

**TABOO WORDS USED BY THE CHARACTERS OF
RESERVOIR DOGS MOVIE**

THESIS

By

FEBRINA RAHADIANI RATNAFURI

NIM 0911110033



**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA**

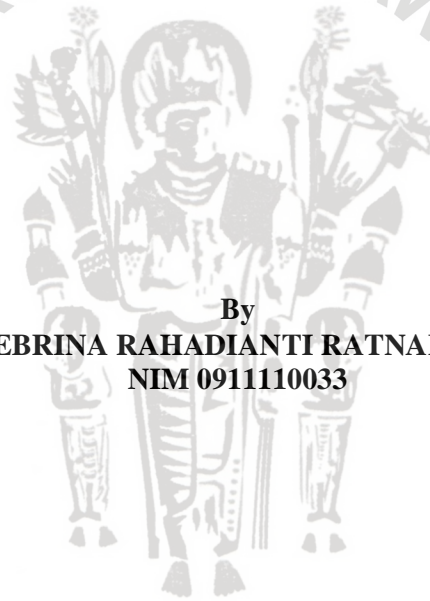
2013

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RESERVOIR DOGS MOVIE**

THESIS

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

**By
FEBRINA RAHADIANI RATNAFURI
NIM 0911110033**



**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA**

2013

DECLARATION OF AUTHORSHIP

Herewith I,

Name : Febrina Rahadiani Ratnafuri

NIM : 091110033

Address : Jl. Tata Hadi Surya, 17, Kalisampurno, Tanggulangin, Sidoarjo

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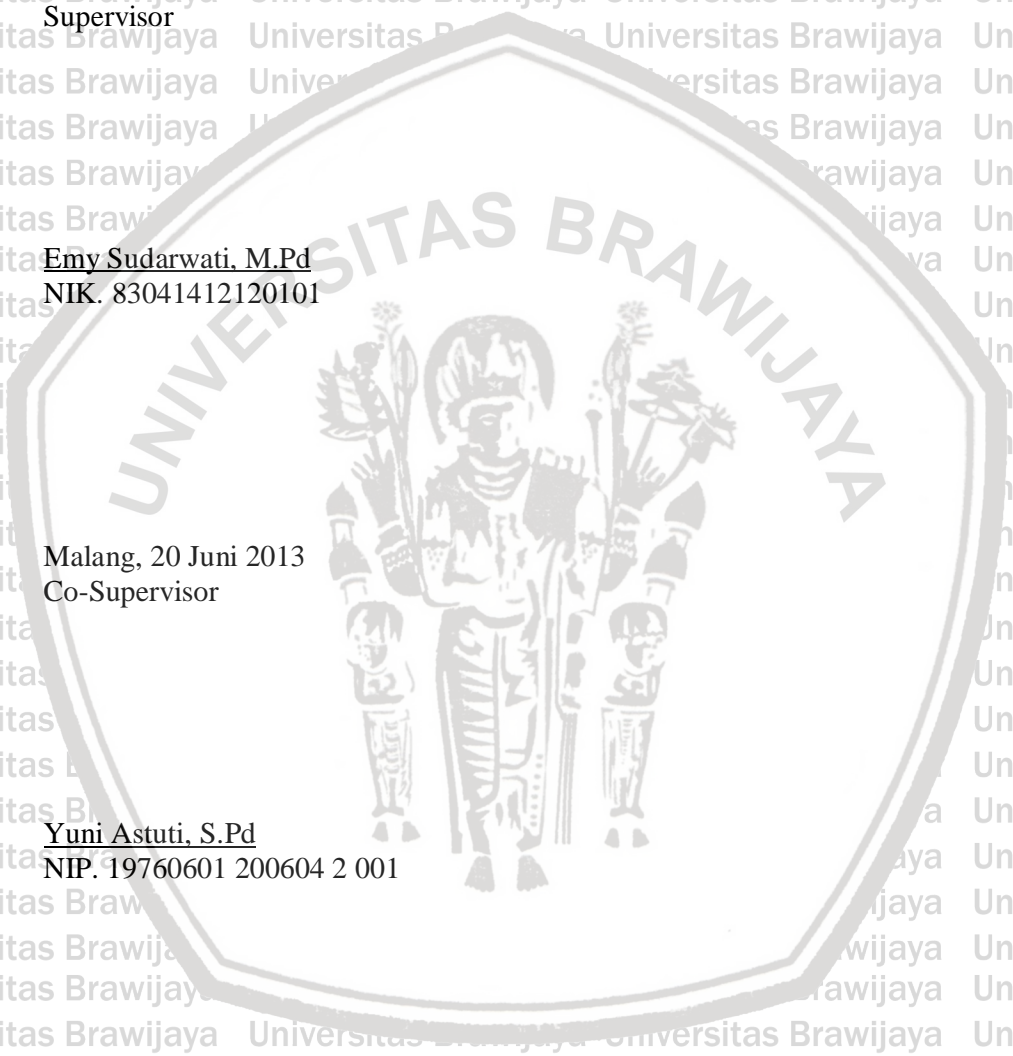
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Malang, 20 Juni 2013
Supervisor

Emy Sudarwati, M.Pd
NIK. 83041412120101

Malang, 20 Juni 2013
Co-Supervisor

Yuni Astuti, S.Pd
NIP. 19760601 200604 2 001



This is to certify that *sarjana* thesis of Febrina Rahadiani Ratnafuri has been approved by the Board of Examiner as one of the requirements for the degree of *Sarjana Sastra*

Sahiruddin, M.A
NIP. 19790116 200912 1 001

Emy Sudarwati, M.Pd
NIK. 83041412120101

Yuni Astuti, S.Pd
NIP. 19760601 200604 2 001

Acknowledged by,
Head of Study Program of English

Sighted by,
Head of Department of Languages
and Literature

Yusri Fajar, M.A.
19770517 200312 1 001

Syariful Muttaqin, M.A.
19751101 200312 1 001

ABSTRACT

Ratnafuri, Febrina Rahadiani. 2013. **Taboo Words Used by the Characters of *Reservoir Dogs* Movie**. Study Program of English, Universitas Brawijaya.

Supervisor : Emy Sudarwati; Co-supervisor: Yuni Astuti.

Keywords : taboo words, types, context, social factors, *Reservoir Dogs Movie*, *Mr. White*, *Nice Guy Eddie*.

Communication is one of the most important things in our life because people can understand each other through communication. While communicating, they use a media called a language. Usually, people use a same language with different variation. Also, language as the communication media has avoidance which is known as taboo words (Wardhaugh, 2006). Those words are also the form of language variation, but not all the people use them in a conversation as often as the others. Some people only use it for a certain condition such as when they are angry, while some people undoubtedly use taboo words even in some works such as movies and songs. The example of taboo words in a movie can be seen in *Reservoir Dogs* movie. Therefore, this study is aimed to describe taboo words phenomena happen in a movie with several problems which are taboo words used by the characters in *Reservoir Dogs* movie, the types of taboo words used by them, and the context when the taboo words occurred.

In conducting this research, the writer used descriptive qualitative method as well as document or content analysis approach. The writer also used sampling which is maximum variation sampling as one of the purposive sampling types. As the sample, the writer only took 21 utterances containing taboo words produced by *Mr. White*, and 20 of them produced by *Nice Guy Eddie* to describe the analysis on types of taboo words used as well as the context. In analyzing the type of taboo words, the writer used Wardhaugh's (2006) theory. While for analyzing the context in which taboo words are occurred, the writer used Holmes' (1992) theory which covers social factors such as participants, setting, topic, and function of taboo words.

In this research, the writer finds 141 utterances containing taboo words, in which 71 utterances are uttered by *Mr. White* and 70 utterances are uttered by *Nice Guy Eddie*. The writer also concludes that the most occurrence type used by both characters is sex which is about 53%, which functions to give an emphasis and to express anger.

The writer suggests for the next researcher to use more than one theory in analyzing the type of taboo word. The writer also suggests the next researchers who use movie as the object, to find different genre of the movie.

ABSTRAK

Ratnafuri, Febrina Rahadiani. 2013. **Kata-kata Tabu yang Digunakan Oleh Tokoh-tokoh pada Film *Reservoir Dogs***. Program Studi Sastra Inggris, Universitas Brawijaya. Pembimbing: (I) Emy Sudarwati; (II) Yuni Astuti.

Kata Kunci: kata-kata tabu, tipe, konteks, faktor sosial, film *Reservoir Dogs*, *Mr. White*, *Nice Guy Eddie*.

Komunikasi merupakan salah satu hal terpenting dalam kehidupan, karena melalui komunikasi kita dapat mengerti satu sama lain. Ketika berkomunikasi, kita membutuhkan suatu media yang dikenal sebagai bahasa. Biasanya, masyarakat menggunakan bahasa yang sama untuk berkomunikasi tetapi dengan variasi yang berbeda. Bahasa sebagai media komunikasi juga memiliki larangan yang dikenal sebagai kata-kata tabu (Wardhaugh, 2006). Kata-kata tersebut juga merupakan variasi bahasa, namun tidak semua orang menggunakan kata-kata tabu tersebut semudah yang lain. Beberapa orang hanya menggunakannya pada situasi tertentu seperti pada saat marah, sedangkan beberapa yang lain tidak ragu untuk menggunakannya dalam karya mereka seperti lagu dan film. Contoh film yang menggunakan kata-kata tabu adalah *Reservoir Dogs*. Oleh karena itu, penelitian ini dimaksudkan untuk mendeskripsikan tentang fenomena kata-kata tabu yang terdapat pada sebuah film dengan mengangkat beberapa permasalahan yaitu kata-kata tabu yang digunakan oleh tokoh-tokoh dalam film *Reservoir Dogs*, tipe dari kata-kata tabu tersebut, dan konteks pada saat kata-kata tabu tersebut diucapkan.

Dalam mengerjakan penelitian ini, penulis menggunakan metode kualitatif deskriptif dan analisa dokumen. Penulis juga menggunakan sampel yaitu *maximum variation sampling* sebagai salah satu jenis dari *purposive sampling*. Untuk sampel yang digunakan pada deskripsi mendetail mengenai tipe dari kata-kata tabu dan konteksnya ini, penulis mengambil 21 kalimat yang diucapkan oleh *Mr. White* dan 20 kalimat yang diucapkan oleh *Nice Guy Eddie*. Dalam menganalisa tipe dari kata-kata tabu tersebut, penulis menggunakan teori dari Wardhaugh (2006), sedangkan untuk meneliti konteks pada saat kata-kata tabu tersebut diucapkan peneliti menggunakan teori dari Holmes (1992) yang meliputi beberapa faktor sosial seperti partisipan, seting, topik, dan fungsi dari kata-kata tabu tersebut.

Dalam penelitian ini, penulis menemukan 141 ucapan yang mengandung kata-kata tabu, yang mana 71 ucapan dari *Mr. White* dan 70 ucapan dari *Nice Guy Eddie*. Setelah menganalisa data, penulis menemukan bahwa tipe dari kata-kata tabu yang sering digunakan oleh kedua tokoh tersebut adalah sex sekitar 53%, yang mana seringkali berfungsi sebagai penekanan dan untuk mengekspresikan amarah.

Penulis menyarankan bagi peneliti selanjutnya untuk menggunakan dua teori atau lebih untuk menganalisa tipe dari kata-kata tabu. Penulis juga menyarankan untuk peneliti selanjutnya yang juga menggunakan obyek film, untuk memakai film dengan genre yang berbeda.

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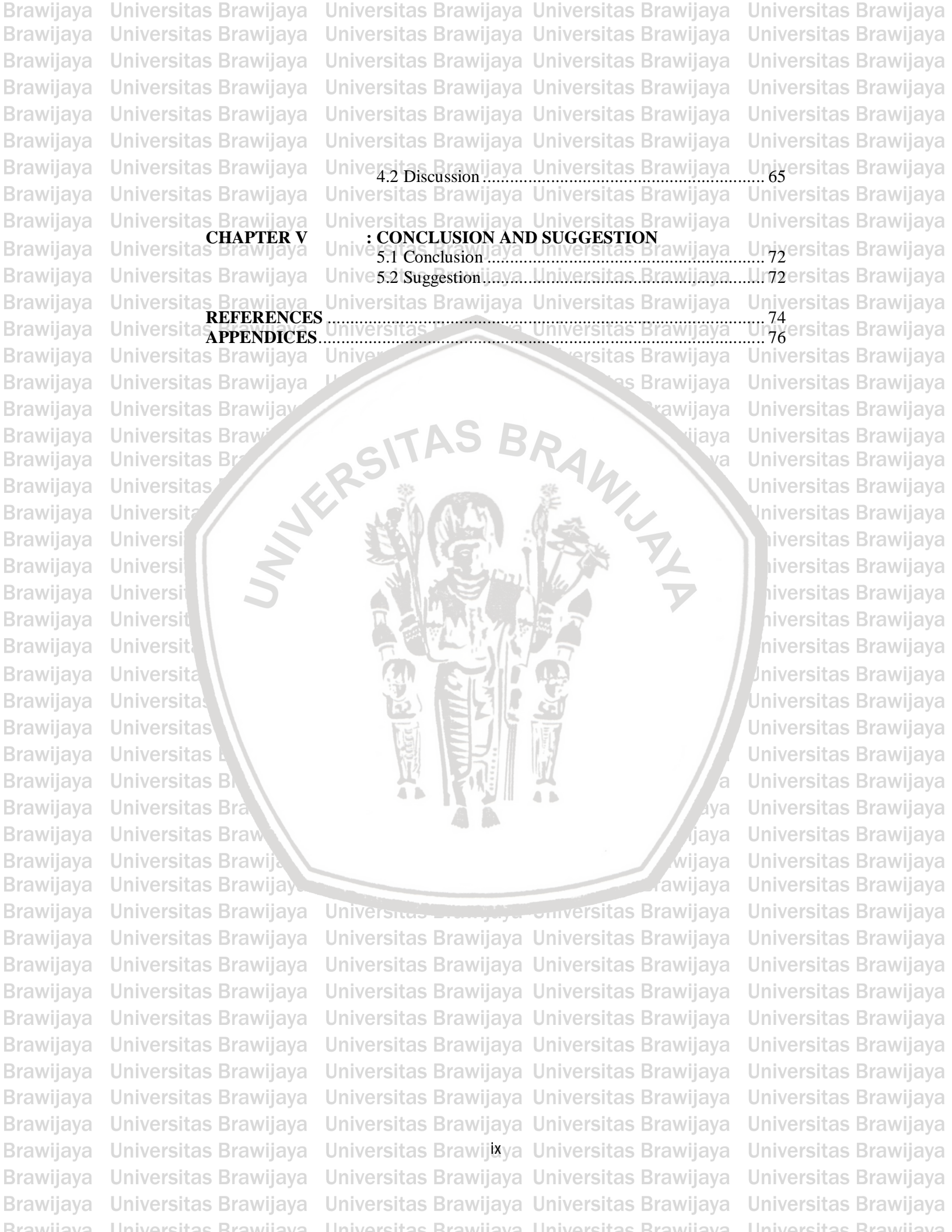
The last, but not least, I present my big thanks for all of my friends, Evri Yusmaf, Ita Herlyna, Karlina Saptia, Dwita Laksmi, Muhammad Hallin, and many more, for the worthy favors.

Malang, 26 Juni 2013

The writer

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CHAPTER I

INTRODUCTION

In this chapter, the writer provides background of the study, problems of the study, objectives of the study, and also operational definition of the key terms.

1.1 Background of the study

Communication is one of the most important things in our life because people can understand each other through communication. While communicating, people need something to express their idea, but they should make sure that they use the same term with someone they talk to. Thus, they need the same code. In most cases that code will be something they may also want to call a language (Wardhaugh, 2006, p.1). Usually people in the certain community use the same language, but they may use different variation of the language they use. A variety of language itself is defined as a set of linguistic items with similar distribution (Hudson, 1996, p.22).

Some aspects that divide the use of language variation consist of region or place where they live, age, and also gender. That is why linguists say that words and culture have a strong relationship. As the Whorfian hypothesis states that the structure of a language determines the way in which speakers of that language view the world (Wardhaugh, 2006, p. 221). It means that what the speaker says or what kind of language variation that people used can show their characters. On the

other hand, language can be influenced by the culture of the speaker because language is one of the media to express cultural meaning.

Language as the communication media have avoidance, meaning that not all the things we want to express are rightly can be said through the language.

Language becomes impolite when it is expressed wrongly, or in other words it breaks the code of politeness and moral value in a certain society. The most common term for that case is called taboo. Taboo itself is defined as the prohibition or avoidance in any society of behavior believed to be harmful to its members in that would cause them anxiety, embarrassment, or shame (Wardhaugh, 2006, p. 239).

Taboo is divided into two kinds, first is taboo words such as dirty words, and the second is taboo in action such as using our middle finger to mock someone (Wardhaugh, 2006). Although all the people know that taboo is something which is forbidden, but they still include that term into their daily communication. People often express their language as they want without knowing about the rule of politeness, norms, an also culture values. It is done because they do it orally and it is also influenced by their habit and their environment. Taboo is commonly said in the certain terms to emphasize the anger or even disapproval to something (Wardhaugh, 2006). In line with this, Trudgill (1984, p.30) states that "Taboo words are frequently used as swear-words, which in turn because they are powerful". In addition, some people also use it to show that they belong to certain community, or to show the closer relationship between speakers.

The use of taboo words in the society is very common throughout century.

Although all the people know that taboo is something which is forbidden because it is too vulgar to be uttered, but they still include that term while communicating.

They even don't consider taboo words as something that should not be uttered.

Although it already becomes the common phenomena for certain community, actually taboo words still sound impolite. Not all the people utter taboo words as easy as the others. Some people only use it in a certain condition such as when they are very angry, while some people undoubtedly use taboo words even in some works such as movie and song. In the movie which is aimed to be watched by the society, taboo words actually are something that should not be included, considering that it is the example of bad thing which is easily imitated. Thus, taboo words are usually censored.

On the other hand, the use of taboo words in the movie will reflect the real conversation related to the condition in the society, in which the use of taboo words in people's daily conversation frequently occur. Therefore, it makes the conversation in the movie sounds more natural, just like what people usually speak. Besides, the use of taboo words in the movie usually causes controversy in the society, and mostly it makes the movie becomes more popular.

One of the most popular movies that represent the use of taboo words is *Reservoir Dogs*. The writer uses this movie because in addition to the fact that this movie becomes the greatest independent film of all the time by Empire magazine,

It also deserved the number one for the category of the most swearing movie in 2011, based on IMDb site as the official site for discussing all about movies

(<http://www.imdb.com>). People are still interested in talking about it though this movie was released in 1992. This movie tells about some mafias who were hired by a gangster Joe Cabot and his son, *Nice Guy Eddie* as the organizer, to rob the jewellery. They did not know each other, and they were given false name to keep the relationship only as a colleague in this robbery, not more. Unfortunately, they did not know that one of the mafias, Mr. Orange, is a cop. He was set up to be a spy who gave information to the other cops related to the robbery action.

For this study, the writer only chooses the characters who are *Mr. White* and *Nice Guy Eddie* as the object to be analyzed because as the oldest of the *Dogs* (mafia) Mr. White has more experience in the field compared to the others. Besides, he becomes the main character in this movie since he appears in most scenes. That is why the frequency to utter taboo words is high. Furthermore, *Nice Guy Eddie* is a rude character who often uses taboo words in most of his utterances. Besides, as the son of a gangster, he absolutely has a bad attitude, which is very contrastive with his nick name as “Nice Guy”. According to the column in <http://mysite.com>, he is the most hated character in the movie.

Based on the condition above, the writer analyzed the use of taboo words in *Reservoir Dogs* movie uttered by *Mr. White* and *Nice Guy Eddie*. In this study, the writer wants to find out a language phenomenon related to the culture which is portrayed in a movie. Thus, the writer uses sociolinguistics approach since it deals with language and society including taboo words as one of language variations.

In this study, the writer only analyzed taboo words as verbal obscenity uttered by *Mr. White* and *Nice Guy Eddie*, because they already represent the

whole data needed for this study. The writer did not include the other taboos such as taboo behaviour and action. Taboo words uttered by other characters in the movie are also excluded. Furthermore, the writer used Holmes' (1992) theory about social factors to analyze the context of taboo words used in the movie dialogue. Those factors are the participants, the setting or social context of the interaction, the topic, and the function. The merger between those factors in analyzing taboo words used by *Mr. White* and *Nice Guy Eddie* is expected to give detailed description in terms of situation and condition when they are used, the relationship between the speaker and hearer who use taboo words, the personal goal of using taboo words, as well as the topic of the dialogue.

This study is expected to give contribution to the development of sociolinguistic studies, especially for the case of the existing of taboo language in relation to the phenomena in the society, so that people now can notice it as interesting phenomena which is interesting to observe, not only as something unimportant which cannot be observed, but also as interesting phenomenon since people already realize that taboo words should not be uttered but people still use it in some conditions. People mostly relate taboo words with something negative, so that it is blameable in the society such as provoke violence. However, some people do not realize that taboo words can be used to show solidarity among others such as using taboo words while communicating with close friends. Moreover, people will have different view towards taboo words after knowing that they are uttered with some reasons, both negative and positive reasons.

Furthermore, people will have better understanding in differentiating in what condition taboo words are used properly in their daily communication without disobeying politeness.

1.2 Problems of the Study

This study is conducted in order to find the answers of problems of the study as follows:

- 1) What are taboo words used by the characters of *Reservoir Dogs* movie?
- 2) What types of taboo words used by the characters of *Reservoir Dogs* movie?
- 3) In what context are the taboo words expressed by the characters of *Reservoir Dogs* movie?

1.3 Objectives of the Study

Based on the problems of the study above, it can be stated that the objectives of this study are as follows:

- 1) To find out taboo words used by the characters of *Reservoir Dogs* movie
- 2) To find out types of taboo words used by the characters of *Reservoir Dogs* movie
- 3) To describe the context when the taboo words are expressed by the characters of *Reservoir Dogs* movie

1.4 Definitions of the Key Terms

1) Taboo words : impolite words that should be avoided while communicating because it is believed to be harmful to its members in that would cause them anxiety, embarrassment, or shame (Wardhaugh, 2006).

2) Reservoir Dogs : a 1992 American crime film as the debut of director and writer Quentin Tarantino. It tells about what happens before and after (but not during) a botched jewellery store robbery organized by Joe Cabot (<http://www.rottentomatoes.com>).

3) Mr. White : the main characters in the movie and became the oldest mafia member who has prominent attitude compared with the other characters.

4) Nice Guy Eddie : the son of the gangster, Joe Cabot, who became the organizer of the robbery.

5) Context : is an expandable notion which can extend to the immediate physical and social environment, encompass general knowledge, as well as play a role in the interpretation of an utterance. (Akmajian, et al, 2001).

In this study, context covers participants, setting, topic, and function of the interaction.

6) Movie : a story recorded as a set of moving pictures to be shown on TV/at the cinema (Oxford Advanced Learner's

Dictionary, 1995). In this study, movie can be defined as a series of moving picture completed with the story/plot, character, as well as audiovisual.



CHAPTER II

REVIEW OF THE RELATED LITERATURE

In this chapter the writer presents the related theories concerning the list of topics which are discussed and the previous studies about this topic.

2.1 Sociolinguistics

Sociolinguistic is derived from two knowledge namely sociology and linguistics, so it is one of branches of linguistic which tries to look at the language from social point of view. It discusses about the relationship between language and the society.

There are several possible relationships between language and society. First is that social structure may either influence or determine linguistic structure and/or behaviour, second is that linguistic structure and/or behaviour may either influence or determine social structure, third is that the influence is bi-directional, meaning that language and society may influence each other, and the last is that there is no relationship at all between linguistic structure and social culture and that each is independent of the other (Wardhaugh, 2006, p.10). Thus, sociolinguistic investigating the relationship between language and society to find out what is the function of language in building relationship through communication in the society with understanding the structure of language as well.

Sociolinguistic also deals with social and culture phenomena happen in the society. Besides, it is more than just the mixture of linguistic and sociology, but also according to Horvath (as cited in Wardhaugh, 2006, p.11) sociolinguistic should just pick and choose freely from sociology: "What my kind of sociolinguists do is go periodically to sociology and find social networks or the linguistic market place..." In short, sociolinguistics is the study of the relationship between language and social phenomena that also related with culture. In this case, taboo word is one of social phenomena which frequently happens in the society and directly related with the culture.

2.2 Taboo Word

Wardhaugh (2006, p.238-239) states that taboo is related to culture meaning which is 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 don't talk about those things'; or, if those things are talked about, they are talked about in very roundabout ways. He also defines taboo as the prohibition or avoidance in any society of behaviour believed to be harmful to its members in that it would cause them anxiety, embarrassment, or shame. It is an extremely strong politeness constraint.

Taboo words are those that are to be avoided entirely, or at least avoided in "mixed company" or "polite company." Both men and women use both words openly. Many, however, feel that the latter word is absolutely inappropriate in "polite" or formal contexts (Akmajian et al, 2001, p.306).

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Actually, there are so many functions of taboo word, because people use that kind of term to express their feeling with various aims. According to Wardaugh (2006), people use taboo words with some different purposes such as to draw attention to oneself, to show contempt, to be aggressive or provocative, to mock authority, to express pain or anger, as well as to emphasize their statement.

Furthermore, Liedlich (1973) also describes the purposes of using taboo words such as to create attention, to discredit, to provoke violent confrontation, to create personal identity, and to provide catharsis.

From the definition above, taboo can be included as the interesting phenomena to discuss because taboo nowadays is commonly used by many people to communicate, and they have their own way to express their taboo word with their own purposes and in a certain condition.

2.3 Types of Taboo Word

There are so many kinds of taboo word that exist in the society, but some linguists have already divided them into several kinds. Wardhaugh (2006) classifies taboo word into several types:

1) One's mother in Law

This type usually related with someone who has sex with more than one partner, and all the things included in that activity, but not for the activity such as having sexual intercourse with many different people. The words which are related to this term are: *motherfucker, son of a bitch, slut, bitch.*

2) Sex

Taboo words related to all varieties of sex acts, sex disorder, and it is not for the vital organ. The words which are related to this term are: *fuck, jerk off, cum, orgasm, screw.*

3) Death

This type is related to death, and the entire scary thing about it. For example: *hell, devil.*

4) Bodily Function/ Human Genitals term

This term is related to sex organs of human being both for the reproduction as well as for sex stimulation. The words which are related to this term are: *dick, vagina, boobs, ass, cunt, ball, cock.*

5) Excretion

Taboo words included in this term are all that related with something disgusting that come out someone's body such as: *shit, piss, fart, snort.*

6) Certain game /animal

All the taboo words related to the name of animal as well as its behaviour. The words which are related to this term are: *bull, dog.*

7) Religious matter

This type of taboo word is related with religion, holy and sacred subject. The words which are related to this term are: *Jesus Christ, holy shit.*

While Hughes (cited in Natalia, 2012) classifies taboo words into several types as follows:

- 1) Genital term: this type of taboo word is related with human genital such as *cunt, cock.*
- 2) Anatomical: this term is related to human anatomy such as *ass.*
- 3) Excretory: this type of taboo word is related with excretion such as *turd, shit.*
- 4) Imbecilic: this term refers to stupidity such as *idiot, stupid.*
- 5) Animal: this type of taboo word is related with name of the animal such as *pig, dog.*

Furthermore, Jay (1996) categorizes taboo words into some kinds as follows:

1) Cursing

Cursing, or known as dirty word, is used by people to invoke harm on the other by using certain word.

2) Profanity

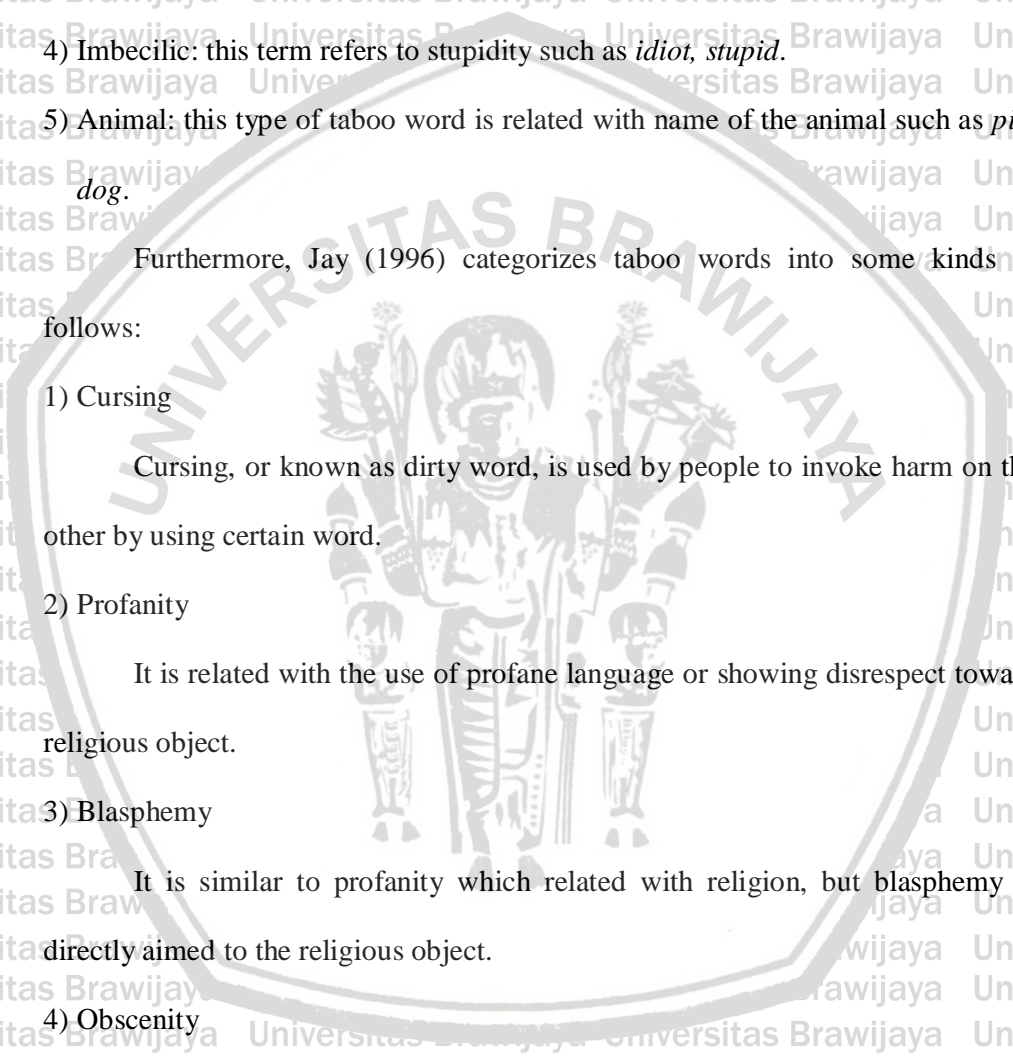
It is related with the use of profane language or showing disrespect toward religious object.

3) Blasphemy

It is similar to profanity which related with religion, but blasphemy is directly aimed to the religious object.

4) Obscenity

This type is related to all the matters dealing with sexual activities used in public setting such as movie (Jay, 1992, p. 5).



5) Sexual harassment

This type is also related with sexual matters but Jay (1996:18) explains that “sexual harassment includes comments about the one’s sexual behaviour, sexual looseness, or sexual preferences: references to body parts, references that denigrate a person based on gender”.

6) Vulgar language

Vulgar language is used as a marker of social status. Some vulgar terms today include: *snot, bloody, boobs, slut* (Jay, 1996, p. 20).

7) Name-calling and insult

It is used to show lack respect for others which covers social and racial insult. Insult itself defined as a clear verbal attack of another person powered by real imagined characteristics being denoted on the target (Jay, 1996, p.22)

Based on the explanation given by some Linguists on the types of taboo words, the writer uses Wardhaugh’s (2006) theory to analyze the type of taboo word uttered in *Reservoir Dogs* movie because it is considered more complete and newer than others.

2.4 Taboo Word and the Context

People have their own way to express their idea through speech or when they are using taboo words in their utterances. Of course they will not do that without some excuses, or maybe obeying the situation and condition in which it occurs. As stated in *An Introduction to Language and Communication* (Akmajian, et al, 2001, p. 362), “When we focus on what people use language to do, we focus

on what a person is doing with words in particular situations". Therefore, in understanding the taboo words uttered by people, do not only need those rude words standing alone in the most parts of someone's speech, but it is also very important to go beyond those words to get deeper understanding. That is why, in analyzing speech, we should know the context within the utterances. As people try to understand each other while communicating in different way, they need to look at the context which minimally covers the participant, setting, and situation.

Holmes (1992) proposes social factors to get better understanding in the communicative events in which particular variety such as taboo words are used in the interaction. Those factors are divided into four categories namely:

- 1) The participants. This category refers to the doers of the interaction such as speaker-hearer, or addressor-addressee. In this case, people know who is talking to whom as well as the relation between the doers. As the example is Mike as the speaker talked to Greg as the hearer, and they talked as friends. The relation between participants itself, known as the solidarity or social distance scale, is divided into two kinds. First is intimate which belongs to high solidarity, while the second is distant which belongs to low solidarity.
- 2) The setting or social context. This category refers to the time and place. In this case, people know where the interaction happens. It also refers to the formality scale which is divided into formal and informal.
- 3) The topic. This category deals with what is being talked about. It also influences language variety used by the participants. For the example if the

topic of the conversation is related to the topic of prostitution, so the taboo words which are probably used are related to sex, or human genital.

- 4) The function. This category is related with the purpose of the conversation or the variety used while communicating. As the example the participants use taboo words while talking to their close friend to show solidarity.

Those social factors are very necessary to analyze what people talk. Since talking is a complicated activity in which it is not only dealing with what they talk, but also so many factors which have contribution to that process.

2.5 Previous Studies

In conducting this study, the writer reviewed two previous studies which have the same topic. First, it is a study that was done by Wati (2002) entitled “*Taboo Words Produced by Male and Female Characters in the Movie Boys Don’t Cry*”. In her thesis, she compared the use of taboo words by male and female characters since the traditional opinion said that males were dominating the use of taboo words rather than females, so that she wanted to prove it. She used *Boys Don’t Cry* movie because in that movie the differences between males and females were described clearly as in the relationship between males’ and females’ group. Besides, the main character, Teena Brandon, had a double role as female and male at the same time. She used qualitative-descriptive research by analyzing the use of taboo words used by male and female characters in the movie for a detail description rather than comparing language differences based on gender. She used Liedlich’s (1973) and Wardhaugh’s (1986) theories to classify

the taboo words used, and Liedlich's (1973) theory to analyze the purposes of using those taboo words.

Before deciding the right movie to be analyzed, she watched that movie first in order to know whether that movie contained sufficient data or not. Then, she collected the data from movie script on the internet, videotape, official sites of the movie, as well as the personal comment that convey the actual words said by the characters. She only took a script in which taboo words were spoken and omitted the script which was not required. She also classified them into some tables based on her research problems when analyzing the data.

The finding of her study showed that the mostly used taboo word by males and females characters in the movie was *fuck*. Male characters frequently used taboo subject in terms of sex (69,82%), excretion (12,26%), and animal term (7,54%) while females characters were sex (66,67%), excretion and mother in law (11,11%), and sexual irregularities (7,41%). For the purposes of using taboo words, she found that males characters used them to identify their manly assertion (33,34%), to discredit (22,22%), and to provide catharsis as well as to create attention (13,89%). On the other hand, female characters used them to provide catharsis (35%), to discredit, create attention, and identification were in the same amount (20%), while the last was to provoke (5%). From the finding, she concluded that there were no clear differences in the type of taboo words used between males and females characters in that movie. Otherwise, she found that for the purposes of using taboo words, males and females were different.

Another previous study is the unpublished thesis by Handayani (2007) entitled “*Language Taboo Expressed in American Comedy Film Deuce Bigalow*”.

In her thesis, she described about the most taboo words that are expressed in that movie as well as the context of situation when the taboo words are expressed by the characters in that movie. She was interested to analyze taboo words in the movie because she considers that taboo words have power in entertainment for affecting public audience. She used *Deuce Bigalow* movie because it was the most popular movie since it became top ten bestseller movies in USA box office.

In her study, she analyzed all the characters in the movie by using Wardhaugh’s (1986), and Jay’s (1992) theories to categorize the types of taboo words used in that movie, and Jay’s (2007) theory to analyze the context when taboo words uttered by the characters in that movie. She only discussed about taboo words or utterances, while any taboo behaviours, pictures, and gestures occurred in the movie scenes were not discussed.

For the research method, she used descriptive-qualitative research since she wanted to understand actions and meaning in their social context. Before deciding to use this movie, she watched some American comedy movies to find the best movie which is appropriate with her study. Then, she collected the data from the original script of that movie combined with the dialogue in the movie before analyzing them based on her research problems.

The finding of her study showed that both teenagers and adult used taboo words in their daily conversation. She also found that the most taboo words used in that movie are included into three categorization, those are taboo of profane,

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taboo obscene, and taboo insult. Furthermore, taboo words found in that movie uttered in informal or casual situation and addressed to speaker's friends and rivals.

From the two previous studies above, there are some differences between this present study and those two previous studies, especially for the first study.

This study is the same as those two previous studies done by Wati (2002) and Handayani (2007) in terms of using movie as the data source. However, the first study focuses on the use of taboo words by males and females. She tries to find the differences between males and females in using taboo words such as in the frequency, the types, and the purposes. Moreover, the second study describes the most occurrence taboo words in the movie by analyzing all the characters while in this study, the writer only concerns in the use of taboo words by two characters in the movie. Besides, Handayani (2007) also uses context for one of her research problems, but she applies Jay's (2007) theories that covers historical context, cultural context, and situational context while for this study, the writer uses Holmes' (1992) theory about social factors in the communicative interaction. The writer describes the context by using Holmes' (1992) theory because it already includes the purpose of using taboo words, the relation between speaker and hearer, as well as the topic in which taboo words are uttered.

In addition, the genre of the movie that is used in this study is action crime. It is different from Handayani's thesis which focuses to all characters in the American comedy movie. It is interesting because usually there are some differences in the type of taboo words used by the characters in the movie based

on its genre. Besides, the writer analyzed what taboo words uttered by the character are. Last, since the movie is an old movie, it is expected to find taboo words which no longer exist nowadays. Furthermore, the previous researches support this study in case of giving information and references about related topic.



CHAPTER III

RESEARCH METHOD

This chapter provides types of research, data and data sources, data collection methods, and data analysis.

3.1 Types of Research

In this study, the writer described taboo words uttered by *Mr. White* and *Nice Guy Eddie* which had the strongest character in *Reservoir Dogs* movie. To analyze that phenomenon, the writer used qualitative approach since the aim is to find out, describe, and to analyze the data (Ary et al. 2010). In line with Ary et al, Kumar (1996, p. 10) states that “the study is classified into qualitative if the purpose of the study is primarily to describe a situation, phenomenon, problem or event; and if analysis is done to establish the variation in the situation, phenomenon or problem without quantifying it”.

The writer used descriptive research which can be seen from the objectives in executing this study is for describing taboo words phenomena in a movie as Kumar (1996, p.9) says, “A study classified as descriptive research attempts to describe systematically a situation, problem, phenomenon, service or program, or provides attitude towards as issue”. In line with that, Ary et al (2010, p. 457) states “Content or document analysis is a research method applied to written or visual materials for the purpose of identifying specified characteristics of the

material". Therefore, the writer also applied document or content analysis in conducting this study.

Thus, for analyzing the phenomenon happen in the movie and then describing it in details, the writer used qualitative-descriptive research as well as document or content analysis.

3.2 Data and Data Sources

The data of this study were taken from the utterances containing taboo words produced by *Mr. White* and *Nice Guy Eddie* as the two of main characters in the movie. The form of the data is transcribed utterances.

The data sources were taken from the *Reservoir Dogs* script which is downloaded from the internet, as the supporting data to give deeper understanding in the story of the movie. The writer also used *Reservoir Dogs* subtitle which is taken from <http://subscene.com> as the site that provides movie subtitles. It was used to support the main data, which are in the form of direct dialogues in the *Reservoir Dogs* movie, in order to give clearer transcribed utterances.

3.3 Data Collection

Main instrument of this research is the writer because this study is a descriptive qualitative research about certain phenomenon that was taboo words used in the movie. Besides, it is also a document analysis research so that the writer has an important role in this research. To collect data, the writer used some steps as follows:

1) Watching *Reservoir Dogs* movie. It was very important to do because by watching the movie, the writer knew the story of the movie. It helped the writer to analyze the context in what situation the phenomenon occurred so that the writer could describe it clearly. It was also necessary to make sure that this movie contains appropriate data.

2) Browsing on the internet to get the movie script and subtitle. It helped the writer to find out taboo words used by the characters rather than only listened to their voice and watching their action.

3) Checking with the dialogues used in the *Reservoir Dogs* movie. It was necessary because in some cases were found that sometimes there were some dialogues in the movie which were not suitable with the dialogues written in the script. Thus, the writer needed to check whether they were similar or not.

4) Selecting some dialogues containing taboo words. In order to make it easier, the writer made a new script consisting of the dialogues containing taboo words.

5) Listing the utterances containing taboo words used by each character in the *Reservoir Dogs* movie. In addition, the writer divided them based on the speaker.

3.4 Data Analysis

After collecting the data, then the writer analyzed the data using some steps as follows:

1) Describing the words considered as taboo words found in the dialogues. In this step, the writer tried to describe the first problem related to taboo words found in the *Reservoir Dogs* movie by referring to Wardhaugh's (2006) theory. It is done by picking up the taboo words from the utterance spoken by two characters, and put them into a table. Besides Wardhaugh's (2006) theory, the writer was also assisted by *urbandictionary* to check whether the words are included into taboo as well as to interpret the meaning of taboo words found.

For the information, *urbandictionary* is an online dictionary which is used not only for common words but also for taboo words, curse words, vulgar words, and also slang words.

2) Choosing the sample from the whole data. It was important since this study is qualitative, as Ary et al (2010, p. 428) says "Qualitative researchers cannot observe everything about the group or site that might be relevant to the research problem. They may try to obtain a sample of observations believed to be representative of everything they could observe". Furthermore, this study also applied document or content analysis which includes deciding on the sampling plan to be used in order to obtain a representative sample of the documents (Ary et al, 2010, p. 458). Therefore, the writer used purposive sampling to choose some data as the sample. In this case, the writer used maximum variation sampling as one of purposive sampling types. In maximum variation sampling, units are included that maximize differences on specified characteristics (Ary et al, 2010, p.429). In this case, the writer used 21 utterances containing taboo words produced by *Mr. White* and 20 of them

produced by *Nice Guy Eddie* from the amount of 141 utterances which are divided into 71 utterances produced by *Mr. White* and 70 utterances produced by *Nice Guy Eddie*. Moreover, the writer also added a coding related to the movie script as the appendix 1. In the movie script, each dialogue is given a number based on its sequence. Then, that number is shown in each dialogue used in the finding of this study. It is aimed to make the reader easier to link between the utterance containing taboo word used as the sample, and the complete dialogue.

- 2) Classifying the types of taboo words found in the dialogues by using Wardhaugh's (2006) theory. This step was executed to find the answer of the second problem related to the classification of taboo words found in the *Reservoir Dogs* movie. The writer put them into two tables. First table is for *Mr. White's* utterances, while second table is for *Nice Guy Eddie's* utterances.
- 3) Describing the context in which taboo words uttered by those two characters in *Reservoir Dogs* movie. The writer was guided by Holmes' (1992) theory about social factors in a communicative interaction which covers the participants, the setting or social context, the topic, and the function of the interaction in order to find the last problem.
- 4) Drawing a conclusion of the analysis. This step was needed to provide the clearer findings.

CHAPTER IV

FINDING AND DISCUSSION

This chapter presents findings containing data description, and the analysis of taboo words types, as well as the discussion related to it.

4.1 Finding

In this sub chapter, the writer displays the data found based on the dialogues in *Reservoir Dogs* movie. The writer classifies the data into seven types of taboo word. Furthermore, the writer also analyzes the context when taboo words are uttered by *Mr. White* and *Nice Guy Eddie* as the characters in that movie.

The writer finds 71 utterances produced by *Mr. White* containing taboo words, while *Nice Guy Eddie* produced 70 utterances. Some of those utterances contain more than one taboo word, because both *Mr. White* and *Nice Guy Eddie* often mix them with the other taboo word which is possible to have difference in terms of its types. In the movie, they mostly have conversation with Joe, and the other *dogs* such as Mr. Pink, Mr. Orange, and Mr. Blonde.

4.1.1 Taboo Words Found in *Reservoir Dogs* Movie

From 141 utterances containing taboo words, which are 71 utterances produced by *Mr. White* while 70 utterances produced by *Nice Guy Eddie*, the

writer finds 34 taboo words. Those taboo words are presented in the following table:

Table 4.1 Taboo Words Found in *Reservoir Dogs* Movie

Taboo words used in *Reservoir Dogs* movie are found with the guidance of Wardhaugh's (2006) theory assisted by *urbandictionary* for verification. Those taboo words are presented in the following table:

No	Taboo Words	No	Taboo Words
1.	Fuck (Fucking)	18.	Bastard
2.	Dick	19.	Nigger
3.	Shit	20.	Bitch
4.	Piece of shit	21.	Son of a bitch
5.	Jack shit	22.	Jew
6.	Bullshit	23.	Balls
7.	Ape shit	24.	Jesus Christ
8.	Holy shit	25.	Jack off
9.	Ass	26.	Dead
10.	Damn	27.	Turd
11.	Goddamn	28.	Idiot
12.	Motherfucker	29.	Insane
13.	Asshole	30.	Stupid
14.	Hell	31.	Rat
15.	Pig	32.	Maniac
16.	Bloody	33.	Psycho
17.	Piss (pissed, pissed off)	34.	Sick

4.1.2. Types of Taboo Words Found in *Reservoir Dogs* Movie

In this study, the writer finds 141 utterances containing one or more than one taboo words. They consist of 71 utterances produced by *Mr. White* and 70 utterances produced by *Nice Guy Eddie*.

The utterances produced by *Mr. White* as the main character in *Reservoir Dogs* movie are displayed in the following table:

Table 4.2 Types of Taboo Words in the Utterances Produced by Mr. White

No	Utterances	Types of Taboo Words						
		MIL	S	D	BF/HG	E	A	R
1.	Give me that <i>fuckin'</i> thing (app 1 no. 24)		√					
2.	I'm sick of <i>fuckin'</i> hearin' it, Joe (app 1 no. 26)		√					
3.	Toby Chung? <i>Fucking</i> Charlie Chan (app 1 no. 28)		√					
4.	I got Madonna's <i>big dick</i> coming out of my left ear... (app 1 no. 28)				√			
5.	<i>Shit!</i> You shoot me in a dream, you better wake up and apologies (app 1 no. 34)					√		
6.	These people bust their <i>ass</i> (app 1 no. 68)				√			
7.	Hey, just cancel that <i>shit</i> , right now! (app 1 no. 91)					√		
8.	You're hurt real <i>fuckin'</i> bad, but you ain't dying (app 1 no. 91)		√					
9.	Say the <i>goddamn fuckin'</i> words (app 1 no. 97)							√
10.	You're a <i>fuckin'</i> tough guy (app 1 no. 105)		√					
11.	We have <i>fuckin'</i> made it (app 1 no. 105)		√					
12.	You're gonna bang a <i>fuckin'</i> hole in the floor! (app 1 no. 107)		√					
13.	You're not gonna <i>fuckin'</i> die, kid, all right? (app 1 no. 117)		√					
14.	How the <i>fuck</i> do you think? (app 1 no. 125)		√					
15.	First, I just tried to get the <i>fuck</i> out of there (app 1 no. 131)		√					
16.	Everybody starts going <i>ape shit</i> (app 1 no. 151)					√		
17.	Look! Look! Enough of this Mr. White <i>shit!</i> (app 1 no. 157)					√		
18.	That was the most <i>insane fuckin'</i> thing I have ever seen. (app 1 no. 176)		√					

No	Utterances	Types of Taboo Words						
		MIL	S	D	BF/HG	E	A	R
19.	Why the <i>fuck</i> would Joe hire a guy like that? (app 1 no. 176)		√					
20.	A choice between doing ten years or taking out some <i>stupid motherfucker</i> ain't no choice at all (app 1 no. 178)	√						
21.	What the <i>fuck</i> was Joe thinking? (app 1 no. 178)		√					
22.	We're awful <i>goddamn</i> lucky he didn't tag us when he shot the place up (app 1 no. 178)							√
23.	I came this close to taking his <i>ass</i> out myself (app 1 no. 178)				√			
24.	No, what you're supposed to do is act like a <i>fuckin'</i> professional (app 1 no. 180)		√					
25.	You don't know what those sick <i>assholes</i> are gonna do next (app 1 no. 180)				√			
26.	I mean, <i>Jesus Christ</i> , how old do you think that black girl was - 20? (app 1 no. 180)							√
27.	I swear to God, I think I'm <i>fuckin'</i> jinxed (app 1 no. 196)		√					
28.	We had to forget the whole thing, just walk the <i>fuck</i> away from it (app 1 no. 200)		√					
29.	Joe don't know a <i>fuckin'</i> thing about this <i>bullshit</i> (app 1 no. 202)		√				√	
30.	For all I know, you're the <i>fuckin' rat!</i> (app 1 no. 204)							√
31.	Hey, that kid in there is dying from a <i>fuckin'</i> bullet I saw him take... (app 1 no. 206)		√					
32.	They've done a couple jobs together. <i>Hell</i> of a woman. Good little thief. (app 1 no. 216)				√			
33.	While that may not mean <i>jackshit</i> to you.. (app 1 no. 237)						√	
34.	It means a <i>hell</i> of a lot to me (app 1 no. 237)			√				

No	Utterances	Types of Taboo Words						
		MIL	S	D	BF/HG	E	A	R
35.	He can't walk, he bleeds like a stuck <i>pig</i> (app 1 no. 239)							√
36.	He's a <i>fuckin'</i> bloody mess (app 1 no. 251)		√					
37.	I mean, the man was dying in my arms. What the <i>fuck</i> was I supposed to do? (app 1 no. 251)		√					
38.	Tell him, "I'm sorry, I can't give out that <i>fuckin'</i> information – (app 1 no. 251)		√					
39.	<i>Fuck</i> you and <i>fuck</i> Joe! (app 1 no. 253)		√					
40.	Don't <i>fuckin'</i> patronise me! (app 1 no. 255)		√					
41.	You wanna shoot me, you <i>piece of shit</i> ? (app 1 no. 265)						√	
42.	You better start talking, <i>asshole</i> ... cause we got <i>shit</i> we need to talk about. (app 1 no. 269)				√		√	
43.	<i>Piss on</i> this <i>fuckin'</i> turd! (app 1 no. 278)						√	
44.	<i>Fuck</i> you, <i>maniac</i> ! (app 1 no. 280)		√					
45.	It's your <i>fuckin'</i> fault we're in this trouble (app 1 no. 280)		√					
46.	Yeah, I got a <i>fuckin'</i> problem. I got a big <i>fuckin'</i> problem (app 1 no. 282)		√					
47.	That <i>fuckin'</i> shooting spree! (app 1 no. 284)		√					
48.	You almost killed me! <i>Asshole</i> ! (app 1 no. 286)				√			
49.	Why the <i>fuck</i> didn't you say that in the first place? (app 1 no. 310)		√					
50.	Hardy- <i>fuckin'</i> -har (app 1 no. 312)		√					
51.	You hear me? Cause you're gonna <i>fuckin'</i> talk (app 1 no. 392)		√					

No	Utterances	Types of Taboo Words							
		MIL	S	D	BF/HG	E	A	R	
52.	You <i>fuckin'</i> know. You know. Look at me. You <i>fuckin'</i> know (app 1 no. 394)		√						
53.	Don't you call me an <i>asshole!</i> (app 1 no. 410)				√				
54.	Cause he's a <i>fuckin' psycho</i> (app 1 no. 437)								
55.	And if you think Joe's <i>pissed off</i> , that ain't nothing compared to how <i>pissed off</i> I am at him... (app 1 no. 437)					√			
56.	...for putting me in the same room as that <i>bastard</i> (app 1 no. 437)	√							
57.	What are you, a <i>fuckin'</i> silent partner? (app 1 no. 439)		√						
58.	OK, Mr. Expert, if this is such a truism, why is it that every <i>nigger</i> I know... (app 1 no. 578)								
59.	...treats his woman like a <i>piece of shit?</i> (app 1 no. 578)						√		
60.	<i>Jesus Christ!</i> (app 1 no. 606)								√
61.	Was he all <i>pissed off?</i> (app 1 no. 609)						√		
62.	That girl's <i>ass?</i> (app 1 no. 630)					√			
63.	When you're dealing with a store like this, they're insured up <i>the ass</i> (app 1 no. 634)					√			
64.	Nobody says <i>fuckin' shit</i> after that (app 1 no. 634)						√		
65.	You might get some <i>bitch talk shit</i> to you... (app 1 no. 634)	√					√		
66.	The managers know better than to <i>fuck</i> around (app 1 no. 634)		√						
67.	So you got to break that <i>son of a bitch</i> in two (app 1 no. 634)	√							
68.	That <i>sick piece of shit</i> was a stone-cold <i>psycho</i> (app 1 no. 650)						√		
69.	Makes perfect <i>fuckin'</i> sense to me (app 1 no. 653)		√						

No	Utterances	Types of Taboo Words						
		MIL	S	D	BF/HG	E	A	R
70.	What the <i>fuck</i> are you talking about? (app 1 no. 661)		√					
71.	I understand you're super- <i>fuckin' pissed</i> (app 1 no. 666)		√					
Total	71	4	35	2	9	16	2	4

Abbreviations:

MIL : one's mother in law

S : sex

D : death

BF/HG : bodily function/human genital

E : excretion

A : certain game animal

R : religious matters

Note : The number behind each utterance is for the code in the appendix 1

In addition, the utterances produced by *Nice Guy Eddie* as one of the rude character in *Reservoir Dogs* movie are displayed in the following table:

Table 4.3 Types of Taboo Words in the Utterances Produced by *Nice Guy Eddie*

No	Utterances	Types of Taboo Words						
		MIL	S	D	BF/HG	E	A	R
1.	It was a <i>big ass</i> hit for Madonna (app 1 no. 7)				√			
2.	I don't even follow this Tops In Pops <i>shit</i> (app 1 no. 7)					√		
3.	When it was big, I must have heard it a million trillion <i>fuckin'</i> times (app 1 no. 39)		√					
4.	I know, <i>motherfucker</i> (app 1 no. 43)	√						
5.	I don't even know a <i>fuckin' Jew</i> who'd have the <i>balls</i> to say that (app 1 no. 55)				√			
6.	Excuse me, Mr. Pink, but the last <i>fuckin'</i> thing you need is another cup of coffee (app 1 no. 64)		√					
7.	You <i>son of a bitch</i> (app 1 no. 342)	√						
8.	I was... My <i>fuckin'...</i> This week's been crazy (app 1 no. 344)		√					

No	Utterances	Types of Taboo Words						
		MIL	S	D	BF/HG	E	A	R
9.	I've had my head up my <i>ass</i> the whole time (app 1 no. 344)				√			
10.	He got me on the ground, he tried to <i>fuck me</i> (app 1 no. 353)		√					
11.	You sick <i>bastard</i> (app 1 no. 355)	√						
12.	You tried to <i>fuck me</i> in my father's office (app 1 no. 355)		√					
13.	But don't try to <i>fuck me</i> (app 1 no. 355)		√					
14.	You know, four years <i>fuckin'</i> punks up the <i>ass</i> ... (app 1 no. 357)		√			√		
15.	Now ain't that a sad sight, daddy, a man walks into prison a white man, walks out talkin' like a <i>fuckin nigger</i> (app 1 no. 359)							
16.	It's backed into your <i>fuckin' brain</i> (app 1 no. 359)				√			
17.	Scagnetti? <i>Fuck</i> (app 1 no. 364)		√					
18.	I hear he's a <i>motherfucker</i> (app 1 no. 364)	√						
19.	Vic, you're not gonna lift <i>shit</i> (app 1 no. 371)					√		
20.	So you can move into a halfway decent place without Scagnetti <i>fuck</i> going, "what the <i>fuck's</i> the money come from"(app 1 no. 371)		√					
21.	That's the day we've sent you to Tustin, to pick up a load of <i>shit</i> and bring it back (app 1 no. 371)					√		
22.	We had to send him to Taft airstrip five <i>fuckin'</i> hours away (app 1 no. 371)		√					
23.	We had a load of <i>shit</i> we had to have him pick up there (app 1 no. 371)					√		
24.	They're a little <i>fucked</i> up is what they are (app 1 no. 376)		√					
25.	The guy's a <i>fuckin'</i> rabbit's foot, for crying out loud (app 1 no. 378)		√					
26.	You know he can handle himself and you <i>damn</i> sure know you can trust him (app 1 no. 378)							
27.	He said the place turned into a <i>fuckin'</i> bullet festival (app 1 no. 383)		√					

No	Utterances	Types of Taboo Words						
		MIL	S	D	BF/HG	E	A	R
28.	He took a cop hostage just to get the <i>fuck</i> out of there (app 1 no. 383)		√					
29.	Do I sound like I'm <i>fuckin'</i> joking? (app 1 no. 386)		√					
30.	He's <i>fuckin'</i> driving around with a cop in his trunk (app 1 no. 386)		√					
31.	<i>Fucking assholes</i> (app 1 no. 386)				√			
32.	<i>Holy shit</i> , Orange is dead (app 1 no. 398)					√		√
33.	What? Nobody <i>fuckin'</i> set anybody up! (app 1 no. 401)		√					
34.	<i>Bullshit</i> (app 1 no. 403)					√		
35.	Ok, Mr. <i>Fuckin'</i> Detective, you're so <i>fuckin'</i> smart, huh, who did it? (app 1 no. 405)		√					
36.	You think I did it, you think I <i>fuckin'</i> set you up? (app 1 no. 407)		√					
37.	You <i>fuckin'</i> <i>assholes</i> turn a jewellery store... (app 1 no. 409)				√			
38.	You <i>fuckin'</i> <i>idiots</i> turn a jewellery store into a Wild West show... (app 1 no. 411)							
39.	He said Daddy's coming down here and he's <i>fuckin' pissed</i> (app 1 no. 415)					√		
40.	All I know is he's <i>pissed!</i> (app 1 no. 418)					√		
41.	<i>Jesus Christ</i> , give me a <i>fuckin'</i> chance to breathe (app 1 no. 420)		√					√
42.	All right, Mr. <i>Fuckin'</i> Compassion, I will call somebody! (app 1 no. 422)		√					
43.	A <i>fuckin'</i> snake charmer! Who do you think? (app 1 no. 424)		√					
44.	I take it this is the <i>bastard</i> you told me about? (app 1 no. 430)	√						
45.	If you <i>fuckin'</i> beat this prick long enough..(app 1 no. 432)		√					

No	Utterances	Types of Taboo Words						
		MIL	S	D	BF/HG	E	A	R
46.	..he'll tell you he started the <i>goddamn</i> Chicago Fire (app 1 no. 432)							√
47.	Now, that don't necessarily make it <i>fuckin'</i> so! (app 1 no. 432)		√					
48.	All right, first things <i>fuckin'</i> last (app 1 no. 432)		√					
49.	Please, somebody at least tell me one little <i>fuckin'</i> favour just for my sake (app 1 no. 432)		√					
50.	There is no <i>fuckin'</i> set up! (app 1 no. 452)		√					
51.	Un- <i>fuckin'</i> -believable (app 1 no. 588)		√					
52.	Every guy who did ever ever laid his eyes on her had to <i>jack off</i> to her at least once (app 1 no. 588)		√					
53.	And now, apparently Lady E was married to a real <i>piece of dog shit</i> (app 1 no. 602)						√	
54.	I mean a real <i>fuckin'</i> animal (app 1 no. 602)							√
55.	She waits for this bag of <i>shit</i> to get drunk.. (app 1 no. 604)						√	
56.	..he falls asleep on the <i>fuckin'</i> couch... (app 1 no. 604)		√					
57.	...she sneaks up on him, puts some wacko glue on his <i>dick</i> and glues his <i>dick</i> to his belly! (app 1 no. 604)					√		
58.	I'm serious. I'm <i>dead</i> serious. (app 1 no. 607)			√				
59.	How would you feel if every time you had to take a <i>piss</i> you had to do a <i>fuckin'</i> handstand? (app 1 no. 610)		√				√	
60.	What the <i>fuck</i> happened? (app 1 no. 634)		√					
61.	He could've <i>fuckin'</i> walked (app 1 no. 657)		√					

No	Utterances	Types of Taboo Words						
		MIL	S	D	BF/HG	E	A	R
62.	All he had to do was say my dad's name, but he didn't, he kept his <i>fuckin'</i> mouth shut, and he did his <i>fuckin'</i> time like a man (app 1 no. 657)		√					
63.	He's just gonna decide, out of the <i>fuckin'</i> blue, to rip us off? (app 1 no. 657)		√					
64.	Dad, I'm sorry, but I don't know what the <i>hell's</i> happening (app 1 no. 659)			√				
65.	The <i>motherfucker</i> killed Vic (app 1 no. 659)	√						
66.	Have you lost your <i>fuckin'</i> mind? (app 1 no. 674)		√					
67.	Let's just put our guns down, and let's settle this with a <i>fuckin'</i> conversation (app 1 no. 677)		√					
68.	Larry, we have been friends, and you respect my dad and I respect you, but I'll put <i>fuckin'</i> bullets right through your heart. (app 1 no. 679)		√					
69.	You put that <i>fuckin'</i> gun down now! (app 1 no. 679)		√					
70.	Larry, stop pointing that <i>fuckin'</i> gun at my dad! (app 1 no. 681)		√					
Total	70	6	40	2	9	10	1	3

Abbreviations:

MIL : one's mother in law

S : sex

D : death

BF/HG : bodily function/human genital

E : excretion

A : certain game animal

R : religious matters

Note : The number behind each utterance is for the code in the appendix 1

4.1.3 Analysis on the Types and Context of Taboo Words Uttered by the Characters in *Reservoir Dogs* Movie

This part presents the analysis on the types of taboo words uttered by two characters in *Reservoir Dogs* movie. In conducting this analysis, the writer uses Wardhaugh's (2006) theory to classify taboo words found based on its type. It is assisted by <http://www.urbandictionary.com> to interpret the meaning of taboo words found. For the information, *urbandictionary* is an online dictionary which is used not only for common words but also for taboo words, curse words, vulgar words, and also slang words. In analyzing the context in which taboo words occur, the writer uses Holmes' (1992) theory about social factors in a communicative interaction.

For this study, the writer only analyzes the sample of the whole data. The writer uses purposive sampling to choose some data as the sample. In this case, the writer uses maximum variation sampling as one of purposive sampling types. In maximum variation sampling, units are included that maximize differences on specified characteristics (Ary et al, 2010, p.429). In this case, the writer uses 21 utterances containing taboo words produced by *Mr. White* and 20 of them produced by *Nice Guy Eddie* from the amount of 141 utterances which are divided into 71 utterances produced by *Mr. White* and 70 utterances produced by *Nice Guy Eddie*. The sample is chosen by considering the complete finding in terms of type and context of situation to give the clearest result. The data which have similar result are excluded.

The analysis on the types and context of taboo words uttered by *Mr. White* is explained as follows:

1) I'm sick of *fuckin'* hearin' it, Joe. (Utterance 2, app 1 no. 26)

Literally, the word *fucking* means having sex. It includes the action of the penis penetrating a woman's vagina or anus, as well as only the intercourse such as rubbing it into vagina or anus (<http://www.urbandictionary.com>). Therefore, it is classified into sex type. Related to its context, in this utterance, *fucking* can have different meaning that is giving an emphasis.

The context when the taboo word uttered covers participants namely *Mr. White, Mr. Pink, Mr. Blue, Mr. Blonde, Mr. Orange, Mr. Brown, Joe, and Nice Guy Eddie*, but in that moment, *Mr. White* talks to Joe. Actually their relationship is as a boss mafia and his mafia, but they pretend like being friends. Therefore, they have intimate solidarity. The setting is in a restaurant, when Joe as the boss has breakfast with all of his *dogs* and also his son, *Nice Guy Eddie*. Thus, they are in informal situation. The topic is about a song entitled "Like a Virgin". The function of using that taboo word is to emphasize the utterance in a serious way because he felt fed up with Joe's attitude towards that book. Therefore, in this utterance, the meaning of the word *fucking* is only a meaningless addition used to give an emphasis.

2) Toby Chung? *Fucking* Charlie Chan! (Utterance 3, app 1 no. 28)

The word *fucking* can have more than one meaning, but literally it means having sex and its variation (<http://www.urbandictionary.com>). So, it is classified

into sex type. The meaning of that word depends on the context of the situation. In this utterance, that word means annoying.

The context when the taboo word uttered covers participants namely *Mr.*

White and Joe who pretend as friends. Therefore, they have intimate solidarity.

The setting is still in the restaurant when they have a breakfast as the informal situation. The topic is debating about an old address book. The function of taboo

words in this utterance is to tease Joe who is confused with a name written in an

old address book. *Mr. White* seems seriously uttered that taboo words, although

Mr. Orange giggles while hearing that. Thus, the meaning of *fucking* in this

dialogue can be vary such as annoying, because it is used as a teasing word.

3) I got Madonna's big *dick* coming out of my left ear... (Utterance 4, app 1 no.

28)

Based on <http://urbandictionary.com>, *dick* is literally defined as a male

genital. It is categorized into human genital term as explained in chapter two. In

some extend, the meaning of *dick* as a part of the body, can be changed based on

the context within the utterance. In this context, *dick* means a male genital.

The context when the taboo word uttered covers participants namely *Mr.*

White and Joe, while the others just watch them quarrel. The setting is still in the

restaurant when they enjoy their breakfast. Therefore, they are in informal

situation. The topic is about a story behind the song "Like a Virgin" and "True

Blue" as a Madonna's big hit. *Mr. Brown* argues that like a virgin is a metaphor

for big dick. The function of that taboo word is only for repeating something he

heard before in order to joke. Therefore, the meaning of *dick* in this context is the same as the literally meaning.

4) *Shit!* You shoot me in a dream, you better wake up and apologize. (Utterance 5, app 1 no. 34)

The term *shit* is one of the most popular swear, cuss, curse words, and profanity, but actually it means feces (<http://urbandictionary.com>). Feces is something disgusting that come out from human body through anus, so this term belongs to excretion type. As explained before, *shit* can be functioning as a curse word. That is why, the meaning of it can be different depends on the context when it is used. In this case, that taboo word means cursing word.

The context when the taboo word uttered covers participants namely *Mr. White*, *Mr. Orange* as the mafia and also Joe as their boss. Thus, they have intimate solidarity. The setting is in a restaurant when *Mr. White* and all his partners have breakfast. The topic is still related to *Mr. White* tease to Joe. The function of taboo word in this utterance is for cursing *Mr. Orange* because of his intention to shoot him. He uses it only for joking since *Mr. White* grins while uttering that. Therefore, the meaning of *shit* in this utterance can refer to cursing.

5) These people bust their *ass* (Utterance 6, app 1 no. 68)

The word *ass* is the vulgar slang term to describe the buttock (<http://urbandictionary.com>) so it belongs to human genital terms. On the other hand, it also has various meaning such as a stupid, mean, or despicable person, and a type of a donkey. Thus, to know the appropriate meaning of that word, the

context has a big role to determine it. In this case, the meaning of the word *ass* is the buttocks.

The context when the taboo word uttered covers participants who were all of them except Joe, but the focus is in *Mr. White* and *Mr. Pink* who talk as partner.

Therefore, they have intimate solidarity. The setting is in a restaurant when all the mafias have breakfast with Joe and *Nice Guy Eddie* as an informal situation. The topic is arguing about giving tip to the servant girl. The function of that taboo word in this utterance is to refer the buttocks vulgarly. Thus, the meaning of *ass* in this utterance is the slang version of the buttocks.

6) Hey, just cancel that *shit*, right now! (Utterance 7, app 1 no. 91)

Shit is use to describe something that is the worst, it is related with its meaning which is feces (<http://urbandictionary.com>). Feces is something disgusting that come out from human body through anus, so this term belongs to excretion types. The meaning of *shit* depends on the context within the utterance. In this context, the meaning of that word is *Mr. Orange's* lamentation about death.

The context when the taboo word uttered covers participants namely *Mr. White* and *Mr. Orange* as a close friend. Thus, they have intimate solidarity. The setting is in a car when *Mr. White* drives it to their secret place with *Mr. Orange* is injured so badly. The topic is *Mr. Orange's* pain. The function of that taboo word in this utterance is for referring to *Mr. Orange's* lamentation about death. He utters it panicky because *Mr. White* should convince his bad-injured-friend that he will die sooner. Therefore, the meaning of *shit* in this utterance is *Mr. Orange's* lamentation about death.

7) Say the *goddamn* words! Say the *goddamn fuckin'* words! (Utterance 9, app 1 no. 97)

In this utterance, there are two taboo words found, those are *goddamn* and *fucking*. *Goddamn* comes from the word God and *damn*. Literally, it means calling for God to condemn something, but it also can be used to show something of a negative value (<http://urbandictionary.com>). Thus, *goddamn* is categorized as religious matter types because it is related with holy subject. The meaning of *goddamn* is very depends on the context of the utterance. Furthermore, as explained before, the meaning of *fucking* is having sexual intercourse, but it can be different based on the context. In this case, the word *goddamn* and *fucking* is only for giving an emphasis.

The context when the taboo word uttered covers participants namely *Mr. White* and *Mr. Orange* who are supposed to be enough as a partner, but they become like father and son. Therefore, they have intimate solidarity. The setting is still in the car as informal interaction. *Mr. White* drives with his bleeding friend, *Mr. Orange*. The topic is *Mr. Orange's* condition. The function of those taboo words in this utterance is to emphasize *Mr. White's* utterance. He says it panicky because *Mr. Orange* believes that he was going to die right now. Therefore, *goddamn* and *fucking* in this utterance has no meaning since they are used only to emphasize the utterance.

8) How the *fuck* do you think? The cops shot him. (Utterance 14, app 1 no. 125)

The word *fuck* is the base of its variation such as *fucking*. The meaning of this word is not only all about to have sex, or the act of having sex in such a way,

but it can express various kinds of feeling such as anger, disgust, disbelieve, surprise, even exclamation (<http://urbandictionary.com>). Based on its literal meaning, it is categorized as sex type. The context of the utterance has a big role to determine the meaning of it. In this utterance, the word *fucking* is only for emphasizing.

The context when the taboo word uttered covers participants namely *Mr. White* who talks to *Mr. Pink*, and also *Mr. Orange* who gets worse because of the gun shot. Therefore, they have intimate solidarity. The setting is in such an empty building used by them for gathering in or known as warehouse. The topic is the cause of *Mr. Orange's* pain. The function of that taboo word in this utterance is for emphasizing the utterance. Thus, the word *fuck* in this utterance is meaningless, only for giving an emphasis.

9) Everybody starts going *ape shit* (Utterance 16, app 1 no. app 1 no. 151)

The word *ape shit* comes from the word *ape* which means animal similar to large monkey but without a tail (Oxford Advanced Learner's Dictionary, 1995) and *shit* which literally means feces. So, it is categorized as excretion types.

Though, if it is put together, the meaning becomes to become crazy over something, uncontrollable, act in insane manner, or become very angry (<http://www.urbandictionary.com>). The meaning of that word is not as various, but context still have contribution related to its meaning. In this case, the meaning of *ape shit* is going crazy.

The context when the taboo word uttered covers the participants namely *Mr. White* who talked to *Mr. Pink* privately as partners. Thus, they have intimate

solidarity. The setting is still in the empty building used by them to gather in, but in one room away from *Mr. Orange* lies. Therefore, they are in an informal interaction. The topic is the chaos in their robbery. The function of that taboo word in this utterance is to dramatize the story rather than using another word such as 'going crazy'. He says it seriously because in that time, *Mr. White* tries to tell *Mr. Pink* about what actually happen in the jewellery store. Thus, the word *ape shit* in this utterance means going crazy.

10) A choice between doing ten years or taking out some stupid *motherfucker* ain't no choice at all (Utterance 20, app 1 no. 178)

Motherfucker is comes from two words, those are mother and *fucker*. As explained before that *fucker* is the variation of *fuck* which means having sex, so *fucker* is someone who has sex with other. If *motherfucker* become a phrase, literally the meaning is somebody who 'sleeps' (ie. has sex with) one's mother, but it can be used for describing someone that is hated (<http://urbandictionary.com>). The word *motherfucker* is categorized as sex type because it shows sex activity which is 'sleep' or having sex with one's mother.

Although, the meaning of that taboo word depends in the context of the utterance.

In this utterance it means a hated person.

The context when the taboo word uttered covers participants namely *Mr. White* and *Mr. Pink* who talk each other as partners. The setting is still in a certain room of a warehouse. The topic is a fatal mistake done by *Mr. Blonde*. The function of that taboo word in this utterance is for describing someone that *Mr.*

White hate, who is *Mr. Blonde*. Thus, the word *motherfucker* in this utterance means anything that can describe a hated person.

11) You don't know what those sick *assholes* are gonna do next (Utterance 25, app 1 no. 180)

The word *asshole* literally means the bottom hole or anus (<http://urbandictionary.com>). Thus, it includes into bodily function or human genital terms. The word *asshole* also refers to someone who being arrogant, rude, obnoxious, self centered person, and anyone who does not do exactly what you think they ought to do (<http://urbandictionary.com>). Although, the appropriate meaning of that word is depend on the context of situation. In this case, that word means a rude person.

The context when the taboo word uttered covers the participants namely *Mr. White* and *Mr. Pink* who talked privately as partners. The setting is in one of the room in the warehouse. The topic is *Mr. Blonde's* bad behaviour. The function of that taboo word in this utterance is for showing that *Mr. White* hates those people he calls as 'those sick *asshole*'. Therefore, the word *asshole* in this utterance means a rude person who does not act like what you think they ought to do.

12) While that may not mean *jack shit* to you.. (Utterance 33, app 1 no. 237)

Jack shit is a phrase which contains *Jack* as someone's name and *shit* which literally means feces. Thus, it is categorized as excretion type. On the contrary, *jack shit* is usually used by people to show that they don't know, or have not done anything. It is also used to describe a total lack of knowledge, value, or

significance. Its use carries a strong negative connotation which can express frustration, disdain, ignorance, or other negative qualities. To understand the meaning of that word in this utterance, it is necessary to understand the context of situation first. In this case, the meaning of *jack shit* is doing nothing.

The context when the taboo word uttered covers participants namely *Mr. White* and *Mr. Pink* as partners. Thus, they have intimate solidarity. The setting is still in the warehouse, but they are back to the first place, where there is *Mr. Orange* lies on the floor. The topic is about *Mr. Orange's* condition. *Mr. Pink* wants everything is done professionally because definitely, in that condition there is someone who is lucky and the other is not. The function of that taboo word in this utterance is to express his bad feeling towards *Mr. Pink* who thinks that *Mr. Orange* condition is not that important. Therefore, the meaning of *jack shit* in this utterance is do nothing because of *Mr. Pink* does not care for that problem.

13) It means a *hell* of a lot to me (Utterance 34, app 1 no. 237)

Hell literally means the abode of condemned souls and devils in some religions, or the place of eternal punishment for the wicked after death, presided over by Satan (<http://urbandictionary.com>), so it is belongs to the death type. On the other words, the word *hell* can also mean one that causes trouble, agony, or annoyance (<http://urbandictionary.com>). The context is determined the meaning of that word properly. In this case, the word *hell* is only for emphasizing.

The context when the taboo word uttered covers participants namely *Mr. White* and *Mr. Pink*. The setting is still in the warehouse. The topic is arguing about taking *Mr. Orange to the hospital*. In this case, *Mr. White* feels guilty and

responsible for *Mr. Orange*'s condition. The function of that taboo word in this utterance is to emphasize his statement in a vulgar way. Thus, *hell* in this utterance is meaningless but only used to emphasize the utterance.

14) *Fuck* you and *fuck* Joe! (Utterance 39, app 1 no. 253)

As explained before, that the word *fuck* literally means anything related to the sexual acts (<http://urbandictionary.com>) so it is included into sex type.

Although, people use it for some reason such as expressing anger, confusion, giving more passion, emphasize, or even referring to a stupid person. The meaning of that word is really depends on the context. In this utterance, the word *fucking* means anger feeling.

The context when the taboo word uttered covers the participants namely *Mr. White* and *Mr. Pink* who quarrel in front of *Mr. Orange*. The setting is back to the place where *Mr. Orange* lies on the floor with his pain. The topic is the unpredictable condition when they rob the jewellery store. The function of taboo word in this utterance is to express his anger towards *Mr. Pink* and Joe. Thus, *fuck* in this utterance means anger feeling towards somebody.

15) You wanna shoot me, you *piece of shit*? (Utterance 41, app 1 no. 265)

Piece of shit is the variation of taboo word *shit* which literally means feces (<http://urbandictionary.com>) so it is categorized as excretion type. Though, it can have different meaning based on the context within the utterance. In this case, the meaning of that word is annoying person.

The context when the taboo word uttered covers the participants namely *Mr. White* and *Mr. Pink* who fight by pointing their gun at each other. The setting

is in the same place as the previous utterance which is in the warehouse. The function of that taboo word in this utterance is for showing the anger because he feels annoyed by *Mr. Pink* as well as for mocking him. Thus, the meaning of *piece of shit* in this utterance is annoying person.

16) *Piss on this fuckin' turd!* (Utterance 43, app 1 no. 278)

In this utterance there are three taboo words, those are *piss*, *fucking*, and *turd*, but in this case *fucking turd* is a phrase so, it has merger meaning. Literally the meaning of *piss* is an activity when the body releases toxins, such as ammonia and urea, through a hole found in the lower region of the body, the urethra or called urinate (<http://urbandictionary.com>) so it is categorized as excretion type. In addition, the meaning of the word *piss* can also use to show anger and annoyed feeling about something (<http://urbandictionary.com>). Moreover, the word *turd* means a piece of excrement originating from mammals by means of defecation (<http://urbandictionary.com>) so it is includes into excretion types. Usually, that word is also used to show n insult (<http://urbandictionary.com>). Thus, to know about the exact meaning of those two taboo words in this utterance, the context is necessary to be explained.

The context when the taboo word uttered covers participants namely *Mr. White*, *Mr. Pink*, and *Mr. Blonde*, but *Mr. White* yells that taboo word to *Mr. Blonde*. The setting is still in the warehouse as an informal situation. The topic is arguing about someone who set the situation like that. The function of those taboo words in this utterance are for expressing anger and hate feeling toward *Mr. Blonde*. Therefore, the meaning of *pissed on* in this utterance is a swear word to

show the anger, while *turd* is annoyed or hate feeling about someone. The word *fucking* in this utterance is meaningless and it is only used for emphasize the utterance.

17) And if you think Joe's *pissed off*, that ain't nothing compared to how *pissed off*

I am at him... (Utterance 55, app 1 no. 437)

Pissed off is the variation of the word *pissed* which means urinate (<http://urbandictionary.com>) so it is categorized as excretion type. Furthermore, that word can have different meaning such as used for showing annoyed feeling, boring, upset, anger, and the other bad feeling (<http://urbandictionary.com>). In this case, context is very important in order to know the meaning of that word.

The context when the taboo word uttered covers participants namely *Mr. White*, *Mr. Pink*, *Mr. Blonde*, and *Nice Guy Eddie*, but the focus is on *Mr. White* who talks to *Nice Guy Eddie*. There is also *Mr. Orange* who lies on the floor with bad injured, and a cop who is bunched in a chair. The setting is in a warehouse.

The topic is about the situation which may be set up by someone. The function of that taboo word in this utterance is for showing annoyed feeling about that situation. Thus, the meaning of the word *pissed off* in this utterance is annoyed feeling.

18) ...for putting me in the same room as that *bastard*. (Utterance 56, app 1 no. 437)

Literally, the word *bastard* means child without married parents, but it can also used for insulting another person in a vulgar way (<http://urbandictionary.com>). It is categorized as one's mother in law types

because it is related with someone who has sex with many partners. To know the exact meaning of *bastard*, the context of situation is needed. In this utterance, that word means an insulting word.

The context when the taboo word uttered covers participants namely *Mr. White*, *Mr. Pink*, *Mr. Blonde*, and *Nice Guy Eddie* which is focused on *Mr. White* and *Nice Guy Eddie* because both of them have conversation in that time. The setting is still in a warehouse. The topic is *Mr. Blonde* bad behaviour. The function of that taboo word in this utterance is for showing hate feeling toward *Mr. Blonde* because he behaves like a psycho according to *Mr. White*. Thus, the meaning of the word *bastard* in this utterance is an insulting word.

19) *Jesus Christ!* (Utterance 60, app 1 no. 606)

Jesus Christ is the man who founded the Christian religion and who Christians believe is the son of God. It is usually used for expressing anger, annoyance, surprise, etc (Oxford Advanced Learner's Dictionary, 1995). Based on its literal meaning, it is categorized as religious matter type. People use that word as the exclamation word to express their feeling. In this case, the context of situation is very important to determine the feeling expressed by that word.

The context when the taboo word uttered covers participants namely *Mr. White*, *Nice Guy Eddie*, *Mr. Pink*, and *Mr. Orange*. In that time, *Nice Guy Eddie* told a story to the others. Therefore, they have intimate solidarity. The setting is in the *Nice Guy Eddie*'s car as an informal interaction. The topic is a nasty story about a girl. Then, they discuss about the girl called Lady E. The function of that taboo word in this utterance is to show disbelieving to the *Nice Guy Eddie*'s story

in terms of joking. Thus, the meaning of *Jesus Christ* in this utterance is the son of God, used as the exclamation.

20) You might get some *bitch* talk *shit* to you, but give her a look like you're gonna smash her face next. (Utterance 65, app 1 no. 634)

In this utterance, there are two taboo words found. Those are *bitch* and *shit*. Literally, the word *bitch* means women with a bad attitude such as always flirting to the men or having sex with more than one man (<http://urbandictionary.com>) so it is included into one's mother in law type. On the contrary, it also means female dog (<http://urbandictionary.com>). Besides, the word *shit* means feces or it can be refer to annoying thing. Therefore, the context is necessary to grab the meaning of that word rightly. In this case, the word *bitch* means someone who might to disturb, while the word *shit* is unimportant thing.

The context when the taboo word uttered covers the participants namely *Mr. White* and *Mr. Orange* who talk as friends. Thus, they have intimate solidarity. The setting is in the car which may belong to *Mr. White*. The topic is about robbery plan. The function of those taboo words in this utterance is for referring a woman who may disturb the action and an unimportant thing in terms of joking. Thus, the meaning of *bitch* in this utterance is someone who might to disturb, while the meaning of *shit* is unimportant thing.

21) So, if you get one that's giving you static, he probably thinks he's a real cowboy, so you got to break that *son of a bitch* in two. (Utterance 67, app 1 no. 634)

Son of a bitch literally means a son who's mother did not lose her virginity to his father (<http://urbandictionary.com>) so it is included into one's mother in law type. On the contrary it can be a name for a male dog or puppy (<http://urbandictionar.com>). So, the context will determine the meaning of that word in this utterance.

The context when the taboo word uttered covers the participants namely *Mr. White* and *Mr. Orange*. The setting is in the car which may be owned by *Mr. White*. The topic is planning for the robbery. The function of that taboo word in this utterance is for insulting people who are supposed to disturb the action. Thus, the meaning of *son of a bitch* in this utterance is annoying people.

Furthermore, the analysis on the types and context of taboo words uttered by *Nice Guy Eddie* is explained as bellow:

1) You ain't heard "True Blue?" It was *a big ass* hit for Madonna (Utterance 1, app 1 no. 7)

Ass literally means the buttocks, but it also has different meaning such as very or quite a bit (<http://urbandictionary.com>). Based on the literal meaning, it is categorized as human genital term. The context is needed to determine the meaning of *ass* properly. In this utterance, the meaning of *ass* is 'very'.

The context when the taboo word uttered covers the participants namely *Nice Guy Eddie*, *Joe*, *Mr. White*, *Mr. Pink*, *Mr. Blue*, *Mr. Blonde*, *Mr. Orange*, and *Mr. Brown*. The setting is in the restaurant when all the mafias have breakfast.

Thus, they are in informal interaction. The topic is the story behind a song entitled True Blue. He asks that question to all mafias. The function of that taboo word in

53
this utterance is to emphasize his statement, and that taboo words is used to substitute the word 'very'. Thus, the meaning of *ass* in this utterance is the substitute of the word 'very'.

2) I don't even know a *fuckin' Jew* who'd have the *balls* to say that. (Utterance 5, app 1 no. 55)

In this utterance, here are three taboo words found. First is *fuckin'*, but it is mixed with the word *Jew*, so it becomes a phrase. *Jew* actually is not a taboo word, but it can be so if it is relate to the context. The word *Jew* means a person of the Jewish faith or an ethnicity, but it can refer to a person who is stingy, scheming, fanatical, and who is considered cheap for example not tipping (<http://urbandictionary.com>). Furthermore, the word *balls* literally mean a man's testicles where sperm is produced, but I can also be to the extreme. Based on the literal meaning, that word is categorized as human genital term. To know the proper meaning of those taboo words in this utterance, the context is needed.

The context when the taboo word uttered covers the participants who are all mafias focused on *Nice Guy Eddie* and *Mr. Pink*. Actually they do not know each other before they cooperate in this robbery. Thus they have distance solidarity. The setting is in the restaurant when all the mafias are finishing eat and getting ready to go. The topic is arguing about tipping a servant, and *Mr. Pink* becomes the only one who does not tip. The function of those taboo words in this utterance is to insult *Mr. Pink*. Thus, the meaning of the word *Fucking Jew* in this utterance is a person who is considered cheap, while the word *fuckin'* is only for emphasizing. Besides, the word *balls* here means testicles.

3) You *son of a bitch*. I see you sitting there, but I don't believe it! (Utterance 7, app 1 no. 342)

Son of a bitch literally means a son who his mother lost her virginity to a man other than his father, so it is included into one's mother in law type.

Although, that word can have different meaning such as a word of surprise, amazement, anger, disappointment, disgust, even gratitude (<http://urbandictionary.com>). The context is very important to determine the exact meaning of that word in this utterance. In this case, the meaning of that taboo word is someone who is surprising.

The context when the taboo word uttered covers the participants namely *Nice Guy Eddie*, *Mr. Blonde* and *Joe* but the focus is in *Nice Guy Eddie* and *Mr. Blonde* who is old friend, so they have intimate solidarity. The setting is in *Joe's* office, but they are in informal interaction. In that time, *Joe* talks to *Mr. Blonde*, and then *Nice Guy Eddie* comes. Thus, the topic is about *Mr. Blonde* arrival. The function of that taboo word in this utterance is to express surprise. Therefore, the meaning of the word *son of a bitch* is someone that makes surprised.

4) He got me on the ground, he tried to *fuck* me (Utterance 10, app 1 no. 353)

The word *fuck* literally means all the activity relates with sex act, so it is categorized as sex type. Moreover, it can have different meaning such as to express disgust, anger, confuse, and surprise. In this case, the context is necessary to determine the meaning of that word in this utterance.

The context when the taboo word uttered covers the participants namely *Nice Guy Eddie* and *Mr. Blonde* who joke as an old friend, while *Joe* only

watches. The setting is still in the Joe's office. The topic is joking about getting fuck. The function of that taboo word in this utterance is for fun and showing solidarity in terms of joking. Thus, the meaning of that word in this utterance is having sex.

5) You sick *bastard* (Utterance 11, app 1 no. 355)

The word *bastard* literally means an illegitimate child who was born without married parents (<http://urbandictionary.com>) so it is categorized as one's mother in law type. On the other hand, it can have different meaning such as a term of friendship, or even a way to insult other person (<http://urbandictionary.com>). Thus, to understand the proper meaning of that word in this utterance, the context is needed. In this context, the meaning of the word *bastard* is the term of friendship.

The context when the taboo word uttered covers the participants namely *Nice Guy Eddie* and *Mr. Blonde* as an old friend, while Joe only watches. The setting is in Joe's private office. The topic is still continuing their joke as an old friend. The function of that taboo word in this utterance is for teasing and showing solidarity to a close friend in terms of joking. Therefore, the meaning of *bastard* in this utterance is the term of friendship.

6) Now ain't that a sad sight, daddy, a man walks into prison a white man, walks out talkin' like a *fuckin nigger* (Utterance 15, app 1 no. 359)

Actually, the word *nigger* is not a taboo word, but everyone consider it as the racist term so it belongs to taboo word. It also used for the specific meaning such as to differentiate between black people and nigger

(<http://urbandictionary.com>). The meaning of that word is a black person or Afro-American person (<http://urbandictionary.com>). The context of situation is needed to determine the meaning of that word properly to avoid misunderstanding. In this utterance, that word means Afro-American person because it is used with another racist word which is *white man*.

The context when the taboo word uttered covers the participants namely *Nice Guy Eddie* who talks to *Mr. Blonde* as close friends. The setting is still in Joe's office. The topic is about *Mr. Blonde* condition during jailed. The function of those taboo words in this utterance is for explaining in a vulgar way which intend to teas *Mr. Blonde*. Thus, the meaning of *nigger* in this utterance refers to black person.

7) It's backed into your *fuckin' brain*, it's coming out your mouth! (Utterance 16, app 1 no. 359)

The word *brain* actually is not a taboo word, but it can be a taboo word if the context makes it so. In this case, that word becomes taboo because it is preceded by the word *fucking*, which used for emphasizing the utterance. The word brain itself literally means the organ of the body inside the head that controls thought, memory, and feeling (Oxford Advanced Learner's Dictionary, 1995). In contrast, if it is said in a rude way, it can be a taboo word which belongs to bodily function type. Thus, the context is necessary to understand the meaning of that word deeper.

The context when the taboo word uttered covers the participants namely *Nice Guy Eddie* who talks to *Mr. Blonde*, while Joe only watches them. The

setting is in Joe's office. The topic is about a new Job for *Mr. Blonde*. The function of those taboo words in this utterance is imagery in a vulgar way intend to *teas Mr. Blonde*. Therefore, the meaning of the word *fucking* here is only for giving emphasize while the word *brain* means the organ of the body inside the head.

8) You know he can handle himself and you *damn* sure know you can trust him.
(Utterance 26, app 1 no. 378)

Damn is actually meaningless. It is used as a swear or cursing word to express hate feeling, dismay, awe, surprise, as the substitute of the word 'wow', or only to give emphasize (<http://urbandictionary.com>). The context of situation is necessary to determine feeling which is expressed in this utterance.

The context when the taboo word uttered covers the participants namely *Nice Guy Eddie* who talks to *Mr. Blonde* as an old friend and Joe listens to them.

The setting is in Joe office. The topic is about *Mr. Blonde* who will work in robbery. The function of that taboo word in this utterance is to emphasize his statement. Thus, the word *damn* in this utterance is not for expressing any feeling, but only giving emphasize.

9) Do I sound like I'm *fuckin'* jokin'? (Utterance 29, app 1 no. 386)

Fucking or known as F word literally means having sex, but it can imply many different meaning such as expressing angry, disgust, surprise, and only for emphasizing the sentence (<http://urbandictionary.com>). Based on the literal meaning, it is includes into sex type. The proper meaning of the word *fucking* in

this utterance depends on the context. In this context, that word means emphasizing word.

The context when the taboo word uttered covers the participants namely *Nice Guy Eddie* who talks to Joe from the phone as son and father. Thus, they have intimate solidarity. The setting is in *Nice Guy Eddie*'s car, he drives alone to the mafia's office. The topic is about chaos in their robbery. The function of that taboo word in this utterance is for emphasizing the utterance as well as expressing angry feeling. Therefore, the word *fucking* in this utterance is meaningless, only for emphasizing.

10) *Holy shit*, Orange is dead (Utterance 32, app 1 no. 398)

The word *holy shit* derived from two taboo words which are *holy* and *shit*. Literally it means feces that are considered to be either worthy of reverence, or the excrement of a deity or other religious figure (<http://urbandictionary.com>). Both of them give strong influence to the meaning of that phrase, so it is categorized as excretion and religious type. *Holy shit* can also used to express surprise. The exact meaning of that word in this utterance depends on the context of situation when it is occurred.

The context when the taboo word uttered covers the participants namely *Nice Guy Eddie*, *Mr. White*, and *Mr. Pink*. The setting is in the warehouse. In that time, *Nice Guy Eddie* just arrives in that place and he sees *Mr. Orange* is bleeding on the floor. The topic is *Mr. Orange*'s condition. The function of that taboo word in this utterance is for expressing surprise and shock. Thus, in this utterance that word is used to express surprise or shock.

11) *Bullshit* (Utterance 34, app 1 no. 403)

The word *bullshit* is a phrase derived from two words which are bull is the male of any animal in the cow family (Oxford Advanced Learner's Dictionary, 1995) and *shit* is the vulgar way of feces. Therefore, it is categorized as excretion type. On the other hand, that word can also mean nonsense, lies, or exaggeration.

(<http://urbandictionary.com>). The context is necessary to understand the exact meaning of that word in this utterance. In this case, that word means nonsense.

The context when the taboo word uttered covers the participants namely *Nice Guy Eddie*, *Mr. Pink*, *Mr. White*, and *Mr. Blonde*. *Mr. Orange* is faint, while there is also a cop bunched in the chair. The focus is in *Nice Guy Eddie* who talks to *Mr. Pink*. They have distant solidarity since they are not too close. The setting is in the warehouse. The topic is about someone who might set the situation up.

The function of that taboo word in this utterance is for showing disbelief to *Mr.*

Pink's statement about someone who set up the situation. Thus, the meaning of *bullshit* in this utterance is nonsense or lies.

12) You *fuckin' idiots* turn a jewellery store into a Wild West show (Utterance 38, app 1 no. 411)

In this case there are two taboo words which are *fucking* and *idiots*, but the function of the word *fucking* here is only emphasizing the utterance. Thus, the meaning is focused on the word *idiot* which is a vulgar way for foolish or stupid person (<http://urbandictionary.com>). The exact meaning of that word in this utterance is determined by the context.

The context when the taboo word uttered covers the participants namely *Nice Guy Eddie*, *Mr. Pink*, *Mr. White*, and *Mr. Blonde*. The focus is in *Nice Guy Eddie* and *Mr. White*. They have intimate solidarity because they already know each other for a long time. The setting is still in the warehouse. The topic is arguing about someone which is supposed to be the one who set up the situation.

The function of those taboo words in this utterance is for expressing angry. Therefore, the meaning of fucking idiot in this utterance means so stupid.

13) I told you I ain't talked to him! All I know is he's *pissed*! (Utterance 40, app 1 no. 418)

The word *pissed* is the variation of *piss* which means the act of releasing toxins, such as ammonia and urea, through a hole found in the lower region of the body which is the urethra (<http://urbandictionary.com>) so it is categorized as excretion type. Moreover, in America and most of the world, "pissed" is a vulgar term denoting anger and frustration. Sometimes the word is followed by "off" to mean the same thing. In Great Britain and Ireland the word "pissed" means "drunk" or "intoxicated" and is generally not considered vulgar. In short, that taboo word in America means really mad, while in Britain means drunk. The context of situation is determining the proper meaning of that word in this utterance.

The context when the taboo word uttered covers the participants namely *Nice Guy Eddie*, *Mr. Pink*, *Mr. White*, and *Mr. Blonde* focused on *Nice Guy Eddie* and *Mr. Blonde*. In that time, *Mr. Blonde* asks *Eddie* about his father. The setting is in the warehouse. The topic is about Joe's respond to the chaos in robbery. The

function of that taboo word in this utterance is for showing anger felt by Joe.

Thus, in this utterance the word *pissed* is anger.

14) *Jesus Christ*, give me a *fuckin'* chance to breathe. (Utterance 41, app 1 no. 420)

In this utterance, there are two taboo words. First is *Jesus Christ* which is means the son of God in Christian believe (<http://urbandictionary.com>) so it is categorized as religious matters type. People usually use that word as an exclamation to express anger, surprise, and disbelieve. In addition, the word *fucking* in this utterance is only used for giving emphasize.

The context when the taboo word uttered covers the participants namely *Nice Guy Eddie*, *Mr. Pink*, *Mr. White*, and *Mr. Blonde* focused on *Eddie* and *Mr. White*. The setting is still in the mafia's office. The topic is *Mr. White* asks *Eddie* to give his opinion about taking care of *Mr. Orange*. The function of each taboo word in this utterance is for expressing anger, and the other is for emphasizing the utterance.

15) Every guy who did ever ever laid his eyes on her had to *jack off* to her at least once. (Utterance 52, app 1 no. 588)

Jack off literally means stimulating penis with your hand to cause orgasm and ejaculation, or in short is called as male masturbation (<http://urbandictionary.com>). It can also be used to unexpectedly shock people, or referring to a stupid male (<http://urbandictionary.com>). Based on its literally meaning, *jack off* is categorized as sex type. The context is very important to

determine the exact meaning of that word in this utterance. In this case, the word *jack off* means masturbation.

The context when the taboo word uttered covers the participants namely *Nice Guy Eddie, Mr. White, Mr. Pink, and Mr. Orange*. The setting is in *Nice Guy Eddie's* car. The topic is a story about a girl named Ellois. The function of that taboo word in this utterance is for explaining masturbation in a vulgar way. Thus, the meaning of *jack off* in this utterance is masturbation.

16) And now, apparently Lady E was married to a real *piece of dog shit*. I mean a real *fuckin' animal*. (Utterance 53, app 1 no. 602)

In this utterance there are two phrases of taboo words. The first one is *piece of dog shit* as the variation of *shit* which means feces, so it is categorized as excretion type. It can also have other meaning such as a worse than worthless object or person (<http://urbandictionary.com>). The second one is *fucking animal*.

The word *fucking* here is only for emphasizing the utterance, while the word *animal* literally means any living thing other than a human being (Oxford Advanced Learner's Dictionary, 1995) so it is categorized as animal type. It can also have different meaning such as a person who is very sexy, and wild in bed (<http://urbandictionary.com>). Actually the word *animal* does not belong to taboo word, but it can be so based on the context of the situation.

The context when the taboo word uttered covers the participants namely *Nice Guy Eddie, Mr. White, Mr. Pink, and Mr. Orange*. The setting is in *Nice Guy Eddie's* car. The topic is a story about Elois or known as Lady E and the man who is supposed to be her husband. The function of those taboo words is for insulting

someone. Therefore, the meaning of *piece of dog shit* in this utterance is someone who worse than worthless object or person, while *fucking animal* here means a person who behave such an animal.

17) ...she sneaks up on him, puts some wacko glue on his *dick* and glues his *dick* to his belly! (Utterance 57, app 1 no. 604)

Dick is literally means male sex organ, but it can also have different meaning such as stupid thing (<http://urbandictionary.com>). Based on its literal meaning, *dick* is categorized as human genital type. The context is very important to determine the meaning of that taboo word in this utterance properly.

The context when the taboo word uttered covers the participants namely *Nice Guy Eddie, Mr. White, Mr. Pink, and Mr. Orange*. The setting is still in *Eddie's* car. The topic is about Lady E who does something impossible to her husband. The function of that taboo word in this utterance is for explaining man's genital. Thus, the meaning of *dick* in this utterance is man genital.

18) I'm serious. I'm *dead* serious. (Utterance 58, app 1 no. 607)

Actually the word *dead* is not a taboo word, but it can be so depends on the context of the situation. Literally *dead* means no longer live, but it can have other meaning such as to be really boring, in serious trouble, or even definitely, and extremely (<http://urbandictionary.com>). Based on its literal meaning, it is included into death type. The context is very important to determine the proper meaning of *dead* in this utterance which is extremely.

The context when the taboo word uttered covers the participants namely *Nice Guy Eddie, Mr. White, Mr. Pink, and Mr. Orange*. The setting is in *Eddie's*

car. The topic is about what Lady E has done to her husband. Most of them are expressing disbelief to it. The function of that taboo word in this utterance is for giving emphasis as well as to substitute the word 'very'. Thus, the word *dead* in this utterance means extremely.

19) How would you feel if every time you had to take a *piss* you had to do a *fuckin'* handstand? (Utterance 59, app 1 no. 610)

There are two taboo words in this utterance. First is *piss* which literally means urinate, so it is categorized as excretion type. The second is *fucking* which is sexual activity used for emphasizing, so it belongs to sex type. Both of them depend on the context to get the exact meaning of those words in this utterance.

The context when the taboo word uttered covers the participants namely *Nice Guy Eddie, Mr. White, Mr. Pink, and Mr. Orange*. The setting is in *Nice Guy Eddie's* car. The topic is about the impact of what Lady E has done to her husband. The function of each taboo word in this utterance is for explaining urinates, and the other is for giving emphasis. Thus, the meaning of the word *piss* in this utterance is to urinate, while the word *fucking* is only for emphasizing.

20) Dad, I'm sorry, but I don't know what the *hell's* happening. (Utterance 64, app 1 no. 659)

The word *hell* literally means a situation or place of evil, misery, discord, or destruction (<http://urbandictionary.com>) so it is categorized as death type.

Although, it also a mild cursing word (<http://urbandictionary.com>). The context is necessary to determine the meaning of that word in this utterance. In this utterance, that word is used as a cursing word.

The context when the taboo word uttered covers the participants namely *Nice Guy Eddie*, *Joe*, *Mr. White*, *Mr. Pink*, and *Mr. Orange*. In that time, *Joe* just arrives, but he already knows about someone who set up the situation. The setting is in mafia's office. The topic is chaos in their robbery. The function of that taboo word in this utterance is for cursing or swearing. Thus, the word *hell* in this utterance is meaningless only to curse.

4.2. Discussion

From those 141 utterances containing taboo words produced by *Mr. White* and *Nice Guy Eddie*, the writer found 34 taboo words. Those taboo words are fuck (fucking), dick, shit, piece of shit, jack shit, bullshit, ape shit, holy shit, ass, damn, goddamn, motherfucker, asshole, hell, pig, bloody, piss (pissed, pissed off), bastard, nigger, bitch, son of a bitch, Jew, balls, Jesus Christ, jack off, dead, turd, insane, stupid, rat, maniac, psycho, and sick. Unfortunately, those taboo words are the same as taboo words used by people nowadays, so there is no difference in terms of taboo words used in the past and recent time. Besides, what the writer expected about finding some taboo words which are supposed to be no longer exist until now was broken.

Furthermore, from the finding, the writer also finds that the type of taboo word which mostly used by *Mr. White* and *Nice Guy Eddie* is sex type. It is about 53 % from the total of 141 utterances. It is proven by the use of the word *fuck* or *fucking* to express anger and to give emphasis. Besides, they are also frequently used other taboo words included into other types such as excretion (17%), bodily

function or human genital term (13%), one's mother in law (7%), religious matters (5%), death (3%), and certain game or animal (2%).

The writer considers that various kinds of taboo word uttered by the characters in the movie are determined by the genre of the movie. In this case, the genre of *Reservoir Dogs* movie is action crime, so that the kinds of taboo words used are the word which is usually used to describe anger, pain, shock, emphasis, and also rudeness. It is different if the genre of the movie is comedy or drama. As the example, if the genre of the movie is comedy, the possible kinds of taboo words used by the characters are the words which is related with sex, genital, and also the other dirty words.

From seven types of taboo words proposed by Wardhaugh (2006) which covers one's mother in law, sex, death, human genital term/bodily function, excretion, certain game animal, and religious matter, all are included into the utterances from *Mr. White* and *Nice Guy Eddie*. The writer elaborates them as follows:

1) One's mother in Law

This type usually related with someone who has sex with more than one partner, and all the things included in that activity, but not for the activity such as having sexual intercourse with many different people. The utterances of *Mr. White* that represent this type are: utterance 20, 56, 65, and 67. Besides, the utterances of *Nice Guy Eddie* that represent this type are: utterance 4, 7, 11, 18, 44, and 65.

2) Sex

Taboo words related to all varieties of sex acts, sex disorder, and it is not for the vital organ. The utterances of *Mr. White* that represent this type are:

utterance 1, 2, 3, 8, 10, 11, 12, 13, 14, 15, 18, 19, 21, 24, 27, 28, 29, 31, 36, 37, 38, 39, 40, 44, 45, 46, 47, 49, 50, 51, 52, 57, 66, 69, and 70. Besides, the utterances of *Nice Guy Eddie* that represent this type are: utterance 3, 6, 8, 10, 12, 13, 14, 17, 20, 22, 24, 25, 27, 28, 29, 30, 33, 35, 36, 41, 42, 43, 45, 47, 48, 49, 50, 51, 52, 56, 59, 60, 61, 62, 63, 66, 67, 68, 69, and 70.

3) Death

This type is related to death, and the entire scary thing about it. The utterances of *Mr. White* that represent this type are: utterance 32, and 34. Besides, the utterances of *Nice Guy Eddie* that represent this type are: utterance 58, and 64.

4) Bodily Function/ Human Genitals term

This term is related to sex organs of human being both for the reproduction as well as for sex stimulation. The utterances of *Mr. White* that represent this type are: utterance 4, 6, 23, 25, 42, 48, 53, 62, and 63. Besides, the utterances of *Nice Guy Eddie* that represent this type are: utterance 1, 5, 9, 14, 16, 31, 34, 37, and 57.

5) Excretion

Taboo words included in this term are all that related with something disgusting that come out someone's body. The utterances of *Mr. White* that represent this type are: utterance 5, 7, 16, 17, 33, 41, 42, 43, 55, 59, 61, 64, 65, 68, and 71. Besides, the utterances of *Nice Guy Eddie* that represent this type are: utterance 2, 19, 21, 23, 32, 39, 40, 53, 55, and 59.

6) Certain game /animal

All the taboo words related to the name of animal as well as its behaviour.

The utterances of *Mr. White* that represent this type are: utterance 30, and 35.

Besides, the utterances of *Nice Guy Eddie* that represent this type are: utterance

54.

7) Religious matter

This type of taboo words are related with religion, holy and sacred subject.

The utterances of *Mr. White* that represent this type are: utterance 9, 22, 26, and

60. Besides, the utterances of *Nice Guy Eddie* that represent this type are:

utterance 32, 41, and 46.

Although all types of taboo words proposed by Wardhaugh (2006) are represented in the utterances of *Mr. White* and *Nice Guy Eddie*, but some taboo words cannot be categorized into those types because they do not have same criteria with all those types. Those taboo words are nigger, Jew, idiot, stupid, bloody, insane, maniac, psycho, and sick.

That is why, the writer tries to compare the finding of this study with other theories proposed by Huges (cited in Daniar, 2012) and Jay (1996). If the data are analyzed by Huges' (cited in Natalia, 2012) theory, some words such as idiot and stupid can be classified into imbecilic type which refers to stupidity. Moreover, if the data are analyzed by Jay's (1996) theory, some words such as bloody, insane, maniac, psycho, and sick can be included into vulgar language, while the word nigger and Jew are categorized into name-calling and insult.

Furthermore, the writer also tries to compare the result of this study with those two previous studies which has been mentioned before. They are studies by Wati (2002) and Handayani (2007). In this study, the most occurrence types of taboo word used by the characters of *Reservoir Dogs* movie are sex (53%), and excretion (17%). It is similar with Wati's (2002) result which shows that sex reached about 69, 82%, and excretion 12, 26%. On the other hand, in Handayani's (2007) result, the most occurrence types of taboo word used are taboo of profane which is similar to religious matters type, taboo obscene which similar to sex type and taboo insult.

Moreover, from those 141 utterances containing taboo words produced by *Mr. White and Nice Guy Eddie*, the writer finds various kinds of context when those utterances occur. Mostly, the setting is done in the ware house because in this movie, the setting of place is very limited, while the participants except *Mr. White, Nice Guy Eddie* are all the characters as the survival in that robbery such as *Mr. Pink, Mr. Blonde, Mr. Orange, and Joe*. In addition, the functions which represent the purpose of those two characters producing taboo words usually for expressing anger or emphasizing because it is an action crime movie which tend to be more on serious scenes. Moreover, the characters are involved in conversation with various kinds of topic such as robbery plan, a chaos condition in their robbery action, and nasty story about a girl.

From the finding, the writer also finds interesting differences from the context when the taboo words produced by *Mr. White and Nice Guy Eddie*. As the example is the word *fuck*. In utterance 39, *Mr. White* said "*Fuck you and fuck*

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Joe!" to express his anger towards *Mr. Pink* and Joe. He said that utterance seriously. On the other hand, *Nice Guy Eddie*, in utterance 10, said "He got me on the ground, he tried to *fuck* me" to joke with *Mr. Blonde*. In this case, the word *fuck* has its literal meaning that is having sex, not to express the anger. This example shows that the context has a big influence to determine the meaning of taboo word, but the literal meaning of that word determines the type of taboo word.

The context also determines whether the use of taboo word is in positive or negative way. In this case, the writer found two utterances, each produced by *Mr. White* as utterance 56 "...for putting me in the same room as that *bastard*" and *Nice Guy Eddie* as utterance 11 "You sick *bastard*". The word *bastard* here has different meaning because of the context, although it refers to the same person who is *Mr. Blonde*. In the utterance produced by *Mr. White*, the word *bastard* used for insulting someone hated who was *Mr. Blonde*. In this movie, *Mr. White* hates *Mr. Blonde* because according to him, *Mr. Blonde* is a maniac or psycho, and he does not like to work with such a person with that behaviour. In contrast, while *Nice Guy Eddie* uttered that taboo word, he was joking with *Mr. Blonde* as his old friend. He did not meet him for a long time because *Mr. Blonde* was jailed.

So, the word *bastard* is used by *Nice Guy Eddie* as the term of friendship. This example shows how taboo word is used in a negative way (the example done by *Mr. White*), and in a positive way (the example done by *Nice Guy Eddie*).

In addition, the writer also assumes that the use of taboo words is also very close related to the people's characters and social background. As the Whorfian

hypothesis states that the structure of a language determines the way in which speakers of that language view the world (Wardhaugh, 2006, p. 221). It means that what the speaker says or what kind of language variation that people used can show their character. In some cases like a movie which is regarded as the portrayal of real life, taboo words are used to make it sounds natural. In this case, all the characters in *Reservoir Dogs* movie are gangsters who have crime record as a murderer, and robber. Therefore, they tend to use rude words in their daily conversation as their self identity. It can be concluded that the use of taboo words in conversation is really depends on the context when the words uttered as well as the social background of the speakers.



CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the writer gives the conclusion and suggestion related to the topic above.

5.1. Conclusion

Based on the findings, the writer concludes that taboo words can be used in negative way such as to express anger, as well as in positive way such as to show close relationship. Furthermore, the context when taboo word occurs determines the meaning of that word. It also can change the function of a word, such as a common word becomes taboo word. Besides, there is no difference between the variation of taboo words used in past time and recent time. The writer considers that the genre of the movie gives different variation of taboo words used. In this movie, the word *fuck* or *fucking* is mostly used by two characters in order to express anger or emphasize their utterance since it is an action crime movie which tend to be rude and serious.

5.2. Suggestion

To expand this area of investigation, the writer hopes for further research is conducted using mix theories considering that in this study there are some taboo words which are not categorized in all types proposed by Wardhaugh (2006). This is done to fill the gap between the finding of this present study and further research on the same topic. Also, the use of recent movie with different genre will

enrich the variation of taboo words found so that it will give contribution toward the developing knowledge in sociolinguistics especially for taboo word topic.

Besides, the writer also suggests the people to look at to the context first before using taboo word in their conversation in order to avoid misunderstanding.



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Appendix 1: Reservoir Dogs Movie Script

Note: Some of the dialogues in this script are improved by the actors in the movie, so there are some dialogues containing taboo word in this script were not uttered in the movie.

(Uncle Bob's Pancake House – Morning)

Eight men dressed in BLACK SUITS, sit around a table at a breakfast cafe. They are MR. WHITE, MR. PINK, MR. BLUE, MR. BLONDE, MR. ORANGE, MR. BROWN, NICE GUY EDDIE CABOT, and the big boss, JOE CABOT. Most are finished eating and are enjoying coffee and conversation. Joe flips through a small address book. Mr. Brown is telling a long and involved story about Madonna.)

1. **MR. BROWN**

Let me tell you what Like a Virgin's about. It's all about a girl who digs a guy with a big dick. The entire song-- it's a metaphor for big dicks.

2. **MR. BLUE**

No, it ain't. It's about a girl who's very vulnerable. She's been fucked over a few times and then she meets a guy who's very sensitive.

3. **MR. BROWN**

Whoa! whoa...time out Greenbay. Tell that fucking bullshit to the tourists.

4. **JOE**

Toby? Who the fuck is Toby?

5. **MR. BROWN**

Like a Virgin's not about some sensitive girl who meets a nice fella. That's what True Blue's about. Granted, no argument about that.

6. **MR. ORANGE**

Which one's true Blue?

7. **NICE GUY EDDIE***

You ain't heard True Blue? It was a big ass hit for Madonna. I don't even follow that Tops of the Pops shit, and even I've heard of True Blue.

8. **MR. ORANGE**

Yeah, so - I ain't saying I ain't heard of it. You know; all I asked is how's it go. Excuse me for not being the world's biggest Madonna fan.

9. **MR. BLONDE**

Personally, I can do without her.

10. **MR. BLUE**

I used to like her early stuff-- Borderline. When she got all into that Papa Don't Preach phase, I tuned out.

11. **MR. BROWN**

You guys are like making me lose my train of thought here. I was saying something. What was it?

12. **JOE**

Oh, Toby's that little Chinese girl. What was her last name?

13. **MR. WHITE**

What's that?

14. **JOE**

It's an old address book I found in a coat I haven't worn in a coon's age. What was that name?

15. **MR. BROWN**

What the fuck was I talking about?

16. **MR. PINK**

You said True Blue was about a sensitive girl who meets a nice guy, but Like a Virgin was a metaphor for big dicks.

17. **MR. BROWN**

Ok. Let me tell you what Like a Virgin's about. It's all about this cooz who's a regular fuck machine. I'm talking morning, day, night, afternoon-- dick, dick, dick, dick, dick, dick, dick, dick, dick, dick, dick, dick, dick.

18. **MR. BLUE**

How many dicks is that?

19. **MR. WHITE**

A lot.

20. **MR. BROWN**

Then one day she meets this John Holmes motherfucker, and it's like, whoa, baby. This cat is like Charles Bronson in the great escape. He's digging tunnels. She's getting this serious dick action and feeling something she ain't felt since forever-- pain. Pain.

21. **JOE**

Chu? Toby Chu?

22. **MR. BROWN**

It hurts. It hurts her. It shouldn't hurt her. Her pussy should be bubbleyum by now, but when this cat fucks her, it hurts. It hurts just like it did the first time. You see, the pain is reminding a fuck machine what it was like to be a virgin. Hence: Like a Virgin.

23. **JOE**

Wong.

24. **MR. WHITE ***

Give me that fucking thing.

25. **JOE**

What the hell do you think you're doing? Give me my book back.

26. **MR. WHITE ***

I'm sick of fucking hearing it, Joe. I'll give it back to you when we leave.

27. **JOE**

What do you mean when we leave? Give me it back now.

28. **MR. WHITE***

For the past 15 minutes now, you've been droning on about names. Toby...

Toby... Toby... Toby Wong... Toby Wong... Toby Wong... Toby Chung...

Fucking Charlie Chan. I've got Madonna's big dick coming out of my left ear and Toby the Jap I-don't-know-what, coming out of my right.

29. **JOE**

Give me that book.

30. **MR. WHITE**

Are you going to put it away?

31. **JOE**

I'm going to do whatever the fuck I want with it.

32. **MR. WHITE**

Well, then, I'm afraid I'm gonna have to keep it.

33. **MR. BLONDE**

Hey, Joe, want me to shoot this guy?

34. **MR. WHITE***

Shit. You shoot me in a dream, you better wake up and apologize.

(They laugh.)

35. **EDDIE**

You guys been listening to K-Billy's Super Sounds of the Seventies weekend?

36. **MR. PINK**

Oh, yeah, man, that's fucking great isn't it?

37. **EDDIE**

Can you believe the songs they been playing?

38. **MR. PINK**

You know what I heard the other day? Heartbeat (It's a Love Beat) by Little Tony deFranco and the deFranco family. Man I haven't heard that since I was in fifth fuckin' grade.

39. **EDDIE***

When I was coming down here, The Night the Lights Went Out in Georgia came on. I ain't heard that song since it was big. When it was big, I must of heard it a million trillion fucking times. This is the first time I ever realized the girl singing the song is the one who shot Andy.

40. **MR. BROWN**

What? You mean you didn't know Vicki Lawrence was the one who shot Andy?

41. **EDDIE**

I thought the cheating wife shot Andy.

42. **MR. ORANGE**

They say that at the end of the song.

43. **EDDIE ***

I know, motherfucker! I just heard it! That's what I'm talking about!

(They laugh.)

44. **MR. BLUE**

I must have zoned out during that part before.

45. **JOE**

All right. I'll take care of the check. You guys can get the tip. Should be about a buck apiece. And you, when I come back, I want my book.

46. **MR. WHITE**

Sorry. It's my book now.

47. **JOE**

Hey, I changed my mind. Shoot this piece of shit, will you?

(They laugh.)

48. **EDDIE**

All right. Everybody cough up some green for the little lady.

Come on. Throw in a buck.

49. **MR. PINK**

Uh-uh. I don't tip.

50. **EDDIE**

You don't tip?

51. **MR. PINK**

No - I don't believe in it.

52. **EDDIE**

You don't believe in tipping?

53. **MR. BLUE**

You know what these chicks make? They make shit.

54. **MR. PINK**

Don't give me that. She don't make enough money, she can quit.

(Mr. Blonde laughs.)

55. **EDDIE***

I don't even know a fucking Jew who'd have the balls to say that. Let me just get this straight. You don't ever tip, huh?

56. **MR. PINK**

I don't tip because society says I have to. Alright, I mean I'll tip if somebody really deserves a tip, if they really put forth the effort, I'll give 'em something extra, but I mean this tipping automatically is for the birds.

(Eddie laughs.)

I mean as far as I'm concerned they're just doing their job.

57. **MR. BLUE**

Hey, this girl was nice.

58. **MR. PINK**

She was OK - but she wasn't anything special.

59. **MR. BLUE**

What's special, take you in the back and suck your dick?

(They laugh.)

60. **EDDIE**

I'd go over 12% for that.

61. **MR. PINK**

Hey Look, I ordered coffee, right? Now we've been here a long fuckin time, and she's only filled my cup three times. When I order coffee, I want it filled six times

62. **MR. BLONDE**

Six times? Well, you know, what if she's too fucking busy?

63. **MR. PINK**

Words "too fucking busy" shouldn't be in a waitress' vocabulary.

64. **EDDIE***

Excuse me, Mr. Pink - the last fucking thing you need's another cup of coffee.

65. **MR. PINK**

Jesus Christ - I mean these ladies aren't starving to death. They make minimum wage. You know, I used to work minimum wage. And when I did, I wasn't lucky enough to have a job society deemed tip-worthy.

66. **MR. BLUE**

You don't care they're counting on your tips to live?

(Mr. Pink rubs two of his fingers together.)

67. **MR. PINK**

You know what this is? It's the world's smallest violin playing just for the waitresses.

68. **MR. WHITE***

You don't have any idea what you're talking about. These people bust their ass. This is a hard job.

69. **MR. PINK**

So's working at McDonald's, but you don't feel the need to tip them, do you?

Why not? They're servin ya food. But no, society says don't tip these guys over here, but tip these guys over here. That's bullshit.

70. **MR. WHITE**

Waitressing is the number one occupation for female noncollege graduates in this country. It's the one job basically any woman can get and make a living on. The reason is because of their tips.

71. **MR. PINK**

(pauses) Fuck all that.

(They all laugh.)

72. **MR. BROWN**

Jesus Christ!

73. **MR. PINK**

Hey, I'm very sorry that the government taxes their tips. That's fucked up. That ain't my fault. It would appear that waitresses are just one of the many groups the government fucks in the ass on a regular basis. You show me a paper says the government shouldn't do that, I'll sign it. Put it to a vote, I'll vote for it. But what I won't do is play ball. And this non-college bullshit you're giving me, I got two words for that: "Learn to fuckin type." Cause if you're expecting me to help out with the rent, you're in for a big fuckin' surprise.

74. **MR. ORANGE**

Hey - he's convinced me. Give me my dollar back.

75. **EDDIE**

Hey! Leave the dollars there.

76. **JOE**

All right, rambler, let's get ramblin'. Wait a minute. Who didn't throw in?

77. **MR. ORANGE**

Mr. Pink.

78. **JOE**

Mr. Pink? Why not?

79. **MR. ORANGE**

He don't tip.

80. **JOE**

He don't tip? What do you mean you don't tip?

81. **MR. ORANGE**

He don't believe in it.

82. **JOE**

Shut up. What do you mean you don't believe in it? Come on, you, cough up a buck, you cheap bastard. I paid for your goddamn breakfast.

83. **MR. PINK**

Alright - since you paid for the breakfast, I'll put in, but normally I would never do this.

84. **JOE**

Never mind what you normally would do. Just cough in your goddamn buck like everybody else. Thank you.

85. **RADIO**

That was the Partridge Family's 'Doesn't Somebody Want to be Wanted?' Followed by Edison Lighthouse's 'Love Grows (Where My Rosemary Goes)' as K-Billy's Super Sounds of the Seventies weekend just keeps on truckin'.

(In a car. Mr White is driving, Mr Orange is in the back seat, covering the white interior with blood - he is obviously badly injured)

86. **MR. ORANGE**

Oh, god! Oh, shit! I'm going to die! I'm going to die! I'm going to die!

87. **MR. WHITE**

Just hold on, buddy boy!

88. **MR. ORANGE**

I'm going to die!

89. **MR. WHITE**

Hey!

90. **MR. ORANGE**

I'm sorry! I can't believe she killed me, man. Who'd have fucking thought that?

91. **MR. WHITE ***

Hey! Just cancel that shit right now! You're hurt. You're hurt real fucking bad, but you ain't dying!

92. **MR. ORANGE**

I'm going to die! I'm going to d-- oh, shit. All this blood scares the shit out of me, Larry! I'm going to die! I know it!

93. **MR. WHITE**

Excuse me. I didn't realize you had a degree in medicine. Uh, are you a doctor? Are you a doctor? Answer me, please. Are you a doctor? Huh?

94. **MR. ORANGE**

No, I'm not. I'm not.

95. **MR. WHITE**

O.K. So you admit you don't know what you're talking about. So if you're

through giving me your amateur opinion, lie back and listen to the news. I'm taking you back to the rendezvous. Joe's going to get you a doctor. The doctor's going to fix you up, and you're going to be OK. Now say it! You're going to be OK. Say it! You're going to be OK! Say the goddamn words. You're going to be OK.!

96. **MR. ORANGE**

Oh, god!

97. **MR. WHITE***

Say the goddamn fucking words! Say it!

98. **MR. ORANGE**

I'm OK, Larry.

99. **MR. WHITE**

Correct! Correct.

100. **MR. ORANGE**

I'm OK.

(Mr White is dragging Mr Orange into a warehouse. It's the back room of a morgue.)

101. **MR. WHITE**

Look where we are. Look where we are - we're in the warehouse.

102. **MR. ORANGE**

Larry! She had a baby, man! She had a baby!

103. **MR. WHITE**

Now we're in the warehouse. Who's a tough guy? Who's a tough guy? Come on. Who's a tough guy?

104. **MR. ORANGE**

I'm a tough guy, Larry!

105. **MR. WHITE***

You're a tough guy. You're a fucking tough guy. OK. OK. We're in the warehouse. Look where we are. We did it. We made it. We fucking made it. We have fucking made it. We're in the warehouse. Look where we are. Look where we are. Hold on, buddy boy. Hold on. Hold on. Hold on.

106. **MR. ORANGE**

Shit!

107. **MR. WHITE ***

Stop banging your head. You're going to bang a fucking hole in the floor. You don't want to hurt the fucking floor, do you? I can't do anything for you, but when Joe gets here, which should be any time now, he's going to help you out. He's going to take care of you. OK - we're just going to sit here and wait for Joe. Who are we waiting for?

108. **MR. ORANGE**

Joe. Larry... I'm so fucking scared, man. Would you please hold me?

109. **MR. WHITE**

Yeah, sure. It's all right. It's all right.

110. **MR. ORANGE**

Ooh!

111. **MR. WHITE ***

You go ahead and be scared. You've been brave enough for one day. I just want you to relax now, OK? You're not going to fucking die. You're going to be fine. When Joe gets here, he'll make you 100% again.

112. **MR. ORANGE**

I'm hurt. I'm hurt bad, Larry.

113. **MR. WHITE**

It's not good. No.

114. **MR. ORANGE**

Hey, Larry... Bless your heart for what you're trying to do. I was panicking for a minute back there, but I got my senses back now. Situation is I'm shot in the belly. Without medical attention, I'm going to die.

115. **MR. WHITE**

I can't take you to a hospital.

116. **MR. ORANGE**

Fuck jail, man! You don't have to take me in. Just drive me up to the front. Just drop me on the sidewalk. I'll take care of myself. I won't tell them anything, man. I won't tell them anything. I swear to fucking god, man! Just look in my eyes, Larry. Look in my eyes. I won't tell them anything. You'll be safe, man.

117. **MR. WHITE ***

You're not going to fucking die, kid, all right? Listen to me. You're going to be fine. Along with the kneecap, the gut is the most painful area a guy can get shot in.

118. **MR. ORANGE**

No shit!

119. **MR. WHITE**

But it takes a long time to die from it. I'm talking days. You're going to wish you were dead, but it takes days to die from your wound. Time is on your side.

120. **MR. PINK**

Was that a fucking setup or what? Shit! Orange got tagged?

121. **MR. WHITE**

Gut shot.

122. **MR. PINK**

Fuck! Where's, uh, Brown?

123. **MR. WHITE**

Dead.

124. **MR. PINK**

Oh... How did he die?

125. **MR. WHITE***

How the fuck do you think? The cops shot him.

126. **MR. PINK**

This is bad. This is so fucking bad. Is it bad?

127. **MR. WHITE**

As opposed to good?

128. **MR. PINK**

Man, this is fucked up. This is so fucked up. Somebody fucked us up big time, man.

129. **MR. WHITE**

You really think we were set up?

130. **MR. PINK**

Do you even doubt it man? I don't think we got set up - I know we got set up. I mean, really, seriously, where did all those cops come from huh? One minute they're not there and the next minute they're there. I didn't hear any sirens. The alarm went off, OK. When an alarm goes off, you got an average of four minutes response time. Unless a patrol car is cruising that street at that particular moment, you got four minutes before they can realistically respond. In one minute, there were 17 blue boys out there, all loaded for bear, all knowing exactly what the fuck they were doing. They were all just there. Remember that second wave that showed up in the cars OK? Those were the ones responding to the alarm man, but those first motherfuckers, I'm telling you man, they were there and they were waiting for us. Haven't you fucking thought about this?

131. **MR. WHITE***

I haven't had a chance to think. First I was just trying to get the fuck out of there. After we got away, I've been just dealing with him.

132. **MR. PINK**

Let's start fucking thinking about it, man, 'cos that's all I'm thinking about, man. I wasn't even going to come here. I was going to just drive off man, because whoever set us up knows about this place, there could have been cops here waiting for us, man. There could be cops coming here right now!

133. **MR. WHITE**

Let's go in the other room. Hey! Right in there.

134. **MR. ORANGE**

Don't leave me! I'm going to die.

135. **MR. WHITE**

I'll be right there, OK.? I'll be right there looking at you. I'm right here looking at you, OK.? Right in here. Right over there.

136. **MR. ORANGE**

Larry. I'm going to fucking die. Larry!

137. **MR. PINK**

138. What the fuck am I doing here, man? I felt funny about this job right off. As soon as I felt it, I should have said "No thank you" and walked, but I didn't fucking listen. It's like every time I ever got caught buying weed. Same thing man, I didn't trust the guy, I felt funny about him, but I wanted to believe him, you know. Because if he's not lying when he delivered his Thai stick man, it's great. But no, it's never Thai stick, and I always said if I felt this way about a job, i fucking walk, and I didn't, and I (SMASH!) didn't because of the fucking money!

139. **MR. WHITE**

What's done is done. I need you cool. Are you cool?

[Crash]

140. **MR. PINK**

I am cool.

141. **MR. WHITE**

Splash some water on your face. Take a breather. Relax. Have a cigarette.

142. **MR. PINK**

I quit.

143. **MR. WHITE**

All right.

144. **MR. PINK**

Why, you got one?

145. **MR. WHITE**

Yeah. Here you go. Have a Chesterfield.

146. **MR. PINK**

Thanks.

147. **MR. WHITE**

OK. Let's go through what happened.

148. **MR. PINK**

OK.

149. **MR. WHITE**

We're in the place. Everything's going fine. Then the alarm gets tripped.

150. **MR. PINK**

Right.

151. **MR. WHITE***

I turn around and all these cops are outside. You're right, because bam! I blinked my eyes, and they're there. Everybody starts going apeshit.

152. **MR. PINK**

That's not correct.

153. **MR. WHITE**

What's wrong with it?

154. **MR. PINK**

OK. The cops did not show up as the alarm went off. The cops didn't show up until after Mr. Blonde started shooting everybody.

155. **MR. WHITE**

As soon as I heard the alarm - I saw the cops.

156. **MR. PINK**

Na, man I'm telling you it wasn't that soon, OK. They didn't let their presence be known until after Mr. Blonde became a madman. Alright. I'm not saying they weren't there. I'm saying they were there, but they didn't make their move until after Mr. Blonde started shooting everybody. I mean, that's how I know we were set up. Come on, Mr. White, I mean you could see that, can't you?

157. **MR. WHITE***

Look, look, enough of this "Mr. White" shit.

158. **MR. PINK**

Wait wait wait! Man! Don't tell me your fucking name man! I don't want to know it. Jesus Christ, I ain't going to tell you mine!

159. **MR. WHITE**

You're right. This is bad. How did you get out?

160. **MR. PINK**

I shot my way out. Everybody started shooting, so I blasted my way out of there.

(Mr. Pink is hauling ass down a busy city sidewalk. He has a canvas bag with a shoulder strap in one hand, and a .357 MAGNUM in the other. If any BYSTANDERS get in his way, he just knocks them down. We DOLLY at the same speed, right along side of him. Three cops are in pursuit on foot.)

(Alarm ringing, siren)

161. **COPS**

Move it! Get out of the way! Get the fuck out of the way!

162. **MR. PINK**

Get the fuck out of the way!

163. **COPS**

Move It! Get out of the way!

164. **MALE BYSTANDER**

Jesus christ! What the fuck is your problem, man?

165. **MR. PINK**

You fucking asshole! Fucker!

166. **COPS**

Move!

167. **WOMAN BYSTANDER**

Get down, Ernie!

(Horn honks. Mr. Pink bounces off the windscreen, smashing it. He lands face down on the pavement, picks himself up and points his gun at the driver, a woman.)

168. **DRIVER**

Jesus!

169. **MR. PINK**

Get out of the car! Get the fuck out of the car!

170. **COPS**

Move it! Get out of the way!

(Mr Pink pulls the driver out through the window. The cops appear round the corner. Mr Pink fires a hail of bullets on them, forcing them back around the corner, hitting at least one in the progress. He then jumps in the car, and drives off, keeping his head down. A cop runs after him, shooting, but he is soon left behind. We still hear sirens in the background.)

Cut back to Mr. Pink and Mr. White, still talking in the bathroom.)

171. **MR. PINK**

I tagged a couple of cops. Did you kill anybody?

172. **MR. WHITE**

A few cops.

173. **MR. PINK**

No real people?

174. **MR. WHITE**

Just cops.

175. **MR. PINK**

Man, could you believe Mr. Blonde?

176. **MR. WHITE***

That was the most insane fucking thing I have ever seen. Why the fuck would Joe hire a guy like that?

177. **MR. PINK**

I don't wanna kill anybody. But if I gotta get out that door, and you're standing in my way, one way of the other, you're gettin outta my way.

178. **MR. WHITE ***

That's the way I look at it. The choice between doing 10 years and taking out some stupid motherfucker ain't no choice at all, but I ain't no madman, either. What the fuck was Joe thinking? I can't work with a guy like that. We're awful goddamn lucky he didn't tag us when he shot the place up. I came this close to taking his ass out myself.

179. **MR. PINK**

I mean, everybody panics. Everybody. Things get tense. It's human nature, you panic. I don't care what your name is. You can't help it. Fuck, man, you panic on the inside, in your head, you know? You give yourself a couple of seconds. You get ahold of the situation. You deal with it. What you don't do is start shooting up the place and start killing people.

180. **MR. WHITE ***

No. What you're supposed to do is act like a fucking professional. A psychopath ain't a professional. Can't work with a psychopath. You don't know what those sick assholes are going to do next. I mean, Jesus Christ, how old do you think that black girl was, 20? Maybe 21?

181. **MR. PINK**

If that. Hey, look, did you see what happened to anybody else?

182. **MR. WHITE**

Me and Orange jumped in the car, Brown floored it. After that, I don't know what went down.

183. **MR. PINK**

At that point it was every man for himself, man. As far as Mr. Blonde and Mr. Blue are concerned I ain't got the foggiest, 'cos once I got out I never looked back.

184. **MR. WHITE**

What do you think?

185. **MR. PINK**

What do I think? I mean, you know, the cops either caught 'em or killed 'em.

186. **MR. WHITE**

No chance they punched through? You found a hole.

187. **MR. PINK**

Yeah, and that was a fucking miracle. But even if they did get away, then where the fuck are they?

188. **MR. WHITE**

You don't think it's possible that one got the diamonds and...

189. **MR. PINK**

No - no way.

190. **MR. WHITE**

How can you be so sure?

191. **MR. PINK**

I got the diamonds.

192. **MR. WHITE**

(Laughs) That's my boy. Where?

193. **MR. PINK**

I stashed 'em. Look, if you want to come with me, let's go get them right now, right this second man, 'cause I think staying here, man, we should have our fucking heads examined.

194. **MR. WHITE**

That was the plan-- we meet here.

195. **MR. PINK**

Then where the fuck is everybody? I say the plan becomes null and void once we find out we got a rat in the house. We ain't have the slightest fucking idea what happened to Mr. Blonde and Mr. Blue. They could be both be dead or maybe they're arrested. The cops could have them right now at the station house, sweating them down. Yeah, They don't know our names, but they could be singing about this place.

196. **MR. WHITE***

I swear to god, I think I'm fucking jinxed.

197. **MR. PINK**

What?

198. **MR. WHITE**

Two jobs back, it was a four-man job. We discovered one of the team was an undercover cop.

199. **MR. PINK**

No shit.

200. **MR. WHITE ***

Thank god we discovered it in time. Had to forget the whole thing, just walk the fuck away from it.

201. **MR. PINK**

So who's the rat this time-- Mr. Blue... Mr. Brown... Joe? You know, listen, I mean, Joe set this whole thing up. Maybe he set it up to set it up.

202. **MR. WHITE***

No, I don't buy it. Me and Joe go back a long time. I can tell you definitely Joe didn't fucking know about this bullshit.

203. **MR. PINK**

Hey, look, I known Joe since I was a kid. And me saying he definitely had

nothing to do with it is ridiculous. I mean, I can say I definitely didn't do it, cause I know what I did or didn't do. But I can't definitely say that about anybody else, 'cause I don't definitely know. For all I know, you're the rat.

204. **MR. WHITE***

For all I know, you're the fucking rat!

205. **MR. PINK**

All right! Now you're using your fucking head! For all we know, he's the rat.

206. **MR. WHITE***

Hey. That kid in there's dying from a fucking bullet I saw him take, so don't you be calling him a rat!

207. **MR. PINK**

Look, i'm right, OK? Somebody's a fucking rat. Where's the commode in this dungeon? I got to take a squirt.

208. **MR. WHITE**

Go down the hall, make a left, go up the stairs, and make a right.

(Mr White flashback - he's in Joe's office, with Joe)

209. **JOE**

By the way, how's Alabama?

210. **MR. WHITE**

Alabama? I haven't seen 'bama in over a year and a half.

211. **JOE**

I thought you two were a team.

212. **MR. WHITE**

We were for a little while. Did about four jobs together, then decided to call it quits.

213. **JOE**

Why?

214. **MR. WHITE**

You push that woman/man thing too long and it gets to you after a while.

215. **JOE**

What's she doing now?

216. **MR. WHITE***

She hooked up with Frank McGarr. They've done a couple jobs together.

Hell of a woman. Good little thief. (pause) So explain the telegram.

217. **JOE**

Five-man job busting in and busting out of a diamond wholesaler's.

218. **MR. WHITE**

Can you move the ice afterwards? I don't know nobody that can move ice.

219. **JOE**

No problem - we got guys waiting for it. What about Marcello Spivey?

Didn't he always move your ice?

220. **MR. WHITE**

He's doing 20 years in Susanville.

221. **JOE**

20 Years? Holy god. What for?

222. **MR. WHITE**

Bad luck.

223. **JOE**

I guess you could say that again.

224. **MR. WHITE**

What's the exposure like?

225. **JOE**

Two minutes tops, but it's a tough two minutes-- daylight during business hours, dealing with the crowd, but you'll have the guys to deal with the crowd.

226. **MR. WHITE**

How many employees?

227. **JOE**

I'd say around 20. Security pretty lax. They most usually just deal in boxes, uncut stones for the diamond syndicate, but on this particular day, they're getting a shipment of polished stones from Israel. They're like a way station. They're to get picked up the next day and sent to Vermont.

228. **MR. WHITE**

No, they're not. (They laugh) What's the cut, papa?

229. **JOE**

Juicy, junior. Real juicy.
(Back in the warehouse)

230. **MR. PINK**

Hey, look, man, you do what you want. I'm out of here, man. I'm gonna check into a motel for a few days. You, know I'll lay low, and i'll call Joe--shit. Did he fucking die on us? Huh? Is he dead or what?

231. **MR. WHITE**

He ain't dead.

232. **MR. PINK**

What is it?

233. **MR. WHITE**

I think he's just passed out.

234. **MR. PINK**

Scared the fucking shit out of me, man. I thought he was dead for sure.

235. **MR. WHITE**

Without medical attention, he will die for sure.

236. **MR. PINK**

What'll we do, man? We can't take him to a hospital.

237. **MR. WHITE***

Without medical attention, that man might not live through the night. The bullet in his belly is my fault. Now, well that might not mean jack shit to you, it means a hell of a lot to me.

238. **MR. PINK**

First things first, OK? Staying here's goofy. We got to book up.

239. **MR. WHITE***

What do you suggest we do, go to a hotel? We got a guy shot in the belly

who can't walk. He bleeds like a stuck pig. When he's awake, he screams in pain.

240. **MR. PINK**

You got an idea, spit it out.

241. **MR. WHITE**

Joe could help. We get in touch with Joe. Joe could get him to a doctor. Joe could get a doctor to come to see him.

242. **MR. PINK**

Assuming we can trust Joe, how will we get in touch with him? Huh? He's supposed to be here, but he ain't, which is making me very nervous about being here. Even if he is on the up and up, I don't think he's gonna be too happy with us, OK? He planned a robbery. He's got a blood bath on his hands now. He's got dead cops, dead robbers, dead civilians. Jesus Christ, I tend to doubt he's gonna have a lot of sympathy for our plight. If I was him, I'd put as much distance between me and this mess as humanly possible.

243. **MR. WHITE**

Before you got here, Mr. Orange was asking me to take him to a doctor, to a hospital. Now, well I don't like the idea of turning him over to the cops, but if we don't, he'll die. He begged me to do it.

244. **MR. PINK**

Well, all right. We take him to a hospital. If that's what he said, let's do it. Since he don't know nothing about us, I say it's his decision.

245. **MR. WHITE**

He knows a little about me.

246. **MR. PINK**

What? You didn't tell him your name, did you?

247. **MR. WHITE**

I told him my first name and where I was from.

248. **MR. PINK**

Why?

249. **MR. WHITE**

I told him where I was from a few days ago. It was just a natural conversation.

250. **MR. PINK**

What was telling him your name when you weren't supposed to?

251. **MR. WHITE***

He asked. We had just gotten away from the cops. He just got shot. It was my fault he got shot. He's a fucking bloody mess. He's screaming. I swear to God, I thought he was going to die right then and there. I'm trying to comfort him, telling him not to worry, everything will be OK. I'm gonna take care of him. And he asked me what my name was. I mean, the man was dying in my arms. What the fuck was I supposed to do, tell him I'm sorry? I can't give out that fucking information! It's against the rules! I don't trust you enough!

Well, maybe I should've, but I couldn't.

252. **MR. PINK**

I--

253. **MR. WHITE***

fuck you, and fuck Joe!

254. **MR. PINK**

I'm sure it was a very beautiful scene between you.

255. **MR. WHITE***

Don't fucking patronize me!

256. **MR. PINK**

I have one question for you. Do they have a sheet on you, where you're from?

257. **MR. WHITE**

Yeah!

258. **MR. PINK**

Well, that's that then, man. I mean, Jesus Christ, I was worried about mug shot possibilities as it was. Now he knows a) your name, b) what you look like, c) where you're from, and d) what your specialty is. They're not gonna have to show him a hell of a lot of pictures for him to pick you out. I mean, that's it, right? You didn't tell him anything else that could narrow down the selection?

259. **MR. WHITE**

If I have to tell you again to back off, me and you are gonna go 'round and 'round.

260. **MR. PINK**

We ain't taking him to a hospital.

261. **MR. WHITE**

If we don't, he's gonna die.

262. **MR. PINK**

I'm very sad about that. Some fellas are lucky, some ain't.
(Mr White grabs Mr Pink by the lapels)

263. **MR. PINK**

What you fucking touching me for, man?
(Mr White punches Mr Pink to the ground, then repeatedly kicks him. Mr Pink remains on ground, but pulls gun on White. White remains standing, pulls gun on Pink)

264. **MR. PINK**

You wanna fuck with me? I'll show you who you're fucking with!

265. **MR. WHITE***

You want to shoot me you little piece of shit? Go ahead. Take a shot.

266. **MR. PINK**

Fuck you, White. I didn't create this situation. I'm dealing with it. You're acting like a first-year fuckin thief. I'm acting like a professional! If they get him, they can get you, they get you, they get closer to me, and that can't happen. You're looking at me like it's my fault? I didn't tell him my name, I didn't tell him where I was from! Shit 15 Minutes ago, you almost told me your name. You buddy are stuck in a situation you created. If you want to throw bad looks somewhere, throw them at a mirror!

267. **MR. BLONDE**

You kids shouldn't play so rough. Somebody's going to start crying.
(Upon seeing Mr. Blonde, they both put their guns away. Mr Pink gets up)

268. **MR. PINK**

Mr. Blonde! Shit, you're fucking kicking me. What happened to you? I figured you were dead. Hey! You OK? Did you see what happened to Blue? We didn't know what happened to you and Blue. That's what we were wondering about. Come on, man. Look, Brown is dead, Orange got it in the belly.

269. **MR. WHITE***

Enough! Enough! You better start talking, asshole, 'cause we got shit we need to talk about. We're already freaked out. We need you acting freaky like we need a fucking bag on our hip.

270. **MR. BLONDE**

OK. Let's talk.

271. **MR. WHITE**

We think we got a rat in the house.

272. **MR. PINK**

I guarantee we got a rat in the house.

273. **MR. BLONDE**

What makes you say that?

274. **MR. WHITE**

Is that supposed to be funny?

275. **MR. PINK**

Look - we think this place ain't safe.

276. **MR. WHITE**

This place is insecure - we're leaving. You should go with us.

277. **MR. BLONDE**

Nobody's going anywhere.

278. **MR. WHITE***

Piss on this fucking turd! We're out of here.

279. **MR. BLONDE**

Don't take another step, Mr. White.

280. **MR. WHITE***

Fuck you, maniac! It's your fucking fault we're in this trouble.

281. **MR. BLONDE**

What's this guy's problem?

282. **MR. WHITE***

What's my problem? Yeah, I got a fucking problem. I got a big fucking problem! A trigger-happy madman almost gets me shot!

283. **MR. BLONDE**

What the fuck you talking about?

284. **MR. WHITE***

That fucking shooting spree! In the store, remember?

285. **MR. BLONDE**

Ah, fuck 'em. They set off the alarm. They deserve what they got.

286. **MR. WHITE***

You almost killed me! Asshole! If I'd known what kind of guy you were, I never would've agreed to work with you.

287. **MR. BLONDE**

Are you going to bark all day, little doggie, or are you going to bite?

288. **MR. WHITE**

What was that? I'm sorry. I didn't catch it. Would you repeat it?

289. **MR. BLONDE**

Are you going to bark all day, little doggie, or are you going to bite?

(Mr White & Mr Blonde start to fight. Pink breaks it up)

290. **MR. PINK**

Oh, Christ. Look, you two assholes, calm the fuck down. Hey, come on, back off! What, we in a playground here? Am I the only professional?

Fucking guys are acting like a bunch of fucking niggers, man - you work with niggers huh? - just like you two - always saying they're gonna kill each other.

291. **MR. WHITE**

You said yourself, you thought about taking him out.

292. **MR. BLONDE**

You fucking said that?

293. **MR. PINK**

Yeah, I did, OK? I did. But that was then. Right now, this guy is the only one I completely trust. He's too homicidal to be working with the cops.

294. **MR. WHITE**

You're taking his side?

295. **MR. PINK**

No! Fuck sides! What we need here is a little solidarity. Somebody's sticking a red-hot poker up our asses. I want to know whose name's on the handle. Fuck. Look, I know I'm no piece of shit, and I'm pretty sure you're OK, and I'm fucking positive you're on the level. Let's try and figure out who the bad guy is, all right?

296. **MR. BLONDE**

Wow. That was really exciting. I bet you're a big Lee Marvin fan, aren't you?

(Mr Blonde laughs)

297. **MR. BLONDE**

Me, too. I love that guy. My heart's beating so fast, I'm about to have a heart attack here.

298. **MR. WHITE**

Yeah?

299. **MR. BLONDE**

I got something outside that I'd like to show you guys, so follow me.

300. **MR. WHITE**

Follow you? Where?

301. **MR. BLONDE**

To my car.

302. **MR. WHITE**

What, you forget your french fries to go with the soda?

303. **MR. BLONDE**

I had them already. I got something I think you might want to see though.
It's a big surprise. I'm sure you'll like it though. Come on.

(They are outside, walking to the the car)

304. **MR. PINK**

We still got to get out of here, you know.

305. **MR. BLONDE**

No. We're gonna stick around. We're gonna wait.

306. **MR. WHITE**

What for, the cops?

307. **MR. BLONDE**

No. Nice Guy Eddie.

308. **MR. PINK**

Nice Guy Eddie? What makes you think he isn't on a plane right now
halfway to Costa Rica?

309. **MR. BLONDE**

Because I spoke to him on the phone and he said he's on the way down here.

310. **MR. WHITE***

You talked to Nice Guy Eddie? Why the fuck didn't you say that in the first
place?

311. **MR. BLONDE**

'Cause you never asked me.

312. **MR. WHITE***

Har-de-fucking-har. What'd he say?

313. **MR. BLONDE**

He said stay put, so in the meantime... I'll show you guys something.
(Mr Blonde opens the boot/trunk. They laugh)

314. **MR. PINK**

Jesus Christ.

315. *(We see that Mr Blonde has a cop tied up in his boot/trunk)*

316. **MR. BLONDE**

Maybe our boy in blue here can answer some of these questions about this
rat business you've been talking about.

317. **MR. WHITE**

You're a piece of work, my friend.

318. **MR. PINK**

Ain't a bad idea. Let's get him the fuck out of here.

*(We're inside the office of Joe Cabot. Joe's on the phone, sitting behind his
desk.)*

319. **JOE**

(into phone) Hey, Sid, will you relax? I've known you a long time. I'm not
worried. I know you'll pay me back. Don't tell me what I already know.
Don't embarrass me. So you had a few bad months. You do what everybody

else does, I don't care whether you're J.P. Morgan or Irving the tailor-- you ride it out.

320. **TEDDY**
Vic Vega's outside.

321. **JOE**
Hold on. (To Teddy) Who?

322. **TEDDY**
Vic Vega.

323. **JOE**
(to Teddy) Oh. Tell him to come in.

324. **TEDDY**
Come on in.

325. **JOE**
(into phone) I gotta go. A friend of mine's outside. Keep your chin up. I'll be talking to you. Don't worry. (To Mr Blonde) Hey, welcome home, Vic.

326. **MR. BLONDE**
Joe.

327. **JOE**
How does freedom feel, huh?

328. **MR. BLONDE**
It's a change.

329. **JOE**
Ain't that the sad truth? Sit down. Take your coat off. Make yourself at home. Want a little drink? How about a little remy martin?

330. **MR. BLONDE**
Sure.

331. **JOE**
Who's your parole officer?

332. **MR. BLONDE**
Seymour Scagnetti.

333. **JOE**
How is he?

334. **MR. BLONDE**
He's a fucking asshole. Won't even let me leave the halfway house.

335. **JOE**
You know, it never ceases to amaze me. A fucking junglebunny slits a woman's throat for 25 cents, he gets Doris Day for a parole officer. Good fella like you winds up with a ball-busting prick.

336. **MR. BLONDE**
I want you to know I appreciate all the packages you sent me on the inside.

337. **JOE**
What the hell was I supposed to do, forget about you?

338. **MR. BLONDE**
I just want you to know it meant a lot to me.

339. **JOE**
It was the least I could do. I wished the hell I could've done a lot more.

340. **MR. BLONDE**

Thanks a lot, Joe.

341. **JOE**

Ah, Vic. Toothpick Vic. So tell me your story, kid. What are your plans?

342. **EDDIE***

You son of a bitch. I see you sitting there, but I don't believe it. How you doing, Toothpick?

343. **MR. BLONDE**

Hi, Eddie.

344. **EDDIE***

Listen, I'm sorry. I should've picked you up myself. I was-- this week's been crazy. I've had my head up my ass the whole time.

345. **MR. BLONDE**

It's funny you should say that. That's what me and your daddy was talking about.

346. **EDDIE**

That I should've picked you up?

347. **MR. BLONDE**

No, that you had your head up your ass. I walk in the door, he's like, Vic, Vic, I'm so glad somebody's finally here who knows what's going on. My son Eddie's a fuck-up. He's ruining the business. I mean, I love the guy, but you know, he's flushing everything down the toilet. That's what you said, right, Joe? I mean tell him yourself.

348. **JOE**

Eddie, I hate for you to hear it like this, but Vic come in and asks me how business was, and you don't lie to a guy who's just done four years in the slammer.

349. **EDDIE**

That's very true.

(Eddie and Mr Blonde play fight)

350. **JOE**

All right! Enough of this shit! Break it up! Come on! This ain't a playground! You guys want to roll around on the floor, you do it in Eddie's office, not mine.

351. **EDDIE**

Daddy, did you see that?

352. **JOE**

What?

353. **EDDIE***

The guy got me on the ground, he tried to fuck me.

354. **MR. BLONDE**

You wish.

355. **EDDIE***

You sick bastard, Vic. You tried to fuck me in my father's office. Look, Vic, whatever you want to do in your own home, go to it, but don't try to fuck

me. You know, I don't think of you that way. I like you a lot buddy, but I don't think of you that way.

356. **MR. BLONDE**

Liste, if I was a butt cowboy, I wouldn't even throw you to the posse.

357. **EDDIE***

No you wouldn't. You'd keep me for yourself. You know, four years fucking punks up the ass, you'd appreciate a piece of prime rib when you see it.

358. **MR. BLONDE**

I might break you in, Nice Guy, but I'd make you my dog's bitch.

359. **EDDIE***

Ain't that a sad sight, daddy? A man walks into prison a white man, walks out talking like a fucking nigger. You know what? I think it's all that black semen been pumped up your ass so far, now it's backed into your fucking brain and it's coming out your mouth.

360. **MR. BLONDE**

Eddie, you keep talking like a bitch, I'm gonna slap you like a bitch.

361. **JOE**

All right, enough of this shit! I'm sick of it! Now, both of you, sit down. Now, Eddie, when you came in here, we were talking some serious business. Now Vic here's got a parole problem.

362. **EDDIE**

Who's your P.O.?

363. **MR. BLONDE**

Seymour Scagnetti.

364. **EDDIE***

Scagnetti. Fuck. I hear he's a motherfucker.

365. **MR. BLONDE**

Oh, he's a fucker. Won't even let me leave the halfway house, unless I get some shitty job.

366. **EDDIE**

You're coming back to work for us, right?

367. **MR. BLONDE**

Well, I wanna. First I got to prove to asshead that I can get a regular job job-type job before I can move out on my own. I can't work for you guys if I got to worry about making some silly-ass 10 o'clock curfew every fucking night.

368. **JOE**

All right. We can work this out, can't we, Eddie?

369. **EDDIE**

This ain't all that bad. We can get you a lot of legitimate jobs. I'll get you down in Long Beach as a dock worker.

370. **MR. BLONDE**

I don't want to lift no fucking crates, Eddie.

371. **EDDIE***

Vic, you ain't going to lift shit. You'll never work there, but as far as the records are concerned, you do. I call Matthews the foreman and tell him he's got a new guy-- boom--you're on the rotation. You got a time card - it's

clocked in and out for you every day, and at the end of the week, you get a nice paycheck. Dock workers do very well. So you move into a halfway decent place without this Scagnetti fuck going, "Hey! Where the fuck's the money coming from?" And if he decides to make a surprise visit, that's the day we sent you to Tustin, pick up a load of shit and bring it back. If he comes back again, hey "Sorry, Seymour. You just missed him. We had to send him out to the Taft airstrip five fucking hours away. We had a load of shit we had to have him pick up there and bring back here." Look, part of your job, Vic, is going different places, and that's the beauty of it; we got places all over the place.

372. **JOE**

See, Vic? Did I tell you not to worry? Here Vic was worried.

373. **EDDIE**

I'll take you to Long Beach tomorrow. We'll get you fixed up with matthews, I'll tell him what's what.

374. **MR BLONDE**

You know, I really appreciate what you guys are doing, but I'd like to know when I can come back, you know, do some real work.

375. **JOE**

Well, it's hard to say. It's kind of a strange time now. Things are kind of--

376. **EDDIE***

They're a little fucked up is what they are. Look we're just getting ready for a big meeting right now in Vegas.

377. **JOE**

Look, just let Eddie for now set you up at Long Beach, get you a job, give you some cash, get this Scagnetti fuck off your back, then we'll talk to you, all right? Huh?

378. **EDDIE***

Dad... I got an idea. Now, just-- just hear me out. I know you don't like using the boys on these jobs, but Vic here, I mean he's only been nothing but good luck for us. The guy's a fucking rabbit's foot for crying out loud. I'd like to have him in. You know he can handle himself, and you damn sure know you can trust him.

379. **JOE**

Vic, how would you feel about pulling a job with about five other guys?

380. **MR. BLONDE**

I'd feel great about it.

381. **RADIO**

K-billy's Super Sounds of the Seventies continues. And if you're the 12th caller, you'll win two tickets to the Monster-Truck Extravaganza being held tonight at the Carson fairgrounds, featuring Big Daddy Don Bodine's truck the Behemoth. 12th Caller wins on the station where the seventies survived.

382. **EDDIE**

Hey, Dove, we got a major situation here. I know you know that. I got to talk to Daddy, and find out what he wants done.

(Cut to White, Pink and Blonde beating on the cop. We cut between Eddie driving and the cop being beaten.)

383. **EDDIE***

All I know is what Vic told me, man, said the place turned into a fucking bullet festival. He took a cop hostage just to get the fuck out of there.

384. **MR. PINK**

Get up! Get up!

385. *You promised me the day that you quit your boyfriend*

386. **EDDIE***

Do I sound like I'm fucking joking? He's fucking driving around with a cop in his trunk! *Fucking assholes*

387. *SONG: Ya promised me that it would be just us two...*

388. **EDDIE**

I don't know who did what! I don't know who's got the loot. I don't know if anybody's got the loot. I don't know who's dead, I don't know who's alive, I don't know who's caught, I don't know who's not!

389. *SONG: Never should've promised to me*

Give it here - don't hold back now!

Give it here - don't say nothing!

Just give it here, come on, give it here, give it here, give it here ...

390. **EDDIE**

I will know. I'm practically there now. But what do I tell these guys about Daddy? All right. You're sure that's what he said? OK, that's what I'll tell them.

(Back to warehouse. Cop is tied up on chair, still being beaten)

391. **MR. PINK**

Fuck you! You like being a fucking hero, huh? You like being a fucking hero? Ow, fuck!

392. **MR. WHITE***

You're going to suffer for nothing, pal. You hear me? 'Cause you're going to fucking talk.

393. **COP**

I don't fucking know anything!

394. **MR. WHITE***

You fucking know. You know. Look at me. You fucking know!

395. **EDDIE** (arriving) What in the Sam Hill's going on here?

396. **MR. PINK**

Hey - Nice Guy, we got a cop.

397. **MR. WHITE**

You ask me what's going on? Where the fuck is Joe?

398. **EDDIE***

Holy shit. Orange is dead.

399. **MR. WHITE**

No, he's not dead, but he will be if we don't get him taken care of.

400. **MR. PINK**

Listen. We were set up. The cops were there waiting for us.

401. **EDDIE***
 What? Nobody fucking set anybody up!

402. **MR. PINK**
 The cops were there waiting for us, man!

403. **EDDIE***
 Bullshit.

404. **MR. PINK**
 Hey fuck you man! You weren't there, we were! And I'm telling you the cops had that store staked out!

405. **EDDIE***
 OK, Mr. Fucking detective, you're so fucking smart. Huh? Who did it?

406. **MR. PINK**
 What the hell d'you think we've been askin each other?

407. **EDDIE**
 Yeah? What you come up with huh? You think I did it? You think I fucking set you up?

408. **MR. PINK**
 I don't know. But somebody did.

409. **EDDIE ***
 Nobody did. You fucking assholes turned a jewelry store into--

410. **MR. WHITE***
 Don't you call me an asshole!

411. **EDDIE***
 You fucking idiot-- turned a fucking jewelry store into a wild west show--

412. **MR. WHITE**
 Don't you call me a fucking idiot!

413. **EDDIE**
 -- and you wonder why the fucking cops show up!

414. **MR. BLONDE**
 Where's Joseph?

415. **EDDIE***
 I don't know. I ain't talked to him. I talked to Dove. He says Daddy's coming down here, and he's fucking pissed.

416. **MR. PINK**
 He's pissed? I told you he'd be pissed.

417. **MR. BLONDE**
 What did Joe say?

418. **EDDIE***
 I told you I ain't talked to him! All I know is he's pissed!

419. **MR. WHITE**
 What are you gonna do about him?

420. **EDDIE***
 Jesus Christ. Give me a a fucking chance to breathe. I got a few questions of my own here.

421. **MR. WHITE**
 You ain't dying. He is.

422. **EDDIE***

All right, Mr. Fucking compassion, I will call somebody!

423. **MR. WHITE**

Who?

424. **EDDIE***

A fucking snake charmer! What do you think? I'll call a doctor! He'll fix him right up. Now, what happened to Brown and Blue?

425. **MR. PINK**

Brown's dead. We don't know what happened to Blue.

426. **EDDIE**

Brown's dead? Are you sure?

427. **MR. WHITE**

I'm sure. I was there. He took one in the head.

428. **EDDIE**

Nobody's got a clue what happened to Mr. Blue?

429. **MR. BLONDE**

Either he's alive, or he's dead, or the cops got him, or they don't.

430. **EDDIE***

Take this the bastard you told me about? Why you beating on him?

431. **MR. PINK**

Maybe he can tell us who the fuck set us up.

432. **EDDIE***

If you fucking beat this prick long enough, he'll tell you he started the goddamn Chicago fire. Now that don't necessarily make it fucking so! Come on, man, think! All right! First things fucking last-- who's got the stones? Please, somebody, at least, tell me one little fucking favor, just for my sake.

433. **MR. PINK**

I got a bag. I got a bag, OK? I stashed them to make sure this place wasn't a police station.

434. **EDDIE**

Good for you. Now, let's go get it. First, we gotta get rid of those cars outside. Looks like Sam's hot car lot out there. OK. Blondie, stay here and babysit them two. White and Pink, take a car each. I'll follow you. You ditch them. Pick up the stones. While I'm following you, I'll arrange some sort of a doctor for our friend.

435. **MR. WHITE**

We can't leave these guys here with him.

436. **EDDIE**

Why not?

437. **MR. WHITE***

'Cause he's a fucking psycho. And if you think Joe's pissed off, that ain't nothing compared to how pissed off I am at him for putting me in the same room as that bastard!

438. **MR. BLONDE**

You see what I've been putting up with, Eddie? I fucking walked in here, I told these guys about staying put, Mr. White whips out his gun, he's sticking

it in my face, calling me a motherfucker, saying he's going to blow me away, and blah, blah, blah, blah, blah.

439. **MR. WHITE***

He's the reason the joint turned into a shooting spree. What are you, a fucking silent partner? Tell him!

440. **MR. PINK**

He went crazy in the store but he seems all right now.

441. **MR. WHITE**

This is what he was doing-- Bam...Bam... Bam...Bam.

442. **MR. BLONDE**

Yeah, bam, bam, bam, bam, bam. I told them not to touch the fucking alarm, they did. If they hadn't done what I told them not to do, they'd still be alive.

443. **MR. WHITE**

(applauds) My fucking hero.

444. **MR. BLONDE**

(joins in applause, and takes a bow) Thanks.

445. **MR. WHITE**

That's your excuse for going on a kill-crazy rampage?

446. **MR. BLONDE**

I don't like alarms, Mr. White.

447. **EDDIE**

What's it matter who stays with the cop? We ain't letting him go, not after he's seen everybody.

448. **COP**

I haven't been looking.

449. **MR. PINK**

Shut the fuck up, man!

450. **EDDIE**

You guys should've never taken him out of the trunk in the first place.

451. **MR. PINK**

We've been trying to find out about the setup.

452. **EDDIE***

There is no fucking setup! Now, here's the news! Blondie, you stay here, take care of these two. White and Pink, you come with me, 'cause if Joe gets here and he sees all these cars parked outside, I swear to you he's gonna be just as mad at me as he is at you!

453. **MR. PINK**

Fine, let's go.

(*Eddie, Pink & White depart*)

454. **MR. BLONDE**

Alone at last. Guess what! I think I'm parked in a red zone. (laughs) Now, where were we?

455. **COP**

I told you I don't know anything about any fucking setup. I've been on the force for only eight months. They don't tell me anything. Nobody tells me shit. You can torture me all you want.

456. **MR. BLONDE**

Torture you, that's a good-- that's a good idea. I like that one. Yeah.

457. **COP**

Even your boss said there wasn't a setup.

458. **MR. BLONDE**

My what?

459. **COP**

Your boss.

460. **MR. WHITE**

Excuse me, pal. One thing I want to make clear to you. I don't have a boss. Nobody tells me what to do. You understand? (slaps cop) Hear what I said, you son of a bitch?

461. **COP**

All right, all right, you don't have a boss. All right.

462. **MR. BLONDE**

Look at that fucking shit. Look, kid, I'm not going to bullshit you, OK? I don't really give a good fuck what you know or don't know. But I'm going to torture you anyway... regardless. Not to get information. It's amusing to me to torture a cop. You can say anything you want 'cause I've heard it all before. (tapes up cop's mouth) All you can do is pray for a quick death... which... you ain't going to get.
(Blonde tracks cop with gun. Cop tries moving head out of way, but can't move far, as he's tied to chair. Blonde keeps tracking him. Blonde laughs and puts down gun)

463. **MR. BLONDE**

You ever listen to K-Billy's Super Sounds of the Seventies? It's my personal favorite.

(Blonde turns radio on, and adjusts frequency)

464. **RADIO**

Joe Egan and Gerry Rafferty were a duo known as Stealer's Wheel when they recorded this Dylanesque, pop, bubble-gum favorite from April of 1974. That reached up to number five, as K-Billy's Super Sounds of the Seventies continues.

(Blonde gets out razor, goes and checks Orange, then starts dancing and singing along to the song)

(Blonde slashes cop's face. Cop moans through tape)

465. **MR. BLONDE**

Hold still!

(Blonde slices cop's ear off)

466. **MR. BLONDE**

Hold still, you fuck!

467. **MR. BLONDE**

That as good for you as it was for me? (talks into sliced-off ear) Hey, what's going on? You hear that? Don't go anywhere. I'll be right back.

(songs fades out as Blonde goes outside to his car. He opens it, gets a petrol (gas) can, and re-enters the warehouse)

(Cop moans loudly through tape)

(Blonde throws petrol over cop)

(Blonde rips tape off cop)

468. **COP**

Aah! Aah! Aah! Don't! Stop! Stop! Stop. Don't!

469. **MR. BLONDE**

What? What's the matter?

470. **COP**

Don't do this! Please!

471. **MR. BLONDE**

That burn a little bit?

472. **COP**

Stop! Please. Stop. Just stop. Stop...Just talk to me. Please, don't. Please,

don't-- don't burn me, please! Ow...Aah! I'm begging you. I--i don't know

anything about any of you fucking guys! I'm not going to say anything.

Don't! Please don't! Don't! Stop!

473. **MR. BLONDE**

You all through? You all through?

474. **COP**

Please, look, I got a little kid at home, now please!

475. **MR. BLONDE**

You all done?

476. **COP**

Don't. Don't!

477. **MR. BLONDE**

Have some fire, scarecrow.

[BANG BANG BANG BANG BANG BANG CLICK CLICK]

(Mr Orange blows Mr Blonde away)

478. **COP**

Fuck.

479. **MR. ORANGE**

Hey

480. **COP**

Ah...Shit.

481. **MR. ORANGE**

Hey, you. What's your name?

482. **COP**

Marvin.

483. **MR. ORANGE**

Marvin what?

484. **COP**

Marvin Nash.

485. **MR. ORANGE**

Listen, Marvin, I'm a c-- listen to me, Marvin Mash, I'm a cop.

486. **COP**

Yeah, I know.

487. **MR. ORANGE**

You do?

488. **COP**

Yeah, you're name's Freddy something.

489. **MR. ORANGE**

Nuendyke, Freddy Nuendyke.

490. **COP**

Frankie Ferchetti introduced us about five months ago.

491. **MR. ORANGE**

Shit, I don't remember that at all.

492. **COP**

I do. Fuck. Freddy. Freddy. Uh, Freddy. How do I look?

(Mr Orange laughs)

493. **COP**

What?

494. **MR. ORANGE**

I don't know what to tell you, Marvin.

495. **COP**

That fuck. Oh, that sick fuck! That fucking bastard!

496. **MR. ORANGE**

Marvin, I need you to hold on. There's cops waiting to move in a block away.

497. **COP**

What the fuck are they waiting for? This fucking guy slashes my face, and he cuts my fucking ear off! I'm fucking deformed!

498. **MR. ORANGE**

Fuck you! Fuck you! I'm fucking dying here! I'm fucking dying! You're not to make a move till Joe Cabot shows up. I was sent in to get him. All right? Now you heard me. They said he's on his way. Don't pussy out on me now, Marvin. We're just going to sit here and bleed till Joe Cabot sticks his fucking head through that door.

(We see Mr. Orange, now known as FREDDY NEWENDYKE, wearing a high school letterman jacket, enter the coffee shop, at night, spot Holdaway, and head his way.)

499. **MR. ORANGE**

Say hello to a motherfucker who's inside. Cabot's doing a job and take a big fat guess who he wants on the team.

500. **HOLDAWAY**

This better not be some kind of Freddy joke, man.

501. **MR. ORANGE**

This ain't no joke. I'm in there, up his ass. (they hug) Nice Guy Eddie tells me Joe wants to meet me. Says I should just hang in my apartment and wait for a phone call. After waiting three goddamn days by the fucking phone, he calls last night and says Joe's ready, and he'll pick me up in 15 minutes.

502. **HOLDAWAY**

Who picked you up?

503. **MR. ORANGE**

Nice Guy. Get to a bar--

504. **HOLDAWAY**

What bar?

505. **MR. ORANGE**

Smokey Pete's in Gardena. We get there, and I meet Joe and a guy named Mr. White, it's a phony name - my name's Mr. Orange.

506. **HOLDAWAY**

Mr. Orange?

507. **MR. ORANGE**

Mr. Orange.

508. **HOLDAY**

OK, Mr. Orange, have you ever seen this motherfucker before?

509. **MR. ORANGE**

Who? Mr. White?

510. **HOLDAWAY**

Yes, Mr. Orange, Mr. White.

511. **MR. ORANGE**

No, he ain't familiar. He ain't one of Cabot's soldiers either. He's got to be from out of town. Joe knows him real good.

512. **HOLDAWAY**

How can you tell?

513. **MR. ORANGE**

The way they talk to each other - you can tell they're buddies.

514. **HOLDAWAY**

The two of you talk?

515. **MR. ORANGE**

Who, me and Joe?

516. **HOLDAWAY**

Mr. White.

517. **MR. ORANGE**

A little.

518. **HOLDAWAY**

About what?

519. **MR. ORANGE**

Brewers.

520. **HOLDAWAY**

Milwaukee Brewers?

521. **MR. ORANGE**

Yeah. Apparently they won the night before. He made a killing off 'em.

522. **HOLDAWAY**

Now this is sweet, man, 'cos if this crook's a Brewers fan, his ass has gotta be from Wisconsin. And I'll bet you everything from a diddled-eye-Joe to a damned-if-I-know that in Milwaukee they got a sheet on this Mr. White motherfucker's ass. So what I want you to do is to go through the mugs of all

the guys from old Milwaukee with a history of armed robbery. Put a name to the face. Nice work.

523. **MR. ORANGE**

Thank you, my man.

524. **HOLDAWAY**

How was Long Beach Mike's referral?

525. **MR. ORANGE**

Perfecto. He's backing me up a long fucking way. I told 'em it was Long Beach Mike, I did the poker game, but when Nice Guy called him to check it out, he said it was A-OK. He said I was a good thief. I didn't rattle. I was ready to make a move. Do right by him. He's a good guy. I wouldn't be inside if it wasn't for him.

526. **HOLDAWAY**

No, no, no, no, no. Long Beach Mike is not your fucking amigo, man. Long Beach Mike is a fucking scumbag. He's selling out his amigos. That's what kind of a nice guy he fucking is, all right? I'll take care of his fucking ass, but you get that lowlife scumbag out of mind and take care of business, you hear?

527. **MR. ORANGE**

Gone.

528. **HOLDAWAY**

Use the commode story?

(Freddy and Holdaway at one of their many rendezvous, on a rooftop. Freddy is leaning against the wall, looking at pieces of paper stapled together.)

529. **MR. ORANGE**

What's the commode story?

530. **HOLDAWAY**

It's a scene, man. Memorize it.

531. **MR. ORANGE**

What?

532. **HOLDAWAY**

Look, man an undercover cop's got to be Marlon Brando. To do this job, you got to be a great actor. You got to be naturalistic - you got to be naturalistic as hell. 'Cos if you ain't a great actor, you're a bad actor, and bad acting is bullshit in this job.

533. **MR. ORANGE**

Yeah. What is this?

534. **HOLDAWAY**

That's an amusing anecdote about a drug deal.

535. **MR. ORANGE**

What?

536. **HOLDAWAY**

Something funny that happened to you while you were doing a fucking job, man.

537. **MR. ORANGE**

I got to memorize all this? That's over four fucking pages of this shit, man.

538. **HOLDAWAY**

Look, man, just think about it like it's a joke, all right?. You memorize what's important, the rest make your own, all right? You can tell a joke, can't you?

539. **MR. ORANGE**

No.

540. **HOLDAWAY**

Pretend you're Don Rickles or some-fucking-body and tell the joke, all right.

Now the things you gotta remember are the details. It's the details that sell your story. Now this particular story takes place in a mens' room. So you got to know all the details about the mens' room; you gotta know if they got paper towels or a blower to dry your hands with. You gotta know if the stalls ain't got no doors or not, man. You gotta know if they got liquid soap or that pink granulated powdered shit they used to use in high school, remember? You gotta know if they got hot water or not, if it stinks. If some nasty, low-life, scum-ridden motherfucker, man, sprayed diarrhea all over one of the bowls. You got to know every detail there is to know about this commode. So what you've got to do is take all them details, man, and make them your own. While you're doing that, you gotta remember this story's about you and how you perceived the events that went down. The only way to do that, my brother-- keep saying it and saying it and saying it and saying it and saying it.

(Mr Orange is rehearsing in his apartment. He's saying the speech in a stilted manner, obviously not too confident with it yet)

541. **MR. ORANGE**

This was during the Los Angeles marijuana drought of 1986. I still had a connection, which was insane, 'cause you couldn't get any weed any-fucking-where. Anyway... I had a connection with this hippie chick up in Santa Cruz and all my friends knew it. They'd give me a call and say, "Hey, Freddy." (Imitates buzzer) say "Hey, dude... You getting some? Then get some for me, too.", like they knew I still smoked so they asked me to buy some for them when I was buying for me, but it got to be... got to be ... got to be ... (looks at paper to remind himself) Got to be every time I bought some weed, I was buying for four or five different fucking people. Finally I said, "Fuck this shit. I'm making this bitch rich." She didn't have to do jack shit. She never even had to meet these people. I was doing all the work.

(Mr Orange is now rehearsing outside, by a graffiti-covered wall. He's much more smooth and confident now. Holdaway is watching and listening.)

542. Then got to be a pain in the ass. People called me on the phone all the fucking time. I couldn't even rent a fucking tape without six fucking phone calls interrupting me. "Hey - When's the next time you're getting some?"

"Motherfucker. I'm trying to watch the Lost Boys, you know. When I get some, I'll let you know." Then these rink-a-dink pot heads come by-- they're my friends and everything, but still, you know-- I've got all my shit laid out

in \$60 bags. They don't want \$60 worth. They want \$10 worth. To break it up is a major fuckin pain in the ass. I don't even know what \$10 worth looks like.

(Mr Orange is now telling his story in a club, to Joe, Mr White and Eddie)

543. This is a very weird situation. 'Cos I don't know if you remember back in '86 there was a major fucking drought. Nobody had anything. People were living on resin-- smoking the wood in their pipes for months. This chick had a bunch. And she's begging me to sell it. So I told her I wasn't going to be Joe the potman anymore, but I would take a little bit and sell it to my close, close, close friends. She agreed to that, said we'd keep the same arrangement as before; 10%, free pot for me, as long as I helped her out that weekend. She had a brick of weed she was selling, she didn't want to go to the buy alone. Her brother usually goes with her, but he's in county unexpectedly.

544. **MR. WHITE**

What for?

545. **MR. ORANGE**

His traffic tickets - got a warrant. They stopped him for something, found warrants on him, took him to county. Now she doesn't walk around alone with all that weed. I don't want to do this. I have a very bad feeling about it. But she keeps asking me, keeps asking me, keeps asking me, finally I said OK 'cause I'm sick of hearing it. Now, we're picking the guy up at the train station--

546. **EDDIE**

Wait a minute. You go to the train station to pick up the buyer with the weed on you?

547. **MR. ORANGE**

The guy needed it right away - don't ask me why. Anyway, we're get to the station and we're waiting for the guy. I'm carrying the weed in one of those little carry-on bags. I got to take a piss. So I tell the connection I'll be right back - i'm going to the boys' room. So I walk in the mens' room, and who's standing there? Four Los Angeles county sheriffs and a german shepherd.

(We cut to this imaginary situation. The dog barks. We cut between the club and the men's room as the conversation continues.)

548. **EDDIE**

They're waiting for you?

549. **MR. ORANGE**

No, they're just a bunch of cops hanging out in the men's room, talking. When I walked through the door, they all stopped what they were talking about and they looked at me.

550. **MR. WHITE**

(Laughs) That's hard, man. That's a fucking hard situation.

551. **MR. ORANGE**

German shepherd starts barking. He's barking at me. I mean, it's obvious. He's barking at me. Every nerve-ending, all my senses, blood in my veins, everything I have is screaming, "Take off, man! Just bail, just get the fuck out of there!" Panic hits me like a bucket of water. First there's the shock of

it - bam! - right in the face. I'm standing there drenched in panic. All these sheriffs looking at me, and they know, man. They can smell it. Sure as that fucking dog can, they can smell it on me.

(The dog barks again, and the sherriff tells him to be quiet - they resume their conversation. Meanwhile, Mr Orange takes a "squirt")

552. **SHERIFF 1**

Shut up! So anyway, I've got my gun drawn, right? And I got it pointed right at this guy. I tell him, "Freeze! Don't fucking move," and this little idiot's looking right at me, nodding his head yeah, saying, "I know. I know. I know." But meanwhile his right hand's creeping towards the glove box. I scream at him, "Asshole! I'm going to fucking blow you away right now! Put your hands on the dash!" And he's still looking at me, nodding his head, "I know, buddy, I know, I know." And meanwhile his hand's still going for the glove box, and I said, "Buddy, i'm going to shoot you in the face if you don't put your hands on the fucking dash!" And this guy's girlfriend-- this real sexy oriental bitch, you know? She starts screaming at him, "Chuck! Chuck! What are you doing? Put your hands on the dash!" So the guy snaps out of it and casually puts his hands on the dash.

553. **SHERIFF 2**

What was he going for?

554. **SHERIFF 1**

His fucking registration.

555. **SHERIFF 2**

Ha ha! You're kidding!

556. **SHERIFF 1**

No, man. Stupid fucking citizen doesn't know how close he came to getting blown away. That close, man.

(Mr Orange dries his hands - all we hear is the very loud dryer. The sherrifs look at him. Finally, the dryer stops.)

557. **SHERIFF1**

...a bonehead running round the neighborhood police brutality--

558. **JOE**

You knew how to handle that situation. Just shit your pants and dive in and swim.

(We're now back in the coffee shop, with Mr Orange and Holdaway)

559. **HOLDAWAY**

Tell me more about Cabot.

560. **MR. ORANGE**

Well, I don't know. He's--he's a cool guy.

561. **HOLDAWAY**

Huh?

562. **MR. ORANGE**

He's funny. He's a funny guy. You remember the fantastic four?

563. **HOLDAWAY**

Oh, yeah, with that, uh, invisible bitch and, uh, flame-on and shit, right?

564. **MR. ORANGE**

Thing... Motherfucker looks just like the thing.

(Now we're in Mr. Orange's apartment. His phone rings - he picks it up)

565. **MR. ORANGE**

Yeah?

566. **EDDIE**

Hey. Showtime. Grab your jacket. I'm parked outside.

567. **MR. ORANGE**

Be right down.

(Cut to Eddie in car, talking to Mr White)

568. **EDDIE**

He'll be right down.

(Back to apartment. Mr Orange puts on his jacket, loads and puts a gun in boot, and another in his pocket.)

(Mr Orange turns the music off, grabs his keys, gets to the door, and turns back. He grabs a wedding ring from a bowl full of coins, and puts it on. He opens the door, pokes it closed again, and talks to himself in the mirror.)

569. **MR. ORANGE**

Don't pussy out on me now. They don't know. They don't know shit. You're not going to get hurt. You're fucking baretta. They believe every fucking word 'cause you're super cool.

(Mr Orange heads out of the door. We cut to the interior of two cops, who are parked 30 feet behind Eddie, outside Mr Orange's apartment. They see Orange get into Eddie's car.)

570. **COP 1**

There goes our boy.

571. **COP 2**

I swear, the guy has to have rocks in his head the size of gibraltar to work undercover.

572. **COP 1**

You want one of these?

573. **COP 2**

Yeah. Give me the bear claw.

(We're in Eddie's car. Eddie's driving, White in the passenger seat. Pink and Orange are in the back.)

574. **MR. PINK**

Hey - I know what i'm talking about OK. Black women ain't the same as white women.

575. **MR. WHITE**

There's a slight difference.

576. **MR. PINK**

Very funny. You know what I mean. What a white bitch will put up with a black bitch wouldn't put up with for a minute, man. They got a line, and if you cross it, they fuck you up.

577. **EDDIE**

I gotta go along with Pink on that one. I've seen it happen.

578. **MR. WHITE***

Okay, Mr. Expert. If this is such a truism, why is it that every nigger I know treats his woman like a piece of shit?

579. **MR. PINK**

I'll make you a bet that those same damn niggers who were showin their ass in public, when their bitches get 'em home, man, they chill the fuck out.

580. **MR. WHITE**

Not these guys.

581. **MR. PINK**

Oh yeah, those guys too.

582. **EDDIE**

Tell you guys a story. In one of daddy's clubs there was this black cocktail waitress named Elois.

583. **MR. WHITE**

E - lois?

584. **EDDIE**

E - lois. E... And lois. They called her Lady E.

585. **MR. WHITE**

Where was she from, Compton?

(White and Pink laugh)

586. **EDDIE**

She was from Ladera Heights.

587. **MR. PINK**

Oh - Ladera Heights - that's the black Beverly Hills.

(White is still laughing)

588. **EDDIE***

It's not the black beverly hills. It's the black Palos Verdes. Anyway... Lady E, Lady E, she was a man-eater-upper. Un-fucking-believable. Every guy that ever ever laid his eyes on her had to jack-off to her at least once. You know who she looked like? She looked like Christie Love. Remember that TV show--

589. **MR. PINK**

Oh! Yeah, yeah yeah

590. **EDDIE**

--Christie Love about the black female cop? She always used to say:

591. **EDDIE & MR. PINK IN UNISON**

"You're under arrest, sugar."

(Laughter)

592. **MR. PINK**

What was the name of the chick who played Christie Love?

593. **EDDIE**

Pam Grier.

594. **MR. ORANGE**

No, it wasn't Pam Grier. Pam Grier was the other one. Pam Grier did the film. Christie Love was like a Pam Grier TV show without Pam Grier.

595. **MR. PINK**

So who was Christie Love?

596. **MR. ORANGE**

How the fuck should I know?

597. **MR. PINK**

Great, now I'm totally fucking tortured.

598. **EDDIE**

Whoever it was, it doesn't matter, she looked exactly like Elois.

599. **MR. ORANGE**

Anne Francis.

600. **MR. WHITE**

No, that was Honey West.

601. **MR. PINK**

Anne Francis is white.

602. **EDDIE***

Shut up! I'm trying to tell a story here. She looked exactly like Elois.

Anyway, I come into the club one night. There's Carlos - he's the bartender - he's a wetback - he's a friend of mine. I says to him, "Carlos, where's Lady E tonight?" Now apparently Lady E was married to a real piece of dogshit, a real fucking animal. He used to do things to her.

603. **MR. ORANGE**

Do things--do things. Like what? What would he do, beat her up or something?

604. **EDDIE***

I don't know what he did. He just did things, alright. So, anyway, one night she plays it real cool. She waits for this bag of shit to get drunk. He falls asleep on the fucking couch. She sneaks up on him. She puts some wacko glue on his dick and glues his dick to his belly.

605. **MR. PINK**

No!

606. **MR. WHITE***

Jesus Christ!

607. **EDDIE***

I'm serious, man. I'm serious. I'm dead serious. They had to call the paramedics to cut the prick loose, literally.

608. **MR. ORANGE**

... do some crazy things ...

609. **MR. WHITE***

Was he all pissed off? (laughs)

610. **EDDIE***

How would you feel if every time you had to take a piss you had to do a fucking handstand?

(They all laugh)

(We cut to a warehouse, Joe's standing at the front, in front of a blackboard with a plan on it. The gang is sat in front, like schoolkids with a teacher.)

611. **JOE**

You guys like to tell jokes and giggle and kid around, huh? Giggling like a bunch of young broads in the schoolyard. Well, let me tell a joke. Five guys sitting in a bullpen, San Quentin, wondering how the fuck they got there. "What did we do wrong?" "What should've we done?" "What didn't we do?" "Whatdabbada..!" "It's your fault, my fault, his fault." All that bullshit. Finally someone's comes up with the idea-- "Wait a minute. While we were planning this caper, all we did was sit around and tell fucking jokes." Got the message? Fellas, I don't mean to holler at you. When this caper's over, and I'm sure it's going to be a successful one, hell we'll get down to Hawaii, and I'll roar and laugh with all of you. You'll find me a different character round here. Right now it's a matter of business. With the exception of Eddie and myself, whom you already know, we're going to be using aliases on this job. Under no circumstances do I want any one of you to relate to each other by your christian names, and I don't want any talk about yourself personally. That includes where you been, your wife's name, where you might've done time, or a bank maybe you robbed in St. Petersburg. All I want you guys to talk about if you have to, is what you're going to do. That should do it. Here are your names... Mr. Brown, Mr. White, Mr. Blonde, Mr. Blue, Mr. Orange, and Mr. Pink.

612. **MR. PINK**

Why am I Mr. Pink?

613. **JOE**

Because you're a faggot, all right?
(Mr Brown laughs, Mr Blonde smiles)

614. **MR. PINK**

Why can't we pick our own colors?

615. **JOE**

No way, no way. Tried it once, it doesn't work. You get four guys all fighting over who's gonna be Mr. Black. But they don't know each other, so nobody wants to back down. No way, I pick. You're Mr. Pink. Be thankful you're not Mr. Yellow.

616. **MR. BROWN**

Yeah, but Mr. Brown, that's a little too close to Mr. Shit.

617. **MR. PINK**

Mr. Pink sounds like Mr. Pussy. How about if i'm Mr. Purple? That sounds good to me. I'll be Mr. Purple.

618. **JOE**

You're not Mr. Purple. Some guy on some other job is Mr. Purple. You're Mr. Pink.

619. **MR. WHITE**

Who cares what your name is?

620. **MR. PINK**

Yeah, that's easy for you to say. You're Mr. White. You have a cool sounding name. All right look, if it's no big deal to be Mr. Pink, you wanna trade?

621. **JOE**

Hey, nobody's trading with anybody. This ain't a goddamn fucking city council meeting, you know. Now listen up, Mr. Pink. There's two ways you can go on this job-- my way or the highway. Now what's it going to be, Mr. Pink?

622. **MR. PINK**

Jesus christ. Fucking forget about it. It's beneath me. I'm Mr. Pink. Let's move on.

623. **JOE**

I'll move on when I feel like it. All you guys got the goddamn message? I'm so goddamn mad hollering at you guys, I can hardly talk. Let's go to work. *(We're in a car, outside the Wholesale Diamond place. White and Orange are discussing the job)*

624. **MR. WHITE**

Let's go over it. Where are you?

625. **MR. ORANGE**

I stand outside and guard the door. I don't let anybody go in or go out.

626. **MR. WHITE**

Mr. Brown?

627. **MR. ORANGE**

Mr. Brown waits in the car. He's parked across the street, til I give him the signal, then he pulls up outside of the store.

628. **MR. WHITE**

Mr. Blonde and Mr. Blue?

629. **MR. ORANGE**

Crowd control--they handle the customers and the employees.

630. **MR. WHITE***

That girl's ass?

631. **MR. ORANGE**

It's sitting right here on my dick.

632. **MR. WHITE**

(Laughs) Myself and Mr. Pink?

633. **MR. ORANGE**

You two take the manager in the back and make him give you the diamonds. We're there for those stones--period. Since no display cases are being fucked with, no alarms should go off. We're out of there in two minutes, not one second longer. What happens if the manager won't give you the diamonds?

634. **MR. WHITE***

When you're dealing with a store like this, they're insured up the ass. They're not supposed to give you any resistance whatsoever. If you get a customer or an employee who thinks he's Charles Bronson, take the butt of your gun and smash their nose in. It drops him right to the floor. Everyone jumps. He falls down screaming. Blood squirts out of his nose. Freaks everybody out.

Nobody says fucking shit after that. You might get some bitch talk shit to you. But give her a look like you're going to smash her face next, watch her shut the fuck up. Now if it's the manager, that's a different story. The

managers know better than to fuck around. So if you get one that's giving you static, he probably thinks he's a real cowboy, so you gotta break that son of a bitch in two. If you wanna know something he won't tell you, cut off one of his fingers-- the little one. Then tell him his thumb's next. After that, he'll tell you if he wears ladies' underwear. I'm hungry. Let's get a taco.

(Cut to White, Orange, Brown trying to get away from the cops; Brown's driving. He drives straight into a parked car. We see he's been shot in the head. He can't get it started after the collision. We hear sirens.)

635. **MR. BROWN**

Come on! Fuck!

(We hear more sirens and a helicopter. White gets out of the car, draws two guns, and stands by a fence, waiting.)

636. **MR. BROWN**

Jesus. I got blood everywhere - I'm fucking blind.

637. **MR. ORANGE**

You're not blind, you just got blood in your eyes, all right?

(A cop car pulls round the corner. White unloads both guns at once, blowing away both cops. White returns to the car.)

638. **MR. WHITE**

Is he dead? Did he die or not? Let's go.

(They walk/jog away from the scene. White reloads his gun. They hit the street, and Mr. White stops a passing car)

639. **MR. WHITE**

Hold it! Hold it! Right there! Get out of the fucking car!

(The car driver, a woman, quickly gets a gun from the glove compartment, and shoots Orange in the gut. He falls, and shoots her dead. White drags Orange into the back.)

640. **MR. ORANGE**

I'm sorry, larry. I--I can't believe she killed me! Who the fuck would have thought that?

641. **MR. WHITE**

Hey! Just cancel that shit right now! You're hurt! You're hurt real fucking bad, but you ain't dying!

642. **MR. ORANGE**

Shit... All this blood scares the shit out of me, Larry! I'm going to die! I know it!

(Back to the warehouse. Eddie, White and Pink return)

643. **EDDIE***

What the fuck happened?

644. **MR. ORANGE**

He slashed the cop's face, cut off his ear, and was going to burn him alive.

645. **EDDIE**

What? I didn't hear you.

646. **MR. ORANGE**

I said... Blonde went crazy. He slashed the cop's face, cut off his ear, and was going to burn him alive.

647. **EDDIE**

This cop?

(Eddie shoots the cop dead with three shots)

648. **EDDIE**

He went crazy? Something like that? Worse or better?

649. **MR. ORANGE**

Eddie, he was pulling a burn, man. He was going to kill the cop and me.

When you guys walked through the door, he was going to blow you to hell and make off with the diamonds.

650. **MR. WHITE***

What did I tell you? That sick piece of shit was a stone-cold psycho.

651. **MR. ORANGE**

You could've asked the cop if you didn't just kill him. He talked about what he was going to do when he was slicing him up.

652. **EDDIE**

I don't buy it. It doesn't make sense.

653. **MR. WHITE***

Makes perfect fucking sense to me. You weren't there during the job, Eddie, you didn't see how he acted. We did.

654. **MR. PINK**

He's right about the ear. It's hacked off.

655. **EDDIE**

Let me just say this out loud, 'cause I want to get this straight in my head.

You're saying that Mr. Blonde was going to kill you, then when we got back, he was going to kill us, take the satchel of diamonds, and scam. I'm right about that right? That's correct? That's your story?

656. **MR. ORANGE**

I swear on my mother's eternal soul that's what happened.

657. **EDDIE***

The man you just killed just got released from prison. He got caught at a company warehouse full of hot items. He could have fucking walked. All he had to do was say my dad's name, but he didn't; he kept his fucking mouth shut. And he did his fucking time, and he did it like a man. He did four years for us. So, Mr. Orange, you're telling me this very good friend of mine, who did four years for my father, who, in four years, never made a deal, no matter what they dangled in front of him, you're telling me that now that this man is free and we're making good on our commitment to him, he's just going to decide, out of the fucking blue, to rip us off? Why don't you tell me what really happened?

658. **JOE** (arriving) What the hell for? It'd just be more bullshit. This man set us up.

659. **EDDIE***

Dad, I'm sorry, but I don't know what the hell's happening. The *motherfucker* killed Vic.

660. **JOE**

It's all right, Eddie. I do.

661. **MR. WHITE***

What the fuck are you talking about?

662. **JOE**

That lump of shit's working with the L.A.P.D.

663. **MR. ORANGE**

Joe, I don't have the slightest fucking idea what you're talking about.

664. **MR. WHITE**

Joe, Joe, I don't know what you think you know, but you're wrong.

665. **JOE**

Like hell I am.

666. **MR. WHITE***

Joe, trust me on this. You've made a mistake. He's a good kid. I understand. You're hot. You're superfucking pissed. We're all real emotional. But you're barking up the wrong tree. I know this man. He wouldn't do that.

667. **JOE**

You don't know jackshit! I do! The cocksucker tipped off the cops and had Mr. Brown and Mr. Blue killed.

668. **MR. PINK**

Mr. Blue is dead?

669. **JOE**

Dead as Dillinger.

670. **MR. WHITE**

How do you know all this?

671. **JOE**

He's the only one I wasn't 100% on. I should have my fucking head examined, going ahead when I wasn't 100%.

672. **MR. WHITE**

That's your proof?

673. **JOE**

You don't need proof when you have instinct. I ignored it before, but no more.

He WHIPS out a revolver and aims it at Mr. Orange. Mr. White brings his .45 up at Joe.

Eddie and Mr. Pink are shook awake by the flash of firearms.

Eddie raises his gun, pointing it at Mr. White.

674. **EDDIE***

Have you lost your fucking mind?

675. **MR. WHITE**

Joe, you're making a terrible mistake I'm not gonna let you make it.

676. **MR. PINK**

Come on, guys. Nobody wants this. We're supposed to be fucking professionals.

677. **EDDIE***

All right, look, it's been quite a long time, a lot of jobs. There's no need for this, man. Let's just put our guns down, and let's settle this with a fucking conversation.

678. **MR. WHITE**

Joe, if you kill that man, you die next. I repeat: if you kill that man, you die next.

679. **EDDIE***

Larry, we have been friends, and you respect my dad and I respect you, but I will put fucking bullets right through your heart. You put that fucking gun down - now.

680. **MR. WHITE**

Goddamn you, Joe. Don't make me do this.

681. **EDDIE***

Larry, stop pointing that fucking gun at my dad!

682. *(Joe fires at Orange, Mr White shoots Joe. Eddie shoots Mr White. Mr White turns and shoots Joe. Eddie collapses, dead. Joe's dead. Mr White falls to the floor moaning. Mr. Pink comes out from his hiding place under the ramp, surveys the devastation, grabs the diamonds and exits.)*

683. **MR. PINK LEAVES WITH THE BAG O' DIAMONDS**

684. *SOUND - car door (Mr. Pink getting in a car) SOUND - engine (He has trouble getting it started)*

SOUND - Engine starts, tires squeal (Off he goes!)

SOUND - More tire squealing, shots (Here come the cops!)

SOUND - Lots more tire squealing, sirens, and shots (Mr. Pink probably puts up a fight)

Sometime during this shoot out, Mr. Pink's car apparently gets stopped because the next thing we hear is cops, guns obviously trained on him, shouting.

COP - "Get out of the car!"

COP - "Get your hands on the dash!"

COP - "Throw the gun out!"

The cops apparently don't have a real clear idea what they want him to do, or in what order, but it sounds like they've got him. The next line confirms this.

MR. PINK - "Don't shoot, I've been shot goddamnit!"

Oh no, not even the super-cool Mr. Pink gets through the movie unscathed. Rest assured, though, his wound doesn't sound too bad.

In fact, he sounds more pissed off than wounded.

At this point, Mr. White's moaning over Mr. Orange's admission completely obscures what's happening outside. After he quiets down a bit, we can hear more...

COP - "Don't move!"

COP - "Don't fucking move!"

The cops are still shouting, but they sound a little calmer, like Mr. Pink is complying.

COP - "Are you a cop killer? Did you kill a cop?"

If they're asking him this, it's safe to say they've got him unarmed, out of the car, and on the ground. The final bit of dialogue caps it.

*COP - "Get your hands behind your back!"
On go the cuffs, and poor Mr. Pink gets to take the rap for the
pile of bodies produced that afternoon.*

*(While this is going on, Mr White somehow crawls over the Mr Orange,
who is also still alive)*

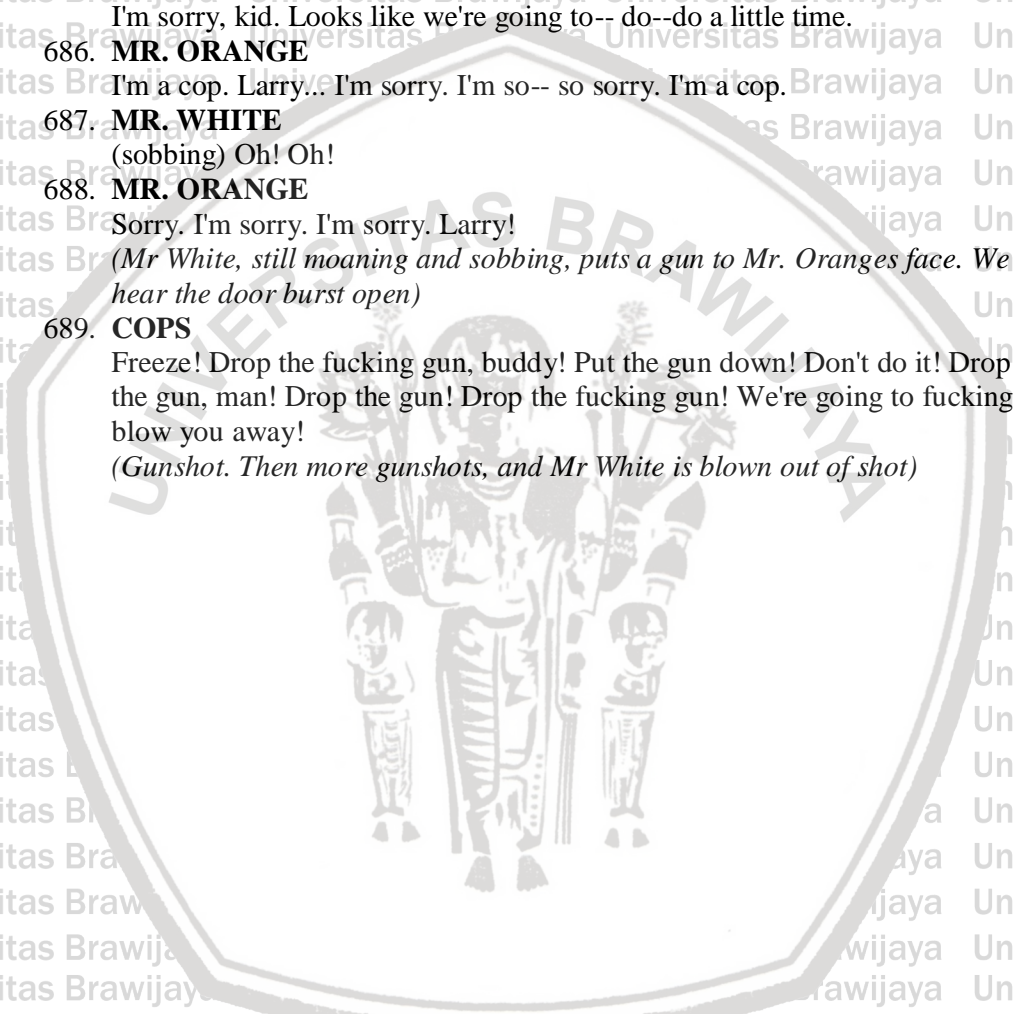
685. **MR. WHITE**
I'm sorry, kid. Looks like we're going to-- do--do a little time.

686. **MR. ORANGE**
I'm a cop. Larry... I'm sorry. I'm so-- so sorry. I'm a cop.

687. **MR. WHITE**
(sobbing) Oh! Oh!

688. **MR. ORANGE**
Sorry. I'm sorry. I'm sorry. Larry!
*(Mr White, still moaning and sobbing, puts a gun to Mr. Oranges face. We
hear the door burst open)*

689. **COPS**
Freeze! Drop the fucking gun, buddy! Put the gun down! Don't do it! Drop
the gun, man! Drop the gun! Drop the fucking gun! We're going to fucking
blow you away!
(Gunshot. Then more gunshots, and Mr White is blown out of shot)



Appendix 2: Berita Acara Bimbingan Skripsi



**KEMENTERIAN PENDIDIKAN NASIONAL
UNIVERSITAS BRAWIJAYA
FAKULTAS ILMU BUDAYA**

Jalan Mayjen Haryono No. 169 Malang 65145
Telp. (0341) 551611 Pes. 309 Telex. No. 31873 Fax. (0341) 565420
Telp. (0341) 575822 (direct) Fax. (0341) 575822 (direct)

BERITA ACARA BIMBINGAN SKRIPSI

- 1) Nama Mahasiswa : Febrina Rahadiani Ratnafuri
- 2) NIM : 0911110033
- 3) Program Studi : Sastra Inggris
- 4) Topik Skripsi : Sociolinguistics
- 5) Judul Skripsi : Taboo Words Used by The Characters of *Reservoir Dogs* Movie
- 6) Tanggal Mengajukan : 17 Juni 2013
- 7) Tanggal Selesai : 23 Juni 2013
- 8) Nama Pembimbing : I. Emy Sudarwati, M.Pd
II. Yuni Astuti, S.Pd
- 9) Keterangan Konsultasi *)

No	Tanggal	Materi	Pembimbing	Paraf
1.	Konsultasi Bab I, II, dan III	14 Februari 2013	Pembimbing I	
2.	Konsultasi Revisi Bab I, II, dan III	19 Februari 2013	Pembimbing I	
3.	Konsultasi Bab I, II, dan III	6 Maret 2013	Pembimbing II	
4.	Konsultasi Revisi Bab I, II, dan III	11 Maret 2013	Pembimbing II	
5.	ACC Proposal	14 Maret 2013	Pembimbing I	
6.	Revisi Proposal	26 Maret 2013	Pembimbing I	
7.	Konsultasi Bab IV, dan V	9 April 2013	Pembimbing I	
8.	Konsultasi Revisi bab IV, dan V	12 April 2013	Pembimbing I	
9.	Konsultasi Revisi bab IV, dan V	18 April 2013	Pembimbing I	
10.	Konsultasi Bab I-V	13 Mei 2013	Pembimbing II	

11.	Konsultasi Revisi Bab I-V	28 Mei 2013	Pembimbing II
12.	ACC Bab I-V	29 Mei 2013	Pembimbing I
13.	Revisi Bab I-V	15 Juni 2013	Pembimbing I
14.	Revisi Bab I-V	16 Juni 2013	Pembimbing II
15.	ACC ujian skripsi	17 Juni 2013	Pembimbing I
16.	Revisi setelah ujian	24 Juni 2013	Pembimbing I
17.	Revisi setelah ujian	25 Juni 2013	Pembimbing II

10) Telah dievaluasi dan diuji dengan nilai:



Malang, 26 Juni 2013

Dosen Pembimbing I

Dosen Pembimbing II

Emy Sudarwati, M.Pd
NIK. 83041412120101

Yuni Astuti, S.Pd
NIP. 19760601 200604 2 001

Mengetahui,
Ketua Jurusan

Syariful Muttaqin, M.A.
19751101 200312 1 001