

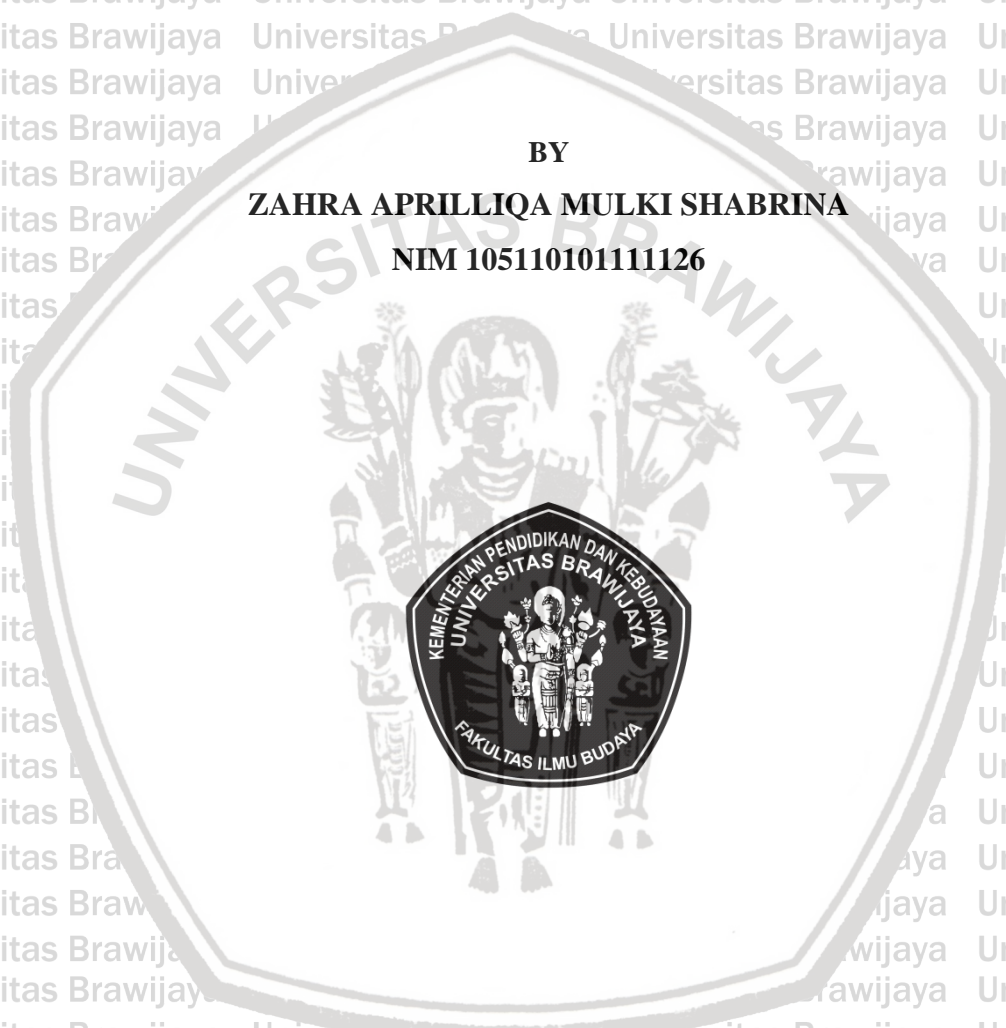
**THE USE OF JAVANESE TABOO WORDS IN MOVIE
ENTITLED *PUNK IN LOVE***

THESIS

BY

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**STUDY PROGRAM OF ENGLISH
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FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA**

2014

**THE USE OF JAVANESE TABOO WORDS IN MOVIE
ENTITLED *PUNK IN LOVE***

THESIS

Presented to
Universitas Brawijaya
in partial fulfillment of the requirements
for the degree of *Sarjana Sastra*

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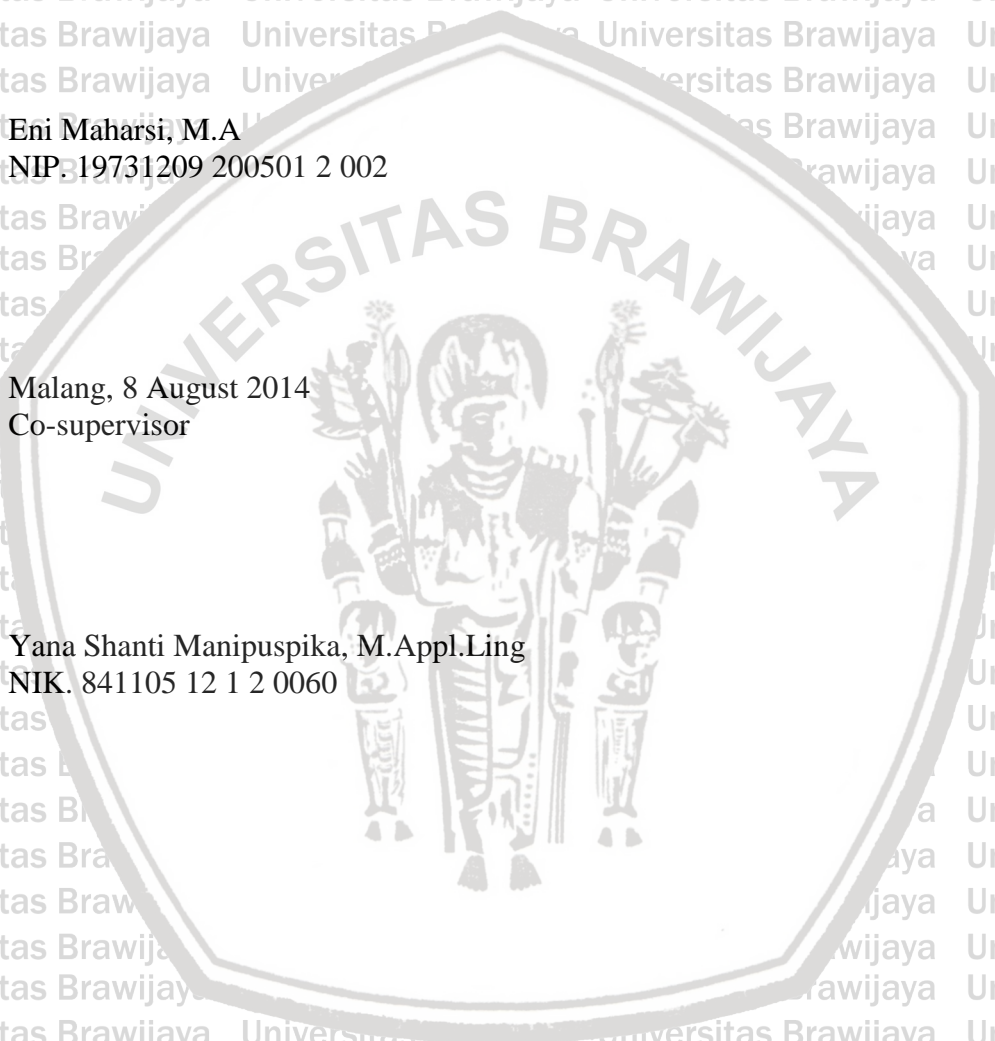
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ABSTRACT

Shabrina, Zahra Aprilliga Mulki, 2014. **The Use of Javanese Taboo Words in Movie Entitled *Punk in Love***. Study Program of English, University of Brawijaya. Supervisor: Eni Maharsi; Co-Supervisor: Yana Shanti Manipuspika.

Keywords: taboo words, “Punk in Love” movie.

In society, people know that using taboo words is forbidden, because taboo words are considered vulgar, but they still use it in communication. Most people use taboo when they are angry, but in East Java especially in Surabaya and Malang people can express happiness by using taboo words. They can use taboo words for their friend zone as a sign of familiarity. This study deals with the Javanese taboo words in the movie entitled “Punk in Love”. The writer chose this topic because all characters in the movie use taboo words. The objectives of this study are to find out Javanese taboo words in *Punk in Love* movie, to classify types of Javanese taboo words in *Punk in Love* movie and to find out the purposes of using Javanese taboo words in *Punk in Love* movie.

This study is a qualitative study with document analysis, because the data were taken from the script of *Punk in Love* movie. The data of this study were the utterances containing taboo words produced by all characters (main characters and supporting characters) in *Punk in Love* movie and used Wardhaugh’s (2006) theory to analyze the data.

The writer found 82 taboo words, consisting of 81 taboos uttered by the main characters and 1 taboo uttered by the supporting character. The main characters never use the left hand (the origin of *sinister*) term and religious manner term. The supporting characters only uttered 1 taboo word sex term and they never use other types of taboo words. The writer also found out that the use of taboo words has many purposes. All characters in this movie tend to use taboo words when they talk with each other to express their frustration.

The writer suggests the next writer to conduct the research on taboo words using other theory and analyze in other objects such as in daily communication or in punker’s real life.

ABSTRAK

Shabrina, Zahra Aprilliqa Mulki. 2014. **Penggunaan Kata Tabu Dalam Bahasa Jawa di Film “Punk in Love”**. Program Study Sastra Inggris, Universitas Brawijaya. Pembimbing: Eni Maharsi; Pembimbing 2: Yana Shanti Manipuspika.

Kata kunci: kata tabu, film “Punk in Love”

Di dalam masyarakat, orang-orang tahu bahwa menggunakan kata tabu itu dilarang, karena kata tabu dianggap vulgar, tetapi mereka masih menggunakannya di dalam berkomunikasi. Kebanyakan orang-orang menggunakan kata tabu ketika mereka sedang marah, tetapi di Jawa Timur khususnya di Surabaya dan Malang orang-orang dapat mengekspresikan kegembiraan mereka menggunakan kata-kata tabu. Mereka dapat menggunakan kata-kata tabu untuk persahabatan mereka sebagai simbol kekeluargaan. Penelitian ini berkaitan dengan kata-kata tabu dalam Bahasa Jawa di film yang berjudul *Punk in Love*. Penulis memilih topik ini karena semua pemeran di film tersebut menggunakan kata tabu. Tujuan dari penelitian ini adalah untuk mengetahui kata-kata tabu bahasa Jawa di film *Punk in Love*, untuk mengklasifikasikan jenis-jenis kata tabu bahasa Jawa di film *Punk in Love* dan untuk mengetahui tujuan penggunaan kata-kata tabu bahasa Jawa di film *Punk in Love*.

Penelitian ini adalah penelitian kualitatif dengan analisis dokumen karena data yang diambil berasal dari naskah film *Punk in Love*. Data dari penelitian ini berupa ujaran yang berisi kata-kata tabu yang diucapkan oleh semua pemeran (pemeran utama dan pemeran pendukung) di film *Punk in Love* dan menggunakan teori Wardhaugh (2006) untuk menganalisis data.

Penulis menemukan 82 kata tabu yang dianalisis di dalam penelitian ini yang terdiri dari 81 kata-kata tabu yang diucapkan oleh pemeran utama dan hanya 1 kata tabu yang diucapkan oleh pemeran pendukung. Pemeran utama tidak pernah menggunakan tipe yang berhubungan dengan simbol tangan kiri dan agama. Pemeran pendukung hanya menggunakan 1 tipe seks dan mereka tidak menggunakan tipe kata-kata tabu lainnya. Penulis juga menemukan penggunaan kata tabu yang memiliki banyak tujuan. Semua pemeran di dalam film ini menggunakan kata tabu ketika mereka berbicara satu sama lain untuk mengungkapkan rasa frustrasi mereka.

Penulis menyarankan kepada penulis berikutnya membuat penelitian kata tabu menggunakan teori lain dan di dalam objek lain seperti di dalam komunikasi sehari-hari atau di kehidupan nyata seorang punk.

ACKNOWLEDGEMENTS

First of all, the writer would to express her gratitude to Allah SWT, her almighty God who blesses her wonderful life so that the writer can finish this thesis. This thesis entitled “The Use of Javanese Taboo Words in Movie Entitled *Punk in Love*” is intended to fulfill the requirement for achieving the degree of Sajana Sastra (S.S) at University of Brawijaya. This thesis wouldn’t have been completed without some support from many people. The writer wants to express her deepest gratitude to the supervisors Eni Maharsi, M.A and Yana Shanti Manipuspika, M.Appl.Ling and also to the examiner Isti Purwaningtyas, M.Pd who have given the writer valuable guidance, correction and patience which finally enabled to finish this thesis successfully. And then, she also thanks to the lecturers who given a lot of knowledge for the years the writer has been in English Department Program.

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Hopefully, this thesis may give valuable contribution to the students of English Study Program especially those who interest in linguistics.

The Writer

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CHAPTER I

INTRODUCTION

This chapter consists of background of the study, problems of the study, objectives of the study and definition of key terms.

1.1 Background of the Study

Language is the way to express our cultural sense, it means that not all of our behavior are right and polite. Sometimes, we can use impolite language and we do not care with moral value in our religion and society when we are in bad mood condition. The common word for this condition is called taboo. Taboo is the prohibition or avoidance in any society of behavior believed to be harmful to its members in that it would cause them anxiety, embarrassment, or shame (Wardhaugh, 2006, p.239).

There are always those who are prepared to break the taboos in an attempt to show their own freedom from such social constraints or to expose the taboos as irrational and unjustified, as in certain movements for 'free speech' (Wardhaugh, 2006, p.239). Using taboo is extremely impolite, but sometimes we use this taboo word indirectly. Taboo terms are words or phrases that are avoided in formal speech, but are used in swearing (Yule, 2010). People usually say taboo and they do not care about the politeness, moral value on their culture and their religion. Taboo is a proscription of behaviour that affects everyday life (Allan and

Burridge, 2006, p.1). However, they do it because they are influenced by their habit and repeatedly use it in their society.

Taboo can be used by the speakers in every day and everywhere, because taboo is common in this era. In the society, people know that taboo is forbidden, because using taboo words is too vulgar, but they still use it in communication.

Other people use taboo in certain conditions like when they are very angry. In Javanese there are many taboo words, but in East Java especially in Surabaya and Malang people can express happiness when using taboo words. They can use taboo words for their friend zone as a sign of familiarity. All languages in the world certainly have taboo words, as Fakuade et. al (2003) state that taboo in the Igbo language still exist. Igbo is one of the three major Nigerian languages spoken in eastern Nigeria. Fakuade et.al (2003) found five classifications morality-related taboo words, veneration-related taboo words, decorum-related words, religion-related words and fear-related taboo words which can be broadly grouped into linguistics taboo with euphemisms and linguistic taboos. In addition, Jay (2009) states that taboo words still exist. Jay also states that taboo words are defined and sanctioned by institutions of power (religion and media), and prohibitions are reiterated in child-rearing practices and 80% of using taboos is public swearing.

From Fakuade et. al (2003) and Jay (2009), they state that taboos still exist, it means taboo words are used in the past, present and possibly future time, because taboo is a free language.

Some uses of taboos can also be found in songs and movies. In a movie as an audio-visual work that can be watched by everyone, actually there should not

be taboo words because it is a bad example and it can be imitated easily. On the other hand, using taboo in movie can reflect the real life.

One of the examples of Indonesian movies that represent the use of Javanese taboo is *Punk in Love*. *Punk in Love* was released in 2009. This movie tells about four best friends (Arok, Almira, Mojo and Yoji), punkers from Malang who are going to Jakarta to thwart Maia's (the girl loved by Arok) wedding. Their friendship is tested in their trip to Jakarta. At the end of the movie, Maia does not get married and accepts Arok as her boy friend.

There are many taboo words used in *Punk in Love* movie and those taboos must not be said in public. The writer is interested in *Punk in Love* because the writer is curious about the meaning and purposes of the characters in that movie in using taboo words. For this study, the writer focuses on all characters, including the main characters and supporting characters as the object to be analyzed, because the main characters appear in most of the scenes. Therefore, the frequency of using taboo is high. However, supporting characters in the movie are also important, since they also use taboo words frequently.

Based on those reasons, the writer is going to analyze the use of taboo words in *Punk in Love* movie uttered by all characters. In this study, the writer tries to find taboo words related to East Java culture which is shown in this movie, because the writer only analyzed Javanese taboo words. The writer uses sociolinguistics approach, because taboo word is related with language and society, culture as one of language variation. However, the writer only analyzes verbal obscenity of Javanese taboo words used by all characters in *Punk in Love*,

and exclude the other taboos such as action and behavior. Taboo words use in *Bahasa Indonesia* in the movie is also excluded.

This study is expected to give contribution for English Study Program students to increase their understanding about taboo words in society. They can notice taboo words as interesting phenomena to observe. The students can also know why taboos exist and why people use it, because people already know that taboo words should not be spoken widely. Whereas, the purpose of using taboo words is not only for anger frustration, but it can also show solidarity with others.

Moreover, this study would be useful as reference for the next researchers who want to conduct a research about taboo words.

1.2 Problems of the Study

Based on the previous description on the background of the study, the problems of this study are as the following:

1. a) What are Javanese taboo words found in *Punk in Love* movie?
b) What are the types of Javanese taboo words in *Punk in Love* movie?
2. What are the purposes of using Javanese taboo words in *Punk in Love* movie?

1.3 Objectives of the Study

The objectives of this study are:

1. a) To find out Javanese taboo words in *Punk in Love* movie.
b) To classify types of Javanese taboo words in *Punk in Love* movie.

2. To find out the purposes of using Javanese taboo words in *Punk in Love* movie.

1.4 Definition of Key Terms

In order to avoid misunderstanding for the readers, it is important to explain the key terms, as follows:

1. **Sociolinguistics:** the study of the linguistic features that have social relevance for participants in speech communities (Yule, 2010, p. 253).
2. **Taboo words:** a proscription of behavior that affects everyday life and taboos arise out of social constraints on the individual's behavior where it can cause discomfort, harm or injury. (Allan and Burridge, 2006, p.1).
3. **Punk in Love:** *Punk in Love* is an Indonesian comedy movie. It sets in Malang, Probolinggo, Blitar, Semarang and Jakarta. Punk in Love tells about the adventure of punkers from Malang to Jakarta. (IMDb)

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses the review of related literature. It consists of sociolinguistics, language and culture, taboo word, types of taboo words, purposes of using taboo words and previous studies.

2.1 Sociolinguistics

According to Yule (2000, p. 254), sociolinguistics is used generally for the study of the relationship between language and society, which cannot be separated because language and society are mutualism. Sociolinguistics learns about the influence of social and cultural phenomena happen in the society. According to Chambers (2002, cited in Wardhaugh, 2006, p.11), "Sociolinguistics is the study of the social uses of language, and the most productive studies in the four decades of sociolinguistic research have emanated from determining the social evaluation of linguistic variants". In other words, sociolinguistics deals with relationship between language and society that also related with culture.

2.2 Language and Culture

Wardhaugh (2006, p. 1) states that language is what the member of particular society speak. It means that language is very important as a communication aspect to express ideas. Language is divided into verbal, visual

(via signs and symbols), or semiotics (via hand or body gestures) and then language can also make a culture. According to Wardhaugh (2006, p.221), culture is the know-how that a person must possess to get through the task of daily living; only for a few does it require a knowledge of some, or much, music, literature, and the arts. Therefore, our language influences society culture, because of language we can talk, write and read that make our words understandable to others.

Whorfian hypothesis states that one long-standing claim concerning the relationship between language and culture is that the structure of a language determines the way in which speakers of that language view the world (Wardhaugh, 2006, p.221). In relation to the study of language used in society, this study will concern in one part of sociolinguistics, it is taboo words.

2.3 Taboo Words

Using taboo words is a choice, because everyone can use taboo words in their daily communication. According to Wardhaugh (2006, p. 238), taboo is meaning, specifically about how cultural meanings are expressed in language, but language is used to avoid saying certain things as well as to express them. Certain things are not said, not because they cannot be, but because 'people do not talk about those things'; or, if those things are talked about, they are talked about in very round about ways. It means when people talk using taboo word, they can express their feeling freely, because taboo is free speech.

Wardhaugh (2006, p. 239) adds that taboo is the prohibition or avoidance in any society of behavior believed to be harmful to its members in that it would cause them anxiety, embarrassment, or shame. Then, Allan and Burridge (2006, p.1) state that taboos arise out of social constraints on the individual's behaviour where it can cause discomfort, harm or injury. People constantly censor the language they use.

From the definitions above, taboo words are interesting to discuss. Many people can use taboo words to communicate and they can express their feeling using taboo words.

2.3.1 The Origin of Taboo

Taboo words come from the Tongan *tabu* (Polynesian language), which came to notice towards the end of the eighteenth century. According to Radcliffe-Brown (1939), in the languages of Polynesia the word means simply 'to forbid', 'forbidden', and can be applied to any sort of prohibition. A rule of etiquette, an order issued by a chief, an injunction to children not to meddle with the possessions of their elders, may all be expressed by the use of the word *tabu* (cited in Allan and Burridge, 2006, p. 2).

Captain James Cook in 1777 described that the behaviour of Polynesians towards things that were not to be done, entered, seen or touched. For instance, there are food taboos in most societies. These are mostly religion-based: the vegetarianism of Hindus; the proscription of pork in Islam; the constraints on food preparation in Judaism; fasting among Jews at Passover and Muslims during

Ramadan; the proscription of meat on Fridays among Roman Catholics – to mention just a few examples (Allan and Burridge, 2006, p. 4). Taboo is universal, not only from picture but it can be from language.

2.3.2 Types of Taboo

There are some linguists who classified taboo words into several types.

Wardhaugh (2006) classifies into several types:

1. One's mother-in-law: this type is usually related with someone having sex with many partners. For example: *bitch, motherfucker, son of bitch.*
2. Certain game animal: this type is related to the name of animals. The examples of this type are: *dog, bull, pig.*
3. The Left Hand (the origin of *sinister*): this type refers to symbol of sexuality by showing their middle finger of their left hand, such as *fuck you!*
4. Sex: this type is referring to sexuality activities, for example: *fuck, screw, orgasm.*
5. Death: this type is referring to death and something that can make someone scared when they hear that words. The examples of death are: *go to hell, devil, satan.*
6. Religious matter: this type is related to religion and holy. For example: *God damn you!, Jesus!, gosh!, holly shit.*

7. Excretion: this taboo word's type is related to human excretory and something strange that come out from our body. The examples of this type are: *shit, piss, snort, fart*.

8. Body Function: the last type is related to human organs or human organ of reproduction. For example: *boobs, ass, head*.

Meanwhile, Jay (2009, p. 154) categorizes taboo words into eight types as explained in the following:

1. Taboo or obscene language: there are expression restricted from public use, such as *fuck* and *bitch*.
2. Blasphemy: the use of religion terminology to denigrate God and religious institutions, icons and so on, for example: *goddamn, Jesus*.
3. Profanity: the use of religious expressions and terminology in unrespectable manner. The intention of speaker is not to denigrate God or anything associated with religion but may be rather to express emotional reaction towards certain stimuli. For example: *Oh God! You are right!*
4. Expletives: emotional words that are in the form of interjections and those are not directed to anyone specifically, but are used by speakers to release frustration and emotion. For example: *jancok*.
5. Slang: this is usually developed by social groups to identify and solidify in-group members. For example: *Bahasa Walikan* in Malang.
6. Vulgarism: crude or raw expression which are regarded as distasteful and offensive. They are used to devalue the thing or individual referred to or described, such as *snot, bloody, boobs, fart*.

7. Cursing: known as dirty words, is used by people to invoke harm on the others by using certain words, such as *fuck off*.

8. Insult and radical slurs: verbal attacks on other people by denoting the physical, mental or psychological qualities of victims, such as *coconut head* (for unintelligent person), *monkey* (for ugly person)

In addition, the types of taboo words according to Wijana (2006, p. 110) are classified into six types namely:

1. Condition: this taboo words will be shown when the user in bad condition or in happy condition. This taboo words can use when you are happy, angry or sad, such as *jancok*.
2. Animal: this type of taboo words is related to name of animal, like *kirik*, *asu*, *wedhus*.
3. Spirits: this type is related to the spirit that cannot see and feel it, for example: *setan*, *tuyul*.
4. Weird things: this term is related to something disgusting, like *taek*, *entut*.
5. Anatomical: this taboo word is related to human anatomy, such as *ndas*, *rai*, *silit*.
6. Genetic Relationship: this term is related to kinship in the family, like *mbahmu*, *mbokmu*.

In addition to this theory on taboo words in Javanese, Tedjo (2012, p.397) also states that *misuh* (Javanese taboo words) is a symbol of familiarity, a symbol of warmth and a symbol of relaxation. If taboo words (*"jancok"*, *"asu"* etc.) are not sincere uttered, full of anger, and full of revenge it will be hurt. However, when

people uttered “*jancok*” or other taboo words to aim of familiarity, it can break the ice.

Based on the classification provided by Wardhaugh, Jay and Wijana about types of taboo words, the writer decides to use Wardhaugh’s theory to analyze the types of taboo words used by all characters in *Punk in Love* movie, because it is clearer than the other two theories.

2.3.3 Purposes of Using Taboo Words

According to Wardhaugh (2006), usually people use linguistics taboo to draw attention to oneself, to show content or mock authority. There are some purposes for people to use taboo words while communicating with others;

1. To express pain, anger frustration, annoyance
2. To insult someone, directly, or descriptively
3. To invoke or wish for supernatural assistance in harming someone
4. To add emphasis to statement whether positive or negative way and
5. To issue ritual guarantees of truthfulness.

From the explanation, there are many purposes why people use taboo words in their communication.

2.4 Movie Synopsis

Punk in Love is one of Indonesian comedy movies. *Punk in Love* talks about the friendship of Arok, Almira, Yoji and Mojo, who are punkers from Malang. Story began when Arok tried to kill himself when he covered that his

lover, Maia will get married soon in Jakarta. His best friends, Yoji, Almira and Mojo make him realize that he should go to Jakarta to confess his feeling instead of doing suicide. And then, they go to Jakarta without any plan and without enough money. They take long trip and they also face a lot of problems such as, get lost in Bromo, fight with Satay's seller in Blitar and get flop in Semarang.

When they get closer to Jakarta, Mojo gets injury in his foot and infection. It was a serious injury and it could kill him if he does not get aid. Unfortunately, the nearest hospital rejects to cure Mojo, and finally Arok and Yoji kidnap the doctor to cure Mojo. Then, when they arrive in Jakarta, they make trouble with the gangster that makes them jailed. Yoji's aunt wants to help them, under one condition, Yoji must become a model and they agree. At the end, Arok, Almira, Yoji and Mojo arrive in Maia's wedding party. Arok confesses his feeling towards Maia and Maia accepts Arok as her boy friend.

2.5 Previous Studies

Several studies have been conducted in dealing with taboo words from many different points of view. The first study is from Widyastuti (2013) entitled *A Study of English Taboo Utterances Used by Main Characters in American Comedy Movie "Tropic Thunder"*. Widyastuti used Jay's (1999) theory to classify taboo words in *Tropic Thunder* movie and she used Anderson & Trudgill's theory to find out the reason of using taboo in *Tropic Thunder* movie. The result of her study showed that taboo words expressed in the movie are classified into obscenity utterances, vulgarity utterances, cursing utterances, profanity utterances,

sexual harassment, insult and blasphemy. For the reason, she got 56 utterances of psychological reason, 47 utterances of linguistics reason and 12 utterances of social reason.

The second study was conducted by Trulyfiona (2014) entitled *An Analysis of Taboo Words Used by Characters in Freedom Writer Movie*. She used social dimensions in Holmes's (2001) theory to analyze circumstances of the main characters and used social factors to analyze factors affecting the main characters using taboo words. The result of the study showed that participants, setting, topic and function are including in social factors theory. Meanwhile, she found social distance scale, status scale, formality scale and function scale in social dimensions in *Freedom Writer* movie.

This study has similarity with previous studies in terms of the object of the study, which is a movie, and the analysis on the types of taboo words. However, this study also has difference from those two previous studies in terms of the theory used to analyze. Widyastuti's study used Jay's theory to analyze types of taboo words, but in this study, the writer uses Wardhaugh's theory to classify types of taboo words. In addition, Trulyfiona's study used Holmes's theory to analyze social factors and social dimensions in her object, but in this study, the writer uses Wardhaugh's theory to find out the purpose of using taboo words in *Punk in Love* movie. In addition, this study only focuses in Javanese taboo words, but analyzes all characters in *Punk in Love* movie not only the main characters as in the two previous studies.

CHAPTER III

RESEARCH METHOD

In this chapter, the writer presents detail of the research methods of the study. The research method consists of the research design, data source, data collection and data analysis.

3.1 Research Design

This study is a descriptive qualitative research since it aims at analyzing taboo words in a movie entitled *Punk in Love*. According to Ary, et al. (2000, p. 425), qualitative research deals with the data that is in the form of words rather than number or statistic. It means that the data are analyzed qualitatively using words without number or statistic.

In addition, Ary, et al (2000, p. 442) state that document analysis can be of written or text-based artifacts (textbooks, novels, journals, meeting minutes, logs, announcements, policy statements, newspapers, transcripts, birth certificates, marriage records, budgets, letters, e-mail messages, etc.) or of non-written records (photographs, audiotapes, videotapes, computer images, websites, musical performances, televised political speeches, YouTube videos, virtual world settings, etc.). This study used document analysis, because the analyzed data were taken from the script of a movie.

3.2 Data Source

The data of this study were the utterances containing taboo words produced by all characters (main characters and supporting characters) in *Punk in Love* movie. *Punk in Love* movie itself was released in July 9, 2009. The writer transcribed only the utterances containing taboo words in the movie because the script was not available in the internet.

3.3 Data Collection

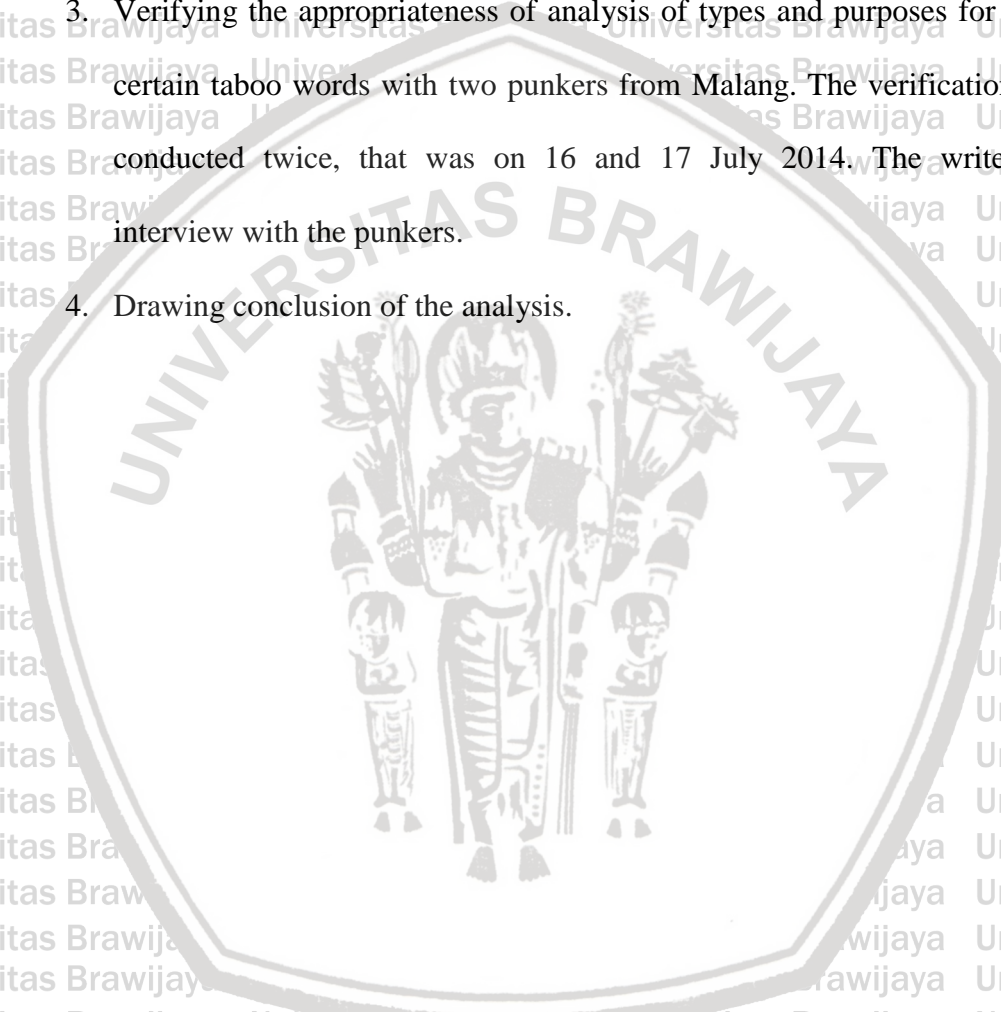
In collecting the data, the writer used several steps as follows:

1. Downloading the movie. The writer downloaded this movie from www.indowebster.com because movie collection in indowebster is more complete than other websites.
2. Watching the movie. It was very important because by watching the movie, the writer knew the story of the movie. It helped the writer to analyze situation in which the taboo words were used.
3. Transcribing the utterances that using taboo words.
4. Identifying taboo words found in the movie dialogue.

3.4 Data Analysis

After collecting the data, the writer conducted data analysis using the following steps:

1. Classifying types of taboo words found in *Punk in Love* movie using Wardhaugh's (2006) theory.
2. Finding out the purpose of using taboo words in *Punk in Love* movie using Wardhaugh's (2006) theory.
3. Verifying the appropriateness of analysis of types and purposes for using certain taboo words with two punkers from Malang. The verification was conducted twice, that was on 16 and 17 July 2014. The writer did interview with the punkers.
4. Drawing conclusion of the analysis.



CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the writer presents detailed explanation related to the topic.

This chapter focuses on finding and discussion of the result analysis proposed in the study.

4.1 Finding

In this chapter, the writer presents the analysis of main characters in *Punk in Love* movie, they are Arok, Almira, Yoji and Mojo and the supporting characters' utterances along with dialogue that contain taboo words. This finding is divided into two parts; the first part is the analysis of taboo words produced by all characters and the second part is the purposes of using taboo words.

The writer found 82 taboo words to be analyzed in this study. The taboo words consist of 81 taboos uttered by the main characters and 1 taboo uttered by the supporting character. The main characters uttered 1 taboo word mother-in-law term, 11 taboo words certain game animal terms, 38 taboo words sex term, 9 taboo words death term, 18 taboo words body function term, 2 taboo words religious matter term and 6 taboo words excretion term. They never use the left hand (the origin of *sinister*) term and religious matter term. The supporting characters only uttered 1 taboo word sex term. They never use other types of taboo words.

Javanese taboo words used by the main characters (Arok, Almira, Yoji and Mojo) have different types and purposes. In this study, the writer analyzed types and purposes based on Wardhaugh's theory. Taboo words were all italicized. The taboos under particular types were typed in bold.

4.1.1.a The Types of Javanese Taboo Words Used by Main Characters

The main characters produced 7 types of taboo words: mother-in-law term, certain game animal term, sex term, death term, excretion term, bodily function term, and religious matter term. They never use the left hand term type.

A. Mother In-Law

Scene 31

Yoji and Almira were in a beach, Yoji felt upset because his friends laughed at him. His friends laughed after they saw Yoji's photo wearing basketball costume and smiling.

| | |
|------------|---|
| Yoji | : Puas a kon? Puas tha kon kabeh? <i>Mbokmu ancok!</i> |
| Arok, Mojo | : (LAUGHING) |
| Almira | : Westhala Ji, kan bercanda. |
| Yoji | : Tapi kan kabeh ero Al, tante Rosa! Aku dijejak! |

The utterance "*mbokmu ancok*" in the sentence "*Puas a kon? Puas tha kon kabeh? Mbokmu ancok!*" which was uttered by Yoji to Arok and Mojo belongs to type of mother-in-law term because the meaning of "*mbokmu ancok*" is a woman who has sexual relationship with many partners without any emotional feeling.

Yoji used this word to express his feeling of displeasure.

B. Certain Game Animals

Scene 10

Arok, Almira, Yoji and Moji were lost in Bromo. They made fire to make their body warm. And then Mojo read a poet that made his friends upset.

Almira : Badan sama ati sih panas, tapi bokong? Adeeeemmm.
Mojo : Aku berpikir bulan inikah yang membikin dingin?
Arok : *Wedhus!*
Almira : opo seh?

The word “*wedhus*” that was said by Arok belongs to type of animal names. “*Wedhus*” means goat in Javanese. Arok used this word to express his unacceptable feeling to Mojo.

Scene 30

Mojo found out Yoji’s photo wearing basketball costume and he called his friends. Arok, Almira and Mojo were laughing when they saw that photo. Yoji came and he was shocked when he saw it.

Mojo : Mrene kon!
Almira : Opo seh?
Mojo : Iku, kenal gak?
Arok : hah? Sing nggena kon? Iki temenan de’e? hwaaa *asu!* *Jancok!* *Udel* mainder *cok!* Baju basket! *Assssuuu!* Yoji aku minta tanda tanganmu dong~.
Yoji : *taek!*
Arok : Ih sombong, arogan.
Mojo : Ajari aku senyum kayak gitu dong. Manis banget.
Arok : Eh tangan e melbu koyok ngene.
Almira : Aku yo pengen foto kayak kamu, biar kepilih. Ih foto bareng dong.
Yoji : Oh kon ngono pisan Al? Iyo oiyo *taek* kon kabeh *taek* tak dungakno *cangkem* mu gak mbalik! *Jancok!*
Arok : Eh eh foto sek *cok*.

From the conversation, it is seen that the main characters said six taboo words, there are “*jancok*”, “*udel*”, “*cok*”, “*asu*”, “*taek*” and “*cangkem*”.

However, only “*asu*” belongs to types of certain animals term, because “*asu*” means dog (a name of animal).

Scene 31

Yoji and Almira were in a beach, Yoji felt upset because his friends laughed at him. His friends laughed after they found Yoji's photo wearing basketball costume and smiling.

Yoji : Puas a kon? Puas tha kon kabeh? *Mbokmu ancok!*
Arok, Mojo : (LAUGHING)
Almira : Westhala Ji, kan bercanda.
Yoji : Tapi kan kabeh ero Al, tante Rosa! Aku dijembak!
Almira : Udah. Kan gara-gara foto itu merekan jadi gak ngambek lagi~
Arok : Gini loh.
Mojo : *Asu* kon hahahaha.

There are two taboo words in this conversation which are “*mbokmu ancok*” and “*asu*”. In this case, only “*asu*” is included in certain game animal term. Here, “*asu*” means a dog.

Scene 32

They rode a truck to go to Semarang, but they did not know that truck was a flour truck. They were surprised.

Arok : Lhoo *jancokkkk!! Asu!* Opo iki *cok*?
Mojo : Supir e gak ngomong-ngmong.

In this conversation, the writer found two taboo words; there are “*jancok*” and “*asu*”. Only “*asu*” is included in the certain game animal term, because “*asu*” means dog in Javanese.

Scene 33

Arok and Mojo were drying their clothes and Arok saw Mojo's leg injured. Almira was waiting for Yoji and Yoji came and gave Almira clothes.

Arok : Woi Jo, sikil mu?
Mojo : yo gakpopo mek kegores titik.
Almira : Aduh Yoji endi seh? Suwine. Oh *bedhes!*
Yoji : Hwaaaaa. Opose rek?
Arok : *Raimu koyok demit!*

This dialogue shows that main characters uttered three taboo words; they are “*bedhes*”, “*rai*” and “*demit*”. However, only “*bedhes*” belongs to the types of certain game animals term, because “*bedhes*” means monkey (a name of animal). The word “*bedhes*” was used by Almira to express her shocked feeling when she saw Yoji’s face getting pale.

Scene 34

Mojo slept beside Arok. Arok was dreaming and he hugged Mojo. Mojo was surprised and he hit Arok.

Arok : *Jancok! Asu! Lapo seh?*
Mojo : *Kon nggrayangi aku cok!*
Arok : *Ngarang!*

The dialogue shows that the main characters used three taboo words; they are “*jancok*”, “*asu*” and “*cok*”. “*Asu*” means dog in Javanese and it is a name of animals, so that “*asu*” included in certain game animals term.

Scene 35

Arok slept in the train and he dreamed about Maia and his girl was abducted by gangsters.

Arok : *Maiaaaaaa!!! Lepas in istriku! Taek kalo berani satu-satu hayo! Kirik kon!*

From Arok’s statement above, it is seen that Arok uttered two taboo words; they are “*taek*” and “*kirik*”. However, only “*kirik*” belongs to the types of certain game animal term, because “*kirik*” means dog (slightly less polite than the word “*asu*”) and dog is a name of animal. “*Kirik*” used by Arok to show his anger.

Scene 37

After their train arrived at the station Cepu, Mojo told his friends that they would drive an ambulance to Cirebon and it made his friends shocked.

Mojo : Ayo *cok*. Tara ke Cirebon kita.
Arok : *Asu!*
Almira : Edan.
Mojo : Monggo.
Yoji : *Cangkem* mu nyepor kon gendeng jo mosok naik ini?
Almira : Nyasar enggak horor iyo.
Arok : *Wedhus* kon iku *cok* iki gae wong mati!
Mojo : Gimana? Mau ketemu Maia gak?

From the conversation above, it is seen that main characters uttered four taboo words; they are “*cok*”, “*asu*”, “*cangkem*” and “*wedhus*”. However, only the words “*asu*” and “*wedhus*” belong to the types of certain game animals term, because “*asu*” means dog, “*wedhus*” means goat, so those are the animal names.

In the same scene, in their way to Cirebon, Yoji saw a sleepy ambulance driver. The driver drove the ambulance carelessly. Arok, Almira, Yoji and Mojo were scared. They tried to wake the driver up.

Arok : *Jancok* onok opose?
Yoji : *Asu* supir e ngantuk.
Almira : Pak pak pak pak bangun pak!! Melek pak.
Mojo : Ya Tuhan ku kalau memang kehendakmu menjemput aku sekarang aku titip mak ku pada perlindungan Mu ya Gusti Allah. Amin.
Arok : Bismillah ya Allah.
Almira, Yoji : Ya Allah.

There are two taboo words uttered by the main characters; they are “*jancok*” and “*asu*”. In this case, only “*asu*” belongs to the types of certain game animals, because “*asu*” means dog (a name of animal). Yoji used “*asu*” word because he felt uncomfortable with the driver. The driver was sleepy and Yoji was the first person knowing about the sleepy driver.

Scene 42

Mojo got injured in his foot and infected. It was a serious injury and it could kill him if he did not get aid. Unfortunately, the nearest hospital rejected to cure Mojo.

Arok and Yoji : Pak pak tolongin pak.
Man : Dokternya udah pulang.
Arok : Bah iku dokter e, *jancok* kon! Buk tolong bu.
Man : *Cok* kalian dibilang gak bisa ya gak bisa nerima kalian.
Arok : *Kirik* kon!
Almira : Pak tolong Pak.
Arok : *Taek* kon, geger heh tempur sampe *matek*.
Yoji : *Jancoooookkk!*

There are four taboo words that uttered by the main characters. They used “*jancok*”, “*taek*”, “*kirik*” and “*matek*” taboo words. However, only “*kirik*” belongs to the types of certain game animal term, because “*kirik*” means dog and when someone says “*kirik*” it means that he/she was very angry with someone else.

C. Sex

Scene 3

Arok, Almira, Yoji and Mojo would go to Jakarta to thwart Maia’s wedding. Arok, Almira and Yoji wanted to go to Jakarta without asking permission to their parents, but Mojo was going to ask permission to his mother.

Mojo : Lho kalian pada gak pemit to?
Almira : Aku males ketemu ibu ku.
Yoji : Aku malah gak oleh engkok, Jo.
Mojo : Wahh aku kudhu pemit, emak ku sendirian.
Arok : Oalah *jancok* muanja *raimu*.

“*Jancok*” that was uttered by Arok belongs to the types of sex term, because “*jancok*” means a person doing sexual intercourse with other. “*Jancok*”

is from the word “*diancuk*” or “*ngencuk*” in Javanese, “*ngencuk*” means to make or do sexual intercourse or to have sex in English. Arok used this word to express his surprised feeling to Mojo.

Scene 9

Arok, Almira, Yoji and Mojo were lost in Bromo. They did not have money to buy meal. Mojo tried to ask for a job in a restaurant, but Mojo was expelled by the employee of the restaurant.

| | |
|----------|--|
| Mojo | : Opo ae tak kerjai pak. Nyuci piring nyapu? |
| Employee | : Ah gak butuh. |
| Mojo | : Ngeresiki jedhing? |
| Employee | : Gak. |
| Mojo | : Masak endok? |
| Employee | : Gaaaakkk! Maling kon! |
| Mojo | : oh <i>setan</i> kon!! <i>Tuyul!!! Memedi!</i> Trus yaopo Al? Lek gak mangan kene mati ngedhidek. |
| Arok | : Yowes lah tuku ngombe ae, adem pol iki <i>cok</i> . |
| Yoji | : Lek luwe kan awak dewe wes sering lha lek njedhidek? |

From this dialogue, it shows that Mojo and Arok uttered many taboo words, which are “*setan*”, “*tuyul*”, “*memedi*” and “*cok*”, but only “*cok*” that belongs to sex term types of taboo words, because “*cok*” is abbreviated from the word “*jancok*”, which means having sex with someone.

Scene 10

After Mojo was expelled by the employee of the restaurant, Arok, Almira, Yoji and Mojo made fire to make their body warm.

| | |
|--------|---|
| Arok | : Lek nyasar terus, Maia selak kawin <i>cok</i> . |
| Mojo | : Sorry. |
| Almira | : Badan sama ati sih panas tapi bokong? Adeeeemm. |
| Mojo | : Aku perpikir, bulan inikah yg membikin dingin? |
| Arok | : <i>Wedhus!</i> |
| Almira | : Opose? |

There are two taboo words uttered by the main characters. They used “*cok*” and “*wedhus*” words, but only “*cok*” belongs to the types of sex term because “*cok*” is a clipping from the word “*jancok*” that means doing a sexual intercourse with other person.

In the same scene, Yoji was asking Arok to give a paper for him to sit. Arok did not want to give paper to Yoji because Yoji gave it to Almira first.

| | |
|--------|--|
| Yoji | : Al ini, biar bokongmu gak adem. |
| Almira | : Waah suwun yo. Panganan rek. |
| Mojo | : Lho aku <i>cok</i> ? |
| Yoji | : Ambil aja. Disana banyak. Rok aku siji yo? |
| Arok | : Lho ambil ae disini banyaaakk! . |
| Yoji | : Wah <i>ndas</i> mu sempal. |

“*Cok*” in the sentence “*Lha aku cok?*” that was uttered by Mojo belongs to the type of sex term because “*cok*” means doing a sex activity with someone else, from “*ngencuk*” word in Javanese.

Scene 20

After finished fighting with Satay’s seller, Arok, Almira, Yoji and Mojo apologized to seller. They told the satay’s seller that they would thwart Maia’s wedding. The seller had love story as same as Arok’s story, so he told Mojo and Yoji to made satay by themselves.

| | |
|------|--------------------------------|
| Mojo | : Nggae <i>ndas</i> mu ae. |
| Yoji | : <i>cok cok</i> . |
| Mojo | : (uhuk uhuk) rokok rasa sate. |
| Yoji | : Wes kono gae bumbu. |
| Mojo | : Aku jagone. |

The dialogue shows that the main characters uttered two taboo words; they are, “*ndas*” and “*cok*”. However, only “*cok*” belongs to the types of sex term, because “*cok*” means having sex with other. Yoji used that taboo word to show his friendship with Mojo.

Scene 21

After eating satay and listening to the story of satay's seller, Almira, Yoji, Mojo felt sleepy and they wanted to have a break, but Arok wanted to continue the journey to Jakarta.

Arok : Lho *cok* heh ayo! Nginep terus.
Yoji : Naik apa jam segini Rok?
Mojo : Ya Rok ngaso dishik lah, kon seh enak nyender dikit langsung tidur.
Almira : Lhoya wes ngebet banget ketemu Maia.

“*Jancok*” that was uttered by Arok belongs to the types of sex term, because it means a person doing sexual intercourse with another person. “*Jancok*” is the word form “*ngencuk*” and “*diancuk*” in Javanese.

Scene 22

In the morning, Yoji had stomachache because he ate satay the previous night. Yoji wanted to defecate, however the bus was still running.

Almira : Mambu opo iki? Opo'o Ji?
Yoji : Mules aku Al, koyok e goro-gor sate semalem. Tak nang jeding Al.
Jancok.
Almira : Diempet Ji, mari iki nyampek kok.
Yoji : Angel Al iki wes ndek pucuk.
Mojo : Waduhh. aaahh *setan* kon.
Arok : Nggeseng nang jendelo ae loh.
Yoji : Mosok ngeseng ndek kene Rok?
Mojo : Ngeseng ndek jendelo ae kabeh yo jek turu.
Yoji : *Cangkem* suwek yo, mosok *silit* ku dilebokno jendelo, dipapras montor lak *kimpet cok*. Jo emoh aku Jo. *Jancok* aku gak tau ngeseng ndek jendelo *cok. Cok.* Alon-alon *cok. Hancok* pisan-pisan ae aku ngeseng nang cendolo ngene. *Jancok.*
Arok : Pas yo iki?
Almira : Kurang iku, nganan dikit.
Arok : Eh eh *jancok* kepalaku.
Yoji : Aduh aduh aduh loro *cooookkk!* Kurang ngiri.
Arok : Kepala ku *cokkkk*. Pas yo pas yo?

From the conversation, it is seen that main characters uttered six taboo words; they are “*jancok*”, “*hancok*”, “*cangkem*”, “*silit*”, “*kimpet*” and “*cok*”.

However, only “*jancok*”, “*hancok*” and “*cok*” belong to the types of sex term,

because those three have the same meaning, which is doing a sexual activity with other person.

Scene 24

Arok, Almira, Yoji and Mojo got punishment from the soldier, because Yoji's poo hit the soldier's car. Arok and Mojo were doing push-up and Almira was cleaning soldier's car.

Soldier : Heh kamu udah belum? Sini ikut push-up.

Yoji : Belum Pak, dikit lagi.

Arok : *Cok*.

Yoji : *Jancok*.

Soldier : Dasar berak sembarangan, gak disiplin!

"*Jancok*" and "*cok*" uttered by Arok and Yoji belong to the types of sex term, because both of them have same meaning. They mean a person who has sex with someone.

Scene 30

Mojo found Yoji's photo wearing basketball costume and he called his friends. Arok, Almira and Mojo were laughing when they saw that photo. Yoji came and he was shocked when he saw it.

Mojo : Mrene kon!

Almira : Opo seh?

Mojo : Iku, kenal gak?

Arok : hah? Sing nggena kon? Iki temenan de'e? hwaaaa *asu!* *Jancok!* Udel mainder *cok!* Baju basket! *Assssuuu!* Yoji aku minta tanda tanganmu dong~.

Yoji : *Taek!*

Arok : Ih sombong, arogan.

Mojo : Ajari aku senyum kayak gitu dong. Manis banget.

Arok : Eh tangan e melbu koyok ngene.

Almira : Aku yo pengen foto kayak kamu, biar kepilih. Ih foto bareng dong.

Yoji : Oh kon ngono pisan Al? Iyo oiyu *taek* kon kabeh *taek* tak dungakno *cangkem* mu gak mbalik! *Jancok!*

Arok : Eh eh foto sek *cok*.

“*Jancok*” and “*cok*” uttered by Arok and Yoji belong to sex term type of taboo words. Those taboo words mean having sex with other, those are originated from from “*diancuk*” and “*ngencuk*” in Javanese.

Scene 32

They rode a truck to go to Semarang, but they did not know that truck was flour truck. They were surprised.

Arok : Lhoo *jancokkkk!!* *Asu!* Opo iki *cok*?
Mojo : Supir e gak ngomong-ngmong.

“*Jancok*” in “*Lho jancokkkk!!*” that was uttered by Arok belongs to the type of sex term because “*cok*” means doing a sex activity with someone else, from “*ngencuk*” word in Javanese.

Scene 33

Arok, Almira, Yoji and Mojo arrived in Semarang and they were surprised because of flood happened in Semarang. The boys took off their pants and they would carry Almira.

Yoji : Weeee opo iku *cok*?
Arok, Yoji, Mojo : All!!
Almira : Bukan aku.
Yoji : Weeee onok sing lewat-lewat ndek sikil ku iki *cok*.
Mojo : Woi sing nggena kon *cok*!

There is only one taboo word that was uttered by the main characters. They used the word “*cok*”. Here, “*cok*” belongs to the types of sex term, because “*cok*” means a person who has sex with other.

Scene 34

Mojo slept beside Arok. Arok dreamed and he hugged Mojo. Mojo surprised and he hit Arok.

Arok : *Jancok!* *Asu!* Lapo seh?

Mojo : Kon nggrayangi aku *cok*!
Arok : Ngarang!

This dialogue shows that Arok and Mojo uttered two taboo words. They used “*cok*” and “*asu*” taboo words, but only “*cok*” that was included in sex type of taboo word. “*Cok*” means making sexual intercourse with another person.

Scene 37

After their train arrived at the station Cepu, Mojo told his friends that they would drive the ambulance to Cirebon and it made his friends shocked.

Mojo : Ayo *cok*. Tara ke Cirebon kita.
Arok : *Asu*!
Almira : Edan.
Mojo : Monggo.
Yoji : *Cangkem* mu nyepor kon gendeng jo mosok naik ini?
Almira : Nyasar enggak horor iyo.
Arok : *Wedhus* kon iku *cok* iki gae wong mati!
Mojo : Gimana? Mau ketemu Maia gak?

From those conversations, it is seen that the main characters uttered many taboo words. However, only “*cok*” belongs to the types of sex term, because “*cok*” is abbreviated from the word “*jancok*”, which means having sex with someone.

Scene 38

In their way to Cirebon, Yoji saw the ambulance driver sleepy. The driver drove the ambulance carelessly. Arok, Almira, Yoji and Mojo were scared and they tried to wake the driver up.

Arok : *Jancok* onok opose?
Yoji : *Asu* supir e ngantuk.
Almira : Pak pak pak pak bangun pak!! Melek pak.
Mojo : Ya Tuhan ku kalau memang kehendakmu menjemput aku sekarang aku titip mak ku pada perlindungan Mu ya Gusti Allah. Amin.
Arok : Bismillah ya Allah.
Almira, Yoji : Ya Allah.

“*Jancok*” that was uttered by the main characters belongs to the types of sex term, because “*jancok*” means a person who does sexual intercourse with other.

In the same scene, Arok, Almira, Yoji and Mojo were on their way to Cirebon by ambulance. The driver was listening to *dangdut* music and Arok felt disappointed because he did not like *dangdut*.

Arok : Woi brisik! *Taek!* Jek adoh iki. Tuhan iku gak adil!

Mojo : Lho, kok bawa-bawa Gusti Allah?

Arok : Liat aja *cok*. Kita laper gak dikasih makan trus malah nyikso kita pake lagu ginian. *Jancok*.

Yoji : Bener iku Rok aku iki gak percoyo yang namanya Tuhan, kita ini orang susah malah disusain terus.

Mojo : Gusti Allah itu ada! Kalian itu aja yang pada gak berasa kita iku disini cuma mampir kehidupan yang sebenarnya pas kita mati. Kalian harusnya bersyukur bisa jadi punk.

This dialogue shows that Yoji uttered one taboo word, it is “*jancok*”.

Here, “*jancok*” is included in sex term of taboo word. That taboo word means someone who has sex with other.

Scene 39

Arok, Almira, Yoji and Mojo felt hungry and they decided to sing on the street. Arok saw Mojo’s leg.

Mojo : Heh sante aja, ayo ngamen!

Arok : Opo’o pincang *cok*?

Mojo : Biasa luka kemarin, sakit dikit.

“*Cok*” that was uttered by Arok belongs to the types of sex term, because “*cok*” means a person doing sexual activity with other person.

Still in scene 39, Arok, Almira, Yoji and Mojo were singing but they did not get much money, because they sang rock song. Yoji had initiative that they should sing *dangdut*, but Arok and Mojo disagree, but when Mojo saw Yoji and Almira got much money, Mojo wanted to help Yoji and Almira.

Arok : Lhaa *jamput!!* Matek kita kenapa harus nyanyi kayak gitu?
 Mojo : Bodoh ah sing penting swasembada.
 Arok : *Cok* eh *cok!*

From the conversation above, it is seen that main characters uttered three taboo words; they are “*cok*”, “*jamput*” and “*matek*”. However, only “*cok*” and “*jamput*” belong to the types of sex term, because “*cok*” and “*jamput*” are synonymous, and the meaning is doing a sexual activity with other.

Scene 42

Mojo got injured in his foot and it was infected. It was a serious injury and it could kill him if he did not get aid. Unfortunately, the nearest hospital rejected to cure Mojo.

Arok, Yoji : Pak pak tolongin pak.
 Man : Dokternya udah pulang.
 Arok : Bah iku dokter e, *jancok* kon! Buk tolong bu.
 Man : *Cok* kalian dibilang gak bisa ya gak bisa nerima kalian.
 Arok : *Kirik* kon!
 Almira : Pak tolong Pak.
 Arok : *Taek* kon, geger heh tempur sampe *matek*.
 Yoji : *Jancooooookkk!*

“*Jancok*” and “*cok*” that were uttered by the main characters belong to the types of sex term, because “*jancok*” and “*cok*” mean a person having sex with other. *Jancok* is from “*diancuk*” or “*ngencuk*” in Javanese.

D. Death

Scene 8

In this scene, Arok, Almira, Yoji and Moji joined a truck driver to go to Jogja. The driver told Mojo that his truck was the red one. Unfortunately, they chose a truck that was going to Bromo.

The driver : Lho, bukannya kamu mau ke Jogja?

Almira : Emang ini dimana pak?
 The driver : Bromo.
 Yoji, Almira, Arok : Hah? *Setaaaaannnn!!*

“*Setan*” that was uttered by Yoji, Almira and Arok belongs to the types of death term, because “*setan*” means a satan (in English) and so that people can feel scared when they hear that word.

Scene 9

Arok, Almira, Yoji and Mojo were lost in Bromo. They did not have money to buy their meal. Mojo tried to ask for a job in restaurant, but Moji was expelled by the employee.

Mojo : Opo ae tak kerjai pak. Nyuci piring nyapu?
 Employee : Ah gak butuh.
 Mojo : Ngeresiki jedhing?
 Employee : Gak.
 Mojo : Masak endok?
 Employee : Gaaaakkk! Maling kon!
 Mojo : oh *setan* kon!! *Tuyul!! Memedi!* Trus yaopo Al? Lek gak mangan kene mati ngedhidek.
 Arok : Yowes lah tuku ngombe ae, adem pol iki *cok*.
 Yoji : Lek luwe kan awak dewe wes sering lha lek njedhidek?

From the conversation above, it is seen that main characters uttered four taboo words; they are “*Setan*”, “*tuyul*”, “*memedi*” and “*cok*”. However, only “*setan*”, “*tuyul*” and “*memedi*” belong to the types of death term, because “*setan*” and “*memedi*” refer to Satan and “*tuyul*” is a ghost in Indonesia.

Scene 22

In the morning, Yoji had stomachache because he ate satay the previous night. Yoji wanted to defecate, however the bus was still running.

Almira : Mambu opo iki? Opo’o Ji?
 Yoji : Mules aku Al, koyok e goro-gor sate semalem. Tak nang jeding Al. *Jancok*.
 Almira : Diempet ji, mari iki nyampek kok.
 Yoji : Angel al iki wes ndek pucuk.

Mojo : Waduhh. aaahh *setan* kon.
 Arok : Ngeseng nang jendelo ae loh.
 Yoji : Mosok ngeseng ndek kene Rok?
 Mojo : Ngeseng ndek jendelo ae kabeh yo jek turu.
 Yoji : *Cangkem* suwek yo, mosok *silit* ku dilebokno jendelo, dipapras montor lak *kimpet cok*. Jo emoh aku Jo. *Jancok* aku gak tau ngeseng ndek jendelo *cok*. *Cok*. Alon-alon *cok*. *Hancok* pisan-pisam ae aku ngeseng nang cendolo ngene. *Jancok*.
 Arok : Pas yo iki?
 Almira : Kurang iku, nganan dikit.
 Arok : Eh eh *jancok* kepalaku.
 Yoji : Aduh aduh aduh loro *cooookkk!* Kurang ngiri
 Arok : Kepala ku *cokkk*. Pas yo pas yo?

There are six taboo words that were uttered by the main characters; they are “*jancok*”, “*setan*”, “*cangkem*”, “*kimpet*”, “*cok*” and “*hancok*”, but only “*setan*” that belongs to death term of taboo words type. “*Setan*” is something that people can not see and feel, and usually people are scared with “*setan*”.

Scene 29

After they finished their punishment by the soldier whose car was hit by Yoji’s poo, they decided to walk away.

Yoji : Sorry tha rek. Kan namanya juga musibah. Iya to?
 Mojo : Udah mbayar tapi tetep aegak sampe Semarang.
 Arok : Lek aku gak ketemu Maia iku gara-gara *bokong* mu! Tak dungakno gedhe *silit* mu!
 Yoji : Lho lho ojok ngono tha, Rok.
 Arok : opo seh? Kono-kono.
 Almira : Mambu maneh! Senenganane didelok uwong.
 Yoji : Uwes Al tapi cuma sampe SD.
 Almira : Opo seh?
 Arok : Gak lucu.
 Mojo : Oh *setan* kon.

“*Setan*” word in the sentence “*Oh setan kon*” uttered by Mojo is included in death term of taboo word type, because “*setan*” is a scary thing. “*Setan*” means satan.

Scene 33

Arok and Mojo were drying their clothes and Arok saw Mojo's leg injured. Almira was waiting for Yoji and Yoji came and gave Almira clothes.

Arok : Woi Jo, sikil mu?
Mojo : yo gak popo mek kegores titik.
Almira : Aduh Yoji endi seh? Suwine. Oh *bedhes*!
Yoji : Hwaaaaa. Opose rek?
Arok : *Raimu koyok demit*!

In this dialogue, there are three taboo words that were uttered by Almira and Arok; they are "*bedhes*", "*rai*" and "*demit*". In this context, only "*demit*" belongs to the types of death term, because "*demit*" means Satan in Javanese.

Scene 39

They were singing but they did not get much money, because they sang rock song. Yoji had initiative that they should sing *dangdut*, but Arok and Mojo disagree, but when Mojo saw Yoji and Almira got much money Mojo wanted to help Yoji and Almira.

Arok : Lhaa *jamput*!! *Matek* kita kenpa harus nyanyi kayak gitu?
Mojo : Bodoh ah sing penting swasembada.
Arok : *Cok eh cok*!

"*Matek*" which was uttered by Arok belongs to death term, because "*matek*" means death and it can be scary for people.

Scene 42

Mojo got injury in his foot and it turned to infection. It was a serious injury and it could kill him if he did not get aid. Unfortunately, the nearest hospital rejected to cure Mojo.

Arok, Yoji : Pak pak tolongin pak.
Man : Dokternya udah pulang
Arok : Bah iku dokter e, *jancok* kon! Buk tolong bu.
Man : *Cok* kalian dibilang gak bisa ya gak bisa nerima kalian.
Arok : *Kirik* kon!

Almira : Pak tolong Pak.
 Arok : *Taek* kon, geger heh tempur sampe *matek*.
 Yoji : *Jancoooookkk!*

In this dialogue, there are many taboo words that uttered by the main characters; they are “*matek*”, “*jancok*”, “*kirik*” and “*taek*”. In this case, only “*matek*” belongs to death term because “*matek*” means die.

Scene 44

Finally, they arrived in Jakarta. Arok prepared a gift for Maia, he would give Maia a ring, but their friends felt angry. They felt Arok was selfish because that ring should have been sold for their travel expenses.

Mojo : Woi rok, kon nyari opo?
 Arok : Nah iki. Oh slamet rek tak kiro ilang.
 Almira : Opo iku cincin? Darimana?
 Yoji : Kon nyolong rok?
 Arok : *Bokongmu!* Dari Bromo.
 Almira : Lho kon gak mengeluarkan semua duitmu dong?
 Mojo : *Tuyul* kon bohongin kita rok, itu bisa ditukerin makanan. Aku ini mau mati rok!
 Yoji : Kon egois rok, kita ke Jakarta nemani siapa? *Raimu!*
 Arok : Lho tapikan ini buat Maia.
 Almira : Tapi Maia gak butuh cincin.
 Mojo : *Setan* teman koyok opo kon.

There are many taboo words in those conversation, but only “*setan*” which was uttered by the main characters belong to death term because “*setan*” refers to satan.

E. Excretion

Scene 30

Mojo found out Yoji’s photo wearing basketball costume and he called his friends. Arok, Almira and Mojo were laughing when they saw that photo. Yoji came and he was shocked when he saw it.

Mojo : Mrene kon!
 Almira : Opo seh?
 Mojo : Iku, kenal gak?
 Arok : hah? Sing nggena kon? Iki temenan de' e? hwaah *asu*! *Jancok*! Udel
 mainer *cok*! Baju basket! *Assssuuu*! Yoji aku minta tanda tanganmu
 dong~.
 Yoji : *Taek*!
 Arok : ih sombong, arogan.

From the conversation, it seen that main characters uttered three taboo words; they are “*asu*”, “*jancok*”, “*cok*” and “*taek*”. However, only “*taek*” belongs to excretion term, because it is the solid waste which is released from the bowels of a person or animal.

Scene 35

Arok slept on the train and he dreamed about Maia and his girl was abducted by gangsters.

Arok : Maiaaaaa!!! Lepas in istriku! *Taek* kalo berani satu-satu hayo! *Kirik* kon!

The dialogue shows that Arok uttered “*taek*” and “*kirik*” words. Those are taboo words, but only “*taek*” that belongs to excretion term. “*Taek*” means feces, the waste product of the human and animal digestive system.

Scene 38

Arok, Almira, Yoji and Mojo were on their way to Cirebon by ambulance. The driver was listening to *dangdut* music and Arok felt disappointed because he disliked *dangdut*.

Arok : Woi brisik! *Taek*! Jek adoh iki, Tuhan iku gak adil!
 Mojo : Lho, kok bawa-bawa Gusti Allah?
 Arok : Liat aja *cok*. Kita laper gak dikasih makan trus malah nyikso kita pake lagu ginian. *Jancok*.
 Yoji : bener iku Rok aku iki gak percoyo yang namanya Tuhan, kita ini orang susah malah disusain terus.
 Mojo : Gusti Allah itu ada! Kalian itu aja yang pada gak berasa kita iku disini cuma mampir kehidupan yang sebenarnya pas kita mati. Kalian harusnya bersyukur bisa jadi punk.

There are three taboo words uttered by Arok; they are “*jancok*”, “*cok*” and “*taek*”. In this case, only “*taek*” is included in excretion term type of taboo words. “*Taek*” is waste product from our anus.

Scene 42

Mojo got injured in his foot and infected. It was a serious injury and it could kill him if he did not get aid. Unfortunately, the nearest hospital rejected to cure Mojo.

| | |
|------------|--|
| Arok, Yoji | : Pak pak tolongin pak. |
| Man | : Dokternya udah pulang. |
| Arok | : Bah iku dokter e, <i>jancok</i> kon! Buk tolong bu. |
| Man | : <i>Cok</i> kalian dibilang gak bisa ya gak bisa nerima kalian. |
| Arok | : <i>Kirik</i> kon! |
| Almira | : Pak tolong Pak. |
| Arok | : <i>Taek</i> kon, geger heh tempur sampe <i>matek</i> . |
| Yoji | : <i>Jancoooooo</i> kkk! |

From the dialogue, it is seen that the main characters uttered many taboo words, but only “*taek*” belongs to excretion term, because it is the solid waste which is released from the bowels of a person or animal.

F. Bodily Function

Scene 3

This scene showed that Almira, Yoji and Mojo gave suggestion to Arok. They told him that his action wanted to have suicide was crazy.

| | |
|------|---|
| Yoji | : Untung kon ikut nolong, Rok. Lek gak? Di penjara <i>rai</i> mu. |
| Mojo | : Kon pengen opo? Kon pengen bunuh diri? |
| Arok | : Gak kok. |

“Rai” in “*Untung kon ikut nolong, Rok. Lek gak? Di penjara rai mu*” that was uttered by Arok belongs to the type of bodily function term because “rai” means face, and face is human organ.

Scene 4

Arok was still curious with Almira’s statement, she said that Maia loved Arok. He asked Almira about it.

Arok : Awak mu kok yakin banget lek Maia cinta ambek aku? De’e cerito nang kon?
Almira : Yo gak sih tapi keliatan cara litanya ke kamu, cara ngomongnya.
Mojo : Picek sih *matamu*. Ayo lah rok kon kudu berani ngomong sama Maia. Sekali berarti setelah itu? Baru mati.
Yoji : Oh *cangkem* mu suwek.

The word “*matamu*” in “Picek sih *matamu*” and “*cangkem*” in “Oh *cangkem* mu suwek” that were uttered by Mojo and Yoji belong to the type of bodily function term because “*matamu*” means eyes, “*cangkem*” means mouth, and eyes and mouth are human organ.

Scene 10

Yoji was asking to Arok to give a paper for him to sit. Arok did not want to give paper to Yoji because Yoji gave it to Almira first.

Yoji : Al ini, biar bokongmu gak adem.
Almira : Waah suwun yo. Panganan rek.
Mojo : Lho aku *cok*?
Yoji : Ambil aja. Disana banyak. Rok aku siji yo?
Arok : Lho ambil ae disini banyaaakk! .
Yoji : Wah *ndas* mu sempal.

The dialogue shows that Mojo and Yoji uttered two taboo words; they are “*cok*” and “*ndas*”. In this case, only “*ndas*” is included in bodily function term, because it means head and it is one of human organs.

Scene 20

After finished fighting with Satay's seller, Arok, Almira, Yoji and Mojo apologized to seller. They told satay's seller that they would thwart Maia's wedding. The seller had love story the same as Arok's story. The seller told Mojo and Yoji to make satay by themselves.

Mojo : Nggae *ndas* mu ae.
Yoji : *cok cok*.
Mojo : (uhuk uhuk) rokok rasa sate.
Yoji : Wes kono gae bumbu.
Mojo : Aku jagone.

From the conversations, it is seen that the main characters uttered two taboo words; they are "*ndas*" and "*cok*". However, only "*ndas*" belongs to the types of bodily function term, because "*ndas*" means head, and head is human organ.

Scene 22

In the morning, Yoji had stomachache because he ate satay the previous night. Yoji wanted to defecate, however the bus was still running.

Almira : Mambu opo iki? Opo'o Ji?
Yoji : Mules aku Al, koyok e goro-gor sate semalem. Tak nang jeding Al.
Jancok.
Almira : Diempet ji, mari iki nyampek kok.
Yoji : Angel al iki wes ndek pucuk.
Mojo : Waduhh. aaahh *setan* kon.
Arok : Nngeseng nang jendelo ae loh.
Yoji : Mosok ngeseng ndek kene Rok?
Mojo : Ngeseng ndek jendelo ae kabeh yo jek turu.
Yoji : *Cangkem* suwek yo, mosok *silit* ku dilebokno jendelo, dipapras montor lak *kimpet cok*. Jo emoh aku Jo. *Jancok* aku gak tau ngeseng ndek jendelo *cok Cok*. Alon-alon *cok Hancok* pisan-pisam ae aku ngeseng nang cendolo ngene. *Jancok*.
Arok : Pas yo iki?
Almira : Kurang iku, nganan dikit.
Arok : Eh eh *jancok* kepalaku.
Yoji : Aduh aduh aduh loro *cooooo*! Kurang ngiri
Arok : Kepala ku *cokkk*. Pas yo pas yo?

There are five taboo words uttered by the main characters; they are “*jancok*”, “*cangkem*”, “*silit*”, “*kimpet*” and “*cok*”. Here, only “*cangkem*”, “*kimpet*” and “*silit*” belong to the types of bodily function term, because “*cangkem*” means mouth, “*silit*” means ass. Mouth and ass are human organ. And then, “*kimpet*” is *Bahasa Walikan* (Malang’s slang) which comes from “*tempik*” and “*tempik*” is woman organ of reproduction.

Scene 29

After they finished being punished by the soldier whose car was hit by Yoji’s poo, they decided to walk away.

| | |
|--------|---|
| Yoji | : Sorry tha rek. Kan namanya juga musibah. Iya to? |
| Mojo | : Udah mbayar tapi tetep aegak sampe Semarang. |
| Arok | : Lek aku gak ketemu Maia iku gara-gara <i>bokong</i> mu! Tak dungakno gedhe <i>silit</i> mu! |
| Yoji | : Lho lho ojok ngono tha, Rok. |
| Arok | : opo seh? Kono-kono. |
| Almira | : Mambu mane! Senenganane didelok uwong. |
| Yoji | : Uwes Al tapi cuma sampe SD. |
| Almira | : Opo seh? |
| Arok | : Gak lucu. |
| Mojo | : Oh <i>setan</i> kon. |

From the dialogue, it is seen that the main characters uttered three taboo words; they are “*setan*”, “*silit*” and “*bokong*”. However, only “*bokong*” and “*silit*” belong to the types of bodily function term, because “*silit*” means ass and “*bokong*” means butt. Those are human organs.

Scene 30

Mojo found out Yoji’s photo that wore basketball costume and he called his friends. Arok, Almira and Mojo were laughing when they saw that photo. Yoji came and he was shocked when he saw it.

| | |
|--------|-------------------|
| Mojo | : Mrene kon! |
| Almira | : Opo seh? |
| Mojo | : Iku, kenal gak? |

Arok : hah? Sing nggena kon? Iki temenan de'e? hwa^{aa} *asu!* *Jancok!* *Udel*
mainder *cok!* Baju basket! *Assssuuu!* Yoji aku minta tanda tanganmu
dong~.
Yoji : *Taek!*
Arok : Ih sombong, arogan.
Mojo : Ajari aku senyum kayak gitu dong. Manis banget.
Arok : Eh tangan e melbu koyok ngene.
Almira : Aku yo pengen foto kayak kamu, biar kepilih. Ih foto bareng dong.
Yoji : Oh kon ngono pisan Al? Iyo oiyo *taek* kon kabeh *taek* tak dungakno
cangkem mu gak mbalik! *Jancok!*
Arok : Eh eh foto sek *cok*.

“Udel” in “*udel mainder*” and “*cangkem*” in “*tak dungakno cangkem mu gak mbalik*” are included in bodily function term of taboo words. Those are human organs, “*cangkem*” means mouth and “*udel*” means navel.

Scene 33

Arok and Mojo were drying their clothes and Arok saw Mojo's leg injured. Almira was waiting for Yoji. Yoji came and gave Almira clothes.

Arok : Woi Jo, sikil mu?
Mojo : Yo gak popo mek kegores titik.
Almira : Aduh Yoji endi seh? Suwine. Oh *bedhes!*
Yoji : Hwaaaaa. Opose rek?
Arok : *Raimu* koyok *demit!*

There are three taboo words uttered by Almira and Arok; they are “*bedhes*”, “*rai*” and “*demit*”. In this case, only “*rai*” belongs to bodily function term, because “*rai*” means face and it is a human organ.

Scene 37

After their train arrived at the station Cepu, Mojo told his friends that they would drive the ambulance to Cirebon and it made his friends shocked.

Mojo : Ayo *cok*. Tara ke Cirebon kita.
Arok : *Asu!*
Almira : Edan.
Mojo : Monggo.
Yoji : *Cangkem* mu nyepor kon gendeng Jo mosok naik ini?
Almira : Nyasar enggak horor iyo.
Arok : *Wedhus* kon iku *cok* iki gae wong mati!
Mojo : Gimana? Mau ketemu Maia gak?

From the conversation above, it is seen that the main characters uttered four taboo words; they are “*cok*”, “*asu*”, “*cangkem*” and “*wedhus*”. However, only “*cangkem*” belongs to the types of bodily function term, because “*cangkem*” means mouth, and mouth is human organ.

Scene 44

Finally, they arrived in Jakarta. Arok had prepared to give a ring to Maia, but their friends felt angry. They said that Arok was selfish because that ring should have been sold for their travel expenses.

| | |
|--------|---|
| Mojo | : Woi rok, kon nyari opo? |
| Arok | : Nah iki. Oh slamet rek tak kiro ilang. |
| Almira | : Opo iku cincin? Darimana? |
| Yoji | : Kon nyolong rok? |
| Arok | : <i>Bokongmu!</i> Dari Bromo. |
| Almira | : Lho kon gak ngeluarkan semua duitmu dong? |
| Mojo | : <i>Tuyul</i> kon bohongin kita rok, itu bisa ditukerin makanan. Aku ini mau mati rok! |
| Yoji | : Kon egois rok, kita ke Jakarta nemani siapa? <i>Raimu!</i> |
| Arok | : Lho tapikan ini buat Maia. |
| Almira | : Tapi Maia gak butuh cincin. |
| Mojo | : <i>Setan</i> teman koyok opo kon. |

There are four taboo words uttered by the main characters; they are “*bokong*”, “*tuyul*”, “*rai*” and “*setan*”. In this case, only “*bokong*” and “*rai*” belong to the types of bodily function term, because “*bokong*” means butt, “*rai*” means face, and those are the human organ.

4.1.1.b The Types of Javanese Taboo Words Used by Supporting Characters

The Javanese taboo words used by the supporting characters have different types and purposes. In this study, the writer analyzed types and purposes based on Wardhaugh’s theory.

In this study, the writer found that the supporting characters only use one type of taboo words: sex term. They never use mother-in-law term, certain game animal term, death term, excretion term, bodily function term, religious matter term and the left hand term type.

A. Sex

Scene 42

Mojo got injured in his foot and it was infected. It was a serious injury and it could kill him if he did not get aid. Unfortunately, the nearest hospital rejected to cure Mojo.

| | |
|------------|--|
| Arok, Yoji | : Pak pak tolongin pak. |
| Man | : Dokternya udah pulang. |
| Arok | : Bah iku dokter e, <i>jancok</i> kon! Buk tolong bu. |
| Man | : <i>Cok</i> kalian dibilang gak bisa ya gak bisa nerima kalian. |
| Arok | : <i>Kirik</i> kon! |
| Almira | : Pak tolong Pak. |
| Arok | : <i>Taek</i> kon, geger heh tempur sampe <i>matek</i> . |
| Yoji | : <i>Jancoooooo</i> kkk! |

This dialogue shows that there are many taboo words used by the characters. However, only "*cok*" that was said by the man as supporting characters that belongs to the type of sex term, because "*jancok*" means having sex with other person.

4.1.2.a The Purposes of Using Javanese Taboo Words by Main Characters

The main characters produced 5 purposes of using Javanese taboo words:

a) to express pain, anger frustration, annoyance; b) to insult someone, directly, or descriptively; c) to invoke or wish for supernatural assistance in harming someone

and d) to add emphasis to statement whether positive or negative way. They never used taboo words to issue ritual guarantees of truthfulness.

A. To Express Pain, Anger Frustration, Annoyance

Scene 8

In this scene, Arok, Almira, Yoji and Moji joined a truck driver to go to Jogja. The driver told Mojo that his truck is the red one. Unfortunately, they chose truck that was going to Bromo.

The driver : Lho, bukannya kamu mau ke Jogja?
Almira : Emang ini dimana pak?
The driver : Bromo.
Yoji, Almira, Arok : Hah? *Setaaaaannnn!!*

This conversation shows that Yoji, Almira and Arok expressed their frustration to Mojo, because it was Mojo's fault who chose the wrong truck, so they arrived in Bromo not in Jogjakarta. They used the word "*setan*" to express their feeling.

Scene 22

In the morning, Yoji had stomachache because he ate satay the night before. Yoji wanted to defecate, however the bus was still running.

Almira : Mambu opo iki? Opo'o Ji?
Yoji : Mules aku Al, koyok e goro-goro sate semalem. Tak nang jeding Al.
Jancok.
Almira : Diempet Ji, mari iki nyampek kok.
Yoji : Angel Al iki wes ndek pucuk.
Mojo : Waduhh. aaahh *setan* kon.
Arok : Nggeseng nang jendelo ae loh.
Yoji : Mosok ngeseng ndek kene Rok?
Mojo : Ngeseng ndek jendelo ae kabeh yo jek turu.
Yoji : *Cangkem* suwek yo, mosok *silit* ku dilebokno jendelo, dipapras montor lak *kimpet cok*. Jo emoh aku Jo. *Jancok* aku gak tau ngeseng ndek jendelo *cok. Cok.* Alon-alon *cok. Hancok* pisan-pisan ae aku ngeseng nang cendolo ngene. *Jancok.*
Arok : Pas yo iki?

Almira : Kurang iku, nganan dikit.
 Arok : Eh eh *jancok* kepalaku.
 Yoji : Aduh aduh aduh loro *coooookkk!* Kurang ngiri.
 Arok : Kepala ku *cokkk*. Pas yo pas yo?

This dialogue shows that Arok and Yoji expressed their pain. Yoji must defecated in the bus's window, he felt because the size of window did not fit with his butt. And then, Arok also felt pain when Yoji pulled his hair. They used the same taboo words "*jancok*" and "*cok*" to express their feeling.

Scene 31

Yoji and Almira in beach, Yoji felt upset because his friends laughed at him. His friends laughed because they found Yoji's photo wearing basketball costume and smiling.

Yoji : Puas a kon? Puas tha kon kabeh? *Mbokmu ancok!*
 Arok, Mojo : (LAUGHING)
 Almira : Westhala Ji, kan bercanda.
 Yoji : Tapi kan kabeh ero Al, tante Rosa! Aku dijembak!

This conversation shows that Yoji expressed his anger frustration to his friends. He was angry when his friends laughed at him because they found his old photo that showed him wearing basketball costume. Yoji used "*mbokmu ancok*" word to express his feeling.

B. To Insult Someone, Directly, or Descriptively

Scene 30

Mojo found Yoji's photo that wore basketball costume and he called his friends. Arok, Almira and Mojo were laughing when they saw that photo. Yoji came and he was shocked when he saw it.

Mojo : Mrene kon!
 Almira : Opo seh?

Mojo : Iku, kenal gak?
 Arok : hah? Sing nggena kon? Iki temenan de'e? hwaasa **asu! Jancok! Udel** mainer **cok!** Baju basket! **Assssuuu!** Yoji aku minta tanda tanganmu dong~.
 Yoji : **Taek!**
 Arok : Ih sombong, arogan.
 Mojo : Ajari aku senyum kayak gitu dong. Manis banget.
 Arok : Eh tangan e melbu koyok ngene.
 Almira : Aku yo pengen foto kayak kamu, biar kepilih. Ih foto bareng dong.
 Yoji : Oh kon ngono pisan Al? Iyo ooyo **taek** kon kabeh **taek** tak dungakno **cangkem** mu gak mbalik! **Jancok!**
 Arok : Eh eh foto sek **cok**.

This conversation shows that Arok used many taboo words to insult Yoji directly. Arok was shocked when he saw Yoji's photo wearing basketball costume.

C. To Invoke or Wish for Supernatural Assistance in Harming Someone

Scene 29

After they got the punishment by the soldier whose car was hit by Yoji's poo, they decided to walk away.

Yoji : Sorry tha rek. Kan namanya juga musibah. Iya to?
 Mojo : Udah mbayar tapi tetep aegak sampe Semarang.
 Arok : Lek aku gak ketemu Maia iku gara-gara **bokong** mu! **Tak dungakno gedhe silit mu!**
 Yoji : Lho lho ojok ngono tha, Rok.
 Arok : opo seh? Kono-kono.
 Almira : Mambu mane! Senenganane didelok uwong.
 Yoji : Uwes Al tapi cuma sampe Sd.
 Almira : Opo seh?
 Arok : Gak lucu.
 Mojo : Oh **setan** kon.

This conversation shows that Arok said that he wished Yoji's ass to be big. He used that word to wish for supernatural assistance in harming to make Yoji's ass to be big. Arok was upset to Yoji, because of Yoji's fault, he and his friends can not arrive in Semarang.

D. To Add Emphasis to Statement Whether Positive or Negative Way

Scene 22

In the morning, Yoji had stomachache because he ate satay the previous night. Yoji wanted to defecate, however the bus was still running.

Almira : Mambu opo iki? Opo'o Ji?
Yoji : Mules aku Al, koyok e goro-goro sate semalem. Tak nang jeding Al.
 Jancok.
Almira : Diempet Ji, mari iki nyampek kok.
Yoji : Angel Al iki wes ndek pucuk.
Mojo : Waduhh. aaahh *setan* kon.
Arok : Nggeseng nang jendelo ae loh
Yoji : Mosok ngeseng ndek kene Rok?
Mojo : Ngeseng ndek jendelo ae kabeh yo jek turu.
Yoji : *Cangkem* suwek yo, mosok *silit* ku dilebokno jendelo, dipapras montor lak *kimpet cok*. Jo emoh aku Jo. *Jancok* aku gak tau ngeseng ndek jendelo *cok. Cok.* Alon-alon *cok. Hancok* pisan-pisan ae aku ngeseng nang cendolo ngene. *Jancok.*
Arok : Pas yo iki?
Almira : Kurang iku, nganan dikit.
Arok : Eh eh *jancok* kepalaku.
Yoji : Aduh aduh aduh loro *cooookkk!* Kurang ngiri.
Arok : Kepala ku *cokkk*. Pas yo pas yo?

This conversation shows that Yoji used the words “*cangkem*”, “*cok*”, “*hancok*” and “*jancok*” to his friends. He used those words only to add emphasis to his negative statement, because he did not believe that his friends suggested him to defecate in the window that he had never done before.

4.1.2.b The Purposes of Using Javanese Taboo Words Used by Supporting Characters

The supporting characters had one purpose of using Javanese taboo words: to express pain, anger frustration, annoyance. The supporting characters never use the other purposes such as: to insult someone, directly, or descriptively; to invoke or wish for supernatural assistance in harming someone; to add emphasis to

statement whether positive or negative way and to issue ritual guarantees of truthfulness.

A. To Express Pain, Anger Frustration, Annoyance

Scene 42

Mojo got injured in his foot and it was infected. It was a serious injury and it could kill him if he did not get aid. Unfortunately, the nearest hospital rejected to cure Mojo.

| | |
|------------|--|
| Arok, Yoji | : Pak pak tolongin pak. |
| Man | : Dokternya udah pulang. |
| Arok | : Bah iku dokter e, <i>jancok</i> kon! Buk tolong bu. |
| Man | : <i>Cok</i> kalian dibilang gak bisa ya gak bisa nerima kalian. |
| Arok | : <i>Kirik</i> kon! |
| Almira | : Pak tolong Pak. |
| Arok | : <i>Taek</i> kon, geger heh tempur sampe <i>matek</i> . |
| Yoji | : <i>Jancooooookkk!</i> |

This conversation shows that the man expressed his anger frustration to Arok, Almira and Yoji, because he already rejected them but they did not want to go.

4.2 Discussion

This discussion part talks about the general point of findings. Wardhaugh (2006) divides the types of taboo words into 8 types namely; sex term, mother-in-law term, certain game animal term, death term, excretion term, bodily function term, religious matter term and the left hand term.

Based on the data analysis, the writer found that the main characters used six types of taboo words and the supporting characters only used one type of taboo words. The main characters uttered 1 taboo word mother-in-law term, 11

taboo words certain game animal terms, 38 taboo words sex term, 9 taboo words death term, 18 taboo words body function term and 6 taboo words excretion term.

They never use the left hand (the origin of *sinister*) term and religious matter term. Meanwhile, the supporting characters only uttered 1 sex taboo word term.

They never use other types of taboo words.

According to the analysis, the main characters, Arok, Almira, Yoji and Mojo mostly used taboo words of sex term in their conversations, the words frequently used were “*cok*” and “*jancok*”. After analyzing taboo words uttered by the main characters and supporting characters, the writer found that the use of taboo words has different purposes.

Arok, Almira, Yoji and Mojo as the main characters in this study tend to use taboo words when they talked with others as close friends. Since they have an intimate friendship, they can use free language to make things relax among each others. They may be more comfortable with each other when using taboo words in their communication. Sometimes, using taboo words can show the proximity between one another.

The purposes of using taboo words were to to express pain, anger frustration, and annoyance; to insult someone, directly, or descriptively; to invoke or wish for supernatural assistance in harming someone; to add emphasis to statement whether positive or negative way and to issue ritual guarantees of truthfulness. Based on the analysis, it was found out that the main characters 35 times used taboo words to express their pain, anger frustration, annoyance; 11 times to insult someone, directly, or descriptively; 3 times to invoke or wish for

supernatural assistance in harming someone and 28 times to add emphasis to statement whether positive or negative way. They never used taboo words to issue ritual guarantees of truthfulness. Moreover, the supporting characters only used 1 time taboo word to express pain, anger frustration, and annoyance. They never use another purpose of using taboo words.

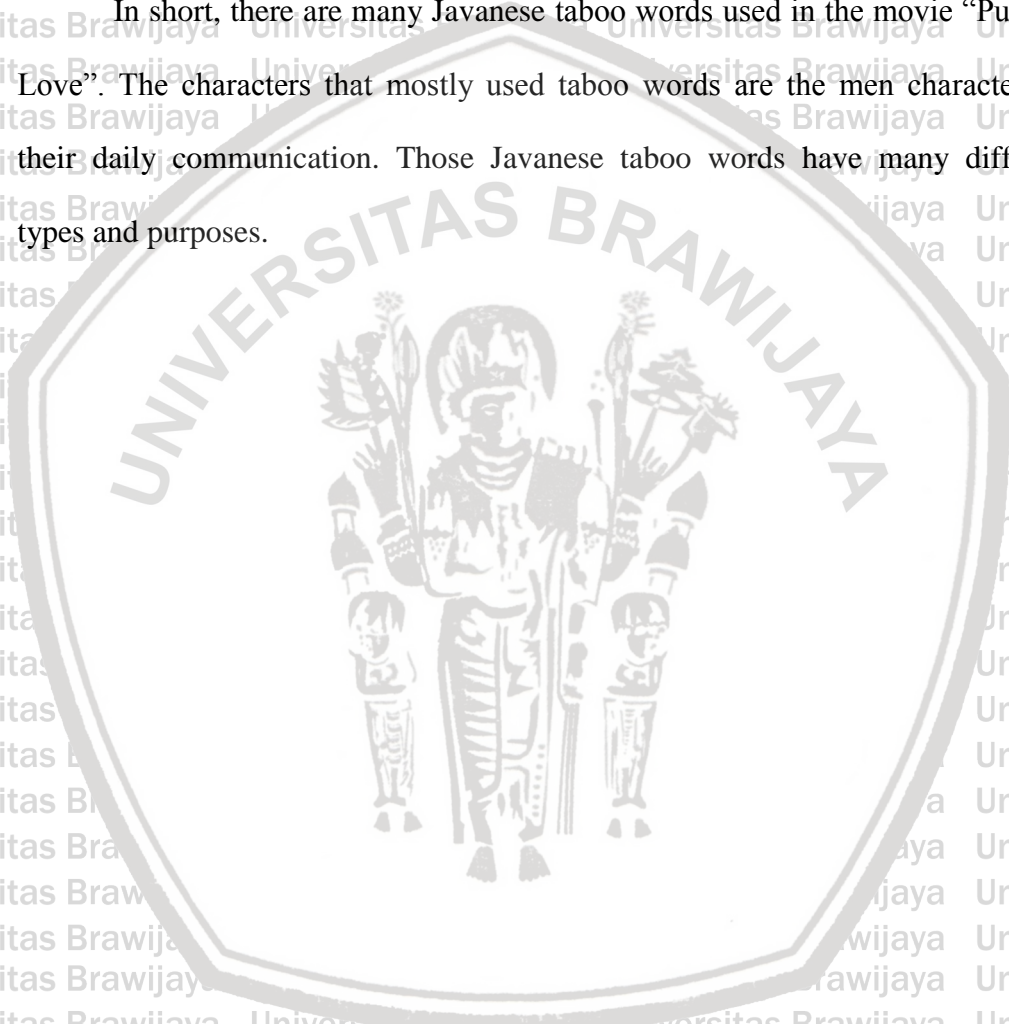
Tedjo (2012, p. 397) states that "*jancok*" or *misuh* (Javanese taboo words) is a symbol of familiarity, a symbol of warmth and a symbol of relaxation. If taboo words ("*jancok*", "*asu*" etc.) are not sincere uttered, full of anger, and full of revenge it will be hurt. However, when we uttered "*jancok*" or other taboo words to aim of familiarity, it can break the ice. Tedjo's statement is similar with Wardhaugh's (2006) theory, one purpose of using taboo words is to emphasize positive statement, so we can use taboo words not only to insult someone and to show our anger, but also to show our solidarity.

In the society, taboo words users are still exist. When the writer was verified taboo words with taboo users, she found there are many taboo words that uttered by the punkers. They used many types of taboo, for example they used "*cok*" and "*su*" (*asu*'s abbreviation) in every single word that they uttered. They used those words for affixes and there is another purpose.

The result of this study is different from the result of previous study by Widyastuti because from the analysis, the writer found out the purposes of using taboo words used by all characters are mostly to express their pain, anger frustration and their annoyance. In Widyastuti's result of study, she found that the main characters in her object mostly used taboo words to insult.

After analyzing taboo words used by the main characters, the writer found that taboo words are not only for bad purposes, but can also be used for a positive way, for example to add emphasis to statement. It can show their friendship and how close they are.

In short, there are many Javanese taboo words used in the movie “Punk in Love”. The characters that mostly used taboo words are the men characters in their daily communication. Those Javanese taboo words have many different types and purposes.



CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the writer presents conclusion and suggestion for the reader, especially to the students who concern in sociolinguistics more specifically on taboo words, and also for the next writer who are interested in this study.

5.1 Conclusion

This study is about Javanese taboo words uttered by the main characters and the supporting characters in the movie “Punk in Love”. The main characters are Arok, Almira, Yoji and Mojo. In the research, the writer found that the main characters, especially the male main characters uttered many types of taboo words. The frequency of using taboo words between the main characters and the supporting characters are quite different. The main characters most often used taboo words in “Punk in Love” movie rather than the supporting characters. In the order to answer types of taboo words uttered by them, the writer classified their taboo words using by Wardhaugh’s (2006) taboo words theory.

The writer found out from eight types of taboo words, the main characters only used six types namely, mother in-law term, certain game animal term, sex term, death term, bodily functions term and excretion term. They never used the left hand term and religious matter term. The highest rank of the types of taboo

words that mostly uttered by the main characters are sex term. Furthermore, the supporting characters only produced one taboo word, it is sex term.

Taboo words uttered by the main characters mostly functioned to express their pain, anger frustration and annoyance. The supporting characters only used one taboo word to express frustration. The man as the supporting character used taboo word because he was frustrated to the main characters.

5.2 Suggestion

The writer suggests to next writer to conduct the research on taboo words using other theory, such as Jay's (2009) theory, Holmes's (1999) theory or others.

The next writer can also analyze taboo words based on gender, to know the differences of taboo words that used by male-male, male-female and female-female, and they can analyze in other objects such as in daily communication or in punker's real life.

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APPENDICES



Appendix 1 : Javanese Taboo Words Used by Main Characters

| Scene | Utterances | TYPES | | | | | | | | PURPOSES | | | | |
|-------|---|-------------|-------------|-------------|-------------|-------------|--------|-------------|--------|-------------|-------------|-------------|------------------|-------------|
| | | M I L | C G A | T L H | S E X | D T H | R M | E X C | B F | P A A | I D D | I W S | E S P N | R G T |
| 03 | Untung kon ikut nolong rok, lek gak? Di penjara <i>raimu!</i> | | | | | | | | √ | | | | √ | |
| 03 | Picek sih <i>matamu.</i> | | | | | | | | √ | √ | | | | |
| 03 | Oh.. <i>cangkem</i> mu suwek! | | | | | | | | √ | | √ | | | |
| 03 | <i>Jancok.</i> | | | | √ | | | | | | | | √ | |
| 03 | Muanja <i>raimu.</i> | | | | | | | | √ | | | | √ | |
| 08 | Hah? <i>Setaaaaannnn!!</i> | | | | | √ | | | | √ | | | | |
| 09 | Oh <i>setan</i> kon! | | | | | √ | | | | √ | | | | |
| 09 | <i>Tuyul!</i> | | | | | √ | | | | √ | | | | |
| 09 | <i>Memedi!</i> | | | | | √ | | | | √ | | | | |
| 09 | Yowes lah tuku ngombe ae, adem pol iki <i>cok.</i> | | | | √ | | | | | | | | √ | |
| 10 | <i>Wedhus!</i> | | √ | | | | | | | √ | | | | |
| 10 | Lho aku <i>cok?</i> | | | | √ | | | | | | | | √ | |
| 10 | Lho ambil ae disini banyaaakk! Wah <i>ndas</i> mu sempal. | | | | | | | | √ | | √ | | | |
| 20 | Nggae <i>ndas</i> mu ae ngipasine. | | | | | | | | √ | | √ | | | |
| 20 | <i>Cangkem</i> suwek yo? | | | | | | | | √ | √ | | | | |
| 20 | Mosok <i>silit</i> ku dilebokno jendelo? | | | | | | | | √ | | | | | |
| 20 | Dipapras montor lak <i>kimpet.</i> | | | | | | | | √ | √ | | | | |
| 20 | <i>Jancok</i> aku gak tau ngeseng ndek jendelo | | | | √ | | | | | √ | | | | |
| 20 | <i>Cok.</i> | | | | √ | | | | | | | | √ | |
| 20 | <i>Cok.</i> | | | | √ | | | | | √ | | | | |
| 20 | Alon alon <i>cok.</i> | | | | √ | | | | | | | | √ | |
| 20 | <i>Cok.</i> | | | | √ | | | | | | | | √ | |
| 20 | <i>Hancok</i> pisan-pisan ae aku ngeseng nang cendolo ngene. | | | | √ | | | | | √ | | | | |
| 20 | <i>Jancok.</i> | | | | √ | | | | | √ | | | | |

| Scene | Utterances | TYPES | | | | | | | | PURPOSES | | | | |
|-------|---|-------------|-------------|-------------|-------------|-------------|--------|-------------|--------|-------------|-------------|-------------|------------------|-------------|
| | | M I L | C G A | T L H | S E X | D T H | R M | E X C | B F | P A A | I D D | I W S | E S P N | R G T |
| 20 | Eh eh <i>jancok</i> kepalaku | | | | √ | | | | | √ | | | | |
| 20 | aduh aduh aduh loro <i>cooookkk!</i> | | | | √ | | | | | √ | | | | |
| 25 | Kepala ku <i>cokkk!</i> | | | | √ | | | | | √ | | | | |
| 25 | <i>Cok.</i> | | | | √ | | | | | | | | √ | |
| 25 | <i>Jancok.</i> | | | | √ | | | | | | | | √ | |
| 29 | Lek aku gak ketemu maya iku gara-gara <i>bokong</i> mu! | | | | | | | | √ | √ | | | | |
| 29 | Tak dungokno gedhe <i>silit</i> mu! | | | | | | | | √ | | | √ | | |
| 29 | Oh <i>setan</i> kon! | | | | | √ | | | | | | | √ | |
| 30 | Hwaaaa <i>asu!!</i> | | √ | | | | | | | | | √ | | |
| 30 | <i>Jancok!</i> | | | | √ | | | | √ | | | √ | | |
| 30 | <i>Udel</i> mainer <i>cok!</i> | | | | √ | | | | √ | | | √ | | |
| 30 | Baju basket! <i>Asuuuu!</i> Yoji!! | | √ | | | | | | | | | √ | | |
| 30 | <i>Taek!</i> | | | | | | | | √ | | √ | | | |
| 30 | <i>Taek</i> kon kabeh! | | | | | | | | √ | | √ | | | |
| 30 | Tak dungakno <i>cangkem</i> mu gak mbalik! | | | | | | | | | √ | | √ | | |
| 30 | <i>Jancok!</i> | | | | √ | | | | | √ | | | | |
| 30 | Eh eh foto sek <i>cok.</i> | | | | √ | | | | | | | √ | | |
| 31 | Puas a kon AI? Puas tha kon kabeh? <i>Mbokmu ancok!</i> | √ | | | | | | | | √ | | | | |
| 31 | <i>Asu</i> kon hahahaha | | √ | | | | | | | | | | √ | |
| 32 | Lho, <i>jancok!</i> | | | | √ | | | | | | | | √ | |
| 32 | <i>Asu!</i> | | √ | | | | | | | | | | √ | |
| 32 | Opo iki <i>cok?</i> | | | | √ | | | | | | | | √ | |
| 32 | Weeee opo iku <i>cok?</i> | | | | √ | | | | | | | | √ | |
| 32 | Weeee onok sing lewat- lewat ndek sikil ku iki <i>cok.</i> | | | | √ | | | | | | | | √ | |
| 32 | Woi sing nggena kon <i>cok!</i> | | | | √ | | | | | | | | | |
| 33 | Aduh Yoji endi seh? Suwine. Oh <i>bedhes!</i> | | √ | | | | | | | √ | | | | |

| Scene | Utterances | TYPES | | | | | | | | PURPOSES | | | | | |
|-------|--|-------------|-------------|-------------|-------------|-------------|--------|-------------|--------|-------------|-------------|-------------|------------------|-------------|--|
| | | M I L | C G A | T L H | S E X | D T H | R M | E X C | B F | P A A | I D D | I W S | E S P N | R G T | |
| 33 | <i>Raimu.</i> | | | | | | | | √ | √ | | | | | |
| 33 | <i>Koyok demit!</i> | | | | | √ | | | | | √ | | | | |
| 34 | <i>Jancok!</i> | | | | √ | | | | | | | | √ | | |
| 34 | <i>Asu! Lapo se?</i> | | √ | | | | | | | | | | √ | | |
| 34 | Kon nggrayangi aku <i>cok!</i> | | | | √ | | | | | | | | √ | | |
| 35 | Mayaaaaa!!! Lepasin istriku! <i>Taek</i> kalo berani satu-satu hayo! | | | | | | | √ | | √ | | | | | |
| 35 | <i>Kirik kon!</i> | | √ | | | | | | | | √ | | | | |
| 37 | <i>Ayo cok!</i> Taraaa ke cirebon kita! | | | | | | | | | | | | √ | | |
| 37 | <i>Asu!</i> | | | | √ | | | | | √ | | | | | |
| 37 | <i>Cangkem</i> mu nyepor kon gendeng Jo mosok naik ini? | | | | | | | | √ | | | √ | | | |
| 37 | <i>Wedhus</i> kon iku! | | √ | | | | | | | | √ | | | | |
| 37 | <i>Cok</i> iki gae wong mati! | | | | √ | | | | | √ | | | | | |
| 38 | Woi brisik! <i>Taek!</i> Jek adoh iki. | | | | | | | √ | | √ | | | | | |
| 38 | Lho liat aja <i>cok</i> . Kita laper gak dikasih makan trus malah nyikso kita pake lagu ginian. | | | | √ | | | | | | | | √ | | |
| 38 | <i>Jancok.</i> | | | | √ | | | | | √ | | | | | |
| 38 | <i>Jancok</i> onok opose? | | | | √ | | | | | | | | √ | | |
| 38 | <i>Asu</i> supir e ngantuk. | | √ | | | | | | | | | | √ | | |
| 39 | Opo'o pincang <i>cok?</i> | | | | √ | | | | | | | | √ | | |
| 39 | Lhaa <i>jamput!!</i> | | | | √ | | | | | | √ | | | | |
| 39 | <i>Matek</i> kita kenapa harus nyanyi kayak gitu? | | | | | √ | | | | | √ | | | | |
| 39 | <i>Cok.</i> | | | | √ | | | | | | | | √ | | |
| 39 | Eh <i>cok!</i> | | | | √ | | | | | | | | √ | | |
| 42 | Nah iku dokter e, <i>jancok</i> kon! Buk tolong buk. | | | | √ | | | | | √ | | | | | |
| 42 | <i>Kirik</i> kon! | | √ | | | | | | | √ | | | | | |

| Scene | Utterances | TYPES | | | | | | | | PURPOSES | | | | | |
|-------|---|-------------|-------------|-------------|-------------|-------------|--------|-------------|--------|-------------|-------------|-------------|------------------|-------------|--|
| | | M I L | C G A | T L H | S E X | D T H | R M | E X C | B F | P A A | I D D | I W S | E S P N | R G T | |
| 42 | Taek kon! | | | | | | | √ | | √ | | | | | |
| 42 | Geger heh tempur sampe matek! | | | | | √ | | | | √ | | | | | |
| 42 | Jancooooookkk! | | | | √ | | | | | √ | | | | | |
| 44 | Bokongmu! Dari bromo. | | | | | | | | √ | | | | √ | | |
| 44 | Tuyul kon bohongin kita Rok, itu bisa ditukerin makanan. Aku ini mau mati Rok! | | | | | √ | | | | | √ | | | | |
| 44 | Kon egois Rok, kita ke Jakarta nemani siapa? Raimu! | | | | | | | | √ | √ | | | | | |
| 44 | Setaaaann teman koyok opo kon? | | | | | | | √ | | √ | | | | | |
| | | 1 | 11 | 0 | 38 | 9 | 0 | 6 | 18 | 35 | 11 | 3 | 28 | 2 | |

Notes:

MIL: Mother In-Law

TLH: The Left Hand

DTH: Death

EXC: Excretion

CGA: Certain Game Animals

SEX

RM: Religious Manner

BF: Body Function

PAA: to express pain, anger frustration, annoyance

IDD: to insult someone, directly, or descriptively

IWS: to invoke or wish for supernatural assistance in harming someone

ESPN: to add emphasis to statement whether positive or negative way

RGT: to add emphasis to statement whether positive or negative way

Appendix 2 : Javanese Taboo Words Used by Supporting Characters

| Scene | Utterances | TYPES | | | | | | | | PURPOSES | | | | |
|-------|---|-------------|-------------|-------------|-------------|-------------|--------|-------------|--------|-------------|-------------|-------------|-------------|-------------|
| | | M I L | C G A | T L H | S E X | D T H | R M | E X C | B F | P A A | I D D | I W S | E S P | R G T |
| 42 | Cok kalian dibilang gak bisa ya gak bisa nerima kalian. | | | | √ | | | | | √ | | | | |
| | | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 |

Notes:

MIL: Mother In-Law

TLH: The Left Hand

DTH: Death

EXC: Excretion

CGA: Certain Game Animals

SEX

RM : Religious Manner

BF: Body Function

PAA : to express pain, anger frustration, annoyance

IDD : to insult someone, directly, or descriptively

IWS : to invoke or wish for supernatural assistance in harming someone

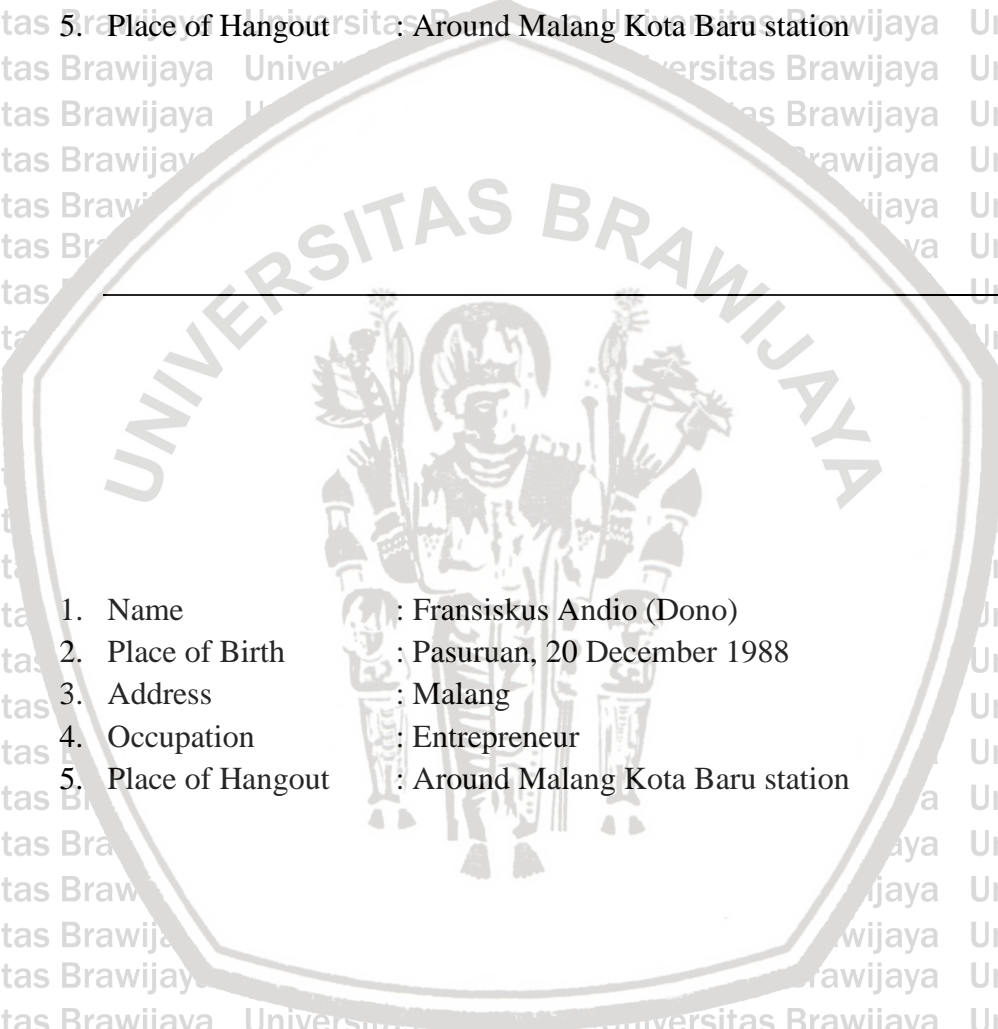
ESPN : to add emphasis to statement whether positive or negative way

RGT : to add emphasis to statement whether positive or negative way

Appendix 3: Personal Information about Informants

1. Name : Amir Syarifuddin (Dino)
2. Place of Birth : Malang, 19 September 1990
3. Address : Malang
4. Occupation :-
5. Place of Hangout : Around Malang Kota Baru station

1. Name : Fransiskus Andio (Dono)
2. Place of Birth : Pasuruan, 20 December 1988
3. Address : Malang
4. Occupation : Entrepreneur
5. Place of Hangout : Around Malang Kota Baru station



Appendix 4: Berita Acara Bimbingan Skripsi



KEMENTERIAN PENDIDIKAN NASIONAL

UNIVERSITAS BRAWIJAYA

FAKULTAS ILMU BUDAYA

Jalan Veteran Malang 65145

Telp./Fax (0341) 575822 (direct)

E-mail: fib_ub@brawijaya.ac.id http://www.fib.brawijaya.ac.id

BERITA ACARA BIMBINGAN SKRIPSI

1. Nama : Zahra Aprilliqa Mulki Shabrina
2. NIM : 105110101111126
3. Program Studi : Sastra Inggris
4. Topik Skripsi : Sociolinguistik
5. Judul Skripsi : The Use of Javanese Taboo Words in Movie "Punk in Love"
6. Tanggal Mengajukan : 7 Maret 2014
7. Tanggal Selesai Revisi : 19 Agustus 2014
8. Nama Pembimbing : I. Eni Maharsi, M.A
II. Yana Shanti Manipuspika, M.Appl.Ling
9. Keterangan Konsultasi

| No | Tanggal | Materi | Pembimbing | Paraf |
|----|------------|---|---------------|-------|
| 1 | 11-03-2014 | Pengajuan Judul | Pembimbing I | |
| 2 | 21-04-2014 | Konsultasi Bab 1-3 | Pembimbing I | |
| 3 | 24-04-2014 | Konsultasi Bab 1-3 | Pembimbing I | |
| 4 | 11-05-2014 | Konsultasi Bab 1-3 | Pembimbing II | |
| 5 | 14-05-2014 | Konsultasi Bab 1-3 | Pembimbing II | |
| 6 | 15-04-2014 | Konsultasi Bab 1-3 | Pembimbing II | |
| 7 | 28-05-2014 | ACC Seminar Proposal | Pembimbing I | |
| 8 | 28-05-2014 | ACC Seminar Proposal | Pembimbing II | |
| 9 | 27-06-2014 | Konsultasi hasil revisi seminar proposal & konsultasi Bab 4-5 | Pembimbing I | |

| | | | | |
|----|------------|---|---------------|--|
| 10 | 30-07-2014 | Konsultasi bab 4-5 & ACC Seminar Hasil | Pembimbing I | |
| 11 | 30-07-2014 | Konsultasi hasil revisi seminar proposal | Pembimbing II | |
| 12 | 01-07-2014 | Konsultasi bab 4-5 | Pembimbing II | |
| 13 | 08-07-2014 | Konsultasi bab 4-5 | Pembimbing II | |
| 14 | 10-05-2014 | ACC Seminar Hasil | Pembimbing II | |
| 15 | 17-07-2014 | Konsultasi hasil revisi setelah seminar hasil | Pembimbing I | |
| 16 | 18-07-2014 | ACC Ujian | Pembimbing I | |
| 17 | 18-07-2014 | Konsultasi hasil revisi seminar hasil | Pembimbing II | |
| 18 | 22-07-2014 | ACC ujian | Pembimbing II | |
| 19 | 18-08-2014 | ACC penjiilidan | Pembimbing I | |
| 20 | 19-08-2014 | Konsultasi hasil revisi setelah ujian dan ACC penjiilidan | Pembimbing II | |

Telah dievaluasi dan di uji dengan nilai :



Malang, 19 Agustus 2014

Dosen Pembimbing I

Dosen Pembimbing II

Eni Maharsi, M.A
NIP. 19731209 200501 2 002

Yana Shanti Manipuspika, M.Appl.Ling
NIK. 841105 12 1 2 0060

Mengetahui,
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