan, Tante. Dua?”
872. Tante Rosa : “Yah terserah kamu aja, bukan aku kan yang di balik jeruji.”
873. Arok : “Tolong Ji, demi koncomu sing nista iki.”
874. Yoji : “Rok Rok Rok. Iyo iyo iyo iyo.”
875. Yoji : “Yauda tante, aku mau. Tapi jangan pake baju basket yo. Jijay aku.”
876. Tante Rosa : “Pak, mereka saya jamin.”
- \*\*\*\*\* Di rumah Maia \*\*\*\*\*
877. Mbak : “Mai, Andra itu belum datang. Dimana dia?”
878. Maya : “Gak tau, telat kali. Palingan masih di studio.”
879. Mbak : “Hah? De’e **gendheng** yo? Hari ini kan kalian nikah. Piye to?”
880. Maya : “Udah deh Mbak, Mbak temuin aja dulu tamu-tamunya, yo?”
881. Mbak : “Maia. Kamu yakin mau nikah sama dia? Hhh, lek aku duwe lanang koyok ngunu, wis tak remet-remet. **Édan!**”
- \*\*\*\*\* Di mobil tante Rosa \*\*\*\*\*
882. Arok : “Jalan Melati ujung timur, beng bengkel opo iki? bengkel las Maju Jaya, belok nganan, masuk gang Serong.”
883. Arok : “Berhenti Pak, berhenti Pak.”
884. Yoji : “Kebablasen ta Rok?”
885. Mojo : “**Asem!** Preman semalam.”

886. Tante : “Yoji. Haduh, jangan kabur.”
887. Arok : “Woy, **Cuk!** Balikin cincinku. **Kirik** koen.”
888. Preman 2 : “Cincin? Nih, ambil aja.”
889. Yoji : “Rok, lapo sih geger maneh?”
890. Mojo : “Wis ayo cepetan ngalih. Engko Maia selak rabi loh.”
891. Almira : “Gak penting iku cincin koen masih.”
892. Preman 2 : “Heh heh heh, jangan pakai bahasa ikan.
893. Preman 3 : “**Kampung.**”
894. Preman 1 : “**Ndeso**”
895. Areok : “Pongor trus minggat.”
896. Mojo : “Saiki?”
897. Arok : “Pongor, minggat.”
898. Mojo : “Saiki?”
899. Preman 2 : “Kejar kejar.”
- \*\*\*\*\*Arok, Yoji, Mojo, Almira, dan tante Rosa dikepung preman \*\*\*\*\*
900. Arok : “Waduh, **Cuk.**”
901. Yoji : “Balik.”
902. Preman 2 : “Mau lari kemana lagi loe?”
903. Arok : “Suatu kehormatan punya sahabat seperti kalian. Terima kasih buat semuanya.”
904. Mojo : “Ini barisan tak bergendang berpalu, kepercayaan tanda menyerbu, sekali berarti sudah itu mati.”
905. Preman : “Heh, tari ujan sekalian, sebelum pada mati loe.”
- \*\*\*\*\* Sekumpulan punkers datang \*\*\*\*\*
906. Punker 1 : “Apa-apaan nih?”
907. Preman 2 : “Nyantai Bang, jangan kroyokan gini dong mainnya. Dia nih Bang, dia nyerang gue nih.”
908. Arok : “Dia ngambil cincin aku Mas.”
909. Punker : “Karena ini urusan kalian berdua, selesaikan secara jantan. Tangan kosong.”
910. Mojo : “Liat jurusku.”

911. Tante : “Ati-ati ya Rok.”
912. Mojo : “Di depan sana tuan menanti, tak gentar melawan banyaknya serangan.”
913. Mojo : “Serang, Rok.”
914. Almira : “Ayo maju, Rok.”
915. Maia : “Arok.”
916. Maia : “Jo Jo. Opo’o iki, Jo?”
917. Maia : “Arok opo’o, Ji.”
918. Yoji : “Mai, Mai.”
919. Maya : “Al, kok awakmu mrengsih, Al.”
920. Almira : “Awak dewe ngancani Arok mrengsih gawe ketemu awakmu Mai.”
921. Maya : “Arok, Al.”
922. Maya : “Arook...”
923. Maya : “Awas, Rok. Arok...”
- \*\*\*\*\* Perkelahian selesai \*\*\*\*\*
924. Mojo : “Dasyat koen. Koen jago banget.”
925. Yoji : “Koen koyok dek film-film, Rok. Sumpah”
926. Arok : “Mai, aku ke Jakarta buat kamu. Aku mau bilang, aku cinta sama kamu.”
927. Andra : “Maia. Apa-apaan nih Mai? Di kawinan kita ada yg bilang cinta sama loe. Maksudnya apaan Mai? Jawab Maia. Gue gak mau loe kawin ama gue dengan terpaksa. Sekarang loe jawab, loe cinta gue atau dia?”
928. Maya ; “Maaf Ndra, aku mencintai Arok. Dan aku mau perkawinan kita batal.”
929. Andra : “Alhamdulillah. Gue setuju pernikahan kita dibatalin Mai. Gue belum siap nikah sama loe. Makasih Mai ya, Alhamdulillah.”
930. Mbak : “Permisi permisi permisi. Mai, ini batal? Wah, jadi penghulu sama cateringnya mubadzir? Piye to iki. Apes aku.”

931. Arok : “Maia. Maukah kamu menikah denganku, menjadi ibu dari anak-anakku?”
932. Yoji : “Al, aku sayang sama kamu. Koen mau jadi pacarku ndak?”
933. Arok : “**Asu.**”
934. Maya : “Aku juga cinta sama kamu, Rok. Aku mau jadi istrimu, dan ibu dari anak-anak kamu.”
935. Almira : “Aku juga sayang sama kamu, Ji. Aku mau jadi pacarmu.”
936. Mbak : “Jadi Pak, adik saya jadi nikah. Ayo siap-siap, Pak.”
937. Arok : “Duh, sepurane yo, blepotan.”
938. Yoji : “Kawin kawin... Mojo?”
939. Arok dan Yoji : “Nganggur...”
940. Mojo : “Aku nungguin mayit to.”
- \*\*\*\*\*
941. Arok : “Wey **Cuk**, aduh tak tunggu. Yok yok langsung langsung langsung yok yok monggo monggo.”
942. Maia : “Wis, monggo.”
943. Arok : “Anggap rumah sendiri aja.”
- \*\*\*\*\*
944. Photographer : “Oke, ini take pertama kamu, konsentrasi, siap? 1 2 3.”
945. Photographer : “Oke, tunggu sebentar.”
946. Yoji : “Al, gimana?”
947. Asisten : “Yang kedua, loe ceritanya posisi gini, trus yang mulutnya buka lebar, trus kayak... oke?”
948. Photographer : “1 2 3, oke.”
- \*\*\*\*\*
949. Mojo : “Semoga bisnis kita berjalan dengan lancar pak bro.”
950. Klien : “Semoga, Pak. Mari, Pak.”
951. Mojo : “Sudah ku racuni minuman itu, sebentar lagi perusahaan itu akan jadi milikku, hahaha...”
952. Sutradara : “Cut! Bagus. Sekali lagi ya?”

953. Make up : “Bagus tadi mainnya Mas Anto Hud.”



**APPENDIX B. The Movie Script of *The Wedding Singer***

1. Robbie : Alright everybody, come on out on the dance floor. Look at the happy couple! No exceptions! Up! Out of your chairs! Yeah!
2. Robbie : Oh, I can feel all the happiness in here. Alright!
3. Robbie : Hey, look at him go!

Robbie (Singing)

*If I... I get to know your name*

*If I could trace your private number, baby*

*All I know is that to me you look like you're lots of fun.*

*Open up them lovin' arms*

*I want some, want some.*

*I set my sights on you.*

*And no one else will do.*

*And I... I got to have my way now, baby.*

*All I know is that to me you look like you're lots of fun.*

*Open up them loving arms.*

*Watch out. Here I come.*

*You spin me right round, baby, right round like a record, baby.*

*Right round round round.*

*You spin me right round, baby, right round like a record, baby.*

*Right round round round.*

4. Robbie : Hey! Somebody get some pants on that kid!

*If I... I got to be your friend,*

5. Robbie : Grandma Molly, I'm talking to you!

*And I would like to move it just a little bit closer.*

*All I know is that to me you look like you're lots of fun.*

*Open up your loving arms.*

*Watch out. Here I come.*

*You spin me right round, baby, right round like a record, baby.*

*Right round round round.*

*You spin me right round, baby, right round like a record, baby.*

*Right round round round.*

*I want your love. I want your love.*

*All I know is that to me you look like you're lots of fun.*

*Open up your loving arms.*

*Watch out. Here I come.*

*You spin me right round, baby, right round like a record, baby.*

*Right round round round.*

*You spin me right round, baby, right round like a record, baby.*

*Right round round round.*

*You spin me round and round and round.*

6. Robbie : Very nice! Yeah! Good job, lady. You were shaking. Ooh! It is gonna be fun today!

7. Robbie : Now the best man's gonna come up here and say a few words, so let's put our hands together for the groom's brother David.
8. David : Um, when my brother Harold asked me to be the best man at his wedding, I was like "Of course, man, 'cause you've always been there for me". Like when I was in rehab and uh, like the time I couldn't find my car... 'cause Harold, you know, he's always been the dependable one and I've always been the screwed-up one, right, Dad?. Why can't you be more like your brother? Uh, Harold would never beat up his landlord!
9. Guest : He's drunk as **shit**.
10. David : But, uh, little news flash, Pap. Harold ain't so perfect. Remember that time in Puerto Rico when we picked up those two.. uh well, I guess they were prostitutes, but I don't remember payin'.
11. Robbie : Okay, how 'bout that?
12. David : How 'bout that? Yeah, what?
13. Robbie : Yeah, terrific.
14. David : I'm a person, too, Pap, **goddamn** it! I'm a person, too.
15. Dad : You're a **moron**!
16. Robbie : Okay! The best man, everybody!
17. David : The best man! The better man!
18. Robbie : Uh, hey. We've all done crazy things in our lives, so...
19. Robbie : He's a playing the guitar now. Isn't that great.
20. Robbie : You're doing good.
21. David : Yeah? Sounds good?
22. Robbie : Yeah.
23. David : That's because I'm the best guitar player in the world. Yeah! Self-taught! No lessons, thank you very much, Pap.
24. Robbie : Alright.
25. David : They'll be divorced in a year.
26. Robbie : Very good I think. Uh, we all know that when you fall in love, the emptiness kinda drifts away. That's all I'm talkin' about. I've, uh,

done some crazy things in my life, too, but then I met a very special girl. A girl who I'm actually marrying next week.

27. Robbie : Thank you, thank you. So all I'm sayin' is that when you fall in love like you guys, the emptiness drifts away because you find something to live for. Each other. And the way I've seen you two lookin' into each other's eyes all day long, I can tell that you're gonna live for each other for the rest of your lives. So cheers.
28. All Guests : Cheers!
29. David : He's a good wedding singer!
30. Robbie : Okay, well, now, on behalf of Mr. and Mrs. Harold Veltri, you guys have a nice dinner. George Stitzer here is gonna take over on lead vocals, so take it away, George.

Goerge (Singing)

*Give me time to realize my crime.*

*Let me love and stay.*

*Ugh.*

*I have danced...*

31. Guest 1 : **Jesus**. Scary

32. David : Ooh, I don't like her!

*...inside your eyes.*

*How can love be*

*real?*

*Do you really want to hurt me?*

33. Female guess : Great save, wedding singer!

34. Female guess : Good job!

35. Robbie : Hey, Sammy! How come you're not out with your limo?  
What's up?
36. Sammy : That new waitress, that's what's up. Is she in trouble! She's  
gonna get it and she doesn't even know it. And I'm gonna give it to her.
37. Robbie : Take it easy, man. Who is she?
38. Sammy : She's Holly Sullivan's cousin. If she's half as easy as Holly,  
I'll close this deal by the end of the week.
39. Robbie : I don't think that's gonna happen.
40. Sammy : Oh, please, it's her first day. Always takes them at least three  
weeks to realize they shouldn't date anyone at work.
41. Robbie : And for some reason, you like being the guy that helps them  
realize that, don't you?
42. Sammy : Yes, I do.
43. Robbie : You wanna be like Fonzie, don't ya?
44. Sammy : Yes, I do.
45. Robbie : You're on your way.
- \*\*\*\*\*
46. Chef : Yes!
47. Julia : Prime rib, please.
48. Chef : Four prime rib. Always the prime rib! Make them eat the fish!
49. Holly : Andre, can I have three prime rib?
50. Chef : Your wish is my command, madame.
51. Julia : How come he's so nice to you?
52. Holly : I let him look at my boobs at the Christmas party last year.  
Not my finest half hour, but it's been a pleasant working environment ever  
since.
53. Julia : No.
54. Holly : So, how's your first night going, cuz?
55. Julia : It's just that being at this wedding is making me realize that  
Glenn is never gonna set a date, and I've been wearing this ring for two  
years and I feel like an idiot.

56. Chef : Hey, you know what you must do? Relax! Go to it. Huh?  
57. Julia : I just feel stupid for moving here to be closer to him.  
58. Holly : Okay, think you need a break. Go out back and get some air.  
I'll cover your tables.

\*\*\*

59. Robbie : You okay? Gonna throw up?  
60. A boy : Yeah.  
61. Robbie : Come with me, man.

Goerge (Singing)

*Give me time...*

62. Guest : What?  
63. Robbie : Here we go. Here we go. Here we go. Come on. You got it.  
There!  
64. Robbie : Hey!  
65. Julia : Is he a friend of yours?  
66. Robbie : Me? No. Actually, I couldn't let him do it in front of his  
family.  
67. Julia : Well, I'm glad I got to see it.  
68. Robbie : Okay.  
69. Robbie : You all through?  
70. A boy : Yeah.  
71. Robbie : Gonna wait a few years before you drink again?  
72. A boy : Yeah.  
73. Robbie : Alright, remember, alcohol equals puke equals smelly mess  
equals nobody likes you.  
74. David : Hey, no, I, I got it from here.  
75. Robbie : No, act- actually, you know what? You go this way and you  
go this way. It's for the best. It's all right. Take it easy.  
76. David : All right.

77. Robbie : See you later. Sleep it off, pal. All right.
78. David : Hey, you know, wedding singer.
79. Robbie : Okay, are you drinkin' too?
80. Julia : No, it's Coca Cola.
81. Robbie : You sure? There's no rum in that Coca Cola?
82. Julia : I'm not a big drinker. And if I was, I'd be puking in there more than that kid.
83. Robbie : Oh, I don't think anybody could puke more than that kid. I think I saw a boot come out of him.
84. Julia : You're the wedding singer.
85. Robbie : Yeah. How you doin'? I'm Robbie.
86. Julia : I'm Julia. I'm actually waitressing at your wedding next week.
87. Robbie : Cool. That's a beautiful ring you have there. Are you getting married, too?
88. Julia : Actually, I don't know how serious the guy is who gave this to me. Right now I feel like I'm doomed to wander the planet alone forever.
89. Robbie : Oh, no. Kinda like the Incredible Hulk, huh?
90. Julia : Yeah. Only I'm not helping people.
91. Robbie : Well, that's not true because I saw you inside and you were helping people. You were givin' 'em, uh, fish and coffee and forks. People can't eat without forks.
92. Julia : And they can't drink without a fish.
93. Robbie : That's right. I think, what does that mean?
94. Julia : I don't know. You lost me back at the Hulk.
95. Robbie : Hey!
96. Sammy : Hey, Rob. You're better get back in there. They're starting to turn on George.

George (Singing)

*Do you really want to hurt me?*

97. Guest : Sit down! You **suck!** You **suck!**
98. Robbie : He's gotta learn a new song. But, uh, okay, well, it was nice to meet you.
99. Julia : It was nice meeting you, too. And if I do ever get married, maybe you'll sing at my wedding.
100. Robbie : Oh, man. It's a deal.
101. Julia : Okay.
102. Robbie : Okay, take care.
- \*\*\*\*\*
- Rosie (Singing)
- There was love... all around*
103. Robbie : Nice.
- But I never heard it singing.*
104. Robbie : Very nice.
- No, I never heard it at all.*
105. Robbie : Pretty.
- Till there was you.*
106. Robbie : Much better. Man, you're gonna blow everybody away at your fiftieth anniversary party.
107. Rosie : If I sing to Frank without making any mistakes, he would know how hard I've worked and how much I still love him after all these years.
108. Robbie : I hope fifty years from now, Linda and I are as happy as you two guys.

109. Rosie : Oh, you will be. It runs in your family. You're a born romantic just like your father was.
110. Robbie : Yeah?
111. Rosie : I know he'll be looking down on] you tomorrow.
112. Robbie : Oh, I hope so.
113. Rosie : Are you nervous?
114. Robbie : I'm actually not that nervous, you know? I'm around weddings all the time. It's gonna be fun.
115. Rosie : Oh, not about the wedding. A-about the wedding night. Will this be your first time with intercourse? Well, no, don't be ashamed! You know, when I got married, I wasn't a virgin. I already had intercourse with eight men.
116. Robbie : You know, that's actually somethin' I don't wanna know about.
117. Rosie : That was a lot back then. That would be like two hundred today.
118. Robbie : Yeah, uh, it, it's five o'clock. I'm gonna get going.
119. Rosie : Oh, but your payment?
120. Robbie : My payment. Uh, can I get it to go?
121. Rosie : Oh, you're such a sweet boy letting an old woman pay you with meatballs.
122. Robbie : Oh, yeah, well, they taste so good it's like I'm rippin' you off, Rosie.
123. Rosie : I don't have any clean tupperware.
124. Robbie : Alright, well, definitely next time, okay?
125. Rosie : Don't be silly. Now, hold out your hands.
126. Robbie : You wanna, uh...
127. Rosie : Yes.
128. Robbie : Okay. Oh. Cool. Thanks a lot.
129. Rosie : Now, please take a bite so that I can watch you enjoy. That's my favorite part.

130. Robbie : Okay, well, I'll go with the right one. That looks good. That's a good meatball. That's a good meatball.

131. Rosie : Now listen to me, Robbie Hart. You're going to be a fine husband.

132. Robbie : Oh, I hope so, Rosie. Thank you. Okay, well, I'm gonna leave. I'll see you at the wedding, alright?

\*\*\*\*\*

133. Julia : Well, thank you for coming in and taking me to lunch.

134. Julia's mom : Look at the picture of that girl. See that? You're a lot prettier than that girl and she's getting married.

135. Julia : What does pretty have to do with getting married?

136. Julia's mom : Everything. You gotta get married before your hips start spreading and you get facial hair, which, by the way, comes from your father's mother. Looks like Magnum P.I. for God's sake.

137. Julia : Well, I can't make Glenn set a date.

138. Julia's mom : Well, you're gonna hate this idea, but I think you should consider a fake pregnancy.

139. Julia : I'm exiting the car.

140. Julia's mom : Look, it's just a means to an end. Believe me, in five years he'll thank you for it.

\*\*\*\*\*

141. Clergyman : Perhaps we should call her?

142. Robbie : Ah, she's probably got a make-up problem or her dress or something. I know her. She likes to look her best. It'll be okay.

143. Robbie : Hey, sis.

144. Linda's Sister : Hi, Robs. I just got off the phone with Linda's mom. Linda's not there, but there was a note.

145. Robbie : A note? Everything all right?

146. Linda's sister : Yeah, she's okay. It basically indicated that Linda was not coming today.

147. Robbie : So it was a bad note. Did she say why?

148. Linda's sister : I'm so sorry, honey.
149. Robbie : It's okay.
150. Linda's sister : You want me to say somethin'?
151. Robbie : No, just give me a second. I, I'll be right back.
152. Robbie : Don't worry, man. Everything's gonna be all right.
- \*\*\*\*\*
153. Freddie : .....chop you up!
154. Robbie : Can we turn this crap off, please?
155. Andy : That's right, Robbie. You have to let it out, man.
156. Robby : Let what out?
157. Sammy : Your feelings, you know, about what that lousy **bitch** did to you today.
158. Robbie : Don't call her that 'cause we're gonna get back together and then there's gonna be weirdness between you and me, so just watch it.
159. Freddie : I made this for you, uncle Robbie.
160. Robbie : Ah, thanks, Freddie Krueger. That's not nice. Very creative, though. Go back to the boiler room.
161. Robbie : I just wish I knew where she was, you know.
162. Andy : Man, he's takin' it pretty bad. I mean, he, he's acting like a real robot. A zombie or something.
163. Sammy : He's been wantin' to get married since the third grade.
164. Robbie's Sister : It makes sense. That's when Mom and Dad died. He wants to start a family of his own.
165. Sammy : Hey, check out the cake. There's only a little groom on top.
- \*\*\*\*\*
166. Robbie : Hey, you're late.
167. Linda : I'm sorry. I just couldn't do it.
168. Robbie : Well, if you need some more time, I guess I can wait.
169. Linda : No, I don't need more time, Robbie. I don't ever wanna marry you.

170. Robbie : **Jeez**, you know, that information might have been a little more useful to me yesterday.
171. Linda : I've been talkin' to my friends the last couple a days.
172. Robbie : Oh, here it comes.
173. Linda : And I think I figured out what's been bothering me. I'm not in love with Robbie now. I'm in love with Robbie six years ago. Robbie, the lead singer of Final Warning. When I used to come and watch you from the front row in your spandex pants, your silk shirt unbuttoned, lickin' the microphone like David Lee Roth.
174. Robbie : I still got the spandex. I'll put 'em on right now.
175. Linda : The point is, I woke up this morning and I realized I'm about to marry a wedding singer. I'm never gonna leave Ridgefield.
176. Robbie : Why do you need to leave Ridgefield? We grew up here. All our friends are here. It's the perfect place to raise a family.
177. Linda : Oh, yeah? Livin' in your sister's basement with five kids while you're off every weekend doing wedding gigs at a whopping sixty bucks a pop?
178. Robbie : Once again, things that could have been brought to my attention yesterday.
179. Linda : The fact is we grew apart a long time ago. You just wanted to get married so badly you didn't care who.
180. Robbie : That's not true. I love you. Come here. I wanna spend the rest of my life with you.
181. Pete : Hey, Linda! **You're a bitch.**
182. Robbie : Thanks, Petey. Go back in the house.
183. Robbie : He, he, he might have Terrett's Syndrome. We're looking into it.
184. Linda : I gotta go. I'm sorry.
- \*\*\*\*\*
185. Julia : Glenn!
186. Glenn : Don't be so jumpy. These are for you.

187. Julia : Thank you. They're beautiful.
188. Glenn : I have something else for you.
189. Julia : Two airplane tickets to Las Vegas?
190. Glenn : Da da da da...
191. Julia : Oh, my **God**, Glenn! Oh, my **God**!
192. Glenn : I knew you wanted to set a date so I went to the travel agent and I set it.
193. Julia : Glenn, I love you so much, but Las Vegas? I thought you---
194. Glenn : But Jules, it's the romance capital of the world. I just don't want a big wedding. You know, hundreds of people we don't know that are just there for the free drinks and all you can eat buffet. I mean, they might as well be in Vegas.
195. Julia : Okay, Las Vegas it is. And it'll be great.
196. Glenn : Jules, are you gonna do the girl thing? You gonna act happy and you gonna be pouting on the inside?
197. Julia : No, I'm happy.
198. Glenn : Alright, let's get married here. I know that's what you want.
199. Julia : Thank you, Glenn. Thank you.
200. Glenn : It's more important to you anyway.
201. Julia : Thank you. And I promise I will give you the most beautiful wedding, and even you'll have a good time.
- \*\*\*\*\*
202. Andy : Hey, it's about time his best friend showed up.
203. Sammy : So, how's he doing?
204. Andy : I don't know, man. He's been down in the basement since it happened. Five days now. I think he's having some kind of, uh, mental situation. You know, an episode or somethin'.
205. Sammy : Alright.
206. Andy : Hey, you better do something 'cause I don't wanna be known as the brother-in-law of the town nut job. I got enough problems already. Oh, **shit**! I got water all over myself.

\*\*\*\*\*

207. Sammy : Hello, hey, Robbie. You all right?
208. Sammy : Hey, these sheets are soft. You use downey?
209. Robbie : No. All tempa-cheer. You can wash your clothes at any temperature and the colors don't run together.
210. Sammy : Really?
211. Robbie : Yeah, now leave me alone.
212. Sammy : You have to go back to work. You know there's gonna be a hundred drunk girls at this wedding tonight.
213. Robbie : I've got nothing to offer anybody. Haven't done jack **shit** since high school. Why would any girl every marry me?
214. Sammy : Marry you? I'm just trying to get someone to play with your ding dong.

\*\*\*\*\*

Robbie (Singing) :  
*Holiday. Celebrate.*  
*Holiday. Celebrate.*  
*If we took a holiday. Ooh, yeah, ooh, yeah.*  
*Took some time to celebrate. Come on. Let's celebrate.*  
*Just one day out of life. Holiday.*  
*It would be, it would be so nice.*  
*Everybody spread the word.*  
*I live in my sister's basement. Come on.*  
*I'm a loser! Celebrate.*

215. Holly : He just had his heart broken. Why would he even think about coming back to work?
216. Sammy : I don't know.
217. Robbie : Hey, you guys are off to a great start, don't you think? I mean Cindy showed up, so right away, Scott, you gotta pretty psyched, right?

218. Father's bride : Hey, buddy, I'm not paying ya to hear your thoughts on life. I'm paying ya to sing.
219. Robbie : Well, I have a microphone and you don't, so you will listen to every **damn** word I have to say.
220. Robbie : You know, it's funny. Some of us will never ever find true love. Like, take, for instance, me. And I'm pretty sure that guy right there. And that lady with the sideburns. And basically everybody at table nine. But the worst thing is that me, Fatty, Sideburns Lady, and the mutants over at table nine will never ever find a way to better the situation because apparently we have absolutely nothing to offer the opposite sex.
221. Father's bride : You are the worst wedding singer in the world, buddy!
222. Robbie : Sir, one more outburst, I will strangle you with my microphone wire. You understand me?
223. Robbie : Now, let's cut the stupid cake 'cause I know the fat guy's gonna have a heart attack if we don't eat again soon, and while we do that, here's a little mood music for you.
224. Robbie : Cindy and Scott are[newlyweds. Whoopidie do!

Robbie (Singing) :

*He loves her, but she loves this guy right here.*

*And he loves somebody else. You just can't win.*

*And so it goes until the day you die.*

*This thing they call love is gonna make you cry, 'I hate you.'*

*I've had the blues, the reds and the pinks.*

*One thing's for sure.*

225. Fatty : Love stinks?

*Love stinks, yeah, yeah.*

226. Fatty : Love stinks!

*Love stinks, yeah, yeah.*

227. Sideburns lady : Love stinks?

*Love stinks, yeah, yeah.*

228. The muttans : Love stinks!

*Love stinks, yeah, yeah.*

*Love stinks. Love stinks. Love stinks. Love stinks.*

\*\*\*\*\*

229. Julia : Hey!

230. Robbie : Hey.

231. Julia : I was wondering what happened to you.

232. Robbie : Did everybody leave?

233. Julia : Pretty much, except for a few cops that are still interviewing some witnesses.

234. Robbie : Okay. I'm gonna get the **hell** outta here.

235. Julia : Okay, so it was your first wedding back. Of course, things are gonna be a little shaky.

236. Robbie : A little shaky? I hate weddings. I hate the bride, I hate the groom, I want them to be miserable 'cause that's what I am.

237. Julia : No, you're the best.

238. Robbie : At what? People eat prime rib and I sing. I mean, it's a joke. I can't do this anymore.

239. Julia : Glenn and I set the date, so you have to play at our wedding.

240. Robbie : Congratulations. I, I, I just can't do it, alright?

241. Julia : Well, I'm having an engagement party in two weeks and I really want you and Sammy to come.

\*\*\*\*\*

242. Robbie's sister : Oh, good, you're here.

243. Robbie's sister : Robbie's here. Let's move it!

244. Robbie's sister : Now, the kids have been fed. But if they want snacks, there's ice pops in the freezer or they can have microwave popcorn.

245. Robbie : Good.

246. Robbie's sister : Are you going to the engagement party tomorrow night?

247. Robbie : Yeah, I'll probably go.

248. Robbie's sister : Come on, Andy! Move your **ass**!

249. Andy : Hang on, huh? I'm watching "Dallas." I think JR might be dead or something. They shot him.

250. Robbie's sister : Good night.

251. Robbie : Love you.

252. Robbie's sister : Love ya.

253. Robbie : Hello

254. Freddie : Hey, uncle Robbie's here!

255. Robbbie : Hey, the goofball brothers.

256. Freddie : Is it true that you're in the middle of a nervous breakdown?

257. Robbie : No.

258. Pete : Nervous breakdown, nervous breakdown.

259. Robbie : Who said that?

260. Freddie : Everybody's been saying that.

261. Robbbie : Everybody? You're eight years old. You only know your parents. What are you talking about?

262. Freddie : Is it true that you're gonna end up in a mental institution?

263. Pete : Cuckoo's nest, cuckoo's nest.

264. Robbie : No.

265. Andy : Hey, hey, hey, hey, kids. Sh! ow, remember what we talked about? Alright, go over there and watch some television.
266. Andy : Could I speak to you for a second, Rob?
267. Robby : Everybody, yeah.
268. Andy : You know, uh, I've been thinking about what happened to you and believe me, it's all for the best.
269. Robbie : Yeah.
270. Andy : I mean, I know you were in love and everything, but that wears off. You see, me and your sister, we used to be wild. I mean, she was very adventurous. And we got into some crazy **shit**, but now the thrill is gone. I mean, if we do get a second alone together, we usually go to sleep.
271. Robbie : Yeah.
272. Andy : I mean, if it's a special occasion, uh, she might, uh, she might do this exotic dance for me.
273. Robby : What?
274. Andy : And sometimes she might, uh, you know, work over my nipples a little bit.
275. Robbie : Alright, enough. Go out. I'll take care of the kids.
276. Andy : Yeah, I don't know what I just said, but I said something.
- \*\*\*\*\*
277. Glenn : Women got a thing about marriage. I mean, if you wanna stay with 'em eventually you're gonna have to marry 'em. It's the point that I'm at no big deal.
278. Glenn : Here she is, the girl that finally beat me into submission.
279. Julia : That's right. August fifth is less than three months away. We've got a lot of planning to do.
280. Glenn : Um, do you think it would be better if maybe you took over all the arrangements?
281. Julia : Well, I'd like to do it together.

282. Glenn : Yeah, but you like this stuff. I mean, it's really not my thing. I mean, God forbid, I screw up the wedding flowers. You know, how could I live with myself
283. Jason : Hey, he's gonna be so wasted he's not gonna even know flowers are at the wedding.
284. Glenn : Oh, yeah, up high.
285. Holly : Hey, Glenn. I hear you're gonna have your bachelor party Friday night before the wedding. Gonna be all right with that? I mean, you might miss "Miami Vice."
286. Glenn : Nope. Summer. Reruns. I'm all set.
287. Holly : Oh, right.
288. Sammy : All right. Nice house. I told you this guy was loaded.
289. Robbie : Yeah, I know. But in and out, though, man. I don't wanna be here very long.
290. Sammy : Alright, lemme just pick up a chick and we'll get outta here. What do you think of the jacket?
291. Robbie : I don't know, man. I would lose that glove. You look nuts.
292. Robbie : There's Julia.
293. Sammy : Let's go say hello.
294. Julie : Hi, you guys! I'm so glad you came. Jason, this is Robbie and Sammy, and this is my fiance Glenn.
295. Robbie : Hey, Congratulation Glenn.
296. Glenn : Thank you.
297. Jason : Robbie Hart? Oh, man, I heard what happened to you at your wedding. That was so cold. You must've felt like **shit**.
298. Robbie : No, I felt really good. Thanks for bringing it up, man. You know, my parents died when I was ten. Would you like to talk about that?
299. Jason : Why would we wanna talk about that?
300. Robbie : I don't know.
301. Glenn : Hey, ho, somebody needs a drink?
302. Robbie : Actually, I'm not a big drinker.

303. Glenn : Well, I am. How 'bout an Alabama Slammer?
304. Jason : Sounds like a plan.
305. Glenn : Meet me at the bar. I gotta piss first.
306. Robbie : Hey, yeah. Have a few drinks and, you know, drive home.
307. Robbie : Hey, uh, Julia, thanks for inviting us.
308. Julia : I'm just glad you guys came. I mean, we get to hang out at work so much, but we don't get to talk 'cause we're always so busy.
309. Sammy : Well, we should make time to talk, don't you think?
310. Robbie : You know what? First time this guy saw you, he told me he was gonna hit on you.
311. Julia : Really?
312. Sammy : That's not true.
313. Robbie : Yeah, it is! You told me she was in trouble, she was gonna get it and she didn't even know it.
314. Sammy : He's teasing. I would never say that.
315. Robbie : What? You said you were gonna give it to her.
316. Julia : Give me what exactly?
317. Robbie : Yeah.
318. Sammy : You're a **jerk**.
319. Robbie : What do you mean? You didn't know she was engaged.
320. Julia : So now you're not gonna give it to me?
321. Sammy : Very funny.
322. Robbie : Say hi to your brother Tito.
323. Julia : So, how are you doing?
324. Robbie : I'm doing better. I don't know. How are you and Glenn doin' with the wedding plans?
325. Julia : Uh, Glenn isn't really...he, he's, he's very busy right now, you know, he works on Wall Street and, you know how that is nowadays.
326. Robbie : Wall Street, stocks and stuff?

327. Julia : Yeah, actually he's in bonds and he barely has time to sleep, let alone plan a wedding. So I'm kind of doing this on my own. But I went to Marshall's for the floral centerpieces.
328. Robbie : You went to Marshall's? Man, you should go to Tony's. They're cheaper, you know, and they got a great selection.
329. Julia : All right. Well, thank you for the tip. You know, it's a shame you won't be doing weddings anymore. We won't get to hang out as much.
330. Robbie : No, we'll get to hang out. There're other things to do at the reception hall besides weddings, right?

Robbie is singing

331. Robbie : Okay, let's keep the fun rolling! Take it away, George.

George (Singing)

*Do you really want to hurt me?*

332. Robbie : Uh, you seem kinda sad. Why don't you get out there and dance, buddy?
333. Fat boy : I asked that girl over there. She turned me down. She said she didn't dance with losers.
334. Robbie : Oh, man. That hurts. But, you know, why would you wanna dance with somebody who doesn't wanna dance with you, right?. Listen. Don't worry. You're gonna meet a girl who treats ya right some day, I promise you. Okay, buddy?
335. Robbie : How you guys doin'? All right? Uh, fellows. I want you to meet a, uh, a friend of mine by the name of Julia Sullivan.
336. Robbie : Hi, Julia! Could you come over here for a second?
337. Robbie : Say hi to Julia, everybody.
338. Julia : Hello.

339. Robbie : Now who of you out there would like to dance with this fine lookin' woman?
340. A grandfather : I'd like to do more than dance with her.
341. Robbie : Wow! Julia. Sounds to me like you got your pick of any man in this room to dance with. So I want you to take your time and find amongst all these young studs here tonight the coolest, most unloosery guy in the bunch.
342. Julia : Okay.
343. Respondent 1 : Pick me! Pick me!
344. Respondent 2 : Please pick me, please, Julia? Oh, please?
345. Julia : May I have this dance?
346. Robby : Okay, pal. Have fun.

*Robbie (Singing)*

*I can only give you love that lasts forever  
And a promise to be near each time you call.  
And the only heart I own.  
For you and you alone.  
That's all, that's all.  
All I have are these arms to enfold you.*

347. Robbie : Just go with it

*And a love time can never destroy.*

348. Robbie : Take it, George.

.....

349. Robbie : Here will be great

*If you're wonderin' what I'm askin' in return, dear,  
you'll be glad to know that my demands are small.*

*Say it's me that you'll adore for now and evermore.*

*That's all, that's all.*

350. Robbie : To the new lord of the ladies!
351. Julia : You're a lovely dancer.
352. Robbie : So are you gonna tell Glenn?
353. Julia : About what?
354. Robbie : About you and that kid and him squeezin' your tush.
355. Julia : Well, he did have very strong hands for a thirteen-year-old.
356. Robbie : I could see that.
357. Julia : Hey, listen. By the way, thank you for recommending Tony the florist. Not only were his flowers beautiful, but he didn't overcharge me.
358. Robbie : Good, I'm glad.
359. Julia : And the new girl in town could certainly use that kind of help on everything.
360. Robbie : Well, you got Holly and your mother, right?
361. Julia : Well, my mother lives fifty miles away and Holly's not into that kinda thing. So it really only leaves one person.
362. Robbie : George?
363. Julia : No.
364. Robbie : I would, but you know, I just, I can't.
365. Julia : I understand. I just don't know how to go about this. I'm afraid I'm gonna pay five hundred dollars for a half-eaten wedding cake.
366. Robbie : I really gotta concentrate on getting some more gigs. I mean, there's only four Jewish families in this town.
367. Julia : Please
368. Robbie : Oh, all right.
- \*\*\*\*\*
369. Faye : I have never done it for that cheap.
370. Robbie : Faye, I know for a fact you gave Eric Lamensoft that price.
371. Faye : I did not.

372. Robbie : Faye, look at me. Look me in the eyes. I'm right here, Faye. Don't look away. Tell me, did you give him that price or not?
373. Faye : Okay. Just that one time. Okay, so you got me. Hey, you know, can I say something? You know, I deal with a lot of people, but you two look truly happy. You're gonna make it. I know, believe, me.
374. Julia : Oh, how do you know?
375. Faye : Well, you know, you can just look at a couple and, uh, you can tell right away that they're gonna stay together forever. Like, uh, Donald and Ivana and Woody and Mia and Burt and Lonnie.
376. Robbie : Ah, well, we're not getting married.
377. Julia : That's right. Actually, we're brother and sister.
378. Faye : Oh, so that's it! Oh, oh, 'cause I could, I could sense a closeness.
379. Robbie : You know, the weird thing is when we were growing up, we didn't get along 'cause I used to do this to her a lot.
380. Robbie : Uh, we're gonna go now. Come here, sis.
381. Julia : Hey, your ass is grass. I'm telling Mom when we get home.

\*\*\*\*\*

A wedding singer, Jimmy (Singing)

*Yes, it's ladies' night and the feeling's right.*

*If it's ladies' night, oh what oh, what a night.*

*Yes, it's ladies' night and the feeling's right.*

382. Robbie : Man, I've never seen it from this perspective before. Is this what I look like?
383. Julia : No, no. No, you're much better than him. He's ridiculous.

*Romantic lady. Single baby.*

*Sophisticated mama.*

*Come on, you disco lady. Sing with me, mama.*

*Yes, it's ladies' night. Oh, what a night.*

384. Jimmy : Thank you. This is Jimmy Moore saying, "That ain't no sock in my crotch". Okay, take four, everybody.
385. Robbie : Hey, uh, Jimmy. That was, that was really good, man. Thank you.
386. Jimmy : Hey, no. Thank you.
387. Robbie : For what?
388. Jimmy : For quitting. Or should I thank Linda? My business has tripled.
389. Julia : Well, you've just inspired me to hire a DJ, so thank you.
390. Jimmy : Oh, well, good luck finding a DJ who can move and shake like this.
391. Julia : How did you become a wedding singer?
392. Robbie : I think I got into it to make some money until my music career took off.
393. Julia : And you wanna be a rock star.
394. Robbie : Kind of just wanted to be a songwriter, you know? I think that's the hardest thing to write a song, a song that, you know, when people hear it they go. Ooh! I know what that guy was feeling when he wrote that..
395. Julia : Have you written anything lately?
396. Robbie : Yeah, I guess.
397. Julia : Will you play it for me?
398. Robbie : You don't wanna hear it. It's not good.
399. Julia : No, I'm sure it is.
400. Robbie : Uh, it's just that I wrote half of it when I was with Linda and I wrote the other half after we broke up. So it's a little uneven, you know.
401. Julia : I don't mind. I'd like to hear it.
402. Robbie : Yeah, all right.
403. Robbie : Okay, I just wanna warn you that, uh, when I wrote this song, I was listening to "[the Cure]" a lot, so...
404. Julia : Okay.

405. Robbie : Here we go.

Robbie (Singing)

*You don't know how much I need you.*

*While you're near me, I don't feel blue.*

*And when we kiss, I know you need me, too.*

*I can't believe I found a love that's so pure and true.*

*But it all was **bullshit**.*

*It was a **goddamn** joke.*

*And when I think of you, Linda,*

*I hope you **funckin'** choke.*

*I hope you're glad with what you've done to me.*

*I lay in bed all day long feeling melancholy.*

*You left me here all alone.*

*Tears running constantly.*

*Oh, somebody kill me, please.*

*Somebody kill me, please.*

*I'm on my knees.*

*Pretty pretty please kill me.*

*I want to die.*

*Put a bullet in my head.*

406. Julia : I liked it.

407. Jimmy : He's losing his mind. And I'm reaping all the benefits.

\*\*\*\*\*

408. Robbie : Thank you for the ice cream. It always cheers me up some .

409. Julia : It's my pleasure.

410. Robbie : I feel weird being in this place, you know. Linda and I used to come here all the time. We used to get chocolate shakes.
411. Julia : May I ask what happened with Linda?
412. Robbie : She wasn't the right one, I guess.
413. Julia : Did you have any idea she wasn't the right one when you were together?
414. Robbie : I should have. Uh, I remember we went to the Grand Canyon one time. We were flying there and I'd never been there before and Linda had. So you would think that she would give me a window seat, but she didn't. And not that that's a big deal, you know, but just there were a lot of little things like that. I know that sounds stupid.
415. Julia : Not at all. I think it's the little things that count.
416. Robbie : How did you know that Glenn was the right one?
417. Julia : The right one. I always just envisioned the right one being someone I could see myself growing old with.
418. Robbie : Yeah.
419. Julia : And Glenn will be a really good looking older man, like Blake Carrington.
420. Robbie : I'm gonna probably look like Buddy Hackett.
421. Julia : Of course, I'm gonna hire him. Not only is he your best friend, but he's the only limo driver in town.
422. Robbie : Yeah, I just like having fun with him.
423. Julia : Okay. Wow! Look at him go.
424. Robbie : Better move it, man. You're not gonna make it.
425. Robbie : You hit two cones. Those could've been people. Those coulda been guests at her wedding.
426. Sammy : They were cones.
- \*\*\*\*\*
427. Robbie : That was fun today. Wasn't that fun? That was fun.
428. Sammy : I got the job, right?
429. Robbie : Yeah, you did. It's August fifth, a week from today.

430. Sammy : Hey, someone left a [jacket] in the back.
431. Robbie : That's Julia's jacket. Remember? She took it off on Noxon Street. She said it's not jacket weather anymore.
432. Robbie : What?
433. Sammy : You like her.
434. Robbie : No, I don't.
435. Sammy : Of course you do. She's a cool chick with a hot ass.
436. Robbie : How's this? You talk about her ass again, I'll break your neck. Anyway, she told me she likes you.
437. Sammy “ Really? She said that?
438. Robbie : No!
- \*\*\*\*\*
439. Holly : I mean, think about it. It's gonna be your first kiss as a married couple. It's perfectly acceptable to open your mouth.
440. Julia : I just would not want to do that in a church in front of God and all of our relatives. I mean, it would gross them out to see me like.....
441. Holly : Ugh, no one will ever solve that.
442. Julia : Hi!
443. Robbie : You forgot your jacket in the limo.
444. Julia : Thank you for bringing it back. That's so nice of you.
445. Holly : It was.
446. Robbie : Okay, I'll see you later, alright? Have fun today.
447. Holly : Hey, wait! Wait a second. Maybe maybe he can help us. You're the expert on this. We were just having a debate about wedding kisses. I say that it's okay for it to be an open mouth kiss.
448. Julia : And I say that it's the type of occasion where people dress up, so it's not appropriate.
449. Robbie : I see.
450. Holly : What do you wanna do? I mean, thin, tight mouth and it's over?
451. Julia : No. Thin, partially opened, no tongues, over.

452. Holly : No tongue? Please. **God**, there has gotta be a little tongue.
453. Julia : Well, maybe a little tongue. Not porno tongue. Church tongue.
454. Robbie : Church tongue.
455. Holly : Church tongue. What is that?
456. Julia : I don't know. I cannot describe that.
457. Holly : well show me.
458. Holly : no, not on me. Hey how about on him. Do you mind, don't you. Come on, you should..... I'm gonna have to see for make educated position.
459. Julia : Well, if it's for educational purposes.
460. Holly : Good. Okay. Alright, you ready? I now pronounce you husband and wife. You may kiss the bride.
461. Holly : Wow! That was great. Julia, you should do that at the wedding.
462. Robbie : I gave her the jacket.
463. Glenn : Hey, Jules. Hey, Holly. Hey.
464. Robbie : Hey, I kissed her, but it didn't mean anything. I just brought her the jacket.
465. Glenn : I Kissed who?
466. Holly : Oh, me.
467. Glenn : Who hasn't?
468. Glenn : I got you something. It's called a CD player. It cost me, like, seven hundred bucks, but the sound quality's outstanding.
469. Julia : You wanna play a record?
470. Glenn : No, Jules, it doesn't play records. It plays CD's. It's a CD player. I'll be upstairs hooking it up.
471. Holly : Julie! Oh, my God, Robbie is so amazingly cute. I think I should go out with him.
472. Julia : Well, yeah, I mean, why not? You're single and he's single. Makes sense.

473. Holly : Well, hey, if you don't want me to, I won't do it.
474. Julia : Well, why would I not want you to?
475. Holly : Good. Then I'm going out with him.
476. Glenn : Who you goin' out with?
477. Julia : Robbie.
478. Glenn : Oh, good. That guy needs to get laid.
479. Holly : Excuse me. Just because he's going out with me doesn't mean he's gonna get laid. Alright, he probably will. I mean, do you think he'll go out with me?
480. Glenn : You, Jules is chums with him. She'll fix it up, won't you, Jules?
481. Holly : Hey, you guys. You know what'd be fun? Let's all go on a double date.
482. Julia : Okay.
- \*\*\*\*\*
483. Holly : Robbie, you look so cute tonight.
484. Robbie : Thank you. I like these, uh, rubber bracelets. You look like Madonna.
485. Holly : Yeah, well, that's the idea.
486. Waitress in club : Here you go.
487. Holly : So, Robbie, how's your business going?
488. Robby : I'm actually working on a game plan right now.
489. Glenn : You should look into the bond market. That's where the money is.
490. Julia : Glenn's in junk bonds.
491. Glenn : Jules, it's high-yield bonds. Do I tell people you're in junk waitressing?
492. Robbie : My grandmother gave me a savings bond when I was a kid. I get, uh, twenty-five dollars in nineteen ninety-three, so that'll be good.
493. Holly : So we totally look like a couple. I mean, don't you think we look great together?

494. Julia : Yeah.
495. Robbie : David Bowie playing! He's the best. You know, I think he's coming to town in September.
496. Julia : I love David Bowie! *When I get excited... My little China girl, she says... Oh, baby, just you shut your mouth.* (singing)
497. Glenn : Shut your mouth. Alright, we all know the words.
498. Holly : I love David Bowie! He is so sexy.
499. Glenn : You think the "time to make the donuts" guy is sexy.
500. Robbie : That guy is funny.
501. Holly : You know who else I think is sexy? Robbie Hart.
502. Robbie : Mm. That's good. Thank you very much.
503. Julia : I gotta go to the bathroom.
504. Holly : Excuse us, guys, we'll be right back. It's okay.
505. Glenn : She'll feel better once she yaks.
506. Robbie : I hope so. So, uh, Sunday's the big day, huh? I don't even know your last name.
507. Glenn : It's Guglia.
508. Robbie : Guglia. Julia's last name's gonna be Guglia. Julia Guglia. That's funny.
509. Glenn : What's that funny?
510. Robbie : I don't know.
511. Robbie : Are you excited?
512. Glenn : Yeah, she's paid her dues. Been with me four years. I owe it to her to get married.
513. Robbie : Plus, you know, you probably, uh, you wanna get married.
514. Glenn : I don't wanna break up. Plus, she was with me before I made my money, so I know I can trust her.
515. Robbie : That is a luscious ass right there, isn't it? Mm, my **God**.
516. Glenn : That's grade-A top choice meat.
517. Robbie : I'd like to bite through that thing. You know, chew on it? But we can't get chicks like that anymore, you know. We're too old.

518. Glenn : Speak for yourself. I'm not too old. I can still get chicks like that.
519. Robbie : Not that hot though, right?
520. Glenn : I've gotten hotter.
521. Robbie : Ten years ago.
522. Glenn : Try ten days ago.
523. Robbie : Really? As hot as that?
524. Glenn : Hotter and younger.
525. Robbie : How do you do it, man? I mean, how do you do it without getting caught?
526. Glenn : Julia's totally preoccupied with the wedding. I mean, she doesn't know what's going on.
527. Robbie : Oh, man. You know what **sucks**, though? Once you get married, the party's over, right? I mean...
528. Glenn : I work in the city, man. And I work long hours.
529. Robbie : Yeah, that's something.
530. Holly : Hey, guys. Julia's feeling a little under the weather.
531. Glenn : Told you she was gonna yak.
532. Robbie : Yeah, you called it.
533. Holly : Why don't you get your car and meet us out front?
534. Holly : Oh, **God**, I forgot my purse. Here, do me a favor. Put her in the car with Glenn, okay?
535. Robbie : Okay. No problem.
536. Julia : I puked.
537. Robbie : Okay, don't worry.
538. Julia : I vomited in my hair.
539. Robbie : All right.
540. Julia : Does my hair smell bad?
541. Robbie : No, that smells good, actually. Just feel better, alright?
542. Julia : Hi, Glenn.
543. Robbie : Don't puke in the car, alright? It'll stink for a week.

544. Julia : Bye, Robbie.

545. Robbie : Bye, Julia.

\*\*\*\*\*

546. Robbie : So, Holly, what do you think of this Glenn guy? You think he's trustworthy?

547. Holly : Yeah, he better be.

548. Robbie : Yeah.

549. Holly : Who cares about Glenn? You know what I keep thinking about?

550. Robbie : What?

551. Holly : That soft kiss from the other day. It looked really nice.

552. Robbie : Oh, yeah.

553. Holly : Did it feel good?

554. Robbie : I don't know. I don't- don't remember.

555. Holly : Could I refresh your memory?

556. Holly : So, you know, Julia's staying at Glenn's tonight.

557. Robbie : Oh.

558. Holly : Look, Robbie. I know that you're shy and I know you've been hurt. So I'm gonna make this really easy on you. If you come upstairs, you're gonna get laid.

559. Robbie : Wow, nobody's ever said that to me before. Um, I just, I'm telling you my head's kind of a mess right now. Julia's staying at Glenn's tonight, huh?

560. Holly : Yeah.

561. Robbie : Does she stay over there a lot?

562. Holly : Yeah.

563. Robbie : Really?

564. Holly : Oh, my **God!**

565. Robbie : What?

566. Holly : I can't believe I never noticed it before.

567. Robbie : What?

568. Holly : You've got a thing for Julia.
569. Robbie : Oh, no, I don't. I don't. I think she's a very nice girl, but she's marrying that **jerk-off**.
570. Holly : Hey, I mean, you know why she's marrying him, don't you?
571. Robbie : The money thing? Security, a nice house, uh, I guess that's important to some people.
572. Holly : No, it's, it's not important to some people, Robbie. It's important to all people.
573. Robbie : Really? Well, then, I guess I'm in big trouble.
- \*\*\*\*\*
574. Julia : Oh, I have a bad headache. A really bad headache.
575. Holly : Can I cook you some breakfast? How was your bottle of rum last night?
576. Julia : I didn't vomit on you, did I?
577. Holly : A little on my shoe, but luckily, I was wearing your shoes.
578. Julia : Good. So, did anything happen with Robbie last night?
579. Holly : Kiss.
580. Julia : Who kissed who? Did you kiss him or did he kiss you?
581. Holly : I kissed him.
582. Julia : And then what?
583. Holly : Nothing. I'll tell you, he sure doesn't think much of Glenn, though.
584. Julia : Really? What did he say?
585. Holly : That Glenn's a **jerk-off**.
586. Julia : Why would he say that?
587. Holly : I mean, who knows? Maybe, maybe he was jealous. But don't worry. I mean, I told him why you were marrying him.
588. Julia : Why did you tell him I was marrying him?
589. Holly : Well, because you love him and you know, because, because with Glenn you'll have security.
590. Julia : But that's not why I'm marrying him.

591. Holly : Then why are you?

\*\*\*\*\*

592. Julia : Hi, Rosie. How are you?

593. Robbie : Oh, fine, dear.

594. Julia : Is Robbie here? I came by to give him something.

595. Robbie : Oh, no, Julia. I'm afraid he's not.

596. Julia : Yeah, but it's Thursday. You guys have your singing lessons today.

597. Robbie : Not any more. Not if he's gone to the city to get a real job. He doesn't have time to give me lessons.

\*\*\*

598. Officer : Why do you think you'd be a good hire for this bank?

599. Robbie : Well, I'm ready to work hard. And when I put my mind to something, I go all the way. I'll go all the way for you, sir.

600. Officer : Do you have any experience?

601. Robbie : No, sir, I have no experience, but I'm a big fan of money. I like it. I use it. I have a little. I keep it in a jar on top of my refrigerator. I'd like to put more in that jar. That's where you come in.

\*\*\*

602. Rossie : He wants to make money, you know. Live in a nice house with wide windows and lamps. You can't expect him to live with his sister and the nipple twisting that goes on there.

\*\*\*

603. Officer : Well, I thank you for your time.

604. Robbie : Actually, sir, I really need this job to impress a girl.

605. Officer : Will you leave now please?

606. Robbie : You don't even have to give me the job. If you could just give me some business cards with my name on it, I think that might help.

\*\*\*

607. Julia : Okay, well, I'm gonna try and look for him, okay?

608. Robbie : Tell him I'll give him a raise. Three meatballs a lesson.

\*\*\*

609. Robbie : How 'bout this? I'll give you ten singing lessons for one business card. Please.

610. Robbie : Thank you very much.

\*\*\*\*\*

611. Robbie : Hey, Julia. What are you doin' here?

612. Julia : I went by Rosie's to find you.

613. Robbie : Oh? I'm not doin' that anymore.

614. Julia : I know. I just thought that teaching was such a big part of your life.

615. Robbie : Well, it was, but now I'm doing some stuff to better my situation.

616. Julia : It sounds kinda selfish.

617. Robbie : It's not selfish. There's a lot of money out there. I'm trying to get my hands on some.

618. Julia : Yeah, but you don't wanna be just another yuppie idiot.

619. Robbie : Why? What's wrong with that? Don't wanna live in my sister's basement anymore. I wanna get a big house, have some security. Can't do that doin' favors for people all the time, gettin' paid in meatballs.

620. Julia : But you're above all that material **bullshit**.

621. Robbie : I don't know. We're livin' in a material world and I am a material girl. Or boy.

622. Julia : No, you're not.

623. Robbie : What about you? You're into material **shit**.

624. Julia : What do you mean?

625. Robbie : What do I mean? You're marrying Glenn 'cause he's got money.

626. Julia : You, **asshole**.

627. Robbie : Oh, my **God**, she made me a present. I am an **asshole**.

628. A boy : You're goin' to the mental institution.

629. Robbie : Beat it!

\*\*\*\*\*

630. Robbie : Rudy!
631. Rudy : The same?
632. Robbie : Give me the same, please.
633. Sammy : What's up?
634. Robbie : Hey, there he is.
635. Sammie : You all right? You know something?
636. Robbie : You were right. You've always been right.
637. Sammy : What have I been so right about?
638. Robbie : Women, you just have fun with them. You get emotionally involved and they end up. They...what do they do to you?
639. A grandfather : They rip your heart out of your **ass**.
640. Robbie : That's right.
641. Sammy : Did, uh, something happen with Julia?
642. Robbie : I went on that double date, right? And the moron she's gonna marry actually tells me he cheats on her. But can I tell her? No, I mean, who am I to break up her marriage?
643. A grandfather : You need a prostitute.
644. Robbie : Anyways, I'm confused.
645. Sammy : Well, because you like her.
646. Robbie : I think I'm in love with her, but I gotta get that outta my head, you know. From now on, I'm just, I'm gonna be like you, man. I'm just gonna be with a different chick every night and then I'll send them packin'.
647. Sammy : Sounds like you got it all figured out.
648. Robbie : I mean, I- I- I'm gonna have to give 'em cab money to go home because I'll feel bad if I don't. But after that, it's bye-bye, birdie.
649. A grandfather : Bye-bye.
650. Robbie : That's it, man. Starting right now. Me and you are gonna be free and happy the rest of our lives.
651. Sammy : I- I'm not happy. I'm miserable.
652. Robbie : Wh- what?

653. Sammy : See, I grew up idolizing guys like Fonzie and Vinnie Barbarino 'cause they got a lot of chicks. You know what happened to Fonzie and Vinnie Barbarino?
654. Robbie : Yeah, I read that Fonzie wants to be a director and Barbarino, I think the mechanical bull movie? I didn't see it yet.
655. Sammy : Their shows got canceled 'cause no one wants to see a fifty-year-old guy hittin' on chicks.
656. Robbie : What are you saying?
657. Sammy : What I'm saying is all I really want is someone to hold me and tell me that everything is gonna be all right.
658. A grandfather : Everything is gonna be all right.
659. Sammy : If you've found someone you can love, you can't let her get away.
660. Robbie : You're right, man. Thank you, Sammy.
661. Sammy : Don't tell anyone what I said.
- \*\*\*\*\*
662. Julia : Mom?
663. Julia's mom : Uh-huh?
664. Julia : Do you really like Glenn?
665. Julia's mom : Oh, sure, honey. What's not to like? He's rich, he's charming, he's handsome. And now he's really got it all 'cause he's got you.
666. Julia's mom : Honey, what's the matter?
667. Julia : I don't know if I'm in love with him anymore.
668. Julia's mom : Why? What happened?
669. Julia : I just don't know if he's the right guy for me. And I've been spending a lot of time with this other man, Robbie Hart.
670. Julia's mom : The wedding singer? You're thinking of leaving Glenn for the wedding singer?
671. Julia : I don't know what I'm thinking. I'm confused.
672. Julia's mom : Oh, don't, sweetheart. You've got what is known as the jitters. Cold feet. Everyone has 'em. I had 'em. 'Course, I should have run

screaming down the street instead of marrying your father but Glenn, he's different. He's a keeper. You're gonna marry Glenn on Sunday. You're gonna love him, and everything's gonna be wonderful.

673. Julia's mom : Where's your veil? Oh, it's downstairs. I'll go get it.

\*\*\*\*\*

674. Julia : Hi, nice to meet you. I'm Mrs. Glenn Guglia. Hello, it's nice to meet you. I'm Julia Guglia. Julia Guglia.

675. Robbie : Right when I wake up in the morning, you're the first person that pops in my head. I keep thinkin' about you, over and over.

676. Julia : It's nice to meet you. I'm Mrs. Julia Guglia. (crying)

677. Julia : Hi, I'm pleased to meet you. I'm Mrs. Robbie Hart. Robbie and I are so pleased you could come to our wedding.

\*\*\*\*\*

678. A grandfather : Pretty good, eh? What happened?

679. Robbie ; She just looked way too happy. I couldn't do it.

680. Sammy : I'm sorry, man.

681. Sammy : Hey, Rudy. Get Robbie a double.

682. Robbie : Actually, Rudy, don't even worry about it. I brought my own.

683. A grandfather : You can't drink that in here, Robbie.

684. Robbie : Alright, I'll finish up in the alley. You guys comin'?

685. Glenn : Hey, it's the wedding singer.

686. Robbie : Hey, Glenn, what's up?

687. Glenn : Robbie, I heard you couldn't close the deal with Holly. Yeah, what's the matter with that? Ah, you like women, right?

688. Robbie : Not as much as you do, I guess.

689. Glenn : Listen, we're gonna have a little pre-bachelor party party. You wanna come in and have a beer?

690. Robbie : You're ridiculous, man. Stop all this cheatin' **shit, moron.** She's a good girl.

691. Glenn : Hey, **ass** wipe. Don't go snitchin' to Julia about this. I know you got some little crush on her, but you gotta face the facts. She'd rather go to bed with a real man, not some poor singing orphan.
692. Robbie : Alright, **shithead**. Haven't been in a fight since I was in the fifth grade, but I beat the **shit** outta that kid. So now I'm gonna beat the **shit** outta you.
693. Robbie : Hey, what are you doin', man?
694. A grandfather : I'm sorry. I used to be much stronger.
695. Glenn : Hey, why don't you write a song about this? You can call it, uh, "I got punched in the nose for stickin' my face in other people's business."
696. A grandfather : Sounds like a country song.  
\*\*\*\*\*
697. Linda : Hi, Robbie.
698. Robbie : Kiss my grits.
699. Linda : I can see that you're drunk and that's okay. I'm still gonna tell you this. I really miss you and I wanna come back.
700. Robbie : I don't wanna be alone anymore.
701. Linda : No, you're not alone anymore. I want us back.  
\*\*\*\*\*
702. Linda : Can I help you?
703. Julia : Is Robbie here?
704. Linda : I'm afraid he's, uh, indisposed. Shower.
705. Julia : You must be Linda.
706. Linda : Yeah, that's me. Robbie's fiancée. Who are you?
707. Julia : I'm Julia Sullivan. Would you tell him that I came by to see him?
708. Linda : Oh, yeah, surely will, Jennifer.
709. Julia : It's Julia.  
\*\*\*\*\*

710. Linda : Wake up, sleepyhead. This is the first day of our new life together. *Wake me up before you go. Don't leave me hanging like a solo.*  
(singing)
711. Robbie : Linda?
712. Linda : Hi.
713. Robbie : What are you doin' here?
714. Linda : You passed out, so I took care of you.
715. Robbie : What? W- why'd you take care of me?
716. Linda : I told you last night, Robbie. I- I realized I was wrong and I wanna take care of you for good. I can learn to deal with the fact that you're just a wedding singer, not a rock star. I could even learn to deal with..
717. Robbie : You can learn to deal with that? I don't want you to learn to deal with that. That's not how it works. **Jeez!**
718. Linda : Well, Robbie, maybe we should talk about this when you're feeling better?
719. Robbie : Hey, psycho. I'm not gonna feel better about this. It's over. So please get outta my Van Halen T-shirt before you jinx the band and they break up.
720. Linda : Oh, okay. So you're still pissed about that wedding thing.  
\*\*\*\*\*
721. Julia : Glenn? Glenn, good morning. Hi. Good morning. Good morning. Hello. Hi.
722. Glenn : Hey, baby. You, you make breakfast in bed?
723. Julia : Um, no, actually, I've been doing some thinking and I don't need a big wedding. And I- I think that I've been really selfish in making you do something that you don't even wanna do.
724. Glenn : You wanna go to Vegas?
725. Julia : Yeah.
726. Glenn : All right. Let's go.
- Rosie (Singing) :

*There were bells on the hill, but I never heard them ringing.*

*No, I never heard them at all. Till there was you.*

*And there was music and there were wonderful roses.*

*They tell me in sweet great great meadows of dawn and dew.*

*There was love all around.*

*No, I never heard them at all. Till there was you.*

#Flight number eleven sixty-six is now ready for boarding.

727. MC : I just always envisioned the right one being someone I could grow old with.

728. Sammy : I know. I'll go get the car.

729. Robbie : Rosie. Congratulations. I gotta go take care of something, okay?

730. Rosie : I know you do. Go get her.

731. Robbie : Alright. Alright.

732. Holly : Robbie, I have to talk to you.

733. Robbie : I can't talk right now.

734. Holly : Are you back with Linda?

735. Robbie : No. Why? Who said that?

736. Holly : Julia. She went to your house to tell you she was falling for you, and Linda answered the door in her underwear. She was so upset she and Glenn just jumped on a plane to Vegas.

737. Robbie : What do you mean? They're getting' married tomorrow.

738. Holly : Well, apparently, that wasn't soon enough.

#We're now ready for our general boarding.

739. Glenn : That's it, sweetie. Ready to go?

740. Julia : Yeah.

741. Glenn : This is a great idea. I'm glad you came around. You wanna do some gambling and have some fun right away or you just wanna get married?
742. Julia : I just wanna get married.
743. Sammy : You're never gonna find her. There's gotta be a million wedding chapels in Vegas.
744. Robbie : Does anybody have a pen?
745. Holly : What for?
746. Robbie : I got a good idea for a song.
747. Holly : Here.
748. Robbie : Thank you.
- \*\*\*\*\*
749. Robbie : Sorry.
750. Receptionist : Can I help you?
751. Robbie : Yes, I need a ticket for Las Vegas, please.
752. Receptionist : We only have one seat left and it's in our first class section. The next flight leaves in the morning.
753. Robbie : Can I borrow your credit card?
754. Sammy : You'll pay me back, right?
755. Robbie : No, but if you don't give it to me, I'm gonna tell everybody what you said at the bar. Thanks.
756. Holly : Hey, that was really nice of you.
757. Sammy : Thanks.
758. Receptionist : Hey, do you like Flock of Seagulls?
759. Robbie : I can see you do. Wish me luck!
760. Sammy : Go get her!
- \*\*\*\*\*
761. Julia : Hey, Glenn? Do you mind if we switch seats and I sat in the window seat?
762. Glenn : Mm. I hate the aisle seat. Every time that drink cart comes by, it bangs me in the elbows. Your arms are smaller than mine, Jules.

763. Julia : I know. I just never saw the bright lights of Vegas before.
764. Glenn : Tell you what. How 'bout I let you lean over me when we fly over the strip, okay?
- \*\*\*
765. Stewardess : Hot towel?
766. Robbie : Thanks. Oh, my! I'm sorry. I've never been on first class before.
767. Stewardess : My name is Joyce. Just buzz if you need anything.
768. Robbie : Thank you. Here.
769. Robbie : Sir, is that Billy Idol?
770. Steward : I believe it is.
771. Robbie : Oh, my **God!**
772. Steward : Would you like some champagne or some orange juice?
773. Robbie : How much is it?
774. Steward : It's free.
775. Robbie : It's what? **Holy shit!** This is incredible. Actually, I shouldn't drink. I fell in love with this girl and she's gonna marry an idiot. So I'm on my way to Vegas to stop them.
776. Passenger 1 : That's the sweetest thing I've ever heard. Where are they getting married?
777. Robbie : That's the problem. I don't know where, but I'm gonna run around and find 'em, you know. I gotta do what I gotta do.
- \*\*\*
778. Glenn : Oh, next time they come by, grab me a Heineken, will ya?
- \*\*\*
779. Robbie : She comes over to tell me how she feels, and Linda answers the door wearing nothing but my Van Halen T-shirt.
780. Billy Idol : No way!
781. Robbie : I don't know what to do. She's getting married and he's gonna ruin her life.

782. Billy Idol : Ah, Glenn doesn't deserve her. All he cares about are possessions. Fancy cars. CD players. Even women are possessions to him.
783. Robbie : See? Billy Idol gets it. I don't know why she doesn't get it.
784. Passenger 1 : Oh, I hope you find her.
785. Stewardess : You guys'd not believe this. Some creep in coach, who thinks he's Don Johnson, just asked me to be part of a Mile High Club. He said I was Grade-A top choice meat.
786. Robbie : Is he right in here?
787. Stewardess : Yeah.
788. Passenger 1: What's the Mile High Club?
789. Robbie : Oh, my **God!** The Mile High guy is Glenn! They're on this plane.
790. All : No way!
791. Robbie : You guys gotta help me.
792. Billy Idol : Right.
793. All : Yeah!
- \*\*\*\*\*
794. Billy : Good afternoon, everyone. We're flying at twenty-six thousand feet, moving up to thirty thousand feet. And we got clear skies all the way to Las Vegas. Right now, we're bringing you some in-flight entertainment. One of our first class passengers would like to sing you a song inspired by one of our coach passengers. And since we let our first class passengers do pretty much whatever they want, here he is.

Robbie (singing) :

*I wanna make you smile whenever you're sad.*

*Carry you around when your arthritis is bad.*

*Oh, all I wanna do is grow old with you.*

*I'll get you medicine when your tummy aches,*

*Build you a fire if the furnace breaks.*

*Oh, it could be so nice growing old with you.*

*I'll miss you, kiss you,*

*Give you my coat when you are cold,*

*Need you, feed you, even let you hold the remote control.*

795. Glenn : What the **hell's** that fruit doin' here?

796. Glenn : Get outta the way! Get outta the way!

797. Steward : Excuse me, sir. I have to serve the beverages. Oh, how you doin', sir? Chicken or fish?

798. Glenn : You better get out of my way, Billy, or you're gonna get hurt.

799. Billy Idol : Oh, yeah?

800. A rocker : Don't you talk to Billy Idol that way!

*So let me clear the dishes in our kitchen sink.*

*Put you to bed when you've had too much to drink.*

*Oh, I could be the man who grows old with you.*

*I wanna grow old with you.*

801. Julia : That was the most beautiful song.

802. Robbie : I got a confession to make. That song was about you.

803. Julia : Good.

804. Robbie : I'm in love with you.

805. Julia : I am so in love with you.

806. Billy : Hey, Robbie, that wasn't a bad song, you know. I'm gonna tell those record company guys about you.

807. Robby : Mind if I give her a kiss first?

808. Billy Idol : Oh, yeah, you do what you gotta do.

**The End**

**APPENDIX C. Conversation, Functions, and Motives of Swearing in *Punk in Love***

No	Conversation	Swear words	Functions	Motives
1.	Yoji : “Untung koen ikut nolong, Rok. Coba kalo gak, dipenjara <b>raimu</b> .”	raimu (your face)	Expressing decrying	Social Motive
	Mojo : “Koen mikir opo sih, kok pengen bunuh diri?”			
	Arok : “Aku tu bingung, Jo. Pas nrimo undangan kawinane Maia, aku tu ngeroso ilang. Hancur aku.”	cangkemmu (your mouth)	Expressing disagreement	Social Motive
	Arok : “Al, awakmu kok yakin banget kalo Maia cinta sama aku. Dia cerito bek koen?”			
	Almira : “Yo enggak, tapi dari cara dia ngeliat ke kamu, ngomongnya ke kamu, perhatiannya dia ke kamu.”			
	Mojo : “Picek sih matamu.”			
	Yoji : “Makanya ngomong Rok ke Maia, biar tau jawabannya.”			



	Arok : “Iki opo to. <b>Asu!</b> ”  ( <i>Punk in Love</i> , p.6)			
4.	Asisten Supir 2 : “Ah <b>bedhès!</b> Woy! Ayo mudhun! Numpang gak ngomong-ngomong.” Yoji : “Aduh endhasku, Rok.” Asisten Supir 2 : “Lapo koen ndek kene? Ayo mudhun.” Mojo : “Aku wis pamit bek supire. Ngajak geger kon?” Assisten Supir 2 : “Ayo.” Mojo : “Ayo.” Arok : “Hey, opo’o sih Mojo?” Supir 2 : “Hey! Ono opo iki?” Mojo : “Gak usah ikut-ikut Pak de, ini urusane kita.” Yoji : “Eh supire, Jo. Jooo...” Almira : “Antemi ae Jo.” Supir 2 : “Bukannya kamu mo ke Jogja?” Almira : “Emang ini dimana Pak?” Supir 2 : “Bromo.”	bedhès (monkey)  setan (devil)	Expressing anger  Expressing irritability	Psychological motive  Psychological motive

## Digital Repository Universitas Jember

	Yoji+Arok+Almira : “Hah? <b>Setaaaaan...</b> ” <i>(Punk in Love, p.8)</i>			
5.	Almira : “Kalau bantuin nyuci piring, dikasih makan gak yo?” Yoji : “Sing ono piringe mbok pecahin kabeh, Al.” Mojo : “Coba sek lah.” Yoji : “Biasa koen iku, <b>kirik.</b> ” <i>(Punk in Love, p.8)</i>	kirik (pup)	Expressing decring	Social motive
6.	Pemilik warung : “Endak, hadeh maling koen!” Mojo : “Wooo... <b>Setan</b> koen! <b>Tuyul...</b> messi” Almira : “Wes ta lah Jo, sabar, yo?” Mojo : “Trus yo opo Al, lek gak mangan kene mati jegidhek?” Yoji : “Iyo.” Arok : “Yowislah tuku ngombe ae, yo? Adem pol iki <b>Cuk.</b> ” <i>(Punk in Love, p.9)</i>	setan (devil)  tuyul (tuyul)  Cuk	Expressing irritability  Expressing irritability  Expressing intimacy – to accost somebody	Psychological motive  Psychological motive  Social motive
7.	Almira : “Ah, badan sama ati sih panas, tapi bokong, adeeemm...”	wedhus (goat)	Expressing decring	Social motive

	<p>Mojo : “Aku berfikir, bulan inikah yang membikin dingin?”</p> <p>Arok : “<b>Wedhus.</b>”</p> <p>Almira : “Opo sih?”</p> <p style="text-align: right;"><i>(Punk in Love, p.9)</i></p>			
8.	<p>Yoji : “Panganan Rek? Sek enak.”</p> <p>Mojo : “Aku <b>Cuk.</b>”</p> <p style="text-align: right;"><i>(Punk in Love, p.9)</i></p>	Cuk	Expressing intimacy – to accost somebody	Social motive
9.	<p>Yoji : “Rok! Aku siji yo.”</p> <p>Arok : “Loh ambil ae. Disini banyak.”</p> <p>Yoji : “<b>Endhasmu sempal.</b>”</p> <p style="text-align: right;"><i>(Punk in Love, p.10)</i></p>	endhasmu (your head)	Expressing irritability	Psychological motive
10.	<p>Mojo : “Gawe endhasmu ae lak ngipasi.”</p> <p>Yoji : “<b>Cuk Cuk.</b>”</p> <p style="text-align: right;"><i>(Punk in Love, p.14)</i></p>	Cuk Cuk	Expressing intimacy – to accost somebody	Social motive
11	<p>Penjual sate : “Te... Te sate... Te...”</p> <p>Mojo : “Suwon yo Cak”</p> <p>Arok : “Loh, <b>Cuk!</b> Heh! Ayo. Nginep terus.”</p> <p style="text-align: right;"><i>(Punk in Love, p.14)</i></p>	Cuk	Expressing intimacy – to accost somebody	Social motive

12	Almira	: “Opo’o, Ji? Opo’o?”	jancuk (fuck)	Expressing pain	Psychological motive
	Yoji	: “Mules aku, Al. Kayak’e gara-gara sate semalam.”			
	Almira	: “Waduh.”	setan (devil)	Expressing shock	Psychological motive
	Yoji	: “Gak ono jedhing a? Aduh, <b>jancuuuk.</b> ”			
	Almira	: “Diempet, Ji. Maringene tutug kok. Yo?”			
	Yoji	: “Angel, Al. Iki wis ndek pucuk iki.”	Cuk	Expressing intimacy – to accost somebody	Social motive
	Almira	: “Waduh.”			
	Mojo	: “ <b>Setan</b> koen.”			
	Almira	: “Diempet toh, Ji.”			
	Arok	: “Opo’o sih? Berisik wae!”	cangkemmu	Expressing disagreement	Social motive
	Almira	: “Heh! Yoji kebelet ngising, wis ndek pucuk.”	(your mouth)		
	Arok	: “ <b>Cuk.</b> ....., rugi.”			
	Yoji	: “Moso ngising dek kene, Rok.”	Cuk	Expressing intimacy – to accost somebody	Social motive
	Mojo	: “Ngising ndek jendelo ae. Cek angele, mumpung sik podo turu.”			
Yoji	: “ <b>Cangkemmu suwek</b> yo. Moso silitku dilebokno jendelo, lak yo pak pres muter laak...entek <b>Cuk.</b> ”	Jancuk (fuck)	Expressing irritability	Psychological motive	

## Digital Repository Universitas Jember

Mojo	: “Gimana, yang penting habis.”			
Arok	: “Ealah, brilliant juga kamu, Jo.”	Cuk	Expressing intimacy – to accost somebody	Social motive
Almira	: “Waduh, yowislah, emoh aku.”			
Mojo	: “Tak cekeli yo.”			
Yoji	: “Jo, emoh aku, Jo. <b>Jancuk</b> . Aku gak tau ngising ndek jendelo <b>cuk. Jancuk.</b> ”	jancuk (fuck)	Expressing irritability	Psychological motive
Arok	: “Tak cekeli, tak cekeli yok.”			
Yoji	: “Woh, iki wes dobol wes mengkeret.”			
Arok	: “Aduh kepalaku iki. Siji... Loro...”	Cuk	Expressing intimacy – to accost somebody	Social motive
Yoji	: “Kurang mrene, kurang mrene. Alon-alon <b>cuk. Ancuk</b> , biso-bisone aku ngising ndek jendelo ngene iki. <b>Jancuk.</b> ”			
Arok	: “Pas? Pas yo? Pas? Pas?”	ancuk (fuck)	Expressing wonder	Social motive
Almira	: “Kurang iku, nganan dikit ta.”			
Arok	: “Nganan yo?”			
Almira	: “Iyo.”	jancuk (fuck)	Expressing wonder	Social motive
Yoji	: “Sek sek, sek sek, <b>Cuk.</b> ”			
Mojo	: “Siji... Loro...”			
Arok	: “ <b>Jancuk</b> , palaku. Pas iki pasti, pas, pas yo?”	Cuk	Expressing	Social motive

	<p>Yoji : “Loro, <b>Cuk</b>. Kurang, kurang ngiri dikit, kurang ngiri dikit, Rok.”</p> <p>Arok : “Palaku, <b>Cuk</b>. Ji... loro... Pas yo? Pas?”</p> <p>Yoji : “Pas, pas.”</p> <p>Kundektur : “Heh! lapo koen iku? Jengking jengking ndek jendelo.”</p> <p>Tentara : “<b>Asem!</b> Opo iki?”</p> <p style="text-align: right;"><i>(Punk in Love, p.15-16)</i></p>	<p>jancuk (fuck)</p> <p>Cuk Cuk</p> <p>asem (thamarind)</p>	<p>intimacy – to accost somebody</p> <p>Expressing pain</p> <p>Expressing intimacy – to accost somebody</p> <p>Expressing shock</p>	<p>Psychological motive</p> <p>Social motive</p> <p>Psychological motive</p>
13.	<p>Tentara : “13, 14, 15, 16... Heh kamu! Udah belum? Sini push up!”</p> <p>Yoji : “Durung pak, dikit lagi.”</p> <p>Tentara : “Angkat sepatunya, cepat push up sini.”</p> <p>Arok : “<b>Jancuk.</b>”</p> <p>Yoji : “<b>Ancuk.</b>”</p> <p style="text-align: right;"><i>(Punk in Love, p.16)</i></p>	<p>jancuk (fuck)</p> <p>ancuk (fuck)</p>	<p>Expressing irritability</p> <p>Expressing gripe</p>	<p>Psychological motive</p> <p>Social motive</p>

14	<p>Andra : “Mo kemana sih, ribet banget loe.”</p> <p>Maia : “Kita harus ke RT, RW, Kelurahan, sama KUA. Ayo to Ndra bangun cepetan.”</p> <p>Andra : “Ah, besok aja lah ah.”</p> <p>Maia : “<b>Konyol!</b> malah tidur lagi!”</p> <p style="text-align: right;"><i>(Punk in Love, p.17)</i></p>	konyol (foolish)	Expressing irritability	Psychological motive
15	<p>Yoji : “Sorry ya Rek, kan namanya juga musibah to. Ya to?”</p> <p>Mojo : “Udah bayar tetep ae gak sampe Semarang.”</p> <p>Arok : “Lak aku telat nang Maia, iku gara-gara bokongmu. Tak dungakno jedder silitmu!”</p> <p>Yoji : “<b>Jancuk!</b> Ojo ngomong ngono to, Rok.”</p> <p>Arok2 : “Opo’o sih? Kana kana kana.”</p> <p>Almira : “ ”</p> <p>Yoji : “Uwis Al, tp cuma sampe SD.”</p> <p>Arok : “Opo sih, gak lucu!”</p> <p>Mojo : “Embuh! <b>Setan</b> koen.”</p> <p>Yoji : “Sorry sorry Rek. Sorry. Aku yg cari tebengan yo? Yo? Yo? Aku cari sekarang, yo? Tunggu</p>	jancuk (fuck)  setan (devil)	Expressing disagreement  Expressing irritability	Social motive  Psychological motive

## Digital Repository Universitas Jember

	disini.”			
	( <i>Punk in Love</i> , p.17)			
16.	Mojo : “Iku, kenal gak?”	asu (dog/bitch)	Expressing intimacy (teasing)	Social motive
	Arok : “Hah! Sing genah koen? Iki temenan de’e? hahaha... (tertawa) <b>asu... jancuk...</b> Model kalender <b>Cuk</b> , baju basket. <b>Asu...</b> Yoji...”	jancuk (fuck)	Expressing intimacy (teasing)	Social motive
	Yoji : “Opo sih Rek?”			
	“ <b>Jancuk.</b> ”			
	Arok : “Aku minta tanda tanganmu dong.”	Cuk	Expressing intimacy – to accost somebody	Social motive
	Yoji : “ <b>Taek.</b> ”			
	Arok : “Ih, sombong, arogan.”			
	Mojo : “Ajarin aku senyum kayak gitu, maniiiiis banget.”	asu (dog/bitch)	Expressing intimacy (teasing)	Social motive
	Arok : “Tangane mlebu iku.”			
	Almira : “Heh Yoji, awak dewe kayaknya kudu foto kayak kamu biar kepilih.”	jancuk (fuck)	Expressing surprise	Psychological motive
	Yoji : “Oh, koen pisan Al, yo yo. <b>Taek</b> koen kabeh, <b>taek</b> koen kabeh. Tak dungakno cangkemmu gak balek.”	taek (feces)	Expressing	Psychological

Arok	: “Oh my god, aku megang loh. Aku megang Yoji loh.”		irritability	motive
Mojo	: “Ajari aku yo, Ji.”	taek (feces)	Expressing anger	Psychological motive
Almira	: “Wis ta.”			
Arok	: “Jarno ae lah.”			
Arok	: “Eh foto <b>Cuk Cuk</b> , foto <b>Cuk</b> .”	taek (feces)	Expressing anger	Psychological motive
Yoji	: “Puas ah koen. Al? Puas ah koen kabeh?”			
Arok	: “Kayak gini loh.”			
Yoji	: “ <b>Mbokne ancuk!</b> ”	Cuk	Expressing	Social motive
Almira	: “Wes ta lah Ji, ojo ngambek. Kan becanda.”	Cuk	intimacy – to	
Yoji	:”Tapi kan koen ngerti Al, aku dadi model gara-gara sopo Al? Tante Rosa. Aku ini dijebak, Al.”	Cuk	accost somebody	
Almira	: “Iyo iyo, wis ta lah, yo. Tapi gara-gara fotomu iku, mereka udah gak kesel lagi ma kamu. Ya kan?”	mbokne ancuk (motherfucker)	Expressing anger	Psychological motive
Arok	: “Gini loh.”	asu (dog/bitch)	Expressing	Social motive
Mojo	: “ <b>Asu</b> koen.”		intimacy – as a	
Arok	: “Model kalender, baju basket. Yoji..., punk pake baju basket.”		joke	

## Digital Repository Universitas Jember

	<p>Mojo : “Yoji, ajari aku Ji. Ya Ji, ajari aku yo Ji.”</p> <p>Almira : “Hahaha (tertawa), tapi tak akui, tampangmu iku, guilani pol ndek foto. Hahaha... (tertawa) yo? Hahaha... (tertawa).”</p> <p>Yoji : “<b>Jancuk</b> koen, Al.”</p> <p style="text-align: right;"><i>(Punk in Love, p.17-18)</i></p>	<p>jancuk (fuck)</p>	<p>Expressing intimacy (teasing)</p>	<p>Social motive</p>
17.	<p>Arok : “Aduh! <b>Jancuk... asu... opo iki Cuk?</b>”</p> <p>Mojo : “Supire gak ngomong-ngomong.”</p> <p>Arok : “Gak opo opo lah mending ditepungi daripada gak ketemu Maia ya?”</p> <p style="text-align: right;"><i>(Punk in Love, p.19)</i></p>	<p>jancuk (fuck)</p> <p>asu (dog/bitch)</p> <p>Cuk</p>	<p>Expressing shock</p> <p>Expressing irritability</p> <p>Expressing intimacy – to accost somebody</p>	<p>Psychological motive</p> <p>Psychological motive</p> <p>Social motive</p>
18.	<p>Arok : “Ora iso <b>Cuk</b>, raimu koyok curut.”</p> <p style="text-align: right;"><i>(Punk in Love, p.19)</i></p>	<p>Cuk</p>	<p>Expressing intimacy – to accost somebody</p>	<p>Social motive</p>
19.	<p>Supir 4 : “Dik, disini aja. Truknya mau masuk pabrik,</p>	<p>Cuk Cuk Cuk</p>	<p>Expressing</p>	<p>Social motive</p>

	<p>gak boleh bawa penumpang.”</p> <p>Yoji : “Oh, inggih Pak.”</p> <p>Yoji : “Ayo, <b>Cuk Cuk Cuk</b> Rek”</p> <p style="text-align: right;">(<i>Punk in Love</i>, p.20)</p>		intimacy – to accost somebody	
20.	<p>Arok : “Nang endi, <b>Cuk</b>?”</p> <p>Mojo : “Rono ae mrono, ndek ngarep koyok’e luweh cethek banjire.”</p> <p style="text-align: right;">(<i>Punk in Love</i>, p.20)</p>	Cuk	Expressing intimacy – to accost somebody	Social motive
21.	<p>Arok : “Wee, engko tibo, <b>Cuk Cuk</b>.”</p> <p>Mojo : “Koen ojo obah obah to.”</p> <p>Yoji : “Guyon ae iki.”</p> <p>Yoji : “Aduh. Wey opo iki?”</p> <p>Almira : “Heh, bukan aku.”</p> <p>Yoji : “Eh, ono sing lewat lewat neng sikilku, <b>Cuk.</b>”</p> <p>Mojo : “Sing genah koen.”</p> <p>Arok : “Abot iki, <b>Cuk.</b>”</p> <p>Almira : “Aah... gatel.”</p> <p>Arok : “Jo, tarik Jo. Gak opo opo, <b>Cuk.</b>”</p> <p>Yoji : “<b>Cuk.</b>”</p>	<p>Cuk Cuk</p> <p>Cuk</p> <p>Cuk</p> <p>Cuk</p> <p>Cuk</p>	Expressing intimacy – to accost somebody	Social motive

## Digital Repository Universitas Jember

		( <i>Punk in Love</i> , p.21)			
22.	Almira : “Aduh, Yoji lama banget sih. Wis adem, gatel. Ah, <b>bedhès</b> .”	( <i>Punk in Love</i> , p.21)	bedhès (monkey)	Expressing irritability	Psychological motive
23.	Almira : “Arok nglindur iku.” Yoji : “Ah, iyo.” Arok : “Ojo obah obah to.” Arok : “ <b>Jancuk! Asu!</b> Kok ngantem aku sih.” Mojo : “Koen nggerayangi aku, <b>Cuk</b> .”	( <i>Punk in Love</i> , p.22)	jancuk (fuck)  asu (dog/bitch)  Cuk	Expressing surprise  Expressing surprise  Expressing intimacy – to accost somebody	Psychological motive  Psychological motive  Social motive
24.	Yoji : “Trus sing masak sopo, Rok? Rok.” Almira : “Lah wis tidur. <b>Bedhès</b> ”	( <i>Punk in Love</i> , p.23)	bedhès (monkey)	Expressing decrying	Social motive
25.	Maia : “Arook....” Arok : “Mai, Maia, Mai. Jahat koen. Lepas, lepasin istriku. <b>Taek</b> koen! Maia... Maia... Maia... Heh!”		taek (feces)	Expressing anger	Psychological motive

	<p>lepasin istriku. Maia... Maia...<b>Taek!</b> Kalo berani satu satu ayo.”</p> <p>Mojo : “Mangkane, sok sih. Bahaya bangunin orang ngelindur, bisa gak balik rohnya.”</p> <p>Yoji dan Almira : “Hah! Yang bener?”</p> <p>Mojo : “Iyo.”</p> <p>Arok : “<b>Kirik</b> koen!”</p> <p>Arok : “Ayo, tempur ayo tempur. Lepasin gak. Loh mo diapain iki. Berantem ae, ayo.”</p> <p>(<i>Punk in Love</i>, p.23-24)</p>	<p>taek (feces)</p> <p>kirik (pup)</p>	<p>Expressing anger</p> <p>Expressing anger</p>	<p>Psychological motive</p> <p>Psychological motive</p>
26.	<p>Mojo : “Eh, <b>Cuk!</b> Ayo budhal. Eh, ayo, mo ke Jakarta gak?”</p> <p>Mojo : “Ayo, <b>Cuk.</b>”</p> <p>Mojo : “Taraaa... ke Cirebon kita.”</p> <p>Arok : “<b>Édan</b> yo.”</p> <p>Mojo : “Monggo.”</p> <p>Yoji : “<b>Cangkemmu nyepor. Koen gendheng. Jo.</b> Moso naik ini?”</p> <p>Almira : “Tu kan, nyasar enggak, horor iyo.”</p>	<p>Cuk</p> <p>Cuk</p> <p>édan (crazy)</p> <p>cangkemmu (your mouth)</p>	<p>Expressing intimacy – to accost somebody</p> <p>Expressing surprise</p> <p>Expressing decrying</p>	<p>Social motive</p> <p>Psychological motive</p> <p>Social motive</p>

	<p>Arok : “<b>Wedhus</b> koen iki <b>Cuk</b>, iki kan buat orang mati.”</p> <p>Mojo : “Kalo jadi loncat, koen juga bakal naik beginian Rok. Gimana? Mo ketemu Maia gak?”</p> <p style="text-align: right;"><i>(Punk in Love, p.24)</i></p>	<p>gendheng (crazy)</p> <p>wedhus (goat)</p> <p>Cuk</p>	<p>Expressing decrying</p> <p>Expressing decrying</p> <p>Expressing intimacy – to accost somebody</p>	<p>Social motive</p> <p>Social motive</p> <p>Social motive</p>
27.	<p>Arok : “<b>Cuk</b>, koen dhisik’an.”</p> <p>Yoji : “Ojo ah.”</p> <p>Yoji : “Ih. Jo, Jo.”</p> <p>Arok : “Loh loh, Jo.”</p> <p>Almira : “Jo, jangan tidur disitu, ntar kemasukan setan koen.”</p> <p>Mojo : “Ntar kita juga jadi setan. Lagian dari bayi pas makku kerja, aku sering ditidurin di beginian.”</p> <p>Arok : “Sak keluarga pancen podho gendenge yo.</p>	<p>Cuk</p> <p>édan (crazy)</p> <p>taek (feces)</p>	<p>Expressing intimacy – to accost somebody</p> <p>Expressing wonder</p> <p>Expressing irritability</p>	<p>Social motive</p> <p>Social motive</p> <p>Psychological motive</p>

	<p><b>Edan.</b></p> <p>Mojo : “Aku jadi kangen sama makku. Lagi opo yo mak?”</p> <p>Yoji : “Anak mami banget to.”</p> <p>Mojo : “Jadi ke Jakarta gak?”</p> <p>Arok : “Opo? Heh, masuk. Masuk gak?”</p> <p>Yoji : “Wedi aku, Rok.”</p> <p>Arok : “Masuk masuk masuk. Koen dhisik’an, koen dhisik’an.”</p> <p>Yoji : “Ah, <b>taek</b> koen, Rok.”</p> <p style="text-align: right;"><i>(Punk in Love, p.24)</i></p>			
28.	<p>Yoji : “Wih, duren Rek.”</p> <p>Yoji : “Eh, <b>Cuk Cuk.</b>”</p> <p>Almira : “Montong opo petruk?”</p> <p>Mojo : “Bagong kali. Walah, aku dah lama gak mangan duren.”</p> <p>Yoji : “<b>Cuk</b>, kita udah lama gak mangan.”</p> <p>Mojo : “Iyo.”</p> <p style="text-align: right;"><i>(Punk in Love, p.25)</i></p>	<p>Cuk Cuk Cuk</p>	<p>Expressing intimacy – to accost somebody</p>	<p>Social motive</p>

29.	<p>Arok : “Woy! Berisik! <b>Taek!</b> Gak adil iki, Tuhan iku gak adil.”</p> <p>Mojo : “Loh, kok bawa bawa gusti Allah.”</p> <p>Arok : “Yo liat aja <b>cuk</b>, kita laper gak dikasih mangan. Trus, malah nyikso kita pake lagu kayak ginian lagi. <b>Jancuk!</b>”</p> <p>Yoji : “Bener iku Rok, aku iki yo gak percoyo yang namanya Tuhan. Loh kita kan orang susah, kok malah disusahin terus.”</p> <p style="text-align: right;"><i>(Punk in Love, p.26)</i></p>	<p>taek (feces)</p> <p>Cuk</p> <p>jancuk (fuck)</p>	<p>Expressing irritability</p> <p>Expressing intimacy – to accost somebody</p> <p>Expressing irritability</p>	<p>Psychological motive</p> <p>Social motive</p> <p>Psychological motive</p>
30.	<p>Arok : “<b>Jancuk!</b> Ono opo sih?”</p> <p>Yoji : “<b>Asu!</b> Supire ngantuk, <b>Cuk.</b>”</p> <p>Arok : “Hah! Badhe koen.”</p> <p>Yoji : “Pak, Pak, bangun Pak.”</p> <p>Arok : “Bangun, pak.”</p> <p>Yoji : “<b>Cuk, Cuk.</b>”</p> <p style="text-align: right;"><i>(Punk in Love, p.26)</i></p>	<p>jancuk</p> <p>asu</p> <p>Cuk</p> <p>Cuk Cuk</p>	<p>Expressing shock</p> <p>Expressing surprise</p> <p>Expressing intimacy – to accost somebody</p>	<p>Psychological motive</p> <p>Psychological motive</p> <p>Social motive</p>

31.	Arok : “Opo’o pincang <b>Cuk</b> ?” Mojo : “Luka kemaren, ngilu dikit.” <i>(Punk in Love, p.27)</i>	Cuk	Expressing intimacy – to accost somebody	Social motive
32.	Yoji : “Jatuh bangun aku mengejarmu... Namun dirimu...” (menyanyi) Arok : “Lah. <b>Jamput.</b> ” Almira : “Koen <b>gendheng</b> koen?” Yoji : “Ah gak papa, Al. Yang lain pasti tau kok kalau kita terpaksa.” <i>(Punk in Love, p.27)</i>	jamput (fuck)  gendheng (crazy)	Expressing surprise  Expressing decrying	Psychological motive  Social motive
33.	Yoji : “Jatuh bangun aku mengejarmu... Wah, terima kasih.” Mojo : “Bodoh ah, sing penting swasembada.” Arok : “ <b>Cuk, eh Cuk.</b> ” Yoji : Namun dirimu tak mau mengerti... Abis gak pernah bilang. Ku bawakan segelas air, namun kau meminta diriku, membakan bulan ke pangkuanmu... Arok : “Tarik, <b>Cuuuk...</b> ”	Cuk, Cuk Cuk Cuk	Expressing intimacy – to accost somebody	Social motive

	<p>Arok : “Wey..., presmanan <b>Cuk</b>.”</p> <p>Yoji : “Mewah iki, mewah hari ini.”</p> <p style="text-align: right;"><i>(Punk in Love, p.27-28)</i></p>			
34.	<p>Almira : “Gawat, <b>Cuk</b>.”</p> <p style="text-align: right;"><i>(Punk in Love, p.28)</i></p>	Cuk	Expressing intimacy – to accost somebody	Social motive
35.	<p>Yoji : “Trus beli ae lah, Rek.”</p> <p>Arok : “<b>Endhasmu</b>, langsung habis lah dhuwite. Yoji gak prnah mikir iki.”</p> <p>Mojo : “Lah belinya 2 aja, gak usah beli sebungkus.”</p> <p>Almira : “Ah <b>mulutmu</b>. Kamu pikir rokok bisa diecer. Rok tenang, duitnya gak bakal abis. Tapi gimana yo?”</p> <p style="text-align: right;"><i>(Punk in Love, p.28-29)</i></p>	<p>endhasmu (your head)</p> <p>mulutmu (your mouth)</p>	<p>Expressing disagreement</p> <p>Expressing disagreement</p>	<p>Social motive</p> <p>Social motive</p>
36.	<p>Maia : “Kamu <b>gila</b> ya, aku nyiapin kawinan kita sendirian, kamu malah disini latihan band terus.”</p> <p>Andra : “Band ini kan hidup gue, Mai.”</p> <p style="text-align: right;"><i>(Punk in Love, p.30)</i></p>	gila (crazy)	Expressing decrying	Social motive
37.	<p>Arok : “Jo, bangun ey.”</p>	asu (dog/bitch)	Expressing	Psychological

	<p>Almira : “Panas. Sakit kayaknya.”</p> <p>Arok : “Kenapa yo? Lukanya kali.”</p> <p>Arok : “<b>Asu.</b>”</p> <p>Almira : “Tetanus.”</p> <p>Yoji : “Udah bosok iku.”</p> <p>Arok : “Gimana iki ngobatine?”</p> <p>Almira : “Bahaya iki, bisa mati.”</p> <p>Arok : “Trus bawa ke dokter aja.”</p> <p>Yoji : “Dimana, Rok?”</p> <p>Arok : “Ya gak tau, cari aja.”</p> <p>Yoji : “Dimana, Rok?”</p> <p>Arok : “Gak weroh aku.”</p> <p>Yoji : “<b>Jancuk.</b>”</p> <p style="text-align: right;"><i>(Punk in Love, p.30)</i></p>	jancuk (fuck)	surprise  Expressing irritability	motive  Psychological motive
38.	<p>Klinik : “Kenapa Dik?”</p> <p>Almira : “Ini Pak, teman saya sakit pak, tolongin Pak, tolongin.”</p> <p>Klinik : “Aduh gak bisa. Penuh.”</p> <p>Yoji : “Jangan bercanda toh Pak, ini beneran titanus</p>	jancuk (fuck)  berengsek (useless)	Expressing irritability  Expressing anger	Psychological motive  Psychological motive

	Pak.”			
Klinik	: “Gak bisa, e dokternya udah pulang.”	kirik (pup)	Expressing anger	Psychological motive
Arok	: “Nah itu dokternya, <b>jancuk</b> koen. Dok, tolong Dok.”			
Yoji	: “Dok...”	jancuk (fuck)	Expressing anger	Psychological motive
Klinik	: “ <b>Berengsek!</b> dibilang gak bisa ya gak bisa. Kita gak bisa ngasih gratis.”			
Almira	: “Kita punya uang, Pak. Kita bayar, Pak.”	jancuk (fuck)	Expressing irritability	Psychological motive
Yoji	: “Kita kasih jaket, Pak.”			
Klinik	: “Kita gak mau nerima kalian. Titik.”			
Yoji	: “Sepatu.”	taek (feces)	Expressing anger	Psychological motive
Arok	: “ <b>Kirik</b> koen.”			
Almira	: “Kita bayar Pak, tolong Pak.”			
Klinik	: “Satpam.”	jancuk (fuck)	Expressing anger	Psychological motive
Yoji	: “ <b>Jancuk.</b> ”			
Arok	: “Jo, bangun Jo, Jo. <b>Jancuk. Taek</b> koen!”			
Yoji	: “Rok, Rok. Hey Rok.”	ancuk (fuck)	Expressing anger	Psychological motive
Arok	: “Ribut a? Geger a? Tempur sampe mati.”			
Yoji	: “Kasian Mojo.”			

	Arok : “ <b>Jancuk.</b> ” Yoji : “ <b>Ancuk.</b> ”  ( <i>Punk in Love</i> , p.31)			
39.	Arok : “Jo Jo Jo, Jo bangun Jo. Jo, Jo kita pulang Jo. Jo kita pulang Jo.” Yoji : “Jo.” Mojo : “Rok.” Arok : “Kok masih hidup.” Yoji : “Ngawur.” Mojo : “ <b>Asu.</b> Aku belum mati. Aku masih ingin hidup seribu tahun lagi.” Arok : “Nangis yo? Ah cemen.Opo sih” Yoji : “ <b>Jancuk</b> , diweden-wedeni.”  ( <i>Punk in Love</i> , p.32)	asu (dog/bitch)  jancuk	Expressing disagreement  Expressing irritability	Social motive  Psychological motive
40.	Arok : “Jakarta, <b>Cuk.</b> ” Yoji : “Ini kalo kata orang, kota metropolitan, Rok.”  ( <i>Punk in Love</i> , p.33)	Cuk	Expressing intimacy – to accost somebody	Social motive
41.	Almira : “Kamu punya cincin, dari mana?” Yoji : “Koen nyolong, Rok?”	bokongmu (your buttock)	Expressing disagreement	Social motive

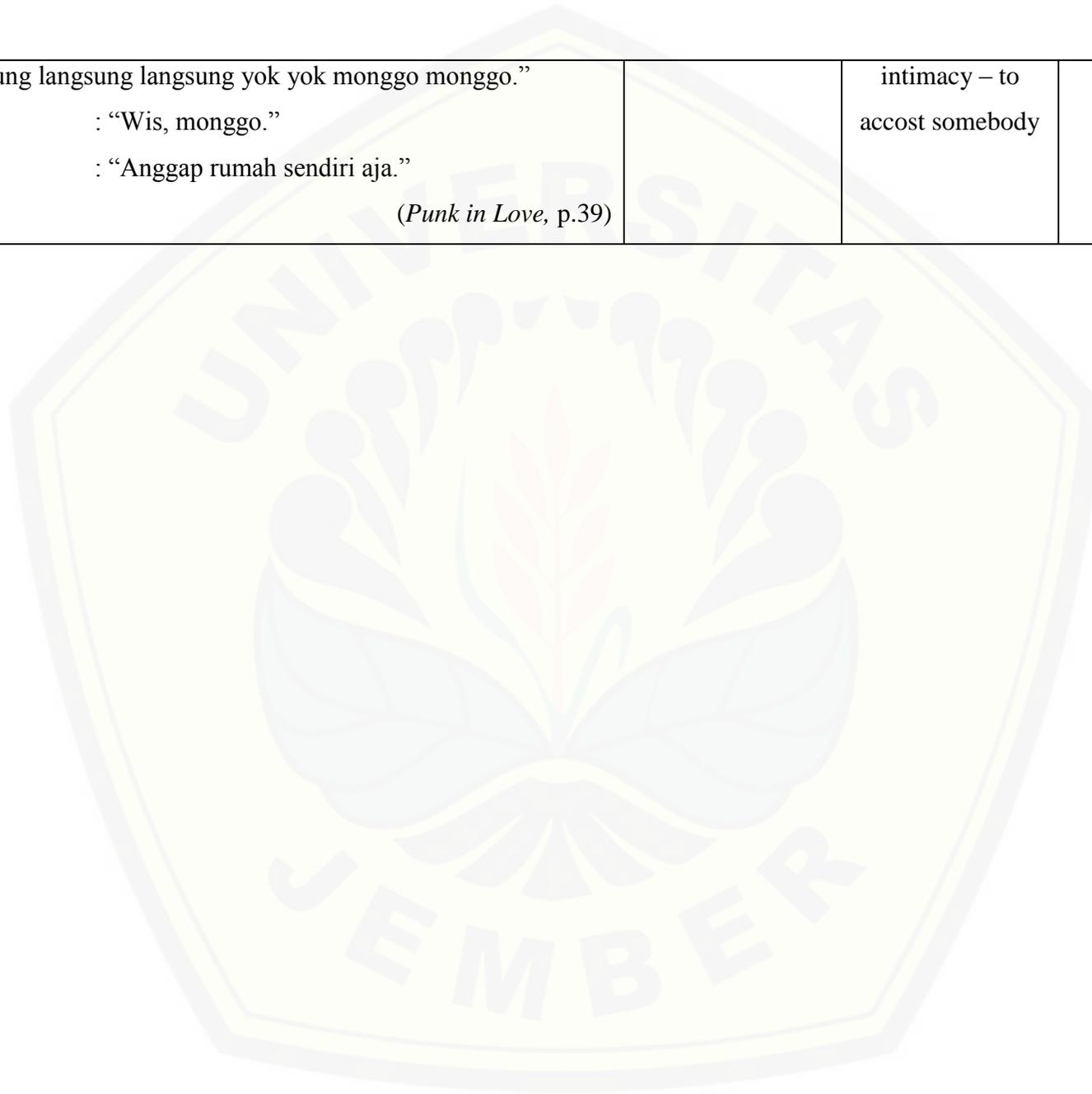
Arok	: “ <b>Bokongmu!</b> Dari Bromo.”			
Almira	: “Loh, koen gak ngumpulno semua duitmu dong.”	tuyul (tuyul)	Expressing anger	Psychological motive
Mojo	: “ <b>Tuyul.</b> Koen bohongin kita, Rok? Itu bisa ditukerin makanan. Aku dah mo mati, Rok.”	raimu (your face)	Expressing anger	Psychological motive
Yoji	: “Koen egois, Rok. Kita ke Jakarta nemeni siapa? <b>Raimu!</b> ”			
Arok	: “Tapi ini kan buat Maia.”	setan (devil)	Expressing anger	Psychological motive
Almira	: “Maia iku gak butuh cincin. Dia cuma butuh cintamu aja Rok.”			
Mojo	: “ <b>Setan,</b> teman kayak apa koen!”	sialan (sialan)	Expressing anger	Psychological motive
Pembeli	: “Maaf Bang, maaf Bang, maaf Bang.”			
Preman 1	: “ <b>Sialan!</b> ”			
Preman 2	: “ <b>Anjing</b> lo ya.”	anjing (dog/bitch)	Expressing anger	Psychological motive
Pembeli	: “Ampun Bang. Saya didorong dia Bang.”			
Arok	: “Sorry Mas, aku gak sengaja. Sorry sorry.”			
Preman 1	: “Mau jadi jagoan loe disini?”	jancuk (fuck)	Expressing irritability	Psychological motive
Arok	: “Enggak, enggak, enggak.”			
Mojo	: “Dia gak sengaja mas.”			

	<p>Yoi : “Santai Mas, santai Mas. Kita gak mau ribut kok.”</p> <p>Preman 1 : “Gue cari ribut, mau pa loe?”</p> <p>Arok : “<b>Jancuk.</b>”</p> <p style="text-align: right;"><i>(Punk in Love, p.33-34)</i></p>			
42.	<p>Arok : “Jo, Ji, maafin aku yo. Aku dah bohongin kalian.”</p> <p>Yoji : “Udahlah Rok, udah lewat juga.”</p> <p>Mojo : “Tapi jangan lagi ya, <b>Cuk.</b> Kita kan sama-sama.”</p> <p>Arok : “Ya tapi dah percuma Rek. Cincin diambil orang, trus besok Maia dah mo kawin. Aku gak bakal sempet nyatain cintaku ke Maia Rek.”</p> <p>Almira : “Yoji. Yoji”</p> <p>Arok : “Opo sih?”</p> <p>Mojo : “Ngantuk aku, <b>Cuk.</b>”</p> <p style="text-align: right;"><i>(Punk in Love, p.34)</i></p>	<p>Cuk</p> <p>Cuk</p>	<p>Expressing intimacy – to accost somebody</p>	<p>Social motive</p>
43.	<p>Mbak : “Mai, Andra itu belum datang. Dimana dia?”</p> <p>Maya : “Gak tau, telat kali. Palingan masih di studio.”</p>	<p>gendheng (crazy)</p>	<p>Expressing decrying</p>	<p>Social motive</p>



	Preman 3 : “ <b>Kampung.</b> ” Preman 1 : “ <b>Ndeso</b> ”  ( <i>Punk in Love</i> , p.37)	kampung (village)  ndeso (village)	Expressing humiliation  Expressing humiliation	Social motive  Social motive
46.	Arok : “Waduh, <b>Cuk.</b> ”  ( <i>Punk in Love</i> , p.37)	Cuk	Expressing intimacy – to accost somebody	Social motive
47.	Arok : “Maia. Maukah kamu menikah denganku, menjadi ibu dari anak-anakku?” Yoji : “Al, aku sayang sama kamu. Koen mau jadi pacarku ndak?” Arok : “ <b>Asu.</b> ” Maya : “Aku juga cinta sama kamu, Rok. Aku mau jadi istrimu, dan ibu dari anak-anak kamu.” Almira : “Aku juga sayang sama kamu, Ji. Aku mau jadi pacarmu.”  ( <i>Punk in Love</i> , p.39)	asu (dog)	Expressing intimacy (teasing)	Social motive
48.	Arok : “Wey <b>Cuk</b> , aduh tak tunggu. Yok yok	Cuk	Expressing	Social motive

	langsung langsung langsung yok yok monggo monggo.” Maia : “Wis, monggo.” Arok : “Anggap rumah sendiri aja.” <i>(Punk in Love, p.39)</i>		intimacy – to accost somebody	
--	--------------------------------------------------------------------------------------------------------------------------------------------------	--	----------------------------------	--



**APPENDIX D. Conversation, Functions, and Motives of Swearing in *The Wedding Singer***

No	Conversation	Swear Words	Functions	Motives
1.	<p>Robbie : Now the best man's gonna come up here and say a few words, so let's put our hands together for the groom's brother David.</p> <p>David : Um, when my brother Harold asked me to be the best man at his wedding, I was like "Of course, man, 'cause you've always been there for me". Like when I was in rehab and uh, like the time I couldn't find my car... 'cause Harold, you know, he's always been the dependable one and I've always been the screwed-up one, right, Dad?. Why can't you be more like your brother? Uh, Harold would never beat up his landlord!</p> <p>Guest : He's drunk as <b>shit</b>.</p> <p>David : But, uh, little news flash, Pap. Harold ain't so</p>	<p>shit</p> <p>goddamn</p> <p>moron</p>	<p>Expressing decrying</p> <p>Expressing irritability</p> <p>Expressing anger</p>	<p>Social motive</p> <p>Psychological motive</p> <p>Psychological motive</p>

	<p>perfect. Remember that time in Puerto Rico when we picked up those two.. uh well, I guess they were prostitutes, but I don't remember payin'.</p> <p>Robbie : Okay, how 'bout that?</p> <p>David : How 'bout that? Yeah, what?</p> <p>Robbie : Yeah, terrific.</p> <p>David : I'm a person, too, Pap, <b>goddamn</b> it! I'm a person, too.</p> <p>Dad : You're a <b>moron</b>!</p> <p style="text-align: right;"><i>(The Wedding Singer, p.3)</i></p>			
2.	<p>George (Singing)</p> <p><i>Give me time to realize my crime.</i></p> <p><i>Let me love and stay.</i></p> <p><i>Ugh.</i></p> <p><i>I have danced...</i></p> <p>Guest 1 : <b>Jesus</b>. Scary</p> <p>David : Ooh, I don't like her!</p> <p style="text-align: right;"><i>(The Wedding Singer, p.4)</i></p>	Jesus	Expressing surprise	Psychological motive

3.	<p>George (Singing) <i>Do you really want to hurt me?</i></p> <p>Guest : Sit down! You <b>suck</b>! You <b>suck</b>! <i>(The Wedding Singer, p.8)</i></p>	suck	Expressing hate	Psychological motive
4.	<p>Andy : That's right, Robbie. You have to let it out, man.</p> <p>Robby : Let what out?</p> <p>Sammy : Your feelings, you know, about what that lousy <b>bitch</b> did to you today.</p> <p>Robbie : Don't call her that 'cause we're gonna get back together and then there's gonna be weirdness between you and me, so just watch it. <i>(The Wedding Singer, p.11)</i></p>	bitch	As an epithet to substitute somebody	Linguistic motive
5.	<p>Robbie : Hey, you're late.</p> <p>Linda : I'm sorry. I just couldn't do it.</p> <p>Robbie : Well, if you need some more time, I guess I can wait.</p> <p>Linda : No, I don't need more time, Robbie. I don't ever wanna marry you.</p>	Jeez	Expressing gripe	Social motive

	<p>Robbie : <b>Jeez</b>, you know, that information might have been a little more useful to me yesterday.</p> <p style="text-align: right;"><i>(The Wedding Singer, p.12)</i></p>			
6.	<p>Pete : Hey, Linda! <b>You're a bitch.</b></p> <p style="text-align: right;"><i>(The Wedding Singer, p.12)</i></p>	bitch	Expressing humiliation	Social motive
7.	<p>Glenn : I have something else for you.</p> <p>Julia : Two airplane tickets to Las Vegas?</p> <p>Glenn : Da da da da...</p> <p>Julia : Oh, my <b>God</b>, Glenn! Oh, my <b>God!</b></p> <p>Glenn : I knew you wanted to set a date so I went to the travel agent and I set it.</p> <p>Julia : Glenn, I love you so much, but Las Vegas? I thought you---</p> <p style="text-align: right;"><i>(The Wedding Singer, p.13)</i></p>	<p>God</p> <p>God</p>	Expressing surprise	Psychological motive
8.	<p>Andy : Hey, it's about time his best friend showed up.</p> <p>Sammy : So, how's he doing?</p> <p>Andy : I don't know, man. He's been down in the basement since it happened. Five days now. I think he's having some kind of, uh, mental situation. You know, an</p>	shit	Expressing irritability	Psychological motive

	<p>episode or somethin'.</p> <p>Sammy : Alright.</p> <p>Andy : Hey, you better do something 'cause I don't wanna be known as the brother-in-law of the town nut job. I got enough problems already. Oh, <b>shit!</b> I got water all over myself.</p> <p style="text-align: right;"><i>(The Wedding Singer, p.13)</i></p>			
9.	<p>Sammy : You have to go back to work. You know there's gonna be a hundred drunk girls at this wedding tonight.</p> <p>Robbie : I've got nothing to offer anybody. Haven't done jack <b>shit</b> since high school. Why would any girl every marry me?</p> <p>Sammy : Marry you? I'm just trying to get someone to play with your ding dong.</p> <p style="text-align: right;"><i>(The Wedding Singer, p.14)</i></p>	shit	As a substitution of something	Linguistic motive
10.	<p>Father's bride : Hey, buddy, I'm not paying ya to hear your thoughts on life. I'm paying ya to sing.</p> <p>Robbie : Well, I have a microphone and you don't,</p>	damn	Expressing anger	Psychological and linguistic motive

	<p>so you will listen to every <b>damn</b> word I have to say.</p> <p><i>(The Wedding Singer, p.15)</i></p>			
11.	<p>Julia : Hey!</p> <p>Robbie : Hey.</p> <p>Julia : I was wondering what happened to you.</p> <p>Robbie : Did everybody leave?</p> <p>Julia : Pretty much, except for a few cops that are still interviewing some witnesses.</p> <p>Robbie : Okay. I'm gonna get the <b>hell</b> outta here.</p> <p>Julia : Okay, so it was your first wedding back. Of course, things are gonna be a little shaky.</p> <p>Robbie : A little shaky? I hate weddings. I hate the bride, I hate the groom, I want them to be miserable 'cause that's what I am.</p> <p>Julia : No, you're the best.</p> <p><i>(The Wedding Singer, p.16)</i></p>	hell	As a substitution of something	Linguistic motive
12.	<p>Robbie's sister : Come on, Andy! Move your <b>ass</b>!</p> <p>Andy : Hang on, huh? I'm watching "Dallas." I</p>	ass	Expressing irritability	Psychological motive

	<p>think JR might be dead or something. They shot him.</p> <p><i>(The Wedding Singer, p.17)</i></p>			
13.	<p>Andy : I mean, I know you were in love and everything, but that wears off. You see, me and your sister, we used to be wild. I mean, she was very adventurous. And we got into some crazy <b>shit</b>, but now the thrill is gone. I mean, if we do get a second alone together, we usually go to sleep.</p> <p><i>(The Wedding Singer, p.18)</i></p>	shit	As a substitution of something	Linguistic motive
14.	<p>Julie : Hi, you guys! I'm so glad you came. Jason, this is Robbie and Sammy, and this is my fiance Glenn.</p> <p>Robbie : Hey, Congratulation Glenn.</p> <p>Glenn : Thank you.</p> <p>Jason : Robbie Hart? Oh, man, I heard what happened to you at your wedding. That was so cold. You must've felt like <b>shit</b>.</p> <p><i>(The Wedding Singer, p.19)</i></p>	shit	Expressing decrying	Social motive
15.	<p>Robbie : You know what? First time this guy saw you, he</p>	jerk	Expressing	Social motive

	<p>told me he was gonna hit on you.</p> <p>Julia : Really?</p> <p>Sammy : That's not true.</p> <p>Robbie : Yeah, it is! You told me she was in trouble, she was gonna get it and she didn't even know it.</p> <p>Sammy : He's teasing. I would never say that.</p> <p>Robbie : What? You said you were gonna give it to her.</p> <p>Julia : Give me what exactly?</p> <p>Robbie : Yeah.</p> <p>Sammy : You're a <b>jerk</b>.</p> <p>Robbie : What do you mean? You didn't know she was engaged.</p> <p>Julia : So now you're not gonna give it to me?</p> <p>Sammy : Very funny.</p> <p style="text-align: right;"><i>(The Wedding Singer, p.20)</i></p>		intimacy (teasing)	
16.	<p>Robbie : Uh, we're gonna go now. Come here, sis.</p> <p>Julia : Hey, your <b>ass</b> is grass. I'm telling Mom when we get home.</p> <p style="text-align: right;"><i>(The Wedding Singer, p.24)</i></p>	ass	Expressing intimacy	Social motive

17.	<p>Robbie (Singing)</p> <p><i>You don't know how much I need you.</i></p> <p><i>While you're near me, I don't feel blue.</i></p> <p><i>And when we kiss, I know you need me, too.</i></p> <p><i>I can't believe I found a love that's so pure and true.</i></p> <p><i>But it all was <b>bullshit</b>.</i></p> <p><i>It was a <b>goddamn</b> joke.</i></p> <p><i>And when I think of you, Linda,</i></p> <p><i>I hope you <b>fuckin'</b> choke.</i></p> <p style="text-align: right;"><i>(The Wedding Singer, p.26)</i></p>	<p>bullshit</p> <p>goddamn</p> <p>fuckin'</p>	<p>Expressing disappointment</p> <p>Expressing disappointment</p> <p>Expressing disappointment</p>	<p>Psychological motive</p> <p>Psychological motive</p> <p>Psychological motive</p>
18.	<p>Holly : What do you wanna do? I mean, thin, tight mouth and it's over?</p> <p>Julia : No. Thin, partially opened, no tongues, over.</p> <p>Holly : No tongue? Please. <b>God</b>, there has gotta be a little tongue.</p> <p>Julia : Well, maybe a little tongue. Not porno tongue. Church tongue.</p> <p style="text-align: right;"><i>(The Wedding Singer, p.28-29)</i></p>	<p>God</p>	<p>Expressing disappointment</p>	<p>Psychological motive</p>

19.	<p>Robbie : That is a luscious ass right there, isn't it? Mm, my <b>God</b>.</p> <p>Glenn : That's grade-A top choice meat.</p> <p>Robbie : I'd like to bite through that thing. You know, chew on it? But we can't get chicks like that anymore, you know. We're too old.</p> <p>Glenn : Speak for yourself. I'm not too old. I can still get chicks like that.</p> <p>Robbie : Not that hot though, right?</p> <p>Glenn : I've gotten hotter.</p> <p>Robbie : Ten years ago.</p> <p>Glenn : Try ten days ago.</p> <p>Robbie : Really? As hot as that?</p> <p>Glenn : Hotter and younger.</p> <p>Robbie : How do you do it, man? I mean, how do you do it without getting caught?</p> <p>Glenn : Julia's totally preoccupied with the wedding. I mean, she doesn't know what's going on.</p> <p>Robbie : Oh, man. You know what <b>sucks</b>, though? Once you</p>	<p>God</p> <p>sucks</p> <p>God</p>	<p>Expressing amazement</p> <p>As a substitution of something</p> <p>Expressing surprise</p>	<p>Psychological motive</p> <p>Linguistic motive</p> <p>Psychological motive</p>
-----	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------	----------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------

	<p>get married, the party's over, right? I mean...</p> <p>Glenn : I work in the city, man. And I work long hours.</p> <p>Robbie : Yeah, that's something.</p> <p>Holly : Hey, guys. Julia's feeling a little under the weather.</p> <p>Glenn : Told you she was gonna yak.</p> <p>Robbie : Yeah, you called it.</p> <p>Holly : Why don't you get your car and meet us out front?</p> <p>Holly : Oh, <b>God</b>, I forgot my purse. Here, do me a favor. Put her in the car with Glenn, okay?</p> <p>Robbie : Okay. No problem.</p> <p style="text-align: center;"><i>(The Wedding Singer, p.31-32)</i></p>			
20.	<p>Holly : Oh, my <b>God</b>!</p> <p>Robbie : What?</p> <p>Holly : I can't believe I never noticed it before.</p> <p>Robbie : What?</p> <p>Holly : You've got a thing for Julia.</p> <p>Robbie : Oh, no, I don't. I don't. I think she's a very nice girl, but she's marrying that <b>jerk-off</b>.</p> <p style="text-align: center;"><i>(The Wedding Singer, p.33-34)</i></p>	<p>God</p> <p>jerk-off</p>	<p>Expressing surprise</p> <p>As an epithet to substitute somebody</p>	<p>Psychological motive</p> <p>Linguistic motive</p>



<p>Robbie : It's not selfish. There's a lot of money out there. I'm trying to get my hands on some.</p> <p>Julia : Yeah, but you don't wanna be just another yuppie idiot.</p> <p>Robbie : Why? What's wrong with that? Don't wanna live in my sister's basement anymore. I wanna get a big house, have some security. Can't do that doin' favors for people all the time, gettin' paid in meatballs.</p> <p>Julia : But you're above all that material <b>bullshit</b>.</p> <p>Robbie : I don't know. We're livin' in a material world and I am a material girl. Or boy.</p> <p>Julia : No, you're not.</p> <p>Robbie : What about you? You're into material <b>shit</b>.</p> <p>Julia : What do you mean?</p> <p>Robbie : What do I mean? You're marrying Glenn 'cause he's got money.</p> <p>Julia : You, <b>asshole</b>.</p> <p>Robbie : Oh, my <b>God</b>, she made me a present. I am an <b>asshole</b>.</p>	<p>God</p> <p>asshole</p>	<p>Expressing regret</p> <p>Expressing regret</p>	<p>Psychological motive</p> <p>Psychological motives</p>
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------	---------------------------------------------------	----------------------------------------------------------

	<p>A boy : You're goin' to the mental institution.                  Robbie : Beat it!</p> <p style="text-align: center;"><i>(The Wedding Singer, p.36)</i></p>			
23.	<p>Sammy : What have I been so right about?                  Robbie : Women, you just have fun with them. You get emotionally involved and they end up. They...what do they do to you?                  A grandfather : They rip your heart out of your <b>ass</b>.                  Robbie : That's right.</p> <p style="text-align: center;"><i>(The Wedding Singer, p.37)</i></p>	ass	As a substitution of something	Linguistic motive
24.	<p>Glenn : Hey, it's the wedding singer.                  Robbie : Hey, Glenn, what's up?                  Glenn : Robbie, I heard you couldn't close the deal with Holly. Yeah, what's the matter with that? Ah, you like women, right?                  Robbie : Not as much as you do, I guess.                  Glenn : Listen, we're gonna have a little pre-bachelor party party. You wanna come in and have a beer?                  Robbie : You're ridiculous, man. Stop all this cheatin' <b>shit</b>,</p>	<p>shit</p> <p>moron</p> <p>ass</p>	<p>As a substitution of something</p> <p>Expressing decrying</p> <p>Expressing humiliation</p>	<p>Linguistic motive</p> <p>Social motive</p> <p>Social motive</p>

	<p><b>moron.</b> She's a good girl.</p> <p>Glenn : Hey, <b>ass</b> wipe. Don't go snitchin' to Julia about this. I know you got some little crush on her, but you gotta face the facts. She'd rather go to bed with a real man, not some poor singing orphan.</p> <p>Robbie : Alright, <b>shithead</b>. Haven't been in a fight since I was in the fifth grade, but I beat the <b>shit</b> outta that kid. So now I'm gonna beat the <b>shit</b> outta you.</p> <p style="text-align: right;"><i>(The Wedding Singer, p.39-40)</i></p>	<p>shithead</p> <p>shit</p> <p>shit</p>	<p>Expressing irritability</p> <p>Expressing irritability</p> <p>Expressing irritability</p>	<p>Psychological motive</p> <p>Psychological motive</p> <p>Psychological motive</p>
25.	<p>Linda : Hi.</p> <p>Robbie : What are you doin' here?</p> <p>Linda : You passed out, so I took care of you.</p> <p>Robbie : What? W- why'd you take care of me?</p> <p>Linda : I told you last night, Robbie. I- I realized I was wrong and I wanna take care of you for good. I can learn to deal with the fact that you're just a wedding singer, not a rock star. I could even learn to deal with..</p> <p>Robbie : You can learn to deal with that? I don't want you to</p>	<p>Jeez</p>	<p>Expressing irritability</p>	<p>Psychological motive</p>

	<p>learn to deal with that. That's not how it works. <b>Jeez!</b></p> <p>Linda : Well, Robbie, maybe we should talk about this when you're feeling better?</p> <p>(<i>The Wedding Singer</i>, p.41)</p>			
26.	<p>Robbie : Sir, is that Billy Idol?</p> <p>Steward : I believe it is.</p> <p>Robbie : Oh, my <b>God!</b></p> <p>Steward : Would you like some champagne or some orange juice?</p> <p>Robbie : How much is it?</p> <p>Steward : It's free.</p> <p>Robbie : It's what? <b>Holy shit!</b> This is incredible. Actually, I shouldn't drink. I fell in love with this girl and she's gonna marry an idiot. So I'm on my way to Vegas to stop them.</p> <p>(<i>The Wedding Singer</i>, p.44)</p>	<p>God</p> <p>holy shit</p>	<p>Expressing surprise</p> <p>Expressing surprise</p>	<p>Psychological motive</p> <p>Psychological motive</p>
27.	<p>Stewardess : You guys'd not believe this. Some creep in coach, who thinks he's Don Johnson, just asked me to be part of a Mile High Club. He</p>	<p>God</p>	<p>Expressing surprise</p>	<p>Psychological motive</p>

	<p>said I was Grade-A top choice meat.</p> <p>Robbie : Is he right in here?</p> <p>Stewardess : Yeah.</p> <p>Passenger 1 : What's the Mile High Club?</p> <p>Robbie : Oh, my <b>God!</b> The Mile High guy is Glenn! They're on this plane.</p> <p>All : No way!</p> <p style="text-align: right;"><i>(The Wedding Singer, p.45)</i></p>			
28.	<p>Glenn : What the <b>hell's</b> that fruit doin' here?</p> <p style="text-align: right;"><i>(The Wedding Singer, p.46)</i></p>	hell	Expressing wonder	Social motive