

**THE TYPES OF ENGLISH IDIOMATIC EXPRESSION FOUND IN THE  
DUFF MOVIE  
( A Study of Semantic)**

A THESIS

Submitted as A Partial Requirements for the Degree of *Sarjana*  
In English Education



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## **DEDICATION**

**This thesis is dedicated to:**

My beloved parent

My only sisters, Lupi and Sita

For my beloved one ,Franky Alan Kusuma

For my beloved friends: Desy Ambar Sari, FebrianiAstui, lilisPujiHastuti, Nurlitasari, Antik

Dian Purnama Sari.

For ImmortalClass

My Almamater IAIN Surakarta

**MOTTO**

**Always do what you're afraid to do  
(E. Lockhart)**

**For every minute you are angry, you lose sixty seconds of  
happiness  
-Ralph Waldo Emerson-**

## PRONOUNCEMENT

Name : Nastiti Ayu Pambudi  
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I hereby sincerely state that the thesis titled "**THE TYPES OF ENGLISH IDIOMATIC EXPRESSION FOUND IN THE DUFF MOVIE ( A Study of Semantic)**" is my real masterpiece. The things out of my masterpiece in this thesis are signed by citation and referred in the bibliography.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

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## ACKNOWLEDGEMENT

*Assalamualaikumwr. wb*

Alhamdulillah, All praisesbe to Allah, The Most Magnanimous God that gives His blessing and His help so that the researcher can finish her thesis as one of the partial requirements for achieving the Undergraduate Degree of English education program.

The researcher realizes that it would be impossible for her when the process of the study until she finishes her study without many contributions, support, and help from the other. She would like to express her deep gratitude and appreciation to the following:

1. Dr. H. Mudhofir Abdullah, S.Ag., M.pd., The Rector of State Islamic Institute of Surakarta for giving the researcher permission.
2. Dr. Giyoto, M.Hum, The Dean of Faculty of Islamic Education and Teacher Training Faculty of the State Islamic Istitute of Surakarta for giving permission and approving to carry out the thesis.
3. Dr. ImroatusSolikhah, M.Pd, the Head of English Education Department of the Faculty for giving the researcher permission.
4. Kurniawan, M.Hum, as the researcher's advisor who has kindly given the researcher time, guidance, correction, suggestion and motivation in completing the thesis.
5. The researcher's beloved parents and relatives for their love, patient, support, prayer, understanding, pocket money, and everything they give to the writer to finish this study.
6. The researcher's close friends for their support and pray.
7. All of the lecturers and officials employees of Islamic Education and Teacher Training Faculty of State Islamic Institute of Surakarta.
8. All of friends in PBI – I (Immortal) for the nice friendship.
9. Everyone who has helped the researcher in conducting the research and writing the thesis.

Finally, The researcher realizes that this thesis is still far from being perfect. Therefore, the researcher accepts gratefully every criticism, comments, and suggestion from those who concern to this thesis. The researcher hopes that this thesis can be useful for the readers especially for who are interested in the similar study.

*Wassalamu'alaikumWr. Wb*

Surakarta, August 31<sup>th</sup> 2017

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## ABSTRACT

Nastiti Ayu Pambudi. 2017. *The Types of English Idiomatic Expression Found In The DUFF Movie (A Study of Semantic)*. Thesis. English Education Departement, Islamic Education and Teacher Traing Faculty. IAIN Surakarta.

Advisor : Kurniawan, M. Hum

**Key Words** : *Idiomatic Expression, Contextual Meaning, Movie and Language Teaching.*

Idiomatic Expression found in several movies. The DUFF movie is included the teenage issues and the language in global, such as idiomatic expression, slang, and etc. This research aims to investigate the types of idiomatic expression based on contextual meaning on the DUFF movie. Considering a wide range of situations in which idiom are used and the important role that they play in communication, there is little doubt that second language learners need to be familiar with their meaning and use.

This study was conducted by using Qualitative method. The research subjects were The DUFF movie and types of Idiom. The data were collected by using choosing movie, Watching the movie, reading and understanding the movie script. To check the validation of data, the researcher used the data validation. The data analysis are: (1) Watching The DUFF Movie frequently, (2) Reading the script and classifyng them into idiomatic types (Replacement or Substitution, Permutation, Addition and Deletion), and (3) analyzing it. Research instruments were the validation of the script.

Based of this result of this research, the researcher found 47 idiom types based on contextual meaning the researcher used the Chitra Fernando book to analyzed and classified the idomatic expression. There are 35 times of replacement or substitation, followed by 3 times deletion, addition occur 5 times for the last deletion 4 times. The suggestion for the English language teaching were should be taught in Classroom because Idiomatic expression is the absolute need in this global world.

## CHAPTER I

### INTRODUCTION

This study concerned with contextual meaning on the idiomatic expression. This chapter contained background of the study, statement of problem, objectives of study, limitation of the study, significance of study, research method, clarification of key terms, and organization of the paper.

#### **A. The Background of Study**

The DUFF movie is the comedy romantic movie for teenage. This movie is included the teenage issues and the teenage language in global, such as idiomatic expression, slang, and etc. In this movie, the researcher found a reason to analyze the idiomatic expression that found in the character when they spoken.

The Duff provides a chance for the researcher to identify the idioms. Idioms are used in many ways in language, including through movies where speakers must convey messages which can only be spoken with idiomatic expression. The duff novel and movie various accents and dialects of English, many interesting idioms are also used and all not so easy to understand for certain communities who do not know the current situation of why, where, and when it was spoken. Every language has its own idioms. People who are not native speakers are often confused by the idioms provided by the language (Saddleback, 2000).

Hornby in *Oxford Advanced Learner's Dictionary of Current English* (1974:421) defines idiom as a phrase or sentence whose meaning is not obvious through knowledge of the individual meanings of the constituent words but must be learnt as a whole. Then, Biber, Conrad and leech (2002:18) state that an idiom, like many compounds is a multi-word unit with a meaning that cannot be predicted from the meanings of its constituent words. Furthermore, the difficulties in understanding idioms arise from two different characteristics of language. The meaning of many idioms often does not correspond to idiom's individual components. In some sense, idiom are the reflection of the

environment, life and historical culture of the native speakers and are closely associated with their innermost spirit and feelings. They are commonly used in all types of language, informal and formal, spoken, written.

Chaer (1994) states that meaning can be distinguished based on several criteria and point of view. Semantic is the systematic study of meaning of the word purely on the conceptual level. Linguistic semantics is the studies of languages organizes and expresses languages (Djawanai, 2005). Based on the type of semantic, it can be distinguished into lexical meaning and grammatical meaning, whether based on the other criteria or the point of view it can be mentioned that Idiom nowadays is used as one of the tools in language to convey messages throughout conversations. Knowing a language obviously means knowing the morphemes, simple words, compound words, and their meanings. Not only that, there are fixed phrases, consisting of more than one words, with the meanings that cannot be inferred by knowing the meanings of the individual words, such expressions are called idioms (Holt, Rineheart, and Winston, 1942). Every language has its own idioms. People who are not native speakers are often confused by the idioms provided by the language (Saddleback, 2000).

Idiomatic expressions are type of informal English that have a meaning different from the meaning of the words in the expression. Idiomatic meaning is a unit of speech in which the meaning is unpredictable from the meaning of elements, both lexically and grammatically. Cooper (1998) states that the Meaning of idiomatic expression can be defined by two ways: lexically and contextually. From lexical viewpoint, the meaning of idiomatic expression is the meaning that is conventionally assigned to the common use in dictionary. On the other hand, the meaning of idiomatic expression can be understood contextually.

The reason why it can be understood contextually because some idiom have various meanings depending on the context. According to Lyons, in his book he stated, "contextual meaning is the meaning of a word according to the situation in which they are used; different situation might give a sentence in different meaning." (Lyons, 1984:143). In short, contextual meaning is the meaning according to the context.

The main character, Bianca and Wesley always uses the idiomatic expression when they talking to each other or their friend. For example, in Madison party Bianca says to

Madison, “*Mini Stalin, dead ahead*” that mean is “*The cruel people*”, the analyze is when the american people said *Stalin* is figure out to Joseph Stalin a Russian Dictator. Then, it is belonging to substitutions types in idiomatic expression based on contextual meaning. Due to that reason, the researcher want to analyze that happen with in the idiomatic in deep contextual meaning

The tittle on the movie is “the DUFF” actually has the idiom word. The Duff has the meaning is “bottom”. But, in that movie the DUFF as Designated Ugly Fat Friend if we are translated word by word, will make differences meaning. Designated it’s mean *menunjuk*, Ugly it’s mean *aneh*, Fat has meaning *gemuk* and for the last, Friend has mean as *teman*. In literal, The DUFF is freak people, and additionally as a people who got a bulliyed act.

In other hand, the researcher will find out the example of idiomtic expression that found in script’ DUFF movie, such as: “Casey has the hottest rack”, The researcher can translate it word by word the meaning will be “*Casey punya kepura-puraan yang panas*”, but if we translated in literal will be “*Casey punya dada yang besar*” in substitutions type. They’re sugar-free, it has a meaning as “*Kalian Bebas Sayang*” for substitutions type. Etc.

Based on the explanation above, the reseacher choose The DUFF film to analyze which is focused on contextual meaning of the idiom found on the script. The researcher choose this film because there are many idioms can be found in the film script. Many culturals knowledge give an impact to the statement of conversation in the film , so they need contextual explanation to interpret the meaning contained in it. Due to the reason above, this study is very significant and interesting to be conducted. Therefore, the researcher intended to conduct study entitled “**THE TYPES OF ENGLISH IDIOMATIC EXPRESSION FOUND IN THE DUFF MOVIE**”

## **B. Clarification of Key Terms**

In order to avoid misunderstanding on the terms used in this study, the researcher gives the definition of the following key terms:

- 1 **Contextual meaning:** is the meaning of words according to the situations in which they are used (Lyons, 1984:143).
- 2 **Idiomatic expression:** is a type of informal English where meaning is different from the meaning of the words in the expression, according to Fromkin (1987), “idiomatic expression is a kind of words such as fixed phrase, consisting of more than one word, with one meaning cannot be inferred by knowing the meanings of the individual words”
- 3 **Film:** is a media to transfer a message. The function of the film is to entertain and the most important thing to deliver the information to the society. Imanjaya (2006: 29) states in his book that film as social archives catches a spirit of the era of the society in that time.
- 4 **Semantic:** Semantics is the studies of languages organizes and expresses languages (Djawanai, 2005)

### **C. Identification of Problem**

Took from the DUFF script to know about idiomatic expression.

### **D. Limitation of the Study**

In this study the researcher focuses her study on meaning or message based on the context that existed on the idioms found in the DUFF film. The researcher takes the idioms from the whole script of the film.

### **E. Statement of Problem**

Based on the background of the study, problems of the study are formulated belows:

1. What types of idioms are found in the DUFF’s movie?
2. What contextual meanings of the idiom are found in the DUFF’s movie?

### **F. Objectives of Study**

This discussion is aimed to answer the questions posed in problems of the study above. To be more specific the researcher would like to:

- 1 To know about the idiom in sentences and the kind of idiom expression.



- 2 To interpret contextual meaning of the idioms found in the DUFF movie.

### **G. Significance of the Study**

This study is about how to understand meaning of idioms. Understanding meaning is very important to be analyzed because if we don't know the real of the meaning, the hearer couldn't understand the meaning which is delivered by the speaker. This kind of problem could bring uncondusive and unefficeint communication. Just like in many cases, there are a lot of mistakes made by the hearers who can't understand what the speakers say when the speaker using the idioms. So, the researcher hopes this study is able to making light of understanding the idioms meaning in communication.

Futhermore, the results of this study are expected to give useful inputs for researchers who are going to do research in the same field, especially in study of idiomatic expression. Moreover, those who are interested in learning vocabulary, the findings of this research give valueable information about all kinds of idiomatic expressions. Finally, this study gives relevant information to anyone who does their study on literary works such as film.

## CHAPTER II

### LITERATURE REVIEW

#### A. Literature Review

##### 1. Semantic

Semantics is a branch of linguistics which relates with meaning. Semantics is considered as a study of meaning in language. It deals with the expression of linguistic objects such as word, phrases and sentences. It does not pay attention to the syntactical arrangement or pronunciation of linguistic object. As states by Katz (1972 : 1), “Semantics is the study of linguistic meaning. It is concerned with what sentence and other linguistics object express, not with the arrangement with their syntactic parts or with their pronunciation.”

Semantics is the term was introduced into English at the end of the 19th century. Based on etymology, the word *semantics* originally comes from Greek word *semantikos* means ‘significant’ ; *semainein* means ‘to show, signify’ or ‘indicated by sign’; from *sema* means ‘sign’. However the word ‘meaning’ has a wide range of perceptions and there is no general agreement among expert about the way in which it should be described. There are some term semantics in various definition by some expert, they are:

Palmer (1976 : 1) states “Semantics is the technical term used to refer to study of meaning.”

Hornby (1972 : 789) has defined “Semantics is branch of linguistics concerned with studying the meaning of words and sentences.”

Lyons (1977 : 1) defines “Semantics is generally defined as the study of meaning.” Siregar (1992 : 2) states “Semantics is the study of the meaning of words, phrases, or sentences in the language or semantics is the study of meaning in language.”

Semantics has developed and become worthy study. There are two factors that make semantics become important and worthy study. First, meaning is strictly connected with communication. A certain meaning can be delivered through communication plays an important role in human life. Second, the process of human attempts to comprehend the nature of meaning involves the mental ability by the use

of reasoning and perception. As stated by Leech (1989 : IX), “Semantics is central to the study of communication; and as communication becomes more and more crucial factor in social organization, the need to understand it becomes more and more pressing. Semantics is also at the centre of the study of the human mind-thought process, cognition and conceptualization.”

Ridwan (1997 : 45) in Saleh (2008) states that there are some terms of semantics, such as semasiology, semology, semiotics, sememes, and semics. Beside having some terms, semantics also has some close relations with some disciplines, such as philosophy, psychology, anthropology and sociology.

## 2. The Types Idiomatic Expression

Idiomatic expressions (IDIOMS) are multi-word phrases whose overall meanings are idiosyncratic and largely unpredictable, reflecting speaker meanings that are not derivable by combining the literal senses of the individual words in each phrase according to the regular semantic rules of the language.

*Makkai's Idiom Structure in English*, an extended version of his doctoral thesis (1965), identifies two major of idioms: those of **encoding** and **decoding**. Idioms of decoding is the non-literal meaning, such as *red herring*, *take the bull by the horns*, etc. Are focus of Makkai's attention in his book, not those of encoding as exemplified by the English *drive at 70 m.p.h.* instead of *with* as in French, both construction peculiar to their prespective language.

Several other scholars (Firth 1957; Halliday 1966; Mitchell 1975; Mackin 1978; Cowie 1981; Cowie *et al.* 1983) stated that idiom has three sub-classes:

### a. Pure idioms (Replacement)

A working definition of a pure idiom which is adequate for the present is ‘a type of conventionalized, non-literal multiword expression’. *Spill the beans*, for example, has nothing to do with *beans*. In contrast to its literal counterpart meaning ‘letting fall leguminous seeds’, a non-literal meaning is imposed on the idiom as a whole: ‘commit an indiscretion’.

### b. Semi-idioms (Addition, permutation)

Semi-idiom (Weinreich 1969; Cowie 1981) has one or more literal constituents and at least one with a non-literal subsense, usually special to that co-occurrence relation and no other: *drop* has the meaning 'overuse' only when it co-occurs with *names*. Other examples are *catch one's breath* 'check', *foot the bill* 'pay' etc. Some of these semi-idioms, like their kin, restricted collocations with specialized subsenses, permit lexical variation, for example, blue 'obscence' film/joke/gag/story/comedian.

c. Literal idioms (Deletion)

Literal idiom (on foot; tall, dark and handsome; waste not, want not; on the contrary; a (very) happy birthday; a merry Christmas and a happy New Year, etc) meet the salient criterion for idioms :invariance or restricted variation. They are, however, less semantically complex than pure and semi-idioms.

Some collocations, like idioms, show a habitual co-occurrence of words but these are multiword expression which permit lexical alternatives as a matter of course, either restricted or unrestricted: *addled eggs/ brains, in the-not-too-distant past/ future (restricted); by dint of hard work/ perseverance/ repetition/ application/ patience/ persistence, etc. Catch a bus/ train/ tram, etc.* (unrestricted). The last example is the most unrestricted collocation of the cited examples, but this is only in relation to the others. *Catch* in the context of items signifying public transport has the specialized subsense 'be in time for' as it does with the post (catch the post).

In otherwise, though grammatical patterns *per se* are not crucial in distinguishing between idioms and non-idioms, form need to be considered in examining idioms. There are many idioms whose lexicogrammar is the same as that of ad hoc constructions: spill the beans 'commit an indiscretion', 'let fall the leguminous seeds'; do a U-turn 'reversal of policy or opinion', 'turn a vehicle around'. Such expressions display constructional homonymity with their parallel literal counterparts. These are idioms of decoding (Makkai 1972) and may in certain contexts result in ambiguity and misinterpretation. Idioms that do not show constructional homonymity are idioms of encoding (Makkai 1972). They represent the idiosyncrasies or irregularities of a language, e.g. nothing loath; easy does it ;waste not; want not; etc. One of the purpose of examining the lexicogrammar of idioms is to identify those elements which make up the essential parts of an idiom as opposed to those that are optional.

a. Replacements or substitutions

A variation of the part of an idiom could be in terms of number and tense (inflectional changes) or the replacement of one structure word like an article by another or by zero, or it could be lexical, one content word being replaced by another. Additionally, there are built-in variables such as *one's* or *somebody's* (sb's) e.g. tighten one's belt or twist sb's arm which allow replacement by any appropriate noun. Variations in tense are permitted in many verb idioms and are therefore common. Tense in verb idiom usually mirrors the time-frame of the discourse:

a. He *smelt* a rat and he *kept* mum.

(past tense, past time)

(The Oxford Dictionary of Current Idiomatic English 1983)

Everybody *smells* a rat in a doctored obituary, even the widow.

(present tense indicating a timeless truth)

(The Oxford Dictionary of Current Idiomatic English 1983)

b. Yet some of his excuses for his absence lately *had been* pretty thin. Some women *would have begun to smell a rat*.

(past time with the infinitive *to smell a rat* governed by the past form *would*, a modal expressing certainty)

(Sparkling Cyanide, Agatha Christie 1957: 50, Pan)

There are idioms with verbs which resist even such minimal variation. Proverbs, expressing as they do general truths, normally retain their original form: *a watched pot never boils; a stitch in time saves nine; if wishes were horses, beggars would ride; etc.* A stitch in time saved nine, for example, would not be acceptable as an idiom. However, the same is not true for proverbs subjected to word play. These can undergo many changes. Most discourse formulae: You were telling me or You could say that again mean something different from the original You're telling me and You can say that again. Number functions in many idioms with the same freedom as tense does:

a. Student: can i throw in *a red herring*?

Tutor: several.

b. Red herrings and the Iraki breakfast

But Mr Whitlam has to talk about tense things-*any red herring* will do....

(The Australian 4 March 1976: 6)

c. We went there one evening. I *twisted Richie's arm* I said he's your brother-in-law too but they weren't in.

d. If you can't turn up let us know- if necessary I *can twist the arms* of a few friends and get them to come.

e. Based on other example:

1) He is a big mouth.

That idiom has a mean as he always boast himself to somebody else.

2) Blessing in disguise

That idiom has mean as someone get surprisingly thing for their life.

b. Additions

Additions, except for those needed to give idioms correct form(e.g. *twist sb's arm- sb's arm was twisted*) additions are not normally permitted within an idiom. But as with novel substitutions, language-users may introduce extraneous elements into idioms to make their messages more precise:

1. Rudyard Kipling took the art world bull by the horns when he wrote, "it's clever, but is it art?"

( The Sydney Morning Herald 4 december 1978: 1)

2. Professor McDonald also suggested (with his tongue only partly his cheek) that the current state of Australia's economy could be attributed to analysts not being able to interpret data....

(Macquarie University News Nov/Dec 1987: 16)

Much more interesting as example of innovation are those instances where an added adjective is treated as if it were literal, whereas what is really intended is the idiomatic meaning.

1. It is very easy for those academics o look out of their *carpetedivory towers* across the quagmire of business stagnation.

( *The Australian* December 1975)

2. One of examiners said that this was *a feather in his cap* but he said it was a small *feather*.

This emphasis on the literal 'face' of an idiom by means of an extraneous adjective is a variety of word play. Whatever the nature of the innovative addition, it requires a certain intuitive feel for the limits beyond which the idiomatic cannot be pushed.

I am certain the majority of parents are completely *n the dark* about what is happening.

( *The Australian* 20 December 1975)

In this example, the addition of *pitch* ( *in the pitch dark*) would not make the idiom unacceptable, whereas *when the lights are out* would. In other words, any addition to an idiom must be designed to reinforce its meaning and not simply elaborate on the expression *per se*. Some idioms (e.g. *kick the bucket, smell a rat, etc.*) are unlikely to tolerate any additions, even innovative ones.

In other example,

- 1) Cap nap

That idiom has mean as nap. Cap include in addition as a complement.

- 2) Sunny smile

That idiom has mean as smile. Sunny include in addition as a complement.

### c. Permutations

Permutations, the possibility of rearranging the words of an idiom as we do those in non-idiomatic constructions (Jack killed the giant-the giant was killed by Jack) varies from idiom to idiom just as substitution and addition do. Particle shift is a permutation that can be optional as in *they beat up people or they beat people up*. It becomes obligatory when the intervening object is a pronoun:

- a. Airliner blown up

Seven masked separatists.....forced an Air France airliner to as isolated area....and *blew it up*.

(*The Sydney Morning Herald* 9 September 1976: 5)

While the optional permutation is a matter of free variation, the obligatory permutation realizes an invariant rule of the language.

- b. 1) To split hairs over these cases being civil or criminal offences is unworthy of us all.

(*The Oxford Dictionary of Current Idiomatic English* 1983)

- 2) .....the jury lost itself in the minutiae of legal argument and hair-splitting rather than using common sense.

(*The Australian* 15 April 1989: 6)

This kind of transformation is quite common with both idioms and non-idioms:

- c. [radio news report]

Baby –kissing, handshaking, backslapping and signing autographs were the order of the day when the Prime Minister visited Brisbane yesterday.

A similar permutation of elements can also convert a verb+ object predicate into a nominal in both idiom and non-idioms: sb writes a letter-a letter writer, sb drops a brick (idiom)-a brick drpper. This kind of structure is very like, but not the same as, the gerundive compounds of (2) and (3) , being as it is a pure nominal in form:

- d.

- 1) [an advertiser’s caption] opening this will *open your eyes*.

- 2) This ‘*eye-opener*’, according to Tass, showed that the President was not for office.

(An article in *The Guardian* printed in *The Sydney Morning Herald* 28 May 1988: 17)

- e.



- a) D.B. Those are hoping they dont have Arthur as chairman. Y.M. Oh I dont know it served to *break the ice*. (it refers to ‘Arthur’s opening speech’)
- b) He thinks a party would be a good *ice-breaker*.  
(*The Raj Quartet* by Paul Scott, Vol. 3, 1971: 350)

In other example:

- 1) Now, you are an AC

That idiom has mean as “ Antichristian”. It is include in permutaion because the point from the sentence is AC.

- 2) Hey, man you are bloody folly 1drfl.

That idiom has mean as “you are wonderfull or you are amazing”. It’s include in permutation beacuse the point of the sentence is 1drfl that has mean wonderfull.

#### d. Deletion

Deletion is a process common at all levels of language though different sorts of levels require that other terms (e.g. elision, contraction) be used to describe its effects: the absence of an element normally present. Idioms that are current in the language in their full form but which appear with parts deleted, as with permuted ‘compressions’ (e.g. *hair-splitting*), indicate the confidence and fluency of the language user. Non-native speakers whose knowledge of idioms has been derived from dictionaries may find such deletions impeding identification and interpretation of particular idioms. *The idol has feet of clay* becomes *X has clay feet*; *dangle a carrot before the donkey* is reduced to *dangle a carrot* or simply to *carrot* with an appropriate modifire:

- a) Sunshine dangles *an issue carrot* (headline)  
( *The Australian* 15 November 1975:12)
- b) Thatcher waves *trade carrot* (headline)  
( *The Australian* 6 August 1988:3)

- c) The Prime Minister has offered some very appealing *political carrots* in his economic program.

( *The Australian* 28 November 1975:10)

In ( 1 b and c) deletion is accompanied by the substitution of *wave* and *offer* for *dangle*.

In other example:

1. Behind the curtain

The idiom means secret.

2. Be so good as

The idiom means as give a bow for someone.

3. Contextual Meaning

In translation idioms one should therefore not only draw learners' attention to the formal properties of source and target sentences alone, but emphasize the importance of situational, contextual meanings. (Eva Alcón Soler and Alicia Martínez-Flor)

Catford states the contextual meaning of an item is the groupment of relevant situational features with which it is related. This groupment varies from one language to another. It is rarely the same in any two languages, and it is, moreover, related to formal meaning; thus, if we have two systems containing different numbers of terms (and hence differing as to the formal meanings of these terms).

Contextual meaning is formed from the relationship with order words that are used in text (Calford called as textual meaning) (Machali, 2000). Or there are times when the relationship (ie context) is found outside the text , namely the immediate context. The approach used is that every text is an act of communication, not the text appeared without any purpose and intent. As an act of communication, text producers would wish to have meaning that can be understood by the recipient (whether the listeners or readers). The purpose is packaged in a sense. While its shape can vary depending on the purpose (for what, such as; to explain, to tell, to urge ). The readers (e.g age, a group of scientists, the public, etc).

Any utterance-token that is produced on some particular occasion is an actual utterance. In certain situations, the utterance that is produced (as a token of a particular type) is very highly determined by factors which we may describe, loosely for the moment, as contextual. For example, the utterance of **Hello** when answering the telephone or of **Good morning** upon entering a shop at a certain time of day is highly determined by the social role that the utterer is playing and his recognition of what utterance-types are appropriate to this role and by a variety of more particular contextual features. Generally speaking, however, we can say that actual utterances are in contrast with indefinitely many potential utterances which might have been actualized on the occasion in question, but were not.

Every actual utterance is spatiotemporally unique, being spoken or written at a particular place and at a particular time; and, provided that there is some standard system for identifying points in space and time, we can, in principle, specify the actual spatiotemporal situation of any utterance-act (which has as its product an actual utterance-signal) by giving its spatiotemporal co-ordinates within the framework of the standard system. We can say, for example, that a particular utterance-token was produced by X at 12 noon on 6 January 1971, in Edinburgh; and we can be more or less precise than this in our specification of the spatiotemporal co-ordinates of the utterance-act.

That languages provide the means, when this is necessary, of making explicit reference to the time and place of utterance, as they also provide the means of referring to events that are removed in space and time from the actual situation of utterance, is an important fact; and we will come to it presently. The spatiotemporal co-ordinates are, however, only one part of the actual situation of utterance. Other components can also be described in purely external observational terms: the appearance, bearing and attitude of the various participants in the language event (or language-process) of which the utterance in question is a constitutive part; preceding, concomitant and subsequent activity; other events taking place in the vicinity; and so on.<sup>1</sup> Not all the observable, or observationally salient, components of the actual situation of utterances are linguistically relevant, and in some cases very few of them are. Moreover, the linguistic relevance of much of what is observable is apparent only to those who are

familiar with a given language-system and culture: it becomes observationally salient, and is then describable in some neutral metalanguage, by virtue of its linguistic and cultural relevance.

There are several senses in which theories of meaning might be classified as contextual. The term 'the contextual theory of meaning' is being used here, as it is often used by linguists in Great Britain, with particular reference to the so-called Firthian theory of meaning: i.e. to the theory developed by J. R. Firth, initially in association with the famous anthropologist Malinowski (1930, 1935 - cf. Firth, 1957b), and further elaborated by his followers.

There are those who would deny that Firth ever developed anything systematic enough to be described as a theory; and Firth himself, who was suspicious of what purported to be systematic and well-articulated theories of the structure of language, might have been only too happy to agree, without however taking this to be a criticism of his approach to the study of language. We will not stop to debate the terminological issue of what constitutes a theory. The Firthian view of meaning has been influential; and it has something of value to contribute to what might ultimately count as a comprehensive and materially, as well as formally, adequate theory of semantics. Since no satisfactory formal theory of meaning has yet been proposed by anyone, the semanticist cannot afford to discount the insights and suggestions of someone like Firth, who was sceptical of the value of formalization.

The first point that must be made is that in discussing the Firthian view of meaning one is concerned with an all-embracing functionalist view of language, and not merely with semantics as the term 'semantics' is customarily interpreted. According to Firth, the most important thing about language is its social function: "normal linguistic behaviour as a whole is meaningful effort, directed towards the maintenance of appropriate patterns of life" (Firth, 1957a: 225). Every utterance occurs in a culturally determined context-of-situation; and the meaning of the utterance is the totality of its contribution to the maintenance of what Firth here refers to as the patterns of life in the society in which the speaker lives and to the affirmation of the speaker's role and personality within the society. In so far as any feature of an utterance-signal can be said to contribute an identifiable part of the total meaning of the utterance, it

can be said to be meaningful. It follows that, not only words and phrases, but also speech-sounds and the paralinguistic and prosodic features of utterances, are meaningful. These meaningful components of utterances are abstracted from the data by a careful study of the contrasts that hold between utterances in the contexts-of-situation in which they occur. And the meaning of each component - paralinguistic, phonological, grammatical, lexical, etc. - is described in terms of its function as an element in the structure of units of the level above. The structures of the higher-level units are the contexts in which the lowerlevel units function and have meaning. Semantics, in the Firthian use of the term, relates utterances to their context-of-situation; but all branches of linguistics necessarily deal with meaning. There is nothing tautological, therefore, about the Firthian phrase 'semantic meaning', and there is nothing contradictory, or otherwise anomalous, about such phrases as 'phonetic meaning' or 'grammatical meaning'.

Rather more puzzling, at first sight, are statements to the effect that "voice quality is part of the mode of meaning of an English boy, a Frenchman, or a lady from New York" and that "it is part of the meaning of an American to sound like one" (Firth, 1957: 191-2, 225-6). Statements like this might seem to depend upon a perverse and wilful extension of the term 'meaning'; and there is little doubt that Firth delighted in the shock-effect of such formulations of what he meant by, 'meaning'. But they are consistent with his general view that being meaningful, or having meaning, is a matter of functioning appropriately (i.e. significantly) in context. To speak with an American accent is to indicate that one is an American; and, in so far as speaking with an American accent is the result of one's socialization as an American and part of one's present state of being an American, it makes sense to say that in speaking with an American accent one is simultaneously being an American and meaning that one is an American. Looked at from a social and behavioural point of view, one's modes of being are one's modes of meaning; and one means what one is (or, alternatively and equivalently, one is what one means) by behaving in such-and-such a way in one's context.

There may well be some equivocation here with the term 'meaning'. It should not be forgotten, however, that a number of philosophers, notably Grice (1968), have

taken the view that there is an intrinsic connexion between what a person means by his utterance and what his utterance means, the latter being explicable ultimately in terms of the former. Firth would have taken the same view. But, unlike Grice and most philosophers, Firth was more interested in the social and expressive (or indexical) functions of language than he was in its descriptive and conative (or directive) functions. Like Malinowski, he tended to treat the descriptive, and to a lesser extent, perhaps, the conative, function of language as something that was subsidiary to, and part of, the more basic and more general function of maintaining the appropriate patterns of life. It is at least arguable that Firth's view of meaning is no more distorted, if distorted it is, than the more common dualistic view that the meaning of a word or an utterance is what the word or utterance signifies. However that may be, Firth's use of the term 'meaning', idiosyncratic though it undoubtedly is at times, is not as perverse and unmotivated as it appears at first sight. " Meaning ... is to be regarded as a complex of contextual relations, and phonetics, grammar, lexicology, and semantics each handles its own components of the complex in its appropriate context" (Firth, 1957: 19).

The analysis of the meaning of an utterance consists in abstracting it from its actual context-of-utterance and splitting up its meaning, or function, into a series of component functions. This process of analysis is, on occasion, explained by way of analogy: "the suggested procedure for dealing with meaning is its dispersion into modes, rather like the dispersion of light of mixed wave-lengths into a spectrum" (Firth, 1957: 192). The analogy, in itself, is not very helpful. But it does serve to bring out the fact that Firth thinks of the meaning of an utterance as something within which the components are blended in such a way that they are not recognizable as distinct until they have been dispersed into modes by linguistic analysis.

The key term in the Firthian theory of meaning is, of course, 'context'. The analysis of the meaning of an utterance will consist in "a serial contextualization of our facts, context within context, each one being a function, an organ of the bigger context and all contexts finding a place in what might be called the context of culture" (Firth, 1957a: 32). The context-of-culture, which Firth appeals to here, is postulated as the matrix within which distinguishable and socially significant situations occur. By

invoking the concept of the context-of-culture (which, like that of the context-of-situation, derives from his collaboration with Malinowski), Firth commits himself, as many linguists of his generation did, to the view that there is an intimate connexion between language and culture. But he never committed himself to anything like the Whorfian hypothesis. Neither he nor his followers have been much concerned with epistemological and ontological questions. Their main purpose has been to emphasize that language-utterances, like other bits of socially significant behaviour, could not be interpreted otherwise than by contextualizing them in relation to a particular culture. It is because Firth cannot envisage such sentences as Jespersen's 'A dancing woman charms' or Sapir's 'The farmer kills the duckling' ever being employed in some actual context of use that he describes them as nonsense (Firth, 1957a: 24). They cannot be contextualized: they cannot "be referred to typical participants in some generalized context of situation" (Firth, 1957a: 226). They may be grammatically meaningful; and yet, if they do not have what Firth refers to as the implication of utterance in some culturally acceptable and interpretable situation, they will not be meaningful at the semantic level of analysis.

It is no part of our purpose to defend the Firthian theory of meaning in all its details. Indeed, it would be difficult to do so in view of the obscurity of certain key passages in his works. For example, it is not clear how non-deictic reference, on the one hand, and denotation, on the other, would be handled by means of the Firthian notion of function in context. Deictic reference is more or less plausibly accounted for in terms of the establishment of correlations between linguistic expressions and entities in the context-of-situation. But it is difficult to see how this kind of account can be extended to cover a potentially infinite set of non-deictic referring expressions without re-introducing, though possibly in reduced measure, something of the dualism that Firth objected to in traditional theories of meaning (Firth, 1957a: 217, 227).

Having said that, however, one must also admit that Firth's so-called monistic theory of meaning constitutes a healthy reaction against the excessive and essentially empty conceptualism of traditional approaches to semantics. Contextualization can be looked at from two points of view. We can think of it as the process whereby the native speaker of a language produces contextually appropriate and internally coherent

utterances – a process which, as we have seen, involves a lot more than knowledge of the language-system. We can also think of it as a process which the linguist carries out in his description of particular languages. In so far as the semantic analysis of a particular language is descriptively adequate, in Chomsky's (1965: 27) sense, there must be some correspondence between these two kinds of contextualization: the factors identified by the linguist as contextual must be the factors that determine the native speaker's production and interpretation of utterances in actual situations of use. The term 'contextualization' is used by Firth with respect to what the linguist does in describing a language; and, like most linguists of his generation, he was not concerned with what would now be called descriptive adequacy. We shall continue to use the term 'contextualization' both of what the native speaker does in the use of language and of what the linguist does in describing the underlying system of elements, rules and principles by virtue of which the native speaker is able to create (and interpret) what Halliday and others refer to as text.

One way of approaching the analysis of context, as we have seen, is by asking what kind of knowledge the native speaker of a language must possess in order for him to be able to create and understand texts in that language. It is important to realize, however, that this knowledge need not be propositional. This point should be borne in mind, in view of the tendency to define context, in work that falls within the area of what is now commonly referred to as pragmatics, as a set of propositions (Bar-Hillel, 1971). To say, as someone who is committed to a contextual theory of meaning might say, that to know the meaning of an utterance, a word, an intonation-pattern, etc., is to know the contexts in which it can occur is not necessarily to impute to the person of whom it is said that he knows the meaning of an utterance, a word, an intonationpattern, etc., the knowledge of a set of propositions.

The same point might also be made, incidentally, with respect to the truthconditional theory of meaning. Granted that it is plausible to say that to know the meaning of a statement is to know what the world must be like for that statement to be true, it does not follow that this knowledge is, in all cases, propositional. There is a certain vagueness, not to say equivocation, that frequently creeps into expositions of the truthconditional theory of semantics in this respect. It would seem that one can, in



principle, know that it is raining (or what the world was like when it was last raining and what it will be like when it is next raining) without being able to interpret, still less give one's assent to, the proposition "It is raining". Presumably, many species of animals demonstrate this non-propositional knowledge of what we might be quite willing to describe as facts. There is, therefore, a sense in which they know the meaning of such propositions as "It is raining": they can distinguish the possible worlds in which they are true from the possible worlds in which they are false. We shall, in fact, make use of the notion of the propositional content of utterances in later chapters: we shall make no assumptions, however, about the epistemological or psychological status of propositions.

There is no conflict, in principle, between the contextual theory of meaning and the truth-conditional theory of meaning; and it is arguable that what is required is a more comprehensive theory which subsumes both. For it is as reasonable to say that someone does not know the meaning of a word or an expression on the ground that he cannot contextualize it as it is to say that he does not know the meaning of a word or expression on the ground that he does not know its truth-conditions.

If we accept that this is so we are unlikely to press either the contextual theory of meaning or the truth-conditional theory of meaning too hard. As we have seen, in a previous section, a case can be made for the semantic analysis of maximally decontextualized system-sentences in terms of their truth-conditions. This does not mean, however, that context is of secondary importance - something to be appealed to only when a truth-conditional account of the meaning of a sentence fails or is inapplicable.

In his later work, Firth introduces the notion of collocation as part of his overall theory of meaning (cf. Firth, 1957a: 197). It is at the so-called collocational level of analysis, intermediate between the situational and the grammatical, that he proposes to deal, in whole or in part, with lexical meaning: i.e. with that part of the meaning of lexemes which depends, not upon their function in particular contexts-of-situation, but upon their tendency to co-occur in texts. He tells us, for example, that "one of the meanings of 'night' is its collocability with 'dark' and of 'dark', of course, collocation with 'night'" (Firth, 1957a: 197). He also talks, in the same passage, of "the association

of synonyms, contraries and complementary couples in one collocation"; and elsewhere, of such "ordered series of words" and "paradigms, formal scatter, so called synonymous and antonymous, lexical groups by association, words grouped by common application in certain recurrent contexts of situation" (Firth, 1957a: 228). Exactly what Firth meant by collocability is never made clear. It may nonetheless be helpful to refer in this connexion to the so-called distributional theory of meaning.

According to at least one version of the distributional theory of meaning (to which Firth may not have subscribed) two lexemes will have the same meaning if and only if they have the same distribution throughout a representative sample of texts (Harris, 1951). All that needs to be said about this thesis is that no convincing reason has ever been given for believing that sameness of lexical meaning defined in this way will be in correspondence with what is pre-theoretically taken to be sameness of meaning. For example, from a pre-theoretical point of view *The milk has turned* and *The milk has gone sour* would seem to be very similar, if not identical, in meaning. The distribution of the intransitive verb 'turn' is very different, however, from the distribution of 'go sour'.

It might be argued, of course, that 'turn' has several meanings and that it is only when it has a particular one of these meanings that it has the same distribution and the same meaning as 'go sour'. But this cannot be shown to be true or false unless there is some other way of determining sameness and difference of meaning. That there should be a fairly high correlation between sameness of meaning and sameness of distribution is only to be expected; and the ordinary view of the matter would be that distributional similarity is the result, rather than the cause, of similarity of meaning. What is theoretically interesting is the fact that the distribution of lexical items is not always fully determined by their sense and denotation; and this fact runs counter to the distributional theory of meaning.

The distributional theory of meaning as such may be rejected. At the same time, it must be admitted that there is frequently so high a degree of interdependence between lexemes which tend to occur in texts in collocation with one another that their potentiality for collocation is reasonably described as being part of their meaning. For example, the collocation of 'bandy' with 'leg' (usually in the plural) could hardly be

accounted for in terms of some specification of the meaning of 'bandy' which did not incorporate a mention of its collocability with 'leg'; and there are many such examples in all languages. At the very least the notion of collocability is an important corrective to an excessive reliance upon the dualistic notion of signification.

#### 4. Meaning

Meaning, it is maintained, is primarily to be understood in terms of some regularity of communicative practices among the members of a group, and these communicative practices, in turn, are to be understood in terms of certain psychological states of the members of the group. When the notion of meaning is conceived of in this way, the task of providing a theory of meaning will be understood as the two-fold task of stating which communicative practices are relevant to meaning and then saying what sort of regularity of these practices will constitute meaning.

A language is viewed as a system of rules or conventions, in virtue of which certain assemblages of symbols count as well-formed, meaningful sentences. The meaning of a sentence (or of any complex symbol) is determined by the meanings of its parts and the way they are put together. Meaning itself is patterned after reference. The meaning of a simple symbol is the conventional assignment of a worldly entity to that symbol: for example, names are assigned objects, monadic predicates are assigned properties or sets of objects, and so on. The meaning of a declarative sentence, determined by the meanings of its constituents and the way they are put together, is equated with its truth-conditions. For example, the subject-predicate construction is associated with a semantic rule for determining the truth-conditions of a subject-predicate sentence on the basis of the meaning assigned to the subject and that assigned to the predicate. We understand a language is like knowing a 'theory' by means of which one can deductively establish the truth-conditions of any sentence of that language.

This truth-conditional approach to meaning is one of the things which ordinary language philosophers found quite unpalatable. According to them, reference and truth cannot be ascribed to linguistic expressions in abstraction from their use. In vacuo, words do not refer and sentences do not have truthconditions. Words–world relations are established through, and indissociable from, the use of language. It is therefore

misleading to construe the meaning of a word as some worldly entity that it represents or, more generally, as its truth-conditional contribution. The meaning of a word, insofar as there is such a thing, should rather be equated with its use-potential or its use-conditions. In any case, what must be studied primarily is speech: the activity of saying things. Then we will be in a position to understand language, the instrument we use in speech. Austin's theory of speech acts and Grice's theory of speaker's meaning were both meant to provide the foundation for a theory of language, or at least for a theory of linguistic meaning.

## 5. The DUFF Movie

### a. Synopsis

For a long time, high school students have been stuck with the typical labels-jocks, princesses, nerds, divas, geeks, dweebs, rejects. In recent years, these students have now branched out from their stereotypes. As high school senior Bianca Piper (Mae Whitman) explains, now jocks play video games, the princesses are on anti-depressants and the nerds are in charge. Then see the short , slightly-overweight unattractive Bianca walking down the halls with her two attractive best friends: Jessica 'Jess' Harris (Skyler Samuels), an aspiring fashion designer and Casey Cordero (Bianca A. Santos) a tough computer hacker girl. All the guys drool over Jess and Casey but nobody ever really acknowledges Bianca.

The school's ruthless mean-girl queen bee Madison Morgan (Bella Thorne) invites Jess and Casey to a party at her house and deliberately chooses not to invite Bianca, until Casey makes it so that there's a free invitation. Here ,they also meet Bianca's neighbor and former friend Wesley Rush (Robbie Amell) captain of the football team and Madison's on/off boyfriend. Bianca Also has a crush on a guy named Toby Tucker (Nick Eversman) but she is too scared to say more than two words to him.

The supervisor of the school newspaper and Bianca's teacher Mr. Arthur (Ken Jeong), assigns her task of writing an article for the school newspaper on the upcoming homecoming dance and what social life means to her. She reluctantly agrees to it.

At home, they meet Bianca's mom Dottie (Allison Janney) who becomes a successful author after her divorce. She was inspired by an episode of "The Simpsons" to create a book on the five stages of dealing with divorce. She, along with Jess and Casey, convinces Bianca to go to the party, despite her hesitance.

At the party, Wes runs into Bianca and asks her if Jess and Cassey have mentioned him or are interested in him. Bianca says it's not her job to divulge information on her friends, to which Wes argues that it is as their DUFF. Wes explains to a confused Bianca that it stands for the "Designated Ugly Fat Friend" and that a DUFF is there to make their friends look better by comparison. They are approachable enough for someone to ask them about their hot friends and Bianca fits this role. Offended, she throws her drink in Wes's. She goes home alone feeling insecure and self-conscious.

Throughout the rest of the day, the thought of being a DUFF bugs Bianca until she realizes that everyone only talks to her to get closer to Jess and Casey. She even notices all the other social cliques at school with their own DUFF. It gets to a point where Bianca confronts Jess and Cassey about being their DUFF. Despite their assurance that they don't see her like that, Bianca spitefully unfollows them from every form of social media (facebook, twitter, tumblr, vine) and decides she doesn't want to be friends with them at all.

Bianca notices that Wes is failing chemistry. She sees this as an opportunity for the two of them to help each other out. She offers to tutor Wes if he agrees to turn her image around so that she won't be a DUFF. Wes agrees, but only if Bianca asks him in her monster voice from when they were kids. She does. Wes joins Bianca at the local shopping mall where he first gets her to dress in a more flattering manner. As Bianca tries on different outfits, she fools around with a mannequin and pretends it's Toby. From a far, Madison's minion Caitlyn (Rebecca Weil) films this and sends the video to Madison. Wes then challenges Bianca to go around the mall and talk to a bunch of random guys for her to get over her fear of talking to Toby. It goes awkwardly for a while until one guy from a frozen yogurt stand talks to Bianca for a while.

The next day, the video of Bianca at the mall goes viral throughout the school. Everybody points and laughs at her, forcing her to run into the bathroom and cry. Mr. Arthur and Principal Buchanon (Romany Malco) take notice of this and demand everybody turn in their cell phones to prevent further cyberbullying, which only turns everyone against Bianca even more since they blame her for the loss of their gadgets. Jess and Casey also see the video and Casey gets rid of the video. The phones are returned to the students when the constant ringing bothers Buchanon. Wes comes over to Bianca's house to apologize for not stopping the video and for not defending her. He gives her a dress that she had her eye on at the mall. He tells her not to let the video get to her and that she should approach Toby personally and admit how she feels. Wes then promises to go out and continue studying. Bianca approaches Toby at school after being previously humiliated by the video. She tells him she's into him, and he invites her to go over to his house to hang out.

Bianca takes Wes into the nearby woods to her "thinking rock" so he can tell her how to handle herself on a date. He explains how the mood should be set and how Toby would act if he is trying to go for a kiss. Wes ends up kissing Bianca, but they laugh it off as just practice. Once again, Caitlyn is in the distance filming this with her video phone. Madison then approaches Bianca at school the next day and threatens to post another video at the mall of Bianca's awkward encounter with the guys since Madison doesn't like Bianca hanging around Wes.

Another evening or two later, Bianca goes to Toby's house for dinner. He puts out sushi and talks about how he got into writing songs. However, Bianca cannot stop thinking about Wes. She goes to the bathroom and tries to convince herself that she's not into him. Outside, Toby plays an awkwardly-written song for Bianca and then asks about Jess and Casey. Bianca slowly realizes that Toby is DUFF-ing her, and he admits he only invited Bianca over because he thought Jess and Casey would be joining them. Bianca leaves and then sees that Toby bought the sushi from another place instead of cooking it like he made it seem. Bianca goes home and leaves a message for Wes. She walks by the woods and sees him and Madison

sitting on her rock, kissing. Wes comes over later to comfort Bianca, only to be turned away after she tells him what she saw.

Depressed, Bianca tries to write her article, only to become lonely. She decides to make amends with Jess and Casey. The two of them, along with Dottie, convince Bianca to go with them to homecoming. Jess makes Bianca a dress using Bianca's flannel shirt and another dress.

The three girls go to the homecoming dance and everyone is stunned by Bianca's new look, including Wes. She goes over to him and admits that she's into him. Madison catches them talking and threatens to post the video, but Bianca is no longer fazed by it. She says that it won't bother her and that she doesn't care about labels the way Madison does. Bianca adds that everyone is a DUFF since there will always be someone prettier or more popular, but that shouldn't bother anybody. Moments later, Wes and Madison are crowned homecoming king and queen. Madison gladly accepts the crown, but Wes rejects it and goes over to kiss Bianca in front of everyone. They leave to go hook up in the computer room.

Bianca writes her article on being DUFF, which is a hit with the students. She and Wes become a couple in the end and she becomes a more confident person that doesn't let a label define her.

b. Cast

The cast of the DUFF film are Mae Whitman as Bianca Piper, Robbie Amell as Wesley Rush, Bella Thorne as Madison Morgan, Bianca A. Santos as Casey, Skyler Samuels as Jess, Romany Malco as Principal Buchanan, Nick Eversman as Toby, Chris Wylde as Mr. Filmore, Ken Jeong as Mr. Arthur, Allison Janney as Dottie, Rebecca Weil as Caitlyn, Seth Meriwether as A.J, Erick Chavarria as Senor Gomez, Brian Dewar McNamara as Matt, Benjami Davis as Jeffrey, RJ Shearer as Albert, Eric R. Moore as Paul, J.J Green as Trevor, Paras Patel as Anupam, Murielle Telio as Mariah, Mahaley Patel as Kara, Alexandra Ficken as Robin, Jill Jane Clements as Lunch Lady Elaine, Fiona Hardingham as Heidi, Tony Cavalero as Sweater Guy, David Gridley as Allen, Beau Rich as Robert, Demetrius Bridges as Jarrett, Lai-Ling Bernstein as Octavia, Krissy Notes as Laura, Richard Kohberger

as Johny, Benjamin Papac as Nick, Marisela Zumbado as Nora, Kyle Wilkerson as Silas, Kurt Krause as Geoff, Jonathan Baron as Sebastian, Dorothy Reynolds as Tali, Cason Richter as Lance, Danielle Sherrick as Creepy Carrie, Emily Norcia as Lee, Danielle Lyn as Maya, Veanna Black as Rochelle, Turner J. Wheat as Troy, Terri Abney as Beautiful kid, Eric Abraham as Bar Patron, Blayne Ackerman as Emo Friend, Christy Alcroft as Girl in class, Perry Ball as Seminar Attendant, Jennifer Cocker as Madison's friend, Charles William Cook as High School Student, Madison Fitts as Kelly, Samuel Lee Fudge as Student, Eugenia Garcia as Student, Jeff Glover as Administrator, Gabriela Hernandez as Ashley, Kody Keplinger as Last "i'm A DUFF" Confessor, Manuela Lima as Girl Queen, Stephanie Long as Seminar Attende, Agnes Mayasari as Cheerleader, Jamall Rashaud McMillan as Student, Colton Medlin as Jock 2, Bradley Nnadi as Party Guy, Erica-Marie Sanchez as Weird Twin #2, Brittany Savoie as The Glee DUFF, Michael Steedly as High School Student, Curry Stone as Hot Mall Guy, Joel Thayakaran as Popular Jock at Homecoming Dance, Stephen Tsimpides as Louis, Elisha Williams as Cafeteria Glee.

## **B. Previous of The Study**

The first undergraduate thesis is "A Comprehension of Black And White in Idiom: Semantic Point Of View" by Shindue (2000). This study analyzed about idiomatic expressions based on colours which aimed to make comprehension of the use of the words black and white in idiom. It also analyzed an opposing meaning in idiom for black and white colors. The major theory, which is used to the analysis of the data presented in this study, is based on theory of semantics called basic triangle of Ogden and Richard in Palmer (1956). It consists of three components such as symbol, thought or reference, and referent. The symbol of course is represented by the linguistic elements such as the word, sentence, etc. The thought or reference is the concept, and referent is the object. This study is relevant to the present idiom expression. Since the study is a qualitative study, the method used in the analyzing data is deductive-inductive method.



In Shindue study, the data source was obtained from some published materials, such as: magazines, dictionaries, and newspapers to get the opposing meanings of idioms based on the colours black and white, and she found the opposing meanings based on linguistic contexts. Her study gave little explanation about the forms of idioms, most idiomatic expressions are in phrasal forms (Np, Vp, Ap, Adv p) or in other forms, about the types of idioms, and the classification of idioms. The types of idioms are compositions between phrases and words or other forms. According to the types of idioms which are proposed by Palmer (1976:98) most compositions are of verb phrases plus adverbs, etc. Actually the compositions to construct idioms is derived are from many phrases.

The second undergraduate thesis is “English Idioms in the Novel Disclosure and their translation into Indonesia” by Ema Ismayanti (2002). This study analyzed about the translation of English Idioms into Indonesian which aimed to find out the categories of idioms used in Disclosure (English version) and to find out the equivalents of the idioms in the source text Disclosure and its translation in *Pengungkapan*. Ema used the theory proposed by Fattudin (2001) in his book *Idiom Word and Context*, who wrote that there are 4 (four) categories of Idioms: adjective, noun, verb, and adverb. The theories of translation applied were those proposed by Nida and Taber (1974) in their book *The Theory and Practice of Translation* as the main theory and Larson (1988) in *Meaning-Based Translation: A Guide to Cross-Language Equivalence* as the supporting theory.

From her analysis, idioms can be classified into four categories: adjective noun, verb, and adverb. In her study she found 15 English Idioms that are not appropriately translated by translator. And the translator has not attained the related equivalent of each part of the translated text. Since there many idioms in the source language, many are translated literally or omitted. From her study, it gave little contribution to recent study about idiom translation. From the thesis above the researcher found that idioms expression included in sentence such as NP, VP, C, etc and translated words.

## **CHAPTER III**

### **METHODOLOGY OF RESEARCH**

This chapter will discuss the method employed by the writer to find the answer of the research questions which have been already mentioned in the first chapter.

#### **A. Research Design**

This study conducted qualitative approach. Fraenkel and Wallen (1993: 380) says about qualitative approach that “the quality of relationship, activities, situations or materials”. While, Merriam (1998:5) defines qualitative research as “an umbrella concept covering several forms of inquiry that helps us understand and explain the meaning of social phenomena with as little disruption of the natural setting as possible”

In this research, the researcher will be the instrument of the study (human instrument). Because just like Fraenkel and Wallen (1993: 380-381) said that in qualitative research, the appropriate instrument will be human or the researcher because it concerns with the processes which can simply be observed by human.

Moreover, the study will not give any control or treatment, which may influence the variable. On the other, descriptive research allowed the use of statistics, called descriptive statistics. The main function of descriptive statistics was to describe information or data through use of numbers.

There are five characteristics of qualitative research according to Alwasilah (2002: 107-109) as follows: understanding the meaning, understanding the particular context, identification of the phenomena and the effect that is unexpected, existing grounded theory, understanding the process.

The researcher here will use descriptive qualitative method because the data here is in the form of words or written language rather than number. The researcher believes that descriptive qualitative is appropriate for this research because as Sugiyono (2007: 15) says that, “descriptive problem formulation guided the researcher in exploring and capturing the social situation to be studied thoroughly, widely, and intensively.

## **B. Source**

The source of this study is “the DUFF”, a Drama-comedy film which was directed by Ari Sandel. The researcher will search the idiomatic expression in the DUFF film script.

## **C. Research Instrument**

This study was qualitative research with actual settings as the direct source of data (Bogdan & Biklen, 1998: 4) thus, the key instrument of gathering the data in this research is the researcher herself, because there was no other research instrument which was suitable to collect the data.

## **D. Data collection**

According to Alwasilah (2002: 67), data are commonly view as information used to decide and discuss object(s) of investigation. In qualitative research there are three kinds of data collection: interview, observation and document. So, for this study document is a kind of data collection.

In this research the researcher utilize some techniques of collecting the data, which are elaborated as follows:

### **1. Choosing movie**

The researcher choose the movie because in this movie there are many the types of idiomatic expression. The data of this research is in the form of words. Then, the unit of analysis is utterances contained idiomatic expression. The utterance is used as main data which to be analyzed.

### **2. Watching the movie.**

The researcher watching the movie for several time to comprehend whole of stories. For the first the researcher observed the dialogues which found there. Secondly the researcher knowing the condition based on the contextual meaning.

### **3. Reading and understanding the movie script which is transcribed by Josh A. Cagan.**

It is important for the researcher to solve the problem of this research. Because of by reading comprehensively, it will be easier for the researcher in analyzing the idiomatic expression. At the sometime, the researcher also makes a mark of utterance that

contained with idiomatic expression. Hence the Reseacher could classified the dialogues that contained in idiomatic based on the types.

#### **E. Data analysis**

To analyze the data, the researcher will employe four steps. The first step is identifying the idiomatic expreesion with contextual meaning that used in the movie script, the second step is classifying the idioms found based on Hockett's types idiom are analyzed in detail and systematically.

Next step is finding the meaning based on the context by using Firth's contextual theory and this is done by examining the data according to the theories that has been explained in chapter two. Lastly, the researcher was drawing conclussion according the result, the research write down the summary in the form of paragraph as the result of research. Then, the arragement in this result are set sistematicaly to answer the problems of the research.

#### **F. Data Validasi**

To check the validation of the data, the researcher used table. The table has checked by Mr.Muntaha. He is a master on study of semantic also one of lecturer at IAIN Surakarta. The table can be seen in the appendix.

## CHAPTER IV

### FINDING AND DISCUSSION

In this chapter, the researcher would discuss the result of analysis the idiomatic expression that found in The DUFF movie.

#### A. Finding

The types of English idioms that are found in the English text of The DUFF movie are replacement or substitution, permutation, addition, and deletion. Replacement or substitution occur 35 times out of 47 idioms which are found in the text. Followed by Permutation which occur 3 times. There are also 5 idioms which are categorized as partial idioms Addition. The last is deletion are 4. The detail is given in the following table.

Num	Types	Frequency	Idioms
1.	Replacement or substitution	35	1. Run the country 2. bang her 3. call of the duty 4. fake friends 5. stick and stone 6. trusty old 7. DUFF 8. Dick face 9. vat of acid 10. laymen's opinion. 11. Bet your ass. 12. the social hierarchy. 13. dig them

			<p>14. A total ass</p> <p>15. Wreck-it-Ralph</p> <p>16. Hold that pose</p> <p>17. Smart ass</p> <p>18. Drinking out of plastic</p> <p>19. My whole life</p> <p>20. Yogurt place</p> <p>21. Toppings consultant</p> <p>22. Big, fat ass</p> <p>23. Solved my ass</p> <p>24. That's gross</p> <p>25. Dummy humper</p> <p>26. Edible arrangement</p> <p>27. Think rock</p> <p>28. Sneak attack</p> <p>29. Let the tension build.</p> <p>30. Blow a fuse</p> <p>31. A little chily</p> <p>32. my fault pretty much.</p> <p>33. she's very spicy</p> <p>34. Designated Ugly Fat Friend(DUFFING)</p> <p>35. Juicy stuff</p>
2.	Permutation	3	<p>1. Pardon the pun.</p> <p>2. Gonna stick</p> <p>3. YOLO</p>

3.	Addition	5	<ol style="list-style-type: none"> <li>1. A doozy but it's a real feather in the cap,worth their salt.</li> <li>2. Chill like a wonder.</li> <li>3. TP'ing.</li> <li>4. Foam-tastic</li> <li>5. Rt'ing.</li> </ol>
4.	Deletion	4	<ol style="list-style-type: none"> <li>1. Mini stallin.</li> <li>2. Menu of dude.</li> <li>3. Strobe light</li> <li>4. Busting up</li> </ol>
Total		47	

In this following explanation would tell about the finding of Idiomatic Expression based on contextual meaning by Chitra Fernando.

1. Replacement or substitution

Script of movie, the narrator said:

*For generations of high-schoolers, you could only be a jock, a geek, a princess, a bully, or a basket case. But times have changed. Jocks play video games. Princesses are on antidepressants. And geeks Basically **run the country**. I thought we were living in a brave new world, a place without labels.*

Figure. 1

The script above, the language-user use subject (For generations of high-schoolers, you could only be a jock, a geek, a princess, a bully, or a basket case) to describe that they do, especially for geeks to language-user thinks that he was bad guy but he can winning something and can proud everyone with his result. It includes replacement because word being replaced by another. Replacement is non-literal

meaning (pure idiom) and runs the country cannot translate word by word if the researcher translated word by word it made different meaning. The word of **Run** not doing real like around the country with the run, on the contextual meaning, **run the country** has meaning is winning something. Based on the finding that the researcher found, the data is appropriate with the theory of contextual meaning based on Lyons (1984:143) that the meaning of words according to the situations in which they are used. It can be seen on the movie that the The geek grabbing a Goblet when the narrator said he was run the country. For the literal meaning, **run** has to mean is move at speed faster than a walk never having both or all the feet on the ground and **the country** has to mean is the land of one's birth or citizenship.

*I was cruising the halls with my two best friends. Jess Harris. I would **Bang her** so hard, we'd both need helmets.*

Figure 2

The script above, based on the literal meaning **bang** has to mean is a sudden loud noise. The language-user has to mean is used as the object of a verb or preposition to refer to the female person or animal previously mentioned or easily identified. In a modern way, teenager replace **bang** as really want to kiss someone, so the researcher made it as a replacement because one content word being replaced by another and cannot be translated word by word. If the researcher translated word by word it makes different meaning. In this occasion on contextual meaning, when the language-user spoke them seem like want to do something with Jess Harris.

*I would bang her so hard, we'd both need helmets. Yeah, that's not me. Casey Cordero. I would play "**Call of duty**" with her. Yeah All right!*

Figure 3

The script above, In American slang **call of duty**, means play on office. Slang and idiomatic expression included the teenage issues and teenage language in global. Slang is an abbreviation that has to mean. It is included in replacement because changes with another word but the sentence is same. If the researcher translated word by word it made different meaning . **The call** has to mean is an ask made as a summons or to attract someone's attention. **Duty** has to mean is a task or action that someone is required to



perform. So, based on the contextual meaning and American slang **call of duty** has to mean is hang out with someone that worth it.

*So, yeah, she was a bitch. Were we a **fake friend** with her? Kind of “Girls, party at my place.”*

Figure 4

The script above, it includes replacement because of changes with another word. if the researcher translated word by word it made different meaning. **Fake** has meaning is to pretend. **A friend** has to mean is a person attached to another by feelings of affection or personal regard. But for this occasion or contextual meaning, **fake friend** means poker face or pretend to be someone good. We can look on that movie when Bianca told that. She just want to take the beneficial from Madison Morgan.

*The only man in your life  
Wesley, you wouldn't be in my life.  
If you were the only man left on the planet.  
**Sticks and stone**, B. Speaking of stones, rock-hard abs.*

Figure 5

The script above, Its include replacement because one content word being replaced by another. Stick and stone in word by word has means **stick** a long piece of wood. **Stone** the hard substance. But in contextual meaning has to mean your word is harsh because the explain point in stone that hard.

*With the old lucky party shirt.  
-wait for it  
-Bianca, don't do it.  
-B.  
-says it on there  
No  
-And you know, maybe  
-No.*

*Round it out with **old trusty**...*

Figure 6

The script above it's included in replacement, round it out with the old trusty cannot be translated word by word it made different meaning. **Old** has to mean is having lived for a long time, no longer young. **Trusty** has to mean is a person or thing that is trusted and it's called a pure idiom. Replacement includes in pure idiom (non-literal) but this context **old trusty** has to mean is be mature.

*Hey, what the hell was that for?*

*Stupid Wes.*

*It's not even...*

*Really?*

*Oh, God I am **the DUFF***

*Impress me to get to my friends.*

Figure 7

Based on the script above, The DUFF actually has the idiom word. The literal meaning of **DUFF** is a bottom. But, if will be translated word by word will make differences meaning. The DUFF is **Designated** has meaning appoint (someone) to a specified position, **Ugly** has to mean is unpleasant or repulsive, especially in appearance. **Fat** has to mean is (a person or animal) having a large amount of excess flesh. And the **friend** has to mean is a person whom one knows and with whom one has a bond of mutual affection typically exclusive of sexual or family relations. The DUFF is the abbreviation and In contextual meaning, the **DUFF** is freak people so include in replacement because cannot be translated word by word it is included in pure idiom or non-literal.

*-You called me fat and ugly, Wesley.*

*What? No, I didn't*

*I called you the DUFF.*

*-Yeah, excuse me. It's just that stands for Designated Ugly Fat Friend,*

***Dick face***

Figure 8

Based on the script above, Dick face cannot be translated word by word because would make different meaning. **Dick** has to mean older use (vulgar), the face has to mean is the front part of the head. **Dick's face** has to mean based on the contextual meaning is present something. It's included in replacement because word being replaced by another. Replacement is non-literal meaning (pure idiom). In the movie, Wes want to tell into Bianca that She just be used by her friend.

*You know in Batman when that guy falls into the vat of acid and become the Joker?*

*This was my “**Vat of acid**” moment.*

*My best friend made me the DUFF*

Figure 9

Based on the context **vat of acid** has to mean be unlucky, because the sentence “vat of acid moment” here "moment" like support to describe the situation. Based on the literal meaning **Vat** has meant a large container, **Acid** has meant a compound usually having a sour taste. If translated word by word it makes difference meaning. So, from the context **vat of acid** has to mean unlucky. It's included in replacement because word being replaced by another. Replacement is non-literal meaning (pure idiom).

*I need a **Layman's opinion**.*

*You're aware I'm a woman, right?*

*What? Oh no,*

*“Layman” it's just a phrase. I just mean you're not a fashion expert.*

Figure 10

Based on the script above, it is included in replacement because cannot be translated word by word. If translated word by word it makes difference meaning. **Layman's** has meant a person who is not a member of given profession. **Opinion** has meant a belief or judgment that rests on grounds insufficient to produce complete certainty. But in contextual meaning **Layman's opinion** has meant not knowing anything. The researcher translated not knowing anything because laymen describe the situation, Bianca

not knowing about dressing or making dress. It includes replacement because cannot be translated word by word (non-literal).

*I'm glad you said that. Because it makes what I'm about to do a whole lot easier. Yeah, go ahead and check them. Did you just unfriend me? You **bet your ass** I did.*  
*Well fine.*

Figure 11

It translated word by word is make different meaning because bet has meaning to wager with (something or someone), **ass** has meant is a stupid or stubborn person. In contextual meaning **bet your ass** has to mean useless. The researcher translated **bet your ass** as useless because the word of ass explains the context and situation. The context shows that the sentence cannot be translated word by word so it is included in replacement. Replacement is non-literal meaning (pure idiom).

*I'm my own best friend. Did any of these people know where they stood in **the social hierarchy** ?*

Figure 12

The social hierarchy includes in replacement because cannot be translated word by word and **the social hierarchy** has the not- literal (pure idiom). **The social hierarchy** based on contextual meaning and idiomatically has the mean “how to make a cube for the best and for the worst”. But based on the literal meaning, **the social hierarchy** has to mean is Any system of the person or things ranked one above another.

*Cool socks. Really **dig them**. I wanna make out with your face. Good because my face wants you to make out with it*

Figure 13

Based on the contextual meaning **dig them** has to mean is exploit but if translated word by word it is made difference meaning. **Dig** has meaning make an excavation. **Them**

have meant the objective case of they, so it's cannot be translated word by word and include in replacement.

*Well, I can't seem to talk to him Without making **a total ass** of myself, okay? And you never seem to have this problem*

Figure 14

Based on the script above, Its include in replacement because non-literal or cannot translated word by word if translated word by word it is made difference meaning. **A total** has to mean constituting or comprising the whole. **Ass** has meant a stupid. Based on the contextual meaning **A total ass** has to mean useless.

*Who are you from your clothes, okay? You need to start dressing more like you and less like **Wreck-it Ralph**.*

*Fine*

Figure 15

It's included in replacement because non-literal or cannot translated word by word if translated word by word it is made difference meaning. **Wreck-it Ralph** in this context can be translated destroying force . But based on the literal meaning **Wreck- it Ralph** has to mean is Have a style like Ralph

*This is one might be my favorite yet. It's not that bad. **Hold that pose**. Are you filming me? Game tape, for review.*

Figure 16

We know that **hold** has meaning to have or keep in the hand. **Pose** has the meaning in literal is to assume or hold a physical attitude as for an artistic purpose. But in this contextual meaning, the meaning of **hold that poses** is about defend something. Due to, the content word being replaced by another mean ing it's included in replacement because word being replaced by another. Replacement is non-literal meaning (pure idiom)

*You're really cute when you're having fun. So we are off to a great start, **Smart-ass**. Try it on.*

Figure 17

Based on the script above, We know that **smart** has the meaning having or showing a quick-witted intelligence. And **ass** has to mean is a stupid or stubborn person. But on this occasion and contextual meaning, the meaning of **smart-ass** is used to. Due to, the verb of (smart) is assortment with the adjective and the noun (the ass). Though, both permit tense variation and indicate for the idiom .It's included in replacement or substitution because is change with another word. But the sentence is same. Replacement is non-literal meaning (pure idiom).

*The best part about a glass. Sure, it's cumbersome to carry around, but I don't  
wanna have breast cancer because I'm  
**drinking out of plastic***

Figure 18

based on the script above, the researcher translated **drinking out of plastic** has the meaning is useless. Due to, **drinking out of plastic** some meaning is not taking anything or useless from this context the researcher translated based on contextual meaning. Based on the literal meaning **drinking** has to mean is take (a liquid) into the mouth and swallow, **out of plastic** has meaning is the outside of the container. The content word being replaced by another meaning it's included in replacement

*Because I'm drinking out of plastic. Water bottles **my whole life**.  
It's not really worth it, you know*

Figure 19

Based on the script above, Its include in replacement because from the sentence **my whole life** is described the situation . So based on the contextual meaning the researcher translated water bottles **my whole life** as needed. But based on the literal meaning my whole has meant a thing that is complete in itself. And **life** has meant the condition that distinguishes organisms from an inorganic object and dead organism, being manifested by growth through metabolism, reproduction and the power of adaptation to environment through changes originating internally.

*Do you work here too?oh I'm at the yogurt place*

Figure 20

Based on the script above, we know **Yogurt place** is a bad place, a lot of people who do not like yogurt because it tastes not good. Based on the literal meaning **yogurt** has to mean is a prepared food having the consistency of custard, made from milk curdled by the action of cultures, sometimes sweetened or flavored and the **place** has to mean is a space, area or spot, set apart or used for a particular purpose. Due to, based on the contextual meaning the researcher translated the **yogurt place** is shunned. its included in replacement because different words but have the same meaning.

*I'm a Toppings consultant. Oh, my God. I didn't even know they had those. I've actually been making a lot of poor choices with my toppings lately.*

Figure 21

Based on the script above, The researcher translated **topping consultant** is problem solved. Because **toppings** have to mean is something put on a thing at the top to complete it, as a saucer of garnish placed on food. And **consultant** has to mean is a person who consults someone or something. Based the context the researcher translated **topping consultant** as the problem solved.It is included in replacement because cannot be translated word by word (non-literal) it is the pure idiom.

*Oh, my God. Big, fat ass. Big, fat ass*

Figure 22

It includes replacement because changes with another word but the sentence is same. If the researcher translated word by word it is made difference meaning. **Big** has to mean is of considerable size, extent or intensity. **Fat** has to mean is a natural oily greasy substance occurring in bodies especially when deposited as a layer under the skin or around certain organs. **Ass** has to mean is a stupid or stubborn person . But this context **big, fat ass** has to mean useless .

*Don't we just look so cute together? Problem solved. **Solved my ass.** This school, this entire school, is filled with cyber bullies.*

Figure 23

The researcher translated **solved my ass** as problem solved. Due to, the **solved** has meant to work out the answer or solution. **My** has to mean belonging to or associated with the speaker. The **ass** has meant a stupid or stubborn person. A lot of people assume that **ass** is useless. Based on the context **ass** has to mean the problem. And **solved my ass** has the mean problem solved. It's included in replacement because different words but have the same meaning. If the researcher translated word by word it made different meaning

*What's that buzzing I hear?*

*Dick.*

***That's gross***

*Oh I don't think he meant me too*

Figure 24

The researcher translated **that's gross** based on the contextual meaning has meaning as disgusting. It includes replacement because different words but have the same meaning . But based on the literal meaning, **that** has mean contraction of that is and the **gross** has meant an amount equal to twelve dozen; 144

*You happy now?*

*Is this one of your lessons? Hey,*

***Dummy humper** found you a new boyfriend in health class. This is Toby too.*

Figure 25

Based on the script above, If the researcher translated word by word it made different meaning. **Dummy** has meant a stupid person who has no common sense and no brain at all. **Humper** has to mean humper is derogatory slang for a person seen as a square. Similar usage to loser, pud or wad. Occasionally used in more general greeting amongst friends as with terms dude or coach. Based on the contextual meaning, the researcher



translated **dummy humper** has meaning useless. It's included in replacement because different words but have the same meaning.

*You know what's not good is I saw Toby today. He could barely look at me. I think I'm just gonna, like, write him a really long letter just apologizing profusely and you know, maybe send him an **Edible arrangement***

Figure 26

It's included in replacement because cannot be translated word by word. if the researcher translated word by word it made difference meaning, **edible** has meaning fit to be eaten. The **arrangement** has mean plans or preparations for a future event. But in contextual meaning, the **edible arrangement** is can be accepted.

*They're never gonna find you out here. I give you **Think rock***

Figure 27

Based on the script above, Think rock if the researcher translated word by word make different meaning. But based on the contextual, **think rock** has to mean is open mind. Based on the literal meaning, **think** has meaning is have a particular opinion, belief or idea about someone or something and **rock** has to mean is large of rock that has become detached from a cliff or mountain; a boulder. It is included in replacement because cannot be translated word by word and include in replacement because different words but have the same meaning .

*It's all part of the plan?*

*It's just practice, just a guerrilla- style practice, session?*

**Sneak attack**

*Really?*

*Okay*

Figure 28

In translated word by word, **sneak** has to mean is a furtive and contemptible person. the **attack** has to mean is an aggressive action against ( a place or enemy forces). Based on the contextual meaning **sneak attack** has to mean is an enemy. This is included in

replacement because cannot be translated word by word and include in replacement because different words but have the same meaning.

*Close your eyes.*  
*Ready.*  
*Okay, okay. Lean in.*  
*Go slow, **Let the tension build.***  
*So much to learn.*

Figure 29

From the script above, **Let the tension build** has to mean based on the contextual meaning that the dibble atmosphere . It has different meaning if the researcher translated word by word, **the tension** has to mean is the mental or emotional strain; intense, suppressed suspense, anxiety or excitement. And **build** has meant that to make something by putting bricks or other materials together. The above statement, Let the tension build include in replacement due to cannot translated word by word.

*Really? What kind of light...?*  
*What?*  
*Hey, Bianca. That's better.*  
*Did we*  
***Blow a fuse?***  
*I guess we did*

Figure 30

The researcher analyzed it include in replacement. Due to, if the researcher translated word by word, it is made different meaning. **Blow** has to mean is (of wind) move creating an air current. **A fuse** has to mean is a safety device consisting of a strip of wire that melts and breaks an electric circuit if the current exceeds a safe level. But this context, the researcher analyzed **blow a fuse** as decide electricity Its include in replacement because cannot be translated word by word (non-literal) it's called the pure idiom.

*Are you okay? Little cold?*

*I'm*

*A **little chilly**, yeah.*

*There you go. Better?*

*Yeah definitely. Thanks*

Figure 31

Based on the script above, It is included in replacement because it's included in non-literal or cannot be translated word by word. **A little** has to mean is small in size, amount or degree. **Chilly** has to mean is feeling cold, sensitive to cold. Based on the context the researcher analyzed **A little chilly** like "nervous". It's included in replacement because cannot be translated word by word (non-literal) it's called pure idiom

*I kind of got into a fight with my best friends and.*

*Jess and Casey?*

*Yes, Jess and Casey. And I don't know, it's like*

***My fault pretty much.***

*I kind of wanna reach out, but I'm not really sure.*

Figure 32

Based on the script above, the researcher analyzed **My fault pretty much** based on contextual as erroneous. Due to, if the researcher translated word by word is make different meaning. The researcher summarize if the statement has meaning erroneous . its include in replacement because cannot be translated word by word. if the researcher translated word by word, the researcher translated based on the context situation. But based on the literal meaning **my fault** has to mean is An error or mistake, **pretty** has to mean is pleasing to the mind or aesthetic taste. And **much** has to mean is a great quantity, measure or degree.

*You know, Caliente, you know. Yeah ,*

***She's very spicy.** But you know I'm not really friends with them right now so.....*

Figure 33

Based on the script above, She's very spicy if the researcher translated word by word it made the different meaning. Based on the literal meaning, **she** has to mean is the contraction of she is. **Very** has to mean is actual; precise ( used to emphasize the exact identity of a particular person or thing) and **spicy** has meaning is flavored with or fragrant with spice. But in this context, the researcher translated it like fierce. It is included in replacement because cannot be translated word by word (non-literal) it's called the pure idiom .

*I tried to keep my composure, but... are you  
**DUFFING** me?  
Excuse me?  
You are. This is a **DUFF**.*

Figure 34

From the script above, the researcher analyzed the basic word from DUFFING is DUFF. The DUFF actually has the idiom word. **The DUFF** has to mean is a bottom. But, it will be translated word by word will make differences meaning. The DUFF is abbreviation from **Designated** has meaning is appointed (someone) to a specified position, **ugly** has meaning is unpleasant or repulsive, especially in appearance, **fat** has to mean is (a person or animal) having a large amount of excess flesh and the last, **friend** has to mean is a person whom one knows and with whom one has a bond of mutual affection, typically exclusive of sexual or family relations. In literal, **The DUFF** is freak people so it is included in replacement because has same meaning from the different word. Based on the context the researcher translated **DUFFING** as humiliate.

*You're listening at the door again?  
Yes, I was.  
This is **juicy stuff**.  
Now*

Figure 35

From the script above, We know that **juicy** has the meaning as (of food) full of juice, succulent. And **stuff** has the meaning is matter, material, articles or activities of a specified or indeterminate kind that are being referred to, indicated or implied. But on this occasion, the meaning of **juicy stuff** is a good idea . The good idea took from the description of juicy. **Juicy** has mean something that has the new quality. It includes the replacement because no change is intended in the meaning of the idiom, there is only an attempt to make it more precisely applicable to the particular situation by using appropriate substitutions (replacement).

## 2. Permutation

In the movie, the character said:

*On the school lunch article? We thought we would make it about how the prices of ice cream have gone up 15 cents in the cafeteria and..... that's a bit vanilla. **Pardon the pun**. But you're missing the meat of the story. Our school serves pizza five days a week.*

Figure 36

The script above, It is included in permutation because in a sentence just explain on a **pun**. But based on literal meaning, **Pun** has meant that juggling with the word and pardon has to mean is kind innocence as in forgiveness of an offense or discourtesy or in tolerance. For whole and contextual meaning, **pardon the pun** has meaning just sorry.

*Maybe I'll, you know ... yeah, on second thought, I think I'm just **gonna stick** with the old lucky party shirt.*

Figure 37

The script above, this script include the permutation because from this sentence just explain the **gonna stick**. Permutation consists of the literal and non-literal (semi idiom). Based on the literal meaning **gonna** has to mean is going to, the **stick** has to mean is A long piece of wood and based on the contextual meaning the **gonna stick** has to mean that powerful . The researcher translated gonna stick become powerful because stick in literal

meaning is a long piece of wood, wood describe that hard. So, based on the contextual meaning the researcher translated gonna stick to powerful.

*Electronic hardware probably manufactured somewhere in China. But these **YOLO** terrorists will not be tolerated.*

Figure 38

Based on the script above, **YOLO** hasn't literal meaning. It is included in abbreviation. **YOLO** is an abbreviation that has meaning You Only Live Once. An abbreviation that has meaning it's called slang. Slang and idiomatic expression included the teenage issues and teenage language in global. It is included in permutation because the point from the sentence is **YOLO**.

### 3. Addition

In the movie, the character said:

*Okay, next up, final assignment, all right? It's **a doozy**, **but it's a real feather in the cap** for any reporter **worth their salt** that wants to comment on the social life of this school.*

Figure 39

Based on the dialog above, the researcher analyzed that the dialogue included in addition. Means of this idiomatic expression are **I need someone who wants to report to me about social life in school** for the contextual meaning . Based on the literal meaning, **doozy** has to mean is beautiful, **really** has to mean is true not merely ostensible, the **feather** has to mean is one of the horny structures forming the principal covering birds-consisting typically of a hard,tubular portion attached to the body and tapering into a thinner, stemslike portion bearing a series of slender-barebed processes that interlock to form a flat structure on each side, **a cap** has to mean is a close summit, **worth** has to mean is good and **salt** has to mean is an element that gives liveliness. The words: *doozy, real feather, the cap, their salt* just adds for making complete to be a good sentence. But those words have not needed it. So it's included in addition.

*Their eyes filled with this, like, sparkle, you know, with, like, **childlike wonder** and then they just started dancing together. It was kind of beautiful.*

Figure 40

The researcher analyzed as an addition because **Their eyes filled with this, like, sparkle, you know, with, like** has the function to clarify about the childlike wonder and as the addition. So, the function of **Their eyes filled with this, like, sparkle, you know, with, like** as the addition to describing childlike wonder. Based on the literal meaning **childlike** has meaning is like a child, **wonder** has to mean is A feeling of surprise mingled with admiration, caused by something beautiful, unexpected, unfamiliar or inexplicable. And based on the contextual meaning the wishes of the child.

*The cops busting up the party and like, Everyone **TP'ing***

Figure 41

The script above, Based on the context **TP'ing** is the type (typing) . Based on the literal meaning **TP'ing** has to mean is A similar piece in a typewriter or the like. And the meaning is written From the context "ing" has meaning to add the word and become TP'ing. So, it's included in addition.

*How dare you? you love those foam faces. They're **Foam –tastic**. Look, we're going through something over here*

Figure 42

The script above, include in addition because add –oam to change the alphabetic of –an in *Fantastic*. In idiomatically or contextual meaning has to mean fantastic. If the researcher translated word by word, **Foam –tastic** haven't meant or based on the literal meaning foam-tastic has to mean is based from fantastic, marvelous.

*Unfollowed y'all on twitter. Oh, perfect. No more of Bianca's almost-ironic tweets for the day. oh, that's rich coming from this guy, Who's **RT'ing** them all day long.*

Figure 43

The script above, Based on the context **RT'ing** is retweet. From the context "ing" has meaning to add the word and become RT'ing. So, it's include in addition. And based on the literal meaning **RT'ing** has to mean is Types of writing in mass media.

#### 4. Deletion

In the movie, the character said:

*There's a Vincent Price marathon on,  
so I gotta watch that.  
Who's that?  
Shit, there's Seor Gomez.  
I'm failing Spanish.  
Okay.  
**Mini stallin**, dead ahead.  
Meet Madison Morgan*

Figure 44

Based on the dialog above, Included in deletion because no- native speakers whose knowledge of idiom has been derived from dictionaries may find such deletions impending identification and interpretation of particular idioms. Based on the contextual meaning, **mini stallin** has a meaning as the bad person . Or In other view **stallin** cover as very cruel and bad person. Though this occasion based on the movie **mini stallin** have to be deleted because the schemata of language for every person is different. And based on the literal meaning **mini** has to mean is A combining form with the meanings of a small or reduced size in comparison with another kind. **Stalin** has to mean is Joseph V as the Soviet political leader.

*We'll find someone. Although Jess' **menu of dudes** was never-ending. There  
was only one guy  
I wanted to be my date.*

Figure 45



The script above, Its include in deletion because the sentence just has one point that is the **menu of dudes** its mean that playgirl. Although Jess', was never-ending was deleted because the point that is the menu of dudes. Based on the literal meaning **menu** has to mean is a list of the dishes served/items, **dudes** have to mean is A person reared in the large city. But based on the contextual meaning menu of dudes has to mean is playgirl.

*Hey, there you are. Wesley and Madison were known around school as" the relationship **Strobe Light**." On again, off again, a thousand times.*

Figure 46

It's included in deletion because the point of the sentence is **Strobe Light** and not-native speakers whose knowledge of idiom has been derived from dictionaries may find such deletions impending identification and interpretation of particular idioms. **Strobe light** has the real meaning that is the refraction of light. But on this occasion or contextual meaning **Strobe Light** has the meaning is quick relationship

*B, where the hell you go?  
Home wasn't feeling good.  
Oh, well you didn't really miss much.  
Yeah, except Jess making out with Ryan Jensen,  
The cops **busting up** the party*

Figure 47

The cops busting up the party include in deletion because the point of the sentence is Busting up. **Busting up** has to mean is shattered based on contextual meaning. And based on the literal meaning **busting up** has to mean is To go to bankrupt.

## **B. Discussion**

Based on the finding above, the researcher would discuss about:

1. Replacement or Substitution

Based on Chitra Fernando Replacement has mean a variation of the part of an idiom could be in terms of number and tense (inflectional changes) or the replacement of one structure word like an article by another or by zero, or it could be lexical, one content word being replaced by another. Based on finding, the replacement occur 35 times. It is happen because replacement is easy to understand by the language-user and can convey the message without knowing the *schemata*.

Based on the researcher replacement is the best way to convey the message from language-user to another language-users. The other language-user will be understand what we speech using idiom without knowing the background language. The language-user can relate the idiomatic expression with the contextual condition that happend which come throught.

For example **let the tenssion build** has the meaning the dibble athmosphere, in this movie Bianca and Wesley has tension in their situation because they will kiss each other we can look in the prolog below, Bianca Said “Close your eyes, Ready! Okay, Okay Lean in. Go slow, Let the tension build. So much to learn!”

## 2. Permutation

Based on Chitra Fernando, Permutations, the possibility of rearranging the words of an idiom as we do those in non-idiomatic constructions (Jack killed the giant-the giant was killed by Jack) varies from idiom to idiom just as substitution and addition do. Particle shift is a permutation that can be optional. Based on finding, the permutation occur 3 times. It can be seen that the frequentcy of permutation is least from the other. It is caused by used a permutation is not effective and someone need to know the *schemata*.

Based on the researcher, permutation is half-half easy to used. It is beacuse the language-user how will use that have to know about the language background but it is not difficult as we seen. Permutation can be done when the language-user talk to language-user that knowing about the background of language.

## 3. Addition

Based on Chitra Fernando, additions are not normally permitted within an idiom. But as with novel substitutions, language-users may introduce extraneous elements into

idioms to make their messages more precise. Based on finding, the addition occur 5 times.

Based on the researcher, the addition actually not included in idiomatic expression but sometime the language have to look precious when the speak with it. So, the language-users will adds another word that related to based words to make it more precise. The language-users must be known about the words should or not be added, it's will make the sentence more precise or more cheaper.

It is can be seen at **foam-tastic**, actually it's based on Foam and Fantastic. The word of foam added into Fantastic word to make it more precise than before and the other language-users must be know about the adding word inside the word.

#### 4. Deletion

Based on Chitra Fernando, Deletion is a process common at all levels of language though different sorts of levels require that other terms (e.g. elision, contraction) be used to describe its describe its effects: the absence of an element normally present. Idioms that are current in the language in their full form but which appear with parts deleted, as with permuted 'compressions' (e.g. *hair-splitting*), indicate the confidence and fluency of the language user. Non-native speakers whose knowledge of idioms has been derived from dictionaries may find such deletions impeding identification and interpretation of particular. Based on finding, the replacement occur 4.

Based on the researcher, deletion is the real difficulting idiomatic expression, because of this idiomatic expression just used by native speaker. It is caused by when the layman used it, they have to open the dictionary to use that. For the example *mini stallin, dead ahead* though this occasion based on the movie mini stallin have to deleted because the *schemata* of language for every person is different.

### C. The Implication For The Education

Literacy is the absolute need in this global world. Literacy is the tool to gain information. As the key, literacy becomes the most significant skill that can move people to the better world. Competence in literacy is essential if an individual is to participate

fully in society-able to take part in the workforce, engage in democratic processes, and contribute to society (Winch, et al.,2006). In the very tight competition of global world, where communication and information take the main role in life, literacy competence is an absolute need. People need to interact and exchange information with others to survive. The global competition requires people to be more open, competitive and communicative. Those who are not 'literate' will be left behind. Therefore, language skill must be developed from the early age to face the challenge in this era.

The literacy learning should be introduced as early as possible to familiarize children with meaning and context. James Gee ( in Winch et al., 2006) says: " Literacy-related social practices almost always involve a good many other things besides written language. They almost always include and integrate, along with written language, specific and characteristics ways of talking, acting, interacting, thinking, feeling, valuing and using various sort of symbols and tools." It means that learning English is not only about learning for speaking, but also about thinking, valuing and giving meaning.

UNESCO sees literacy as a ' fundamental human right'. Teaching children to be literate is the most fundamental thing at school. Literacy is the tool to win the opportunities in the world. It is the way we become a part of society. One of the ways to build the power of literacy is to build the skill of reading and writing. Reading and writing are considered as the most important weapon in winning the world. Meaning construction and comprehension is the main idea of Literacy. Children developed their ability to construct meaning by having meaningful literacy experiences. The current view of literacy state that literacy is the ability to communicate in the real-world situation, which involves the abilities of individual to read, write, speak, listen, view and think. It is the ability to read and use written information and to write appropriately in a range of context.

When thinking about helping students develop literacy, it is important to remember that reading, writing, speaking, listening, viewing and thinking do not develop as separate components and should not be taught as separate subjects. All aspects of literacy develop simultaneously and interactively; children learn to read, write speak, listen, view and think by having real opportunities to read, write, listen, view and think as opposed to completing contrived exercises that involved marking, circling and underlining ( Cooper, 2000).

The opportunities to read, write, speak, listen and think to give the student the real experience, Cooper (2000) stated that English as a second is acquired through real experiences. Children acquire a language under the following circumstances:

- a) When they have a need that is meaningful and real
- b) Through interaction with peers and adults
- c) By making approximations of real language

In the language teaching, the idiomatic expression can be taught for learners to make a common conversation while in classroom or to interact with another learner outside from school, such as the teacher can insert the idiomatic expression while she explaining the materials.

Idioms are traditionally defined as fixed multi-word phrases whose meanings cannot be predicted from the literal meanings of individual words that constitute those phrases. As such, idioms are seen as a kind of linguistic idiosyncrasy – peculiar expressions that defy both the rules of logic and the Gricean maxims of cooperative conversation. In Johnson-Laird's (1993) words: "If natural language had been designed by a logician, idioms would not exist. They are a feature of discourse that frustrate any simple logical account of how the meanings of utterances depend on the meanings of their parts and on the syntactic relations among these parts" (p. vii).

Today, most linguists would agree that the traditional definition of idioms as 'dead-metaphors' fails to capture the different classes of metaphoric expressions. There is a body of evidence that suggests that the meaning of many idioms is at least partly defined by the meaning of the component words. Wasow, Sag and Nunberg (1983) claim that individual parts of idiomatic expressions have identifiable meanings from which the figurative meanings of the phrases as a whole are derived, and that the mapping between the two levels of meanings takes place in conventionalized rather than arbitrary ways. Glucksberg (2001) also observes that while some idiomatic phrases are non-compositional (e.g., spic and span), others are fully compositional, with clear semantic mapping between the constituent words and their idiomatic referents. For example, in the idiom pop the question, pop can be mapped onto 'suddenly ask' and 'the question' can be mapped onto 'marriage proposal'. In compositional phrases, idiom constituents constrain both idiom interpretation

and use. For instance, the verb kick implies a discrete, swift action making it impossible to say he kicked the bucket all week, while one could say he lay dying all week (Glucksberg, 1993).

For second language learners, idioms remain a source of perplexity. One problem is that learners are not always aware of the figurative usage of the phrases. In Cieslicka's (2006) study, learners were observed to activate the literal meanings of idioms, even when they were familiar with their idiomatic usage, and the phrases were presented in figurative contexts. Second, even if they recognize the figurative use of expressions, due to their limited linguistic proficiency and vocabulary size, learners often lack the knowledge and the skills to disambiguate the phrase meaning in the way that native speakers may do. Due to the limitations of their vocabulary knowledge in terms of both size and quality, it is more difficult for language learners to interpret figurative phrases by stretching the literal meanings of the individual words, a strategy that Grant and Bauer (2004) argue is sufficient for decoding the meaning of a large number of figurative idioms. Limited vocabulary knowledge also prevents them from recognizing the constraining effect that individual words may have on the syntactic behaviour of the phrases as a whole. Many idioms are also culturally embedded. Idioms' meanings are not motivated only by their lexical components, but also by the specific cultural and historical context in which they originated (Boers, Demecheleer & Eyckmans, 2004). Therefore, learners are likely to experience additional difficulties in comprehension of the phrases that draw on metaphoric themes that do not exist in their culture (Boers & Demecheleer, 2001).

Learners also often lack the skills to take advantage of contextual clues, and the contexts are often not rich enough to make it possible for learners to infer the meaning of unfamiliar idioms and acquire idioms incidentally (Boers, Eyckmans & Stengers, 2007). Moreover, even if learners succeed in inferring an idiom meaning correctly, it is unlikely that the phrase will be immediately retained for subsequent use. As Lindstromberg and Boers (2008) point out, learning multi-word chunks is generally a slow process, which requires multiple encounters with the target expressions. Considering the limited contact with the target language that most learners have, only the highest frequency idioms are likely to be taken up incidentally. Incidental uptake is also likely to be difficult due to the fact that in natural communication people tend to focus on the meaning rather than on the

linguistic form. Therefore, if idiom meaning is inferred correctly, and there is no communication breakdown, it is unlikely that the learners will pay attention to the exact wording of the phrase, which is crucial for correct idiom usage.

The pervasiveness of idiomatic expressions in the natural language, the intrinsic difficulties that figurative language entails, insufficient exposure, and the limited lexical proficiency of second language learners, their lack of knowledge of cultural and historical contexts, and their general bias towards literal interpretation, are all strong arguments in favour of the explicit teaching of idiomatic language. As far back as 1986, Irujo observed that idioms were either entirely omitted from English textbooks or, if included, were just listed in vocabulary sections of the textbook chapters, without any activities that could help learners remember their meaning or master their usage (1986a). Regrettably, thirty years later, little has changed.

While in recent years there have been some new publications devoted to idioms, such as *English Idioms in Use* by O'Dell and McCarthy (2010), these books seem to be intended for self-study by highly motivated language learners, or to be used as supplementary materials in the classroom. In the majority of 'main' EFL textbooks, idiomatic language is still marginalized. Many textbooks simply do not include any idiomatic expressions, and those that do, do not present them in any systematic way. Even reference books on vocabulary teaching do not seem to give sufficient attention to idiomatic language. For instance, in *Vocabulary in Language Teaching* (Schmitt, 2000) only about half a page is devoted to idioms, and the highly popular *Teaching and Learning Vocabulary* by Paul Nation (1990) does not include any idiom teaching activities.

Considering all the aforementioned challenges that idiom learning entails, it seems highly unlikely that L2 learners will be able to master idiomatic language by themselves. Second, even if learners succeed in inferring an idiom meaning correctly, it is unlikely that the phrase will be immediately retained for subsequent use. As Lindstromberg and Boers (2008) point out, learning multi-word chunks is generally a slow process, which requires multiple encounters with the target expressions. Considering the limited contact with the target language that most learners have, only the highest frequency idioms are likely to be taken up incidentally. Another problem is that in natural communication, people tend to focus on the meaning rather than on the linguistic form. Therefore, if idiom meaning is

inferred correctly, and there is no communication breakdown, it is unlikely that the learners will pay attention to the exact wording of the phrases, which is crucial for correct idiom usage.

The need for the explicit teaching of idioms also arises from the specific lexicogrammatical properties of these expressions. One is that their overall meaning is often not immediately obvious from the meaning of their constituent elements. The other is the restrictions that they are subjected to in terms of the lexical choices and syntactic properties such as aspect, mood or voice (Moon, 1998). While these properties affect idiom processing in both the first and the second language, there are significant differences in the cognitive load they place on native and non-native speakers.

In summary, the pervasiveness of idiomatic expressions in the natural language, the intrinsic difficulties that figurative language entails, insufficient exposure, the limited lexical proficiency of second language learners, their lack of knowledge of cultural and historical contexts, and their general bias towards literal interpretation are all strong arguments in favour of the explicit teaching of idiomatic language. Therefore, this paper will examine some theoretical and pedagogical issues relevant to the design and implementation of explicit idiom instruction in the L2 classroom.





## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

This chapter is the last chapter for this research. Related to the findings and analysis as presented in chapter IV, there are some important points. They are presented through the following conclusion and suggestions.

#### **A. CONCLUSION**

The conclusion of this research related to the statement of the research problems and the objectives of this research. This research discuss about the types of idiom and the contextual meaning. The first objective of this research is to analyze the types of idiom entitled " THE TYPES OF ENGLISH IDIOMATIC EXPRESSION FOUND IN THE DUFF MOVIE". Here, the researcher found out 47 idiomatic expression that is in the movie. Based on Chitra Fernando (1996:42-52) there are four types of idiom replacement or substitution, permutation, addition, and deletion. From those types, in the DUFF movie found the types of the idiom as follows: there are 35 idiomatic expressions of replacement or substitution, 3 idiomatic expression of permutation, 5 idiomatic expression of addition and 4 idiomatic expressions of deletion.

Literacy is the absolute need in this global world. Literacy is the tool to gain information. As the key, literacy becomes the most significant skill that can move people to the better world . Literacy is the tool to win the opportunities in the world.It is the way we become a part of society. Children developed their ability to construct meaning by having meaningful literacy experiences. The opportunities to read, write, speak, listen and think give the student the real experience. With learning idiomatic expression in language the learners can know the message that other language user used and know the variety of language to increase the ability of skills there is speech, read, written and listen.

#### **B. SUGGESTION**

In this research, the researcher found out 47 idiomatic expressions in DUFF movie. In this way, the English language learners should not be ignoring the special feature of

language called idiomatic expression. However, in translating the meaning of the idiomatic expression, we do not only translate idiomatic expressions by looking at dictionary but also we have to see their meaning in the context of the sentence contained the idiomatic expression.

In the teaching learning process, the teacher should familiarize their students with idiomatic expression comprehensively. In this case, the teacher can provide their students with practices in order to allow them dealing with idiomatic expressions since it will help the student to improve their knowledge about idiomatic expression. In addition, giving special subjects of idiomatic expressions appropriately. This is caused idiomatic expression have their own meaning which cannot be translated literally.

Then, as the students who learn the English language must enrich their knowledge about idiomatic expression because they are frequently used in everyday speech by the native speakers, either spoken or written. Moreover, they can also learn idiomatic expressions by studying it alone. Therefore, the students can learn idiomatic expressions through some way in many English sources, for instance watching the movie, reading a novel, listening to the music and soon.

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	<p>k, a gee k, a pri nce ss, a bull y, or a bas ket cas e. But tim es hav e cha nge d. Joc ks pla y vid eo ga me s.</p>		<p>The land of one's birth or citizenship.</p> <p><b>ased on contextual meaning:</b></p> <p>a. Winning something</p> <p>b. Menjuarai tingkat dunia</p>	<p>one's birth or citizenship . But in this occasion or contextual the meaning of <b>run the country</b> is winning something. Due to, the verb of run is assortment with adjective (basiccally ) and the noun (the country). Though, both permit tense variation and indicate for idiom.</p>
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	<p>Prin- ces- s- es are on anti- de- pres- sion- ism. An- d ge- ner- ally run the country. I thought we were liv-</p>			<p>It is included in replac- ement because run the country cannot be translated word by word.</p>
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	ng in a bra ve ne w wor ld, a pla ce wit hou t lab els.			
2.	I was cru sin g the hall s wit h	Re	<b>Based on the litera l mean ing:</b>	If the researcher translated word by word it make different meaning, <b>bang</b> has

	<p>my two best friends . . Jesus Harris. I would <b>Bang</b> <b>her</b> so hard, we' d both h need helmet s</p>	<p>Or</p>	<p>a. <b>Bang:</b> a sudden loud noise b. <b>Her:</b> used as the object of a verb or preposition to refer for female person or animal previously mentioned or easily identified.</p> <p><b>Based on contextual meaning:</b> a. Kiss her b. menciumnya</p>	<p>the meaning is a sudden loud noise. <b>Her</b> has the meaning is used as the object of a verb or preposition to refer for female person or animal previously mentioned or easily identified. In modern way, teenager replace <b>bang</b> as <b>really want to kiss someone,</b> so the reseacher makes it as</p>
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	<p>d hel met s. Ye ah, that 's not me. Cas ey Cor der o. I wo uld pla y “C <b>all of dut y</b>” wit h her . Yeah</p>		<p>someone's attention. b. <b>duty:</b> A task or action that someone is required to perform.  <b>based on the contextual meaning:</b> a. Play an office b. Perkantoran</p>	<p>language in global. It is include in replaceme nt because if the researcher translated word by word it make different meaning. <b>Call</b> has meaning is An ask made as a summons or to attract someone's attention. <b>Duty</b> has meaning is A task or action that someone is required to perform. So, based on the</p>
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	All right			contextual meaning and american slang <b>call of duty</b> has meaning is play an office.
4.	There's a Vin cent t Pri ce mar ath on on, so I gott a wat ch that . Who's that ?	D	<b>Based on the litera l mean ing:</b>  a. <b>Mini :</b> A combining form with the meanings of a small or reduced size in comparison with other kind.  b. <b>stallin:</b> Joseph V as soviet political leader.	Included in deletion because non- native speakers whose knowledge of idiom has been derived from dictionarie s may find such deletions impending identificati on and interpretati on of particular idioms.

	<p>Shit, ther e's Seo r Go me z. I'm fail ing Spa nis h. Okay. <b>Mini</b> <b>stal</b> <b>lin,</b> dea d ahe ad. Meet Ma dis on Mo rga n</p>		<p><b>based on the contextual meaning:</b></p> <p>a. bad person b. orang jahat</p>	<p>Word of <b>mini</b> <b>stallin</b> has a meaning as bad person. Or In other view <b>stallin</b> cover as <b>very cruel</b> and <b>bad</b> <b>person.</b> Though this occasion based on the movie <b>mini</b> <b>stallin</b> have to be deleted because the schemata of language for every person is different</p>
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<p>5.</p>	<p>So, yea h, she was a bitc h. We re we <b>Fake friend</b> with her ? Kind of. Girls, part y at my pla ce.</p>	<p>Re</p> <p>Or</p>	<p><b>Based on the literal meaning:</b></p> <p>a. <b>fake :</b> To pretend</p> <p>b. <b>friend:</b> A person attached to another by feelings of affection or personal regard.</p> <p>c. <b>Fake friend:</b> Pretend to be someone good.</p> <p><b>Based on the contextual meaning:</b></p> <p>a. poker face</p> <p>b. pura-pura berteman</p>	<p>If the researcher translated word by word it make different meaning. <b>Fake</b> has meaning is to pretend. <b>friend</b> has meaning is a person attached to another by feelings of affection or personal regard. But for this occasion or contextual meaning <b>fake friend</b> means poker face or pretend to be</p>
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				<p>someone good. Its include replaceme nt because is change with another word. But the sentence is same.</p>
6.	<p>On the sch ool luc h arti cle ? We tho ugh t we wo uld ma ke it abo</p>	Pe	<p><b>Based on the litera l mean ing:</b></p> <p><b>a. pardon:</b> kind indogence as in forgiveness of an offense or discourtesy or in tolerance.</p> <p><b>b. pun:</b> juggling with the word</p>	<p>It is include in permutatio n because in sentence just explain on a <b>pun. Pun</b> has mean that juggling with the word. For whole and contextual meaning, <b>pardon the pun</b> has</p>

	ut ho w the pric es of ice cre am hav e gon e up 15 cen ts in the caf eter ia and ..... that 's a bit van illa. <b>Par</b>		<b>based on the contextual:</b> a. just sorry b. maaf-maaf saja	meaning just sorry.
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	<p><b>do n the pu n.</b></p> <p>But you 're mis sin g the me at of the stor y. Our sch ool ser ves piz za five day s a we ek</p>			
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<p>7.</p>	<p>Okay, next up, finally I assign it, all right? It's a doozy, but it's a real feather in the cap for any reporter</p>	<p>A</p>	<p><b>Based on the literal meaning:</b></p> <p>a. <b>doozy:</b> beautiful</p> <p>b. <b>Real:</b> true, not merely ostensible.</p> <p>c. <b>Feather:</b> one of the horny structures forming the principal covering birds-consisting typically of a hard, tubular portion attached to the body and tapering into a thinner, stemlike portion bearing a series of slender-barebed processes</p>	<p>Means of this idiomatic expression are I need someone who want to report to me about social life in school for the contextual meaning. The words: <b>doozy</b> , <b>real feather,</b> <b>the cap,</b> <b>their salt</b> just adds for making complete to be a good sentence. But those words has not needed in it. So its include in addition.</p>
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	<p> <b>wo</b>  <b>rth</b>  <b>the</b>  <b>ir</b>  <b>salt</b>  that  wa  nt  to  co  mm  ent  on  the  soc  ial  life  of  this  sch  ool.  Anyon  e?  -Mark  Wa  rsh  aw  ?  -smells  like </p>		<p> that interlock  to form a flat  structure on  each side  d. <b>Cap:</b>  a close,  summit  e. <b>Worth:</b>  good  f. <b>Salt:</b>  an element  that gives  liveliness. </p> <p> <b>Based on the  contextual  meaning:</b>  <b>Based on the  contextual  meaning:</b> </p> <p> a. I need  someone  who want to  report to me  about social  life in  school.  b. ini  mengagum-  kan , tapi </p>	
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	tras h. Charlie Piper? Well, people don't know that . . Okay, I will keep looking. We 'll find someone .		saya hanya butuh seorang reporter yang bersedia mengulas- nya	
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8.	<p>We'll find some one . Although Jess' menu of dudes was never ending. The re was onl y one guy I wa</p>	D	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Menu:</b> a list of the dishes served/items .</p> <p>b. <b>Dudes:</b> A person reared in large city.</p> <p><b>Based on the contextual meaning:</b></p> <p>a. Playgirl</p> <p>b. wanita yang mempunyai banyak laki-laki.</p>	<p>Its include in deletion because the sentece just have one point that is <b>menu of dudes</b> its mean thatplaygir l.<b>Althoug h Jess', was never-endinng</b> was deleted because the point that is <b>menu of dudes.</b></p>
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	nte d to be my dat e.			
9.	Who wa nts to kno w? The onl y ma n in you r life Wesley , you wo uld n't be in my life .	Re Or	<p><b>Based on the literal meaning:</b></p> <p>a. <b>stick:</b> a long piece of wood.</p> <p>b. <b>stone:</b> the hard substance.</p> <p><b>based on the contextual meaning:</b></p> <p>a. your word is harsh</p> <p>b. kata-katamu kasar</p>	Its include replaceme nt beacuse one content word being replaced by another. <b>Stick and stone</b> in word by word has means <b>stick</b> a long piece of wood. <b>Stone</b> the hard substance. But in contextual meaning has mean your word is harsh



	<p>If you wer e the onl y ma n left on the pla net.</p> <p><b>Sticks</b> <b>an</b> <b>d</b> <b>sto</b> <b>ne,</b> B. Spe aki ng of sto nes , roc k- har d</p>			<p>because the explain point in stone that hard.</p>
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	abs .			
10.	Hey , ther e you are. We sle y and Ma dis on wer e kno wn aro und sch ool as” the rela tion shi p <b>Str obe Lig</b>	D	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Strobe light:</b> the refraction of light or the stroboscope.</p> <p><b>Based on the contextual meaning:</b></p> <p>a. quick relationship</p> <p>b. putus nyambung</p>	<p>Its include in deletion because non- native speakers whose knowledge of idiom has been derived from dictionarie s may find such deletions impending identificati on and interpretati on of particular idioms.</p> <p><b>Strobe light</b> has the real meaning that is the refraction of light.</p>

	<p><b>ht.</b> ” On aga in, off aga in, a tho usa nd tim es.</p>			<p>But in this occasion or contextual meaning <b>Strobe</b> <b>Light</b> has the meaning is quick relationshi p</p>
11.	<p>Maybe I'll, you kno w ... yea h, on sec ond tho ugh t, I thin k i'm</p>	Pe	<p><b>Based on the literal meaning:</b> a. <b>Gonna :</b> Going to b. <b>stick:</b> A long piece of wood</p> <p><b>based on the contextual meaning:</b></p> <p>a. powe rful b. menj</p>	<p>This sentence include the permutatio n because from this sentence just explain the gonna stick . Permutatio n consist of the literal and non- literal (semi idiom),</p>

	<p>just  <b>gon</b>  <b>na</b>  <b>stic</b>  kwi  th  the  old  luc  ky  part  y  shir  t.</p>		<p>adi  tangu  h</p>	<p>based on  the  contextual  meaning  the <b>gonna</b>  <b>stick</b> has  mean that  powerful .</p>
12.	<p>With  the  old  luc  ky  part  y  shir  t.  - wait  for  it  -  Bia  nca</p>	<p>Re            Or</p>	<p><b>Based</b>    <b>on</b>    <b>the</b>    <b>litera</b>    <b>l</b>    <b>mean</b>    <b>ing:</b>  a. <b>old:</b>  having lived for  a long time,  no longer  young.  b. <b>trusty:</b></p>	<p>Its include in  replaceme  nt because  round it  out with  <b>old trusty</b>  cannot  translated  word by  word it  make  different  meaning.  Old has  meaning is</p>

	<p>, don t do it. -B. -says it on ther e No -And you kno w, ma ybe -No. Round it out wit h <b>old tru sty.</b> ..</p>		<p>A person or thing that is trusted.  <b>based on the contextual meaning:</b> a. mature b. menjadi dewasa</p>	<p>having lived for a long time, no longer young. Trusty has meaning is A person or thing that is trusted and it's called pure idiom. Replaceme nt include in pure idiom (non- literal) but this context old trusty has meaning is be mature</p>
13.	<p>Their eye s fill</p>	A	<p><b>Based on the literal meaning:</b> a. <b>Childlike:</b> Like a child</p>	<p>The reseacher analyzed as an addition</p>

	<p>ed wit h this , like , spa rkle , you kno w, wit h, like , <b>chil dli ke wo nde ran d the n the y just star ted</b></p>		<p><b>b. Wonder:</b> A feeling of surprise mingled with admiration, caused by something beautiful, unexpected, unfa miliar or inexplicable.</p> <p><b>Based on the contextual meaning:</b></p> <p>a. the wishes of the child</p> <p>b. keinginan ssanak kecil</p>	<p>because <b>Their eyes filled with this, like, sparkle, you know, with, like</b> has the function to clarify about the <b>childlike wonder</b> and as the addition. So, the funtion of <b>Their eyes filled with this, like, sparkle, you know, with, like</b> as the addition to describe about childlike wonder.</p>
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	<p>Oh, Go d I am <b>the</b> <b>DU</b> <b>FF</b> Impres s me to get to my frie nds .</p>		<p>having a large amount of excess flesh. d. <b>friend:</b> a person whom one knows and with whom one has a bond of mutual affwction,ty pically exclusive of sexual or family relations.  (t's abbreviation)  <b>based on the contextual meaning:</b>  a. freak people b. orang yang aneh/jelek</p>	<p><b>DUFF</b> is Designate d, Ugly, Fat, friend.In contextual meaning, the DUFF is freak people so include in replaceme nt because cannot translatسد word by word it is include in pure idiom or non- literal.</p>
15.	<p>You call</p>	<p>Re</p>	<p><b>Based on the literal meaning:</b></p>	<p><b>Dick face</b> cannot</p>



	<p>ed me fat and ugl y, We sle y. What? No , i did n't I called you the DU FF. Yeah, exc use me. It's just that sta nds for Des tign</p>	<p>Or</p>	<p>a. <b>dick:</b> older use, vulgar b. <b>face:</b> the front part of the head  <b>based on the contextual meaning:</b>  a. Resent something b. Menyebalkan</p>	<p>translated word by word because would make difference meaning. <b>Dick</b> has mean older use (vulgar), <b>face</b> has menaing is the front part of the head. Dick face has meaning based on the contextual meaning is resent something. Its include in replaceme nt.</p>
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	ate d Ugl y Fat Fri end , <b>Dick</b> <b>fac</b> <b>e</b>			
16.	B, wh ere the hell 'd you go? Home, was n't feel ing goo d. Oh, wel l you did	D	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Busting up:</b> To go to bankrupt</p> <p><b>Based on the contextual meaning:</b></p> <p>a. Shattered b. Menghancurkan</p>	<p>The cops <b>busting up</b> the party include in deletion because the poin of the sentence is <b>Busting up.</b><b>Bustin g up</b> has meaning is shattered based on contextual meaning.</p>

	n't real ly mis s mu ch. Yeah, exc ept Jes s ma kin g out wit h Ry an Jen sen , The cop s <b>bus</b> <b>tin</b> <b>g</b> <b>up</b> the			
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	part y			
17.	The cop s bus ting up the part y and like , Eve ryo ne <b>TP</b> <b>'in</b> <b>g</b>	A	<p><b>Based on the literal meaning:</b></p> <p>a. <b>TP'ing :</b> A similar piece in a type writer or the like.</p> <p><b>Based on the contextual meaning:</b></p> <p>a. Write b. Menulis</p>	<p>Based on the context <b>TP'ing</b> is type (typing) and the meaning is write From the context "ing" has meaning to add the word and become TP'ing. So, its include in addition.</p>

18.	<p>You know within Batman's when that guy falls into the vat of acid and becomes the Joker?</p> <p>This was my "V</p>	Re	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Vat:</b> A large container, as a tub or tank used for storing or holding liquids.</p> <p>b. <b>Acid:</b> A compound usually having a sour taste.</p> <p><b>Based on the contextual meaning:</b></p> <p>a. be unlucky</p> <p>b. sial</p>	<p>Based on the context vat of acid has mean be unlucky, because the sentence "vat of acid moment" here "momet" like support to describe situation. <b>Vat</b> has mean a large container, <b>Acid</b> has mean a compound usually having a sour taste. if translated word by</p>

	<p><b>at of aci d”</b> mo me nt. My bes t frie nd ma de me the DU FF</p>			<p>word it is make difference meaning. So, from the context vat of acid has meaning unlucky. Its include in replaceme nt.</p>
19.	<p>I need a <b>La ym an’ s opi nio n.</b> You’re aw are I’m</p>	Re	<p><b>Based on the litera l mean ing:</b>  a. <b>layman’s:</b> a person who is not a member of</p>	<p>Its replaceme nt because cannot translated word by word. If translated word by word it is make difference meaning.</p>

	<p>a wo ma n, rig ht? What? Oh no, “Laym an” it’s just a phr ase. I just me an you 're not a fas hio n exp ert.</p>		<p>given profession. <b>b. opinion:</b> a believe or judgement that rests on grounds insufficient to produce complete certainty. <b>Based on the contextual meaning:</b> a. not knowing anything b. tidak tahu apa-apa</p>	<p><b>Layman’s</b> has mean a person who is not a member of given profession. <b>Opinion</b> has mean a believe or judgement that rests on grounds insufficien t to produce complete certainty. But in contextual meaning has mean not knowing anything. Its include replaceme nt because cannot translated word by</p>
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				word (non-literal) .
20.	I'm glad you said that . Because it makes what i'm about to do a whole lot easier. Yeah ,	Re	<p><b>Based on the literal meaning:</b></p> <p>a. <b>bet :</b> to wager with (something or someone)</p> <p>b. <b>ass:</b> a stupid or stubborn person.</p> <p><b>Based on the contextual meaning:</b></p> <p>a. useless</p> <p>b. sia-sia</p>	<p>It translated word by word is make difference meaning because <b>bet</b> has meaning to wager with (something or someone) ,<b>ass</b> has meaning is a stupid or stubborn person. In contextual meaning has meaning useless. The context show that the sentence cannot</p>



	<p>go  ahe  ad  and  che  ck  the  m.  Did  you  just  unf  rien  d  me  ?Y  ou  <b>bet</b>  <b>you</b>  <b>r</b>  <b>ass</b>  i  did.  Well  fine  .</p>			<p>translated  word by  word so it  is include  in  replaceme  nt.</p>
21.	<p>How  dar  e  you  ?</p>	A	<p><b>Based</b>  <b>on</b>  <b>the</b>  <b>litera</b>  <b>l</b></p>	<p>Include in  addition  because  add <b>-oam</b>  to change</p>

	<p>you lov e tho se foa m fac es. The y'r e <b>Fo am - tast ic.</b> Lo ok, we' re goi ng thr oug h so met hin g ove</p>		<p><b>mean ing:</b> a. <b>Foam- tastic:</b> Based from fantastic, marvelous.</p> <p><b>Based on the contextual meaning:</b> a. Fantastic b. Keren</p>	<p>the alphabetic of -an in Fantastic. In idiomatica lly or contextual meaning has mean fantastic. If the researcher translated word by word , <b>Foam - tastic</b> haven't meaning.</p>
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	r her e			
22.	Unfol low ed y'al l on twit ter. Oh, per fect . . No mo re of Bia nca 's alm ost- iro nic twe ets for the day .	A	<b>Based on the literal meaning:</b>  a. <b>RT'ing:</b> Types of writting in mass media.  <b>Based on contextual meaning:</b>  a. Retweet b. menulis ulang tweet follower	Based on the context <b>RT'ing</b> is <b>retweet.</b> . From the context "ing" has meaning to add the word and become <b>RT'ing.</b> So, its include in addition.

	oh, that 's rich co min g fro m this guy , Wh o's <b>RT</b> <b>'in</b> <b>g</b> the m all day lon g.			
23.	I'm my ow n bes t frie nd. Did	Re	<b>Based</b> <b>on</b> <b>the</b> <b>litera</b> <b>l</b> <b>mean</b> <b>ing:</b>	<b>The social</b> <b>hierarchy</b> include in replaceme nt because cannot translated word by

	any of the sense people know wherever they stood in <b>The social hierarchy?</b>		<p>a. <b>the social hierarchy:</b> Any system of person or things ranked one above another.</p> <p><b>Based on the contextual meaning:</b></p> <p>a. level b. tingkatan</p>	word and the soacial hierarchy has the non- literal . <b>The social hierarchy</b> based on contextual meaning and idiomatically has mean level.
24.	Cool soc ks. Really <b>dig the m.</b>	Re	<b>Based on the literal meaning:</b>	In contextual meaning has meaning exploit but if translated word by

	I wa nna ma ke out wit h you r fac e. Go od bec aus e my fac e wa nts you to ma ke out wit h it.		<p>a. <b>dig:</b> make an exavation.</p> <p>b. <b>them:</b> the objective case of they</p> <p><b>based on the contextual meaning:</b></p> <p>a. exploit b. memanfaatkan</p>	word it is make difference meaning . <b>Dig</b> has meaning make an exavation. <b>Them</b> has meaning the objective case of they ,so it's cannot translated word by word and include in replaceme nt.
25.	Well , i can	Re	<b>Based on</b>	Its include in replaceme

	<p>t see m to talk to him Wit hou t ma kin g a <b>total</b> <b>al</b> <b>ass</b> of my self , oke y? An d you nev er see m to hav</p>		<p><b>the</b> <b>litera</b> <b>l</b> <b>mean</b> <b>ing:</b></p> <p>a. <b>a total:</b> constituting or comprising the whole.</p> <p>b. <b>ass:</b> a stupid or stubborn person.</p> <p><b>based on the</b> <b>contextual</b> <b>meaning:</b></p> <p>a. useless b. hancur berantakan</p>	<p>nt because non-literal or cannot translated word by word if translated word by word it is make difference meaning. <b>A total</b> has mean constitutin g or comprisin g the whole. <b>ass</b> has mean a stupid. Based on the contextual meaning <b>A</b> <b>total ass</b> has mean useless.</p>
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	e this pro ble m			
26.	Who you are fro m you r clot hes , oka y? Yo u nee d to star t dre ssin g mo re like you and	Re	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Wreck-It Ralph:</b> Have a style like Ralph</p> <p><b>Based on the contextual meaning:</b></p> <p>a. destroying force b. perusak suasana</p>	<p>Its include in replacement because non-literal or cannot translated word by word if translated word by word it is make difference meaning.</p> <p><b>Wreck- it Ralph</b> in this context can translated destroying force</p>



	<p>less like <b>Wr eck - it Ral ph.</b> Fine</p>			
27.	<p>This is one mig ht be my fav orit e yet. It's not that bad . <b>Hol d tha t pos e.</b> Are you</p>	<p>replacement or substitution</p>	<p><b>Based on the litera l mean ing:</b></p> <p>a. <b>hold:</b> to have or keep in the hand.</p> <p>b. <b>pose:</b> to assume or hold a physical attitude as for an artistic purpose.</p> <p><b>based on the contextual meaning:</b></p> <p>a. defend b. pertahankan</p>	<p>We know that <b>hold</b> has meaning to have or keep in the hand. <b>Pose</b> has the meaning in literal is to assume or hold a physical attitude as for an artistic purpose. But in this contextual meaning the meaning of <b>hold that pose</b> is about</p>

	fil min g me ? Ga me tap e, for revi ew			defend something. Due to, the content word being replaced by another meaning it's include in replacement .
28.	You're real ly cut e wh en you 're hav ing fun . So we are off to a gre at	replacement or substitution	<b>Based on the litera l mean ing:</b>  a. <b>smart:</b> having or showing a quick-witted intelligence.  b. <b>ass:</b> a stupid or stubborn person.	We know that <b>smart</b> has the meaning having or showing a quick- witted intelligem ce. And <b>ass</b> has meaning is a stupid or stubborn person. But in this occasion and contextual

	<p>star t, <b>Sm</b> <b>art</b> - <b>ass.</b> Try it on.</p>		<p><b>Based on the contextual meaning:</b> a. used to b. bisa diandalkan</p>	<p>meaning the meaning of <b>smart-ass</b> is used to . Due to, the verb of (smart) is assortment with adjective and the noun (the ass). Though, both permit tense variation and indicate for idiom .It's include in replacement or substitution, because is change with another</p>
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				word. But the sentence is same.
29.	Best replacement or part substitution about glasses. Sure, it's cucumbers, some to carry around, but i don't wanna have		<p><b>Based on the literal meaning:</b></p> <p>a. <b>drinking:</b> take (a liquid) into the mouth and swallow.</p> <p>b. <b>out of plastic:</b> The outside of the container.</p> <p><b>based on the contextual meaning:</b></p> <p>a. useless b. sia-sia</p>	<p>The researcher translated <b>drinking out of plastic</b> as the meaning is useless. Due to, drinking out of plastic some meaning is not taking anything or useless from this context the researcher translated based on contextual meaning. The content word being</p>

	bre ast can cer bec aus e i'm <b>drinki ng out of pla stic</b>			replaced by another meaning it's include in replaceme nt.
30.	Beaus e i'm dri nki ng out of pla stic . Wa ter bott les <b>my wh</b>	replacement or substitution	<b>Based on the litera l mean ing:</b>  a. <b>my whole:</b> a thing that is complete in itself.  b. <b>life:</b> the condition that distinguishes organisms from inorganic object	Its include in replacemen nt because from the sentence <b>my whole life</b> is describe the situation. So based on the contextual meaning the researcher translated <b>water</b>

	<p><b>ole</b> <b>life</b> . It's not real ly wor th it, you kno w.</p>		<p>and dead organism, being manifested by growth through metabolism, reproduction and the power of adaptation to environment through changes originating internally.</p> <p><b>Based on the contextual meaning:</b></p> <ul style="list-style-type: none"> <li>a. needed</li> <li>b. kebutuhan</li> </ul>	<p><b>bottles my whole life</b> as needed . But based on the literal meaning <b>my whole</b> has mean a thing that is complete in itself. And <b>life</b> has mean the condition that distinguish es organisms from inorganic object and dead organism, being manifested by growth through metabolis</p>
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				<p>m, reproduction and the power of adaptation to environment through changes originating internally.</p>
31.	<p>Do you wor k her e too ?oh I'm at the <b>yogurt place</b></p>	<p>replacement or substitution</p>	<p><b>Based on the literal meaning:</b></p> <p>a. <b>yogurt:</b> a prepared food having the consistency of custard, made from milk curdled by the action of cultures,</p>	<p><b>Yogurt place</b> is a bad place, a lot of people who do not like yogurt because it tastes not good. Due to, based on the contextual meaning the researcher translated the yogurt place is</p>

			<p>sometimes sweetened or flavored.</p> <p>b. <b>place:</b> a space, area or spot, set apart or used for a particular purpose.</p> <p><b>Based on the contextual meaning:</b></p> <p>a. Shunned b. dijauhi (dihindari)</p>	<p>shunned. its include in replacement because different words but have the same meaning.</p>
32.	<p>I'm a replacement or substitution</p> <p><b>To pping consultants.</b></p> <p>Oh, my God. I didn't</p>	<p>replacement or substitution</p>	<p><b>Based on the literal meaning:</b></p> <p>a. <b>toppings:</b> something put on a thing at the top to complete it, as a source of</p>	<p>The researcher translated <b>topping consultant</b> is problem solved. Because toppings has meaning is something put on a thing at the top to</p>



	<p>even know the why had those. I've actually been making a lot of poorer choices with my toppings</p>		<p>garnish placed on food.</p> <p><b>b. consultant:</b> a person who consults someone or something.</p> <p><b>Based on the contextual meaning:</b></p> <p>a. problem solved</p> <p>b. pemecah masalah</p>	<p>complete it, as a source of garnish placed on food. And consultant has meaning is a person who consults someone or something. Based the context the researcher translated topping consultant as the problem solved .It is include in replacement because cannot translated</p>
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	late ly.			word by word (non- literal) it is pure idiom.
33.	Oh my Go d. Big , fat ass. <b>Big</b> , <b>fat</b> <b>ass</b>	replacement or su	<b>Based</b> <b>on</b> <b>the</b> <b>litera</b> <b>l</b> <b>mean</b> <b>ing:</b>  a. <b>big :</b> of considerable size, extent or intensity.  b. <b>fat:</b> a natural oily greasy substance occurring in bodies especially when deposited as a layer under the	Its include replaceme nt because is change with another word but the sentence is same. If the researcher translated word by word it is make difference meaning. <b>B</b> <b>ig</b> has meaning is of

			<p>skin or around certain organs.</p> <p>c. <b>ass:</b> a stupid or stubborn person</p> <p><b>Based on the contextual meaning:</b></p> <p>a. useless</p> <p>b. tong kosong berbunyi nyaring</p>	<p>considerable size, extent or intensity.</p> <p><b>Fat</b> has meaning is a natural oily greasy substance occurring in bodies especially when deposited as a layer under the skin or around certain organs.</p> <p><b>Ass</b> has meaning is a stupid or stubborn person. But this context <b>big, fat ass</b> has mean useless .</p>
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<p>34.</p>	<p>Dont we just loo k so cut e tog eth er? Pro ble m sol ved . <b>Sol ved my ass.</b> Thi s sch ool, this enti re sch ool, is</p>	<p>replacement or su</p>	<p><b>Based on the literal meaning:</b>  a. <b>solved:</b> to work out the answer or solution .  b. <b>my :</b> belonging to or associated with the speaker.  c. <b>ass :</b> stupid or stubborn person  <b>Based on the contextual meaning:</b> a. problem solved b. pemecahan masalah</p>	<p>The researcher translated <b>solved my ass</b> as problem solved. Due to,the <b>solved</b> has mean to work out the answer or solution . <b>My</b> has mean belonging to or associated with the speaker. The <b>ass</b> has mean a stupid or stubborn person. A lot of people assume that <b>ass</b> is useless. Based on the context</p>
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	fill ed with cyber bull ies.			<p><b>ass</b> has mean problem. And <b>solved my ass</b> has mean problem solved. It's include in replaceme nt because different words but have the same meaning. If the researcher translated word by word it make different meaning</p>
35.	Electro nic hardw are pro	Pe	<b>YOLO</b> haven't literal meaning. It is include in abbreviation.	<b>YOLO</b> is an abbreviati on that has meaning You Only Live Once.

	<p>bab ly ma nuf act ure d so me wh ere in Chi na. But the se “Y OL O terr oris ts” will not be tola rate d.</p>		<p><b>Based on the contextual meaning:</b></p> <p>a. You only Live once</p> <p>b. Anda hanya hidup sekali</p>	<p>Abbrevati on that has meaning it’s called slang. Slang and idiomatic expression included the teenage issues and teenage language in global. It is include in permutatio n because the poin from the sentence is YOLO</p>
36.	<p>What’s that</p>	<p>replacement or</p>	<p><b>Based on the literal meaning:</b></p>	<p>The researcher translated</p>

	<p>buz zin g i hea r? Dick. <b>That's</b> <b>gro</b> <b>ss</b> Oh i don t thin k he me ant me too</p>	<p>su</p>	<p>a. <b>That's:</b> Contraction of that is.</p> <p>b. <b>Gross:</b> An amount equal to twelve dozen; 144.</p> <p><b>Based on the contextual meaning:</b></p> <p>a. Disgusting b. Jjik</p>	<p><b>that's</b> <b>gross</b> based on the contextual meaning has meaning as disgusting. It's include replaceme nt because different words but have the same meaning. But based on the literal meaning, <b>that's</b> has mean contractio n of that is and the <b>gross</b> has mean an amount equal to twelve</p>
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				dozen; 144.
37.	<p>You hap py no w? Is this one of you r less ons ? He y, <b>Dum</b> y <b>hu</b> <b>mp</b> <b>erf</b> oun d you a ne w boy frie nd</p>	R	<p><b>Based on the literal meaning:</b></p> <p>a. <b>Dummy :</b> a stupid person who has no common sense and no brain at all.</p> <p>b. <b>humper:</b> humper is deragatory slang for a person seen as a square. Similar usage to loser, pud or wad. Occasionally used in more general greeting amongst friends as with terms dude or coach.</p>	<p>If the researcher translated word by word it make different meaning. <b>Dummy</b> has mean a stupid person who has no common sense and no brain at all. <b>Humper</b> has mean humper is deragatory slang for a person seen as a square. Similar usage to loser, pud or wad.</p>



	in health classes. This is too.		<p><b>Based on the contextual meaning:</b></p> <p>a. useless</p> <p>b. tidak berguna</p>	<p>Ocasionally used in more general greeting amongst friends as with terms dude or coach. Based on the contextual meaning, the researcher translated <b>dummy humper</b> has meaning useless. Its include in replacement because different words but have the same meaning.</p>
38.	You know	replacement or	<p><b>Based on the literal meaning:</b></p>	<p>Its include in replacement</p>

	<p>w wh at's not goo d is i saw To by tod ay. He cou ld bar ely loo k at me. I thin k i'm just gon na, like , wri te</p>		<p>a. <b>edible :</b> fit to be eaten.</p> <p>b. <b>arrangement:</b> plans or preparations for a future event.</p> <p><b>Based on the contextual meaning:</b></p> <p>a. can be accepted</p> <p>b. rencana yang bisa diterima</p>	<p>nt because cannot translated word by word . if the researcher translated word by word it make difference meaning, <b>edible</b> has meaning fit to be eaten.<b>Arra ngementh</b> as meanplans or preparatio ns for a future event. But in contextual meaning <b>edible</b> <b>arrangem ent</b> is can</p>
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	him a real ly lon g lett er just apo logi zin g pro fus ely and you kno w, ma ybe sen d him an <b>Edible</b> <b>arr</b> <b>ang</b> <b>em</b> <b>ent</b>			be accepted .
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<p>39.</p>	<p>They're never er gon na fin d you out her e. I giv e you</p> <p><b>Think rock k</b></p>	<p>Replacement Or su</p>	<p><b>Based on the literal meaning:</b></p> <p>a. <b>think:</b> have a particular opinion, belief or idea about someone or something.</p> <p>b. <b>rock:</b> a large of rock that has become detached from a cliff or mountain; a boulder.</p> <p><b>based on the contextual meaning:</b></p> <p>a. open mind b. bebas berfikir</p>	<p><b>Think rock</b> if translated word by word make different meaning. But based on the contextual meaning has meaning is open mind. Its include in replaceme nt because cannot translated word by word and include in replaceme nt because different words but have the same meaning</p>
<p>40.</p>	<p>It's all part</p>	<p>Replacement Or</p>	<p><b>Based on the literal meaning:</b></p>	<p>In translated word by</p>

	<p>of the pla n? It's just pra ctic e, just a gue rrill a- styl e pra ctic e, ses sio n? <b>Sneak att ack</b> Really? Okay</p>	<p>su</p>	<p>a. <b>sneak:</b> a furtive and contemptible person. b. <b>attack:</b> an aggressive action against ( a place or enemy forces)  <b>based on the contextual meaning:</b> a. enemy b. musuh</p>	<p>word , <b>sneak</b> has meaning is a furtive and contempti ble person. <b>attack</b> has meaning is an aggressive action against ( a place or enemy forces). Thi s is iclude in replaceme nt, because cannot translated word by word and include in replaceme nt because different words but have the</p>
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				same meaning
41.	<p>Close you r eye s. Ready. Okay, oka y. Lea n in. Go slo w, Let <b>the tension build.</b> So mu ch to lear n.</p>	<p>Replacement Or su</p>	<p><b>Based on the literal meaning:</b></p> <p>a. <b>the tension:</b> mental or emotional strain;intense, suppressed suspense, anxiety or excitement.</p> <p>b. <b>build:</b> to make something by putting bricks or other materials together.</p> <p><b>Based on the contextual meaning:</b></p> <p>a. the dibble atmosphere</p> <p>b. ketegangan dimulai</p>	<p>Let <b>the tension build</b> has mean based on contextual meaning that the dibble atmosphere e. It is have different meaning if the researcher translated word by word, <b>the tension</b> has meaning is mental or emotional strain;inte nse,suppre ssed suspense, anxiety or</p>

				<p>excitement</p> <p>. And</p> <p><b>build</b> has mean that to make something by putting bricks or other materials together. The above statement , Let the tension build include in replacement due to cannot translated word by word.</p>
42.	Really? Wh at kin d of	Replacement Or su	<b>Based on the literal meaning:</b>  a. <b>blow:</b> (of wind) move creating an air current.	The researcher analyzed it include in replacement . Due to, if the researcher

	<p>light...?          What?          Hey, Bi          and          a.          That's          better..          Did we  <b>Blow a          fuse?</b>          I guess          we          did.</p>		<p>b. <b>a fuse:</b>          a safety device          consisting of a          strip of wire          that melts and          breaks an          electric circuit          if the current          exceeds a          safe level.</p> <p><b>Based on the          contextual          meaning:</b></p> <p>a. decide          electricity</p> <p>b. memutuskan          listrik</p>	<p>translated          word by          word, it is          made          different          meaning.  <b>Blow</b> has          meaning is          (of wind)          moving          creating an          air current.          A <b>fuse</b> has          meaning is a          safety          device          consisting          of a strip of          wire that          melts and          breaks an          electric          circuit if the          current          exceeds a          safe level.          But this          context, the          researcher          analyzed it          as decide</p>
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				<p>electricity</p> <p>Its include in replacement because cannot translated word by word (non-literal) it's called pure idiom.</p>
43.	<p>Are you okay?</p> <p>Little cold?</p> <p>I'm</p> <p><b>A little chilly,</b></p> <p>yeah.</p> <p>There you go.</p> <p>Better?</p>	<p>Replacement</p> <p>Or</p> <p>substitution</p>	<p><b>Based on the literal meaning:</b></p> <p>a. <b>a little:</b> small in size, amount or degree .</p> <p>b. <b>chilly:</b> feeling cold, sensitive to cold.</p> <p><b>Based on the contextual meaning:</b></p> <p>a. nervous</p> <p>b. sedikit gugup</p>	<p>It is include in replacement because it's include in non-literal or cannot translated word by word. <b>A little</b> has meaning is small in size, amount or degree .<b>Chilly</b> has meaning isfeeling</p>

	Yeah definitely. Thanks			cold, sensitive to cold. Based on context the researcher analyzed <b>A little chilly</b> like “nervous ”. Its include in replacement because cannot translated word by word (non- literal) it’s called pure idiom
44.	I kind of got into a fight with my	Replacement O	<b>Based on the literal meaning:</b>  a. <b>My fault:</b> An error or mistake.  b. <b>Pretty:</b> pleasing to the mind or	The researcher analyzed <b>My fault pretty much</b> based on contextual as erroneous . Due to, if

	<p>bes t frie nds and .. Jess and Cas ey? Yes , Jes s and Cas ey. An d i don t kno w, it's like <b>My fau lt pre tty mu ch.</b></p>		<p>aesthetic taste. c. <b>much:</b> a great quantity, measure or degree. <b>Based on the contextual meaning:</b> a. Erroneous b. Khilaf</p>	<p>the researcher translated word by word ismake different meaning.. The researcher summarize if the statement has meaning erroneous . its include in replaceme nt because cannot translated word by word. if the researcher translated word by word, the researcher translated</p>
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	I kind of wanna reach out, but i'm not really sure.			basen on the context situation.
45.	You know, calient e, you know. Yeah, <b>She's very spicy.</b> But	Replacement O	<b>Based on the literal meaning:</b> a. <b>She's:</b> contraction of she is. b. <b>very:</b> actual; precise (used to emphasize the exact identity of a particular person or thing) c. <b>spicy:</b>	<b>She's very spicy</b> if the researcher translated word by word it make the different meaning. But in this context the researcher translated it like fierce. it is include in replaceme

	you kno w i'm not real ly frie nds wit h the m rig ht no w so..		flavored with or fragrant with spice.  <b>based on the contextual meaning:</b> a. fierce b. gadis yang galak (kurang senonoh)	nt . cannot translated word by word (non- literal) it's called pure idiom
46.	I tried to kee p my co mp osu re, but. .. are you	Replacement O	<b>Based on the literal meaning:</b>  DUFFING comes from DUFF word (its abbrev iation)  <b>a. designated:</b> appoint (someone) to a specified position.	Basic word from <b>DUFFIN G</b> is DUFF. The DUFF actually has the idiom word. The <b>DUFF</b> has meaning is bottom.

	<p><b>DU</b> <b>FF</b> <b>IN</b> <b>G</b> me ? Excuse me ? You are . Thi s is a DU FF.</p>		<p><b>b. ugly:</b> unpleasant or repulsive, especially in appearance.</p> <p><b>c. fat:</b> ( a person or animal) having a large amount of excess flesh.</p> <p><b>d. friend:</b> a person whom one knows and with whom one has a bond of mutual affwction,typica lly exclusive of sexual or family relations.</p> <p><b>DUFF:</b> bottom</p> <p><b>Based on the contextual meaning:</b> a. Humiliate b. menjelekkanku</p>	<p>But, if will transleted word by word will make differences meaning. In literal The <b>DUFF</b> is freak people so it is include in replaceme nt because has same meaning from difference word. Based on context the researcher translated <b>DUFFIN</b> <b>G</b> as humiliate .</p>
47.	You're list	Replacement	<b>Based on the literal meaning:</b>	We know that <b>juicy</b> has

	<p>eni ng at the doo r aga in? Yes, i was . . This is <b>juicy stuff.</b> Now</p>	<p>O</p>	<p>a. <b>juicy:</b> (of food) full of juice, succulent.</p> <p>b. <b>stuff:</b> matter, material, articles or activities of a specified or indeterminate kind that are being referred to, indicated or implied.</p> <p><b>Based on the contextual meaning:</b> a. good idea b. ide bagus</p>	<p>the meaning as (of food) full of juice, succulent. and <b>stuff</b> has the meaning is matter, material, articles or activities of a specified or indeterminate kind that are being referred to, indicated or implied. But in this occasion the meaning of <b>juicy stuff</b> is good idea. Good</p>
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				<p>idea took from the describe of juicy. Juicy has meanings so something that have the new quality. It is include the replaceme nt because no change is intended in the meaning of the idiom, there is only an attempt to make it more preciesely applicable to particular situation by using appropriat</p>
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				e substitutio ns ( replacement)

### DUFF Movie Script

For generations of high-schoolers,  
you could only be a jock, a geek,  
a princess, a bully, or a basket case.  
But times have changed.

Jocks play video games.

Princesses are on antidepressants.

And geeks basically **run the country**.

I thought we were living

in a brave new world,

a place without labels.

But every so often, there's that

one moment in high school

that changes your perspective

on everything.

Showtime.

And for me, it happened senior year,

about a month before homecoming.

I was cruising the halls

with my two best friends.

Jess Harris.

I would **bang her** so hard,

we'd both need helmets.

Yeah, that's not me.

Casey Cordero.

- I would play "**Call of Duty**" with her

- Yeah.

- All night.

- Wait, what?

And bang her hard too,

to the point of needing helmets.

- Yeah, yeah, yeah.

- That too, yeah.

Nope, not me, either.

Shaw's over. Just Bianca.

That's me.

Martin Van Buren. Nickelback.

Antidisestablishmentarianism.

Jess has the hottest ass.

Casey has the hottest rack.

Bianca, she has the hottest friends.

- Yeah.

- Yeah.

Homecoming tickets, homecoming.

Hey, get your homecoming tickets now.

- Half price now or double at the door.

- We're gonna be late.

Hey, Jess. Hey, Casey.

Homecoming tickets?

- Oh, we bought ours online.

- All right, cool. See you there.

- Thanks.

- And I will not be attending, so...

Oh, my God, you do this

before every dance.

Yeah, but I don't feel like going.

There's a Vincent Price marathon on,

so I gotta watch that.

Who's that?

Shit, there's Seor Gomez.

I'm failing Spanish.

Okay.

**Mini Stalin**, dead ahead.

Meet Madison Morgan.

As she would tell you herself,

she's the hottest girl in school.

Even the gay guys wanna date her.

I would totally bang the shit  
out of her.

But I wouldn't like it.

Love.

Sorry.

So, yeah, she was a bitch.

Were we **fake friends** with her? Kind of.

Girls, party at my place.

I'm sure you've heard of it.

Can you make sure you get  
an insert shot of them opening it?

Yep, on it.

Oh, yeah, I'm doing a video about  
the party for my YouTube channel.

Wow, wait, you're having a party  
on a Wednesday?

- On a school night?

- Yeah, I can do that.

Damn, dude. All right.

Well, yeah, we're in.

Bianca, you have to  
have an actual invite to get in,  
and I only have a certain amount.

But if anything changes,

I'll let you know.

- Problem solved.

- Oh, hey.

Look at that.

Wonderful.

Can't wait.

Should I bring anything or...?

We'll... Okay.

Anupam and Lena, where are we  
on the school lunch article?

We thought we would make it about  
how the prices of ice cream  
have gone up 15 cents  
in the cafeteria and...

That's a bit vanilla. **Pardon the pun.**

But you're missing the meat  
of the story.

Our school serves pizza  
five days a week,  
paid by taxpayer money  
that is used to cover us  
against pizza-induced diabetes.

Now that's a school lunch story.

Copy that, circle it, write it.

Nailed it. I'm so proud of me.

We came up with that idea  
together, but mostly me.

Okay, next up,  
final assignment, all right?

**It's a doozy, but it's a real feather in  
the cap** for any reporter **worth their salt**

that wants to comment on  
the social life of this school.

Anyone?

Not all at once.

No one?

No one at all? Any takers?

Bianca.

Just the gal I was hoping for.

Hello. Okay.

I want you to step out  
of your comfort zone  
and bring your special brand  
of journalistic gravitas  
to an article about homecoming.  
Specifically, what homecoming  
means to me.

I mean, not to me. I never went  
to a dance when I was a kid.

- Kind of a nerd.

- Sorry to interrupt, Mr. Arthur,  
but with all due respect, I'm...

You're honored and thrilled  
to lend that Bianca Piper magic?

You wanna do your thing  
and put some stuff in the words  
and make it pop?

That's so nice of you.

You don't have to do that.

"No, you didn't. I didn't say..."

Yes, you did. And thank...

"No, I didn't, I didn't." Yes, you did.

And I thank you.

You did. And I thank you.

Yeah, that's not where I was  
going with that.

I'm sorry,

"What Homecoming Means to Me"?

What are we, 5 years old?

- What is this?

- Look, I'm sorry, B.

I know it sucks,

but maybe it's the universe

telling you, you need to be there.

Please, don't start

with the universe with me

this early in the morning, okay?

Everything and everyone can suck it.

Okay, it's not the end of the world.

Well, that's easy for you to say.

- I don't have a date.

- I can fix that.

- Jack Rebis.

- Tiny hands.

- Mark Warshaw?

- Smells like trash.

Charlie Piper.

My cousin Charlie Piper?

Well, people don't know that.

Okay, I will keep looking.

We'll find someone.

Although Jess' **menu of dudes**

was never-ending,

there was only one guy

I wanted to be my date.

And that's him, Toby Tucker.

I couldn't work up the courage

to say three words to Toby.

No, literally, three words.

Okay, bye.

We're gonna kick some ass!

- Jeez.

- I'll see you later, bro.

You know those people you grow up with,  
maybe you took baths with them  
when you were little,  
but now they just annoy  
the shit out of you?

I give you Wesley Rush.

- Hey, neighbor.

- Wesley.

Saw you watching some weird  
Japanese horror movie last night.

Were you spying on me?

A, don't leave your curtains open,  
and two, it's kind of hard to miss  
a bunch of Japanese people  
running and screaming for their lives.

Looked horrible, by the way,  
all that reading.

Super. Where are your girls at?

- Who wants to know?

- The only man in your life.

Wesley, you wouldn't be in my life  
if you were the only man  
left on the planet.

**Sticks and stones, B.**

Speaking of stones, rock-hard abs.

- No, no.

- Touch them.

- No, no one wants that.



- Graze them.

Hey, there you are.

Wesley and Madison

were known around school

as "The Relationship **Strobe Light**."

On again, off again, a thousand times.

Okay.

Bianca. Well, this is awkward...

Sorry, were you just hitting

on my ex-boyfriend?

No, no. Just having some me time

at my locker.

- He approached me.

- Totally.

I agree. That could never happen.

I know you miss me.

That's a healthy thing you've got going.

Later, B.

B, it's a party.

You should wear something cute.

Here. Lots of options for you.

How about this?

Pretty.

- What the hell is this, underwear?

- No, it's a camisole.

No? Not for you? Okay.

How about this?

It's a little darker, kind of sexy.

Fine. Although I did hear Toby's

gonna be at the party tonight.

Oh, like that would matter.

I mean, it's not like  
she's gonna say anything to him.

Excuse me, I might.

Maybe I'll, you know...

Yeah, on second thought,

I think I'm just **gonna stick**  
with the old lucky party shirt.

- Wait for it.

- Bianca, don't do it.

- B.

- Says it on there.

No.

- And, you know, maybe...

- No.

- ...I'll round it out with **old trusty...**

- Not the flannel.

- Nice, muted tones.

- No.

That is not a good look.

This is a good look.

And that's my mom.

Three years ago my dad left her,  
and she did not handle it well.

But one night divine inspiration struck.

You can expect to  
go through five stages.

- The first is denial.

- No way, because I'm not dying.

- Second is anger.

- Why, you little...

After that comes fear.

- What's after fear? What's after fear?

- Bargaining.

You gotta get me out of this.

I'll make it worth your while.

- Finally, acceptance.

- Well, we all gotta go sometime.

And just like that,

she became Dottie Piper,

local celebrity to

the 40-and-over self-help crowd,

all-around rock star and occasional mom.

All right, let me tell you something.

I was in the depression stage

about my ex,

but I combined my ex with "depression,"

and I got "expression."

if you girls wanna really

knock the boys out,

you should project boldness

with a power pantsuit combo.

I'm gonna look like

Hillary Clinton, Mom.

I know, right?

Okay, kids, enjoy your party. I love you.

I have another seminar to prep for.

- Okay, bye.

- Bye.

- I love your outfit.

- Caitlyn, can you make sure

you get a shot of the desserts?

Jess, hair's looking good.

She needs a blow-out.  
Here, Kelly, take the blue ones.  
They're sugar-free, and I know you're  
trying to watch that kind of thing.  
What?  
You've got to be kidding me.  
Wesley?  
Caitlyn.  
Hey, Mads.  
Really? With this?  
Does she have to film everything?  
Wesley, I'm what's known as pre-famous.  
My life is an audition for reality TV.  
So, yeah, I need  
to chronicle everything.  
That was a good take for me.  
Get a wide shot too.  
Hey, Caitlyn, take five.  
Thanks.  
This is why we are not dating, okay?  
Because you, my friend,  
are a juvenile dipshit.  
- I could be dating college guys,  
- Yeah.  
Or famous people, or 30-year-olds.  
That sounds like an awesome  
episode of Dateline.  
Enjoy those saggy balls.  
Fine, I will.  
Come on, man.  
Guys, I don't see Toby.

- I don't know where Toby is.

- Come dance with us.

Do you think he didn't come?

- Party pooper.

- No, no, guys, I don't dance.

Come on, B. Come on, B.

- No, no, no.

- Yeah, you do. Come on, you dance.

You do. Come on.

- Come on.

- Okay.

- There you go.

- Hey.

- Hey.

- Look at those moves.

- See?

- Oh, man, all this dancing,  
made me so thirsty.

I'm gonna get a drink.

B, really?

Let you get away

Now, don't go away

My darling, don't go away

Hey, Billy.

- No, just Bianca.

- Jesus.

Looking very handsome tonight.

Why, thank you.

Having fun at the party?

Yeah, actually, your girls  
are looking incredible out there.

Have they asked about me?

When I told them that you were here,  
their eyes filled with this, like, sparkle,  
you know, with, like, **childlike wonder**,  
and then they just started  
dancing together.

- It was kind of beautiful.

- Yeah, it was.

Do they do other things together  
that I might be able to join in on  
or just watch?

I'm kidding. Not kidding at all.

Tell me everything.

Yeah, it's actually not my job  
to give you pervy intel

- on my best friends, but thanks.

- Well, I mean, it kind of is, though.

People ask you questions  
about them, right,  
because that's your job as their DUFF.

Sorry, as their what?

DUFF. D-U-F-F.

Designated Ugly Fat Friend.

What did you just say to me?

It's not like a big deal, okay? I mean,  
like, every group of friends has one.

The one who doesn't look as good,  
thus making their friends look better.

The one who's approachable  
and easy to talk to,

because no one's trying

to get in their pants.  
And if you don't know  
who it is, chances are it's you.  
Say when. Say...  
Okay, look, I didn't mean it  
like that, all right?  
The DUFF doesn't always have to be  
some heinous beast, all right?  
Take a look at Robin.  
Robin's, like, super cute.  
Okay, but her friends are super hot.  
Oh, God, that is  
such a guy thing to say.  
Guys can be DUFFs too, okay?  
You know my boy A.J.,  
freshman on the football team?  
We're in chemistry together.  
Now he's doing the second most  
important job a DUFF can do,  
acting as, like, the gatekeeper  
to their better-looking friends.  
The guy with the info people go to  
before they make their move.  
- Watch, watch.  
- Is it true Wes is single?  
Sure is, yeah.  
Got it. Thanks, A.J. You're sweet.  
- Hi.  
- Hey, Wes.  
See? She gets her info,  
he gets to talk to a hot senior.

Even got a little action.

I didn't have to do anything.

It's kind of like us right now.

Excuse me, that is not

like us right now.

B, on an average day,

how many guys ask you questions

about Jess and Casey?

- I don't know. It's a fair amount.

- Okay.

On an average day, how many guys

ask you questions about you?

See? You friended up, okay?

Good for you. Good talk.

You know what? Get back out there.

Have some...

Hey, what the hell was that for?

Stupid Wes.

It's not even...

Really?

Oh, God.

I am **the DUFF**.

Impress me to get to my friends.

I am the gatekeeper.

I'm not the DUFF.

Hey, Duffy.

Shouldn't you be working with a partner?

Shouldn't you be working at all?

Lab partner's got this.

Oh, boy. Clearly.

Bill Nye over there looks like



she's about to drink that acid.

I work alone.

- Take a hint.

- Why are you so grumpy?

You know, I should be mad at you.

You ruined my favorite shirt.

You called me fat and ugly, Wesley.

What? No, I didn't.

I called you the DUFF.

Yeah, excuse me.

It's just that stands for

Designated Ugly Fat Friend, **dick face**.

You can't take it literally, okay?

I mean, the DUFF doesn't

actually have to be fat or ugly.

You know, like Tony Romo,

he's a Dallas Cowboy.

It's not like he rides a horse, right?

I have no idea

what the hell you're talking about.

I'm just saying, I would never

call anyone fat or ugly.

Okay? That's messed up.

But it's the word and it stuck.

It's a catchall.

Oh, my God. Get out of here

before I murder you.

- Are you kidding? Okay.

- I'll murder you.

B, where the hell'd you go?

Home. Wasn't feeling good.

Oh, well, you didn't really miss much.

Yeah, except Jess making out  
with Ryan Jensen,

the cops **busting up** the party,

and, like, everyone **TP'ing**

Rebecca Cutter's house.

She's right, it was pretty awesome.

Hello? Are you okay?

Yeah, just get the food.

- Hey there, Jess and Casey.

- Hey.

Hey, Elaine.

Hey, you.

Hey, Jeffrey.

It was becoming harder and harder  
to deny the truth.

- Without Jess and Casey...

- Hey, Jess, Casey.

Hey, Principal Buchanon.

...I ceased to be.

Girls, party at my place.

Hey, Jess. Hey, Casey.

Holy shit, I was the DUFF.

Jess and Casey. Jess and Casey.

Jess and Casey.

Jess and Casey.

Why was I Bosley?

There were three Angels.

Okay.

You know in Batman when that guy  
falls into the vat of acid

and becomes the Joker?

This was my "**vat of acid**" moment.

My best friends made me the DUFF.

And that made me...

Angry.

Bianca, let's go.

You'll be late for school.

The world gave me

the gift of invisibility,

a license to not give a shit.

You look crazy.

Crazy amazing.

Oh, God, even my car's a DUFF.

I couldn't even look at Jess

and Casey, they made me so mad.

Our entire friendship was a sham,

and everyone knew but me.

Hey, B, will you take a look

at my fashion piece?

I need a **layman's opinion**.

You're aware I'm a woman, right?

What? Oh, no.

"Layman," it's just a phrase.

I just mean you're not a fashion expert.

Oh, so I have bad style?

Whoa, someone's in a mood. Lighten up.

Lighten up? Because I'm so heavy?

Is there a problem?

Outside.

How could you guys not tell me

this whole time that I was your DUFF?

- Our what?  
- Your Designated Ugly Fat Friend.  
Yeah, yeah. Wesley told me everything.  
He can't even spell. That's actually  
pretty creative for Wes.  
Since when do you care  
what Wesley Rush says?  
He says crazy stuff all the time.  
Because it makes sense.  
I mean, why else would two  
super hot, popular girls  
wanna be friends with somebody like me?  
It's because you're using me  
to make yourselves look better.  
Okay, just because you think one of us  
is better-looking than you...  
Oh, my God. There it is, there it is.  
You know what? No, no, no.  
I'm glad you said that,  
because it makes what I'm about  
to do a whole lot easier.  
Yeah, go ahead and check them.  
Did you just unfriend me?  
You **bet your ass** I did.  
Well, fine.  
Then I am taking you off of Instagram.  
Well, hallelujah, okay?  
I don't have to look at pictures of your  
artisanal cappuccinos every morning.  
How dare you? You love those  
foam faces. They're **foam-tastic**.

Look, we're going through  
something over here.  
Guess what else.  
Unfollowed y'all on Twitter.  
Oh, perfect. No more of Bianca's  
almost-ironic tweets for the day.  
Oh, that's rich, coming from this guy,  
who's **RT'ing** them all day long.  
They're pity RT's.  
You know what?  
I'm taking you off of my  
We Heart It and my Vine feed.  
Oh, great, because  
I don't like your loops, okay?  
And you know what else?  
I'm blocking your ass on Tumblr.  
And you, you're off my Snapchat.  
Well, fine.  
- Fine.  
- Fine.  
I'm a free woman.  
And don't you dare be creeping  
on my Pinterest, whores.  
I'm so sorry, Susan.  
I'll see you tomorrow.  
Wes had made me  
see the school differently,  
and I wasn't happy about it.  
It didn't matter what group  
you were in, it was unavoidable.  
Even if you weren't in a group,

like Creepy Carrie Raskowitz.

I'm my own best friend.

Did any of these people know where  
they stood in **the social hierarchy**?

Cool socks.

Really **dig them**.

I wanna make out with your face.

Good, because my face wants you  
to make out with it.

Socks?

They...

What the...?

I never knew

why I couldn't talk to Toby.

Now I did.

Because, like everyone else in school,  
he knew what I was.

And subconsciously I knew it too.

It was all so easy for Wes.

Look, I'm no wine expert,  
but I'm pretty sure  
you mix red and white, you get rose.

- He could talk to anyone.

- Wesley.

Back to work.

Take a seat, Mr. Rush.

That's your third F. I don't know  
what's going on with you.

But the principal and I talked  
and we decided

until you get your grades up,

you're suspended from the team.  
Well, can't we talk  
to Coach Grant about it?  
Yeah, Coach Grant agrees  
with my decision.  
Okay, okay, look,  
I can't lose my scholarship.  
It's the only way I can  
get into college.  
I wish you would've thought  
of that before.  
You want me to what?  
I don't wanna be anybody's  
DUFF anymore, okay?  
I wanna be my own person.  
I'm tired of being the approachable one.  
I wanna be the dateable one.  
You're asking me for dating advice?  
Today of all days? Are you kidding me?  
Look, I have a crush on this boy.  
His name's Toby Tucker.  
Maybe you've heard of him.  
Well, I can't seem to talk to him  
without making **a total ass**  
of myself, okay?  
And you never seem to have this problem.  
- Don't you hate me?  
- I'm glad you asked. Yes, I do.  
But only because you're a dipshit  
and a man-whore.  
But you're the only one

in this whole school  
who told me what was actually going on.  
So you're an honest dipshit,  
and that's what counts.  
- Thanks?  
- Can we just...?  
Can we just cool it for a second?  
Okay, here's my offer.  
I will make sure you pass science  
if you help me with this.  
I mean, you got the easy part.  
You could pass science in your sleep.  
I have to reverse-DUFF you.  
Are you wearing pajamas?  
Oh, my God.  
You know, I get it Wesley, okay?  
I'm disgusting. I'm a swamp thing.  
- I'm a regular Bela Lugosi.  
- Who?  
I can't even believe I thought that  
I could ask you something like this.  
Just forget it.  
You know, have fun playing intramural  
Wii golf this season, dick face.  
Okay, okay, okay.  
Come here.  
Look, I'm an idiot.  
And idiots don't exactly  
give great advice.  
Well, look at it this way.  
It's not like you could make me



any more awkward, right?

That's true.

See? Idiot.

So, you'll do it?

- Yeah.

- Yes.

On one condition.

You gotta ask me in monster voice.

- Wesley. Monster voice?

- Yeah.

From when we were little?

No, I don't... I don't remember it.

- You sure?

- Yes, I don't...

- I couldn't even...

- Okay.

Bianca need Wesley help.

Please, Wesley, help Bianca?

- There you go.

- That's not bad. You still got it.

So easily amused.

- We got a deal?

- Yeah.

- I was just going low, that's all.

- Just...

- Yes. All right.

- Okay.

So, you have to pass

the chemistry midterm, okay?

- So, we'll focus on that first.

- Yeah.

And where do we start with me?

- The mall, noon, Saturday.

- All right, cool.

Will there be a lot of walking, though?

Because I'll wear my Shape-ups.

Having some...

Text me.

I was nervous, relying on

the school Neanderthal,

but what was the worst he could do?

- Are you kidding me with this?

- I'm not.

Wes, if I wanted to go shopping

and talk about girly stuff,

I could've done that

with Jess and Casey.

- I need you to give me real talk.

- Real talk?

You got a uniboob, your posture sucks,

and your clothes fit weird

because you wear the wrong size bra.

Boom, real talk.

I watch a lot of Project Runway.

What's up?

Step one: first impressions matter,

so take some pride in your appearance.

Ladies, this is Bianca.

Take good care of her. I'm gonna

get the hell out of this section.

Wes, no, don't go.

- What do you think?

- Hey, look at those.
- You... You look great.
- Thanks. That's enough.
- Well, I know my boobs.
- Okay.
- Can we leave?
- Definitely not.

We've got the whole place.

We are just getting started.

Step two: time to show the world

who you are.

The truth is, I don't know

who you are from your clothes, okay?

You need to start dressing more

like you, and less like **Wreck-It Ralph**.

- Fine.

- Dressing rooms are back there,

and maybe try on a new attitude

while you're at it.

Get in there.

Can we please just make this quick?

Okay, next.

- Try to keep it in your pants.

- Next.

- Nope.

- This one might be my favorite yet.

It's not that bad.

Okay, perfect. **Hold that pose**.

Are you filming me?

Game tape, for review.

This is what you look like

when you're not overthinking things,  
actually having some fun.

If anybody ever sees this,

I'll rip your nut sack off.

I'll rip it right off.

- Okay.

- Rip it.

Super aggressive.

Look, if this is gonna work,

you gotta lighten up,

and you're gonna have to trust me.

All right.

- It's go time.

- Okay.

Here we go. Yeah.

Rub the belly.

Oh, yeah. You got moves.

No.

Okay, dancing makes it worse.

No, no, still worse.

- Is that good?

- Yeah, yeah, yeah.

Are you twerking?

What's that?

Oh, my God.

This is just getting weird now.

Look out. Okay.

It's a little weird now.

- Yeah.

- Okay, I think... I think we're good.

We're... No? You're...

Actually, I've been meaning  
to talk to you, Toby.  
I'm really, really into you.  
Don't tell me. Tell Toby.  
Toby Tucker.  
I didn't know you were here.  
I have feelings for you.  
Look at me, Toby.  
Don't look at me. Look at me.  
Put your arm around me.  
Toby...  
You're a little excited,  
aren't you? Toby...  
Toby, that is  
unbelievably inappropriate.  
But it doesn't feel bad.  
- Okay.  
- I need to talk to you, Toby.  
Oh, God, I want you so bad. Toby...  
I'm gonna change.  
We should... We should go.  
What the shit?  
You're messing with the wrong girl.  
Looks like the lessons are off  
to a real great start there, coachy.  
- Oh, did you have fun in here?  
- No.  
No?  
You sure about that?  
Oh, God, please, make it...  
- Make it go away. It's very bad.

- No.

Step three, okay? Smile more.

You're really cute

when you're having fun.

So we are off to a great start, **smart-ass**.

Try it on.

You know, I'm really tired.

I think we should just take a break.

Okay.

All right, what are you really looking

to get out of your boy, Tony?

- Toby.

- Tuba? You wanna blow his horn?

Put your hand on his instrument? Little:

Was that a little laugh?

There was a little laugh there.

- You laughed. You did laugh.

- I had a small stroke.

Yeah, like a midget jerking it.

You get it? Because he's small?

That was...

Okay, fine.

Talking to Toby scares you, right?

The only way to get over it

is to face it right here, right now.

See Sweater Guy over there?

I want you to walk over

and get his phone number.

- No.

- Be totally gangster about it, okay?

Just say, "I could tell from across

the room we might be into each other.

Now that I'm here, I know it.

Your move."

- Have you met me?

- Okay.

I couldn't get through

three words of that.

All right, walk over and say,

"Hey there."

- "Hey there"?

- Hop up.

Get up.

All right, deep breath.

Shoulders back.

Lick your lips a little bit.

Don't worry about the lips.

Go, strut your stuff.

Like a peacock.

Hey there.

Hey there.

Is that a wiener in your mouth

or are you just happy to see me?

No, it's a bratwurst.

Oh, yeah. No.

But is there a place to get

a hotdog here in this mall or...?

Yeah.

Oh, hey.

Right?

- Okay.

- Okay.

Bye-bye.

Did you want to go out with me, though?

Out where?

To dates?

To a date? On a date? To a date?

No.

No. Okay.

Oh, you're good.

You're good.

Where are the cameras?

- Oh, of course.

- It's a YouTube video, right?

- It's a joke.

- It's a YouTube video?

Who would wanna go out

with this guy, right?

- Oh, man, you're so good.

- Thank you so much.

- Thank you.

- Totally believable.

Great. Thank you.

- How many hits did this get?

- Lot of hits.

I'm taking a lot of hits today.

All right, see you later.

- Cool.

- Okay.

- Where can I find it online?

- Yep, bye.

Man, so many unanswered questions.

Really good.



Thank you so much for that, teach.

That was an awesome lesson.

I'm humiliated.

Okay, look, it was

just the tryouts, all right?

We're sizing up your

strengths and weaknesses.

- And?

- And...

You're horrible. I hope you like cats.

Kidding.

Next mission is to talk to 15 guys.

Yeah, 15 guys,

without completely falling apart, okay?

Step five: take a few hits.

Nope. Okay.

I can do this.

How hard could it be? Just do it.

Excuse me, I...

can't do this.

Hey, I see you have a reusable bag.

You're not listening.

Hey, is this seat taken?

Oh, you're busy.

I'll come back a little later.

We have to stop meeting like this.

You're always going up.

Best part about it is it's glass.

Sure, it's cumbersome to carry around,

but I don't wanna have breast cancer

because I'm **drinking out of plastic**

water bottles my **whole life**.

It's not really worth it, you know.

Like, in Japan, the...

You have to go? Okay.

Long day, huh?

Too long.

- Just get off work?

- Kind of.

- Do you work here too?

- Oh, I'm at the **yogurt place**.

I'm a **toppings consultant**.

Oh, my God.

I didn't even know they had those.

I've actually been making a lot of poor choices with my toppings lately.

Oh, have you?

Well, I got a card I can give you.

- I'm Allen.

- Hey, Bianca.

- Nice to meet you, Bianca.

- Nice to meet you.

All right, so,

what's the number-one mistake

that people make

when it comes to toppings?

Good question.

- Granola.

- Granola?

- You wanna know why?

- Yeah.

Wes, I did it.

I just got that guy's number.

- Attagirl.

- I know.

Think I deserve a little treat.

I'm telling you, I'd really lost hope  
around guy 17, you know.

Then came guy 21. Couldn't shut him up.

- Easy.

- Real chatty Cathy.

Easy. All right, don't get cocky.

Today was only day one.

Still, it felt pretty good, so...

- Thank you.

- You're welcome.

All right, well, you held up  
your end of the bargain,  
so I guess I will hold up mine.

Here are my chemistry notes, okay?

Live by this, and you  
shall pass the midterm.

Yeah.

Enthalpy, entropy.

Pauli exclusion principle?

- I was...

- Wesley?

- Can we run?

- She's coming over.

Oh, my God. What a coincidence it is

- seeing you here.

- Hey.

So, you two, huh?

We're not... We're not here together.

We just bumped into each other here.

Yeah. No, obviously, I don't...

I wouldn't wanna be...

I couldn't possibly care less.

Caitlyn, can you make sure

you get a shot

- of them together, please?

- Yep.

That's what sucking at life looks like.

I'm gonna...

- I'm gonna get started.

- I have to...

I am late for an event.

- Yeah.

- So I'm gonna...

Mine is this way, though.

What are you doing?

You caught me.

I'm uploading pictures to my profile.

Just hang on a sec.

They're still loading.

Sorry, your profile for what?

A dating site. I signed up

for all of them.

Match, eHarmony, ChristianMingle, JDate.

JDate? You're not Jewish.

I know. That just makes me

more exotic on the site.

Note to self.

Okay, here we go. Here's my profile pic.

- Tell me what you think. Be brutal.

- Okay.

Oh, you're gonna use the book picture?

Oh, is it too formal?

Well, it is a little...

Well, it's either that or all the  
duck-head poses people do on here.

Oh, no, no.

Dear God, it's "duck face,"  
and stop that forever.

All right. I'm just trying to get more  
of these thingies, these flirties.

This is a tough conversation for me.

Let's focus on the picture. Here we go.

Oh, look, arm-fold head-tilt.

That's a classic.

I think we can find something better.

Let's see.

Oh, yeah, what about this one?

This is a good one.

That was Florida.

Seems like a long time ago.

- Yeah, you look so relaxed and happy.

- Yeah, well, I was.

- There you go.

- Thank you.

This girl's gonna  
have the flirties rolling in.

Well, we'll see.

This is all so new for me.

Well, it seems like we're both

trying new things, then.

What I'm talking about is a good,  
old-fashioned crush on a boy.

- Yeah, his name is Toby.

- Toby.

Yeah, I was kind of having trouble  
getting him to notice me,  
so I've brought on a sensei.

Wesley Rush.

Wesley Rush?

- From next door?

- Okay.

Honey, why don't you just go  
to Jess and Casey?

You always trust their advice.

I just thought I'd branch out.

Okay.

Actually, I mean,  
what had happened was, I was at...

Was this sensei thing your idea?

- Yeah, but I...

- Good.

That means you're being mentally  
tough and making decisions.

That's what half of my last book  
was about.

When you become proactive,  
your problems become subtractive,  
and then good things  
are bound to happen.

Wow, okay.

Little of the old proactive, subtractive.

Got it. I'll remember that

if you remember no more duck face.

- No duck head.

- Duck face.

Oh, I got a flirty.

Mazel tov, Dottie.

Do you know what you're wearing  
for homecoming yet?

Because I can't find anything.

Do you think short, long?

What do you think?

Despite missing my ex-best friends,  
my mom was right.

I could sense that good things  
were about to happen.

Come on.

- It's been two weeks. This is crazy.

- I know.

Toby Tucker,

I've loved you for a long time.

- Mr. Tucker.

- Wes.

Oh, my God. Big, fat ass.

**Big, fat ass.**

Jiggle, jiggle, jiggle.

At least it only has six views.

Oh, Toby, don't stop.

Don't stop.

I wanna be your wife.

How do we look together?

How do we look together?

- The most beautiful couple?

- My God.

Is that Bianca Piper?

Yep. Oh, my God, that is so horrible.

I would hate it if that was me  
and people saw this.

- I should totally forward this.

- Me too.

- Viral?

- Viral.

Oh, Toby.

Did you read the comments on that video?

Yeah. It says, "That mannequin  
just made out with a five."

Oh, my God, he called her a five.

"Bianca Piper's ass  
means the terrorists have won."

I feel bad for Toby.

"Flash mob hump session  
on Toby at 3:30"?

- He's gotta be so embarrassed.

- His senior year is going to suck.

They do not clean those mirrors.

- Oh, that is awful.

- Whatever.

Listen, she's the one  
that ended things with us, Jess.

- I love your eyes, they're so...

- Just make that go away.

- Toby...



- Casey, shut the site down now.

Okay, fine.

Oh, my...

You know Bianca well. Do you think she'd put this up to get attention?

Not likely.

Don't we just look so cute together?

Problem solved.

**Solved my ass.**

This school, this entire school,  
is filled with cyber bullies.

Do you know what that means?

That means retaliation videos.

Comments, likes, tweets, memes,  
and whatever the hell else they do  
to each other nowadays.

It's like a prison yard out there.

Look, don't you think you're  
overreacting just a little bit?

Have you not seen Dateline?

Catfish? Pretty Little Liars?

- What?

- Nothing.

Look, having had experience  
in this area,

I think we gotta deal with this  
in a way that's private and sensitive.

Yes, yes, we do not negotiate  
with terrorists.

That is the opposite  
of what I just said.

Attention, students.

The halls of our prestigious institution  
have been compromised  
by the stench of cyber bullying.

It is the stench of ones and zeroes,  
and electronic hardware probably  
manufactured somewhere in China.

But these "**YOLO** terrorists"  
will not be tolerated.

Malloy High will now be put  
under Internet martial law.

- That's right.

- Each student will be required  
to turn in their phones to teachers  
and retrieve at the end of the day  
until we have gotten  
to the bottom of this.

No more phone.

Oh, can you hear me now, jerks?

There will be no Vine,  
no Flickr, no Tumblr,  
no Tinder, no Facebook, no Hulu,

- Just say no Internet, we get it.

- No Grindr,

no WhatsApp, no Instagram,  
no Pinterest, no wiki anything.

That is all.

Fight on, Blue Devils.

Oh, and remember, it gets better.

- What?

- You heard him.

Drop them in the box.

You can pick them up  
after school, maybe.

God, I've waited a long time for this.

All of them, Robert.

All of them.

Thank you.

What's that buzzing I hear?

Dick.

**That's gross.**

Oh, I don't think he meant me too.

Hit "send," drop.

When I went to high school in the '90s,  
we didn't have emoticons.

We had actual facial expressions.

Look into it.

What's up, narc?

Not only was I the school's  
most famous DUFF,

I was now the least-liked person in it.

- Thanks for destroying my life.

- I just thought of something funny,  
and now nobody's gonna know.

Hope you're happy.

These are useless.

It could not have gotten worse.

Oh, wait.

Of course, it could.

Yeah, Matt and I,  
last cup, boom, hit it.

You happy now?

Is this one of your lessons?

Hey, **dummy humper**, I found you  
a new boyfriend in health class.

This is Toby too.

What do you think?

Oh, Toby.

Oh, just give it to me, Toby.

Oh, just a little pinch right there.

Just... Oh, he's dirty.

Oh, he's going to town on me, Toby.

- Oh, Toby.

- Are you gonna do anything?

You're my special little Toby.

I can take you home with me.

Boobs look good. New bra?

Thanks a lot.

Oh, peaches and pears.

- Can I have peaches and pears?

- Okay.

Hey, Bianca, it's Wesley.

Hey, look, I just...

I wanted to say that...

Can I come in?

I deserved that.

Here.

I promise, I didn't  
send the video, okay?

I overheard Madison bragging about it  
to her friends.

I mean, the angles weren't even  
from where I was sitting.

Why is your hand messed up?

Well, you're not the only one  
running around punching people today.

No one else sees that video.

Tell everyone.

I don't know that many people.

Well, make some more friends  
and tell them.

What?

Thanks.

I've never had anybody  
go on a punching spree for me before.

Well, don't get used to it.

Now there's rumors going around

I'm on 'roids.

- Aren't you?

- Well, irregardless...

- Not a word.

- Well, irregardless of that...

- A little peace offering.

- Oh, my God.

Wes, the dress?

You didn't have to do this.

I never should've called you  
the DUFF, okay?

That was stupid.

- We good?

- We're good.

Thank you.

You know what's not good  
is I saw Toby today.

He could barely look at me.

I think I'm just gonna, like,  
write him a really long letter  
just apologizing profusely  
and, you know, maybe send him  
an **Edible Arrangement**.

Stop, stop. Edible Arrangement?

Look, you don't have to apologize  
for anything, okay?

- Step six...

- Let's let the steps go.

Step six: just own it. Grow some balls.

Tell him you know the video sucks,  
but you're into him, and to deal with it.

And if he's still weird, he's a jackass.

Sometimes it's that simple.

Now, I'm off to study Hess's law  
and how it relates  
to enthalpic chemical change.

Who are you  
and what have you done with Wes?

Or maybe I'll just Google  
celeb nip slips.

Curtains open.

- There he is.

- See you tomorrow.

See you.

- Here are your phones, kids.

- Thank you.

- Thanks.

- Oh, yeah.

Thanks.

Everyone, get your phones.

Thank you.

Hey, you're welcome.

Hey there.

Hey, Bianca.

Got a second to talk to a fan?

Yeah, sure, what's up?

I'm assuming you've seen the video.

- Yeah.

- It's true.

I am into you.

And so I thought

I should just be straightforward

and tell you to your face.

I'm flattered.

And impressed.

Not a lot of people would have

the balls to say all that.

Well, that's my whole thing.

- Big old balls.

- Right.

I think this is the first time

that you and I have ever really talked.

It's kind of nice.

Yeah, it is.

- All right, well...

- Okay.

- Well, yeah.

- So...

- I'll see you around.

- Okay.

- All right.

- Thanks.

- See you.

- Bye.

Bye. We said it at the same time.

- Bye-bye.

- Bye.

Oh, shit.

We should hang out sometime.

Yeah, I'd like that.

- How's this Friday?

- This Friday...

is gonna be fine for me. It's good.

Cool. Meet at my house?

- Seven o'clock?

- Yes, 7 is good.

- All right.

- See you.

- Bye.

- Bye.

Bye.

- Wes.

- Hey.

- What the hell?

- You embarrassed?

- Now you know how it feels.

- Whoa, who let her in?

- Wes?

- Whoa, Bianca, what the hell is this?

Kind of looks like a penis,



only smaller.

Wes?

Wow, boys' locker room. Nice.

I need to talk to you about something.

- So...

- What?

- You have a question?

- Yeah. Don't do that.

Question? You do.

- Stop.

- You don't.

Come on, please. It's important.

- What do you want?

- Let's go.

Okay.

- So you asked him out?

- Yeah.

- That's awesome.

- Yeah.

What's the problem?

If you must know, I've never been  
on an actual date before.

Okay, okay. Sit down, sit down.

We got this. Come here. All right.

Step seven: the date.

Okay, we need a plan.

You think a football team runs  
on the field without a strategy?

- Exactly, no. Of course, they don't.

- No, of course, they don't.

You want this date to end with you

making out, you need to think ahead.

So give me the vibe of the restaurant  
you're going for.

Okay, I'm thinking something  
kind of trendy,

you know, kind of hipster, maybe unique?

Done. Dave & Buster's.

- The place with the metal claw game?

- You bet your ass.

Okay, you, Toby. Let's get started.

Worst scenario is if you get seated at  
a table right across from each other.

Okay, no one's making out if they're  
3 feet apart. Simple geology.

You need a booth, okay?

It's better for flirting,  
not-so-accidental touching,  
making out. Game on.

Wow, I had no idea guys like you  
even thought about this kind of stuff.

Well, that's because you're racist  
against jocks. You're a jock-cist.

Okay, moving on.

Okay, so how do you  
set the tone at dinner?

Lighting matters, okay?

The darker the booth, the better.

Lighting, dark booth.

Got it. What's next?

Body language.

Is he leaning in?

- Is he sitting close?

- I don't know...

And then it's all about interaction.

Is he trying to impress you?

Does he say complimentary things to you?

If yes, chances are

he's gonna make his move.

And touchdown.

Wes.

I always wanted to do that

to the coach's board.

It's big because it's on a chalkboard.

We gotta go. Come on.

Let's go, let's go.

Hey, DUFF queen, wanna show me

some of them moves?

- Bianca?

- Yes.

The video was hysterical. Eat a dick.

Thanks. I just had a bagel,

though, so I'm full.

Mr. Arthur, I'm really sorry. I...

No, don't worry about it.

Step into my hallway.

I don't play favorites,

but you're my favorite.

You ever heard the phrase,

"The pen is mightier than the sword"?

Yeah, and in this case,

a bunch of kids anonymously typing

whatever comments they want

feels like an atomic bomb,  
and that's definitely mightier  
than a sword.

So make your writing  
have a positive effect.

As in a certain  
homecoming article that's due.

Oh, please, Mr. Arthur,  
the last thing I wanna do  
is go to a place  
where everybody hates me  
and then write about it.

I picked you for a reason.  
And whatever you write, I'm running it  
as our lead, so make it count.

Inspire us. Remember,  
the pen is mightier than the sword.  
Simon, get your finger out of there.

- You're not my father.

- Yes, I am your daddy, Simon.

What do you want me to say?

I have nothing to say.

I do everything around this house  
and you don't do...

- Oh, here we go.

- Well, it's the truth.

Wesley, will you get the door?!

Oh, don't yell at him.

He has nothing to do with this.

Save it for therapy, okay, honey?

- Wesley, get the door!

- Okay, enough, I got it.

Hey, ready to go get down

- with some bro-valent electrons?

- Yeah.

- Do you wanna talk about it?

- I'd like to not talk.

Well, I know just the place.

You see why I need that scholarship?

Hey, B, where the hell are we going?

My special place. You'll see.

- Is this where you kill me?

- Yes.

They're never gonna find you out here.

I give you **Think Rock**.

What happens here?

Well, it's gonna blow your mind,

but sit on the rock.

Good, good.

And then you think.

Try it.

How'd you find this place?

I used to run up here a lot with Pepper,

and she would always make

a direct beeline to this rock.

I remember Pepper.

How's she doing?

I guess she's okay.

When my parents got divorced,

my mom wanted custody of me,

and my dad wanted custody of the dog.

Yeah, so I think that pretty much

sums it up right there.

Are your...?

- Are your parents gonna get divorced?

- God, I hope so.

I just... I...

It's okay.

It's not okay.

But it will be.

I promise.

I'm sorry, I didn't...

No, I... It's okay, I...

- What...? Were you...?

- That... You know what?

That was... That was practice.

Sorry, practice for...?

For step eight, okay, for...

Of the plan.

That was practice in case you hadn't  
made out with anyone in a while.

It's all part of the plan?

It's just practice, just a  
guerrilla-style practice session?

**Sneak attack.**

Really?

Okay.

Is that what it felt like?

That I hadn't made out with anyone  
in a while or whatever?

Well, I mean, I'm more  
of a tongue guy myself, but...

You don't say? I think

I felt it poking out my butthole.

So far down my throat.

Are you giving me kissing advice?

Man, I guess I am.

- B.

- You need it.

That's how people kiss.

In porn, maybe.

What's wrong with porn?

If this was a porn movie, we wouldn't be sitting on a rock having a conversation.

You know, you'd be bringing me a pizza or, you know, cleaning my pool.

How old is the porn you're watching?

That doesn't... That's not...

That's not even a thing anymore.

They don't do that?

All right, you know what?

I'm gonna give you a lesson.

It's gonna be free.

The first one's always free.

All right, this is how girls like to be kissed.

- We're doing this?

- We're doing this.

Close your eyes.

- Ready.

- Okay, okay. Lean in.

Go slow, okay? **Let the tension build.**

So much to learn.

- Okay, ready?

- No.

Okay, now lean in.

Slow.

Oh, no.

That was a good one.

You are a phenomenal kisser.

- Thank you. That's how we like it.

- What is that?

Are you feeling a little better?

Yeah, okay, a little bit.

You're welcome.

Come on, let's go.

We have a date with the periodic chart.

The only periodic chart I know

is the one that tells me

what time of the month

to avoid Madison. Hey!

- I'm not gonna high-five you on that.

- Come on, science jokes.

Know how they say,

"The hills have eyes"?

Well, it turns out

the shrubs have bitches

- who videotape everything.

- Oh, here we go.

- Well, you don't.

- You ever been kicked in the nuts?

Oh, God, you always come back with that.

- Hey, B.

- Madison, how are you?

Do you wanna see something



hysterical? Hold on.

Watch this.

Did you see the way  
that guy looked at you?

- This part's the best.

- Definitely not.

Wait, just look at your face.

Oh, don't worry, it's a working title.

You know, I was thinking maybe  
"retail slut" or just "slut whore."

You thought the first video was bad.

Boy, this one's gonna destroy you.

What do you want from me?

Oh, I think it's adorable that Wesley  
indulged you in a pity make-out.

Oh, no, no.

I don't even know how you...

But it... That wasn't  
what it looked like.

Yeah, no shit, it's not.

Because Wesley and I  
are getting back together.

- Is Wesley aware of this?

- He will be made aware.

- Look, Bianca, I've tried to be nice.

- Have you?

So let me put this a little differently.

I don't like people  
thinking of my ex-boyfriend  
hitting it with someone like you.

The thing you have to understand

is what happens in high school  
is gonna stay with us forever.  
Most people don't think that,  
but then again, most people are losers.  
- Fascinating.  
- People like me matter here.  
People like you will never matter.  
So stop messing it up  
for those of us who do.  
See you in math.  
In the past, her threat alone  
would've been enough  
to make me hide under my bed.  
But I wasn't even trying to hook up  
with Wesley Rush.  
I couldn't even imagine it.  
I'm horny for sex.  
Oh, hey.  
Someone's pool need cleaning?  
Also I brought pizza.  
And I like to have sex with girls.  
I'm a girl.  
Okay, maybe I could imagine it,  
but I had to stay focused  
on my Toby mission.  
Date night. I worked up all my courage  
and tried on the dress Wesley gave me.  
In my head, I think I was expecting  
some big reality-show reveal.  
All right.  
But it was just me.

Me in a dress.

Ma, I'm off to my big night.

Whoa, look at you.

Wow, look at you.

Look at you not in a pantsuit.

I know. I have my first Internet date.

We both like Thai food,  
are athletically toned and lying about it.

Oh, my God.

- That dress is beautiful on you.

- Thanks.

- Wes gave it to me.

- Oh, what are you two doing tonight?

Oh, no, not...

I'm not going out with Wes.

I'm going out with Toby.

Toby's the guy that I like.

Right, well, that should be fun.

Yeah. I actually kind of feel  
nervous about it

just because I feel like

I might say something stupid,

- and I don't really know when...

- Honey, stop.

Believe, retrieve, achieve.

It is a mantra

that I teach all of my clients  
who suffer from performance anxiety.

Believe it happened yesterday.

Retrieve your confidence.

Achieve your goals.

Just don't conceive.

Okay. Well, I'm off to do some  
believing and hopefully achieving.

- Love you, have fun.

- Unless there was something else.

Nope, I'm good. See you, have fun.

Hey, look at you.

Studying almost like  
you were a real student.

Actually, I'm just waiting  
for strangers to walk by  
so I can show them this bad boy.

Oh, you're not the only B in my life.

Suck it, science.

That is actually incredible.

I can't believe it. Congratulations.

Coach says I might get to play  
some football this year.

What?

I'm so proud of you. Good job.

- My dress.

- Not bad for a DUFF, am I right?

It's my big Toby date night.

Off to a nice evening  
of talking about the finer things in life  
with a fellow intellectual?

Yes, please.

So, I mean, how do I look?

Is this good, coach? Come on.

You look good.

Good? Wow, that's really a rave review.

I just mean that you look good,  
but you don't look like you.

What? What are you talking about?

- What do you mean? No, tell me.

- Nothing, nothing. You look fantastic.

I got my grades up, you got your date.

We're good.

- Are you sure? You're being weird.

- You're being weird, okay?

- Go.

- Okay, I'll tell you how it goes.

- All right.

- Okay, bye.

Bye.

Wish me luck.

Good luck.

- Hey.

- Hi.

Come on in.

Wow, you really dressed up.

This old thing?

So hey, where do you wanna go?

Because I actually heard

that Dave & Buster's

is, like, the cool, hip new spot.

The place with the metal claw game?

- Yeah, that's the one. Fun, right?

- Yeah.

Well, I do love Dave & Buster's,

but I actually took the liberty

of making a reservation already.

Hope this is okay.  
Thought we could eat here tonight.  
I've been teaching myself  
how to make sushi online.  
I just thought it would be,  
you know, more personal.  
Yeah, I like that.  
Oh, those are the baked crab rolls.  
Make yourself at home.  
That's Japanese tea, by the way.  
- So enjoy.  
- Okay.  
Nightmare. I'd only been trained  
for Dave & Buster's.  
What did Wes say? That "no one's  
making out if they're 3 feet apart."  
Okay.  
Oh, Jesus.  
Hey.  
- Everything okay?  
- Oh, yeah. No, I was getting...  
I was feeling, like, a draft over  
when I was here,  
so I just kind of scooted it on  
over here.  
- I can turn off the air.  
- Oh, okay. Whatever.  
That's probably a good idea.  
The vibe. Darker the better.  
Okay.  
Really? What kind of light...?

- What?

- Hey, Bianca. That's better...

- Did we **blow a fuse**?

- I guess we did.

I was just over here

looking at this picture of you

in the tiny sweatpants, and it got dark.

I don't know. It's crazy.

I'll just flip the breakers,

turn all the lights on.

Oh, you're gonna turn all the...?

Turn them all back on? Okay.

- What?

- Hey, let there be light, right?

Yeah. From the Bible.

Cool. That's crazy.

- What's the crab doing right now?

- Oh, I'll go get him.

Okay, great.

I can't believe you made all this sushi.

This is like restaurant-quality sushi.

Like, look at this. Do you have

a special tool for these?

It took a few hours.

If it has to do with my hands,

I usually pick it up really quickly.

That's actually how I got into guitar.

- Oh, yeah. Tell me more about that.

- I was a terrible student.

And so my mom used to stand

outside my room

to make sure  
that I was doing my homework.  
Game on.  
- What?  
- I said, go on with the story,  
because I'm loving it.  
So then I just started writing poems,  
and those poems became songs and...  
That is so cool.  
I want you to take me...  
Take me on this table right now.  
What's up? Oh, California roll?  
Are you okay?  
Yeah, I'm just really  
feeling this sushi.  
It's really...  
It's doing something to me.  
Yeah. Well, thanks.  
No, like I said, it's the poetry  
of the chord progression  
intertwining with the poetry  
of the lyrics.  
It's like two people in love.  
Yeah, like a midget jerking it.  
Yeah, funny. Actually,  
that kind of reminds me of a song  
that I wrote a few weeks ago.  
I could play it for you later  
if you like.  
- Yeah, totally.  
- Yeah, totally.



You know, I've been working  
on a poem myself.

There once a boy named Toby Tucker  
Bianca Piper just wished he would...

Okay, I think

I'm gonna use the bathroom.

Where is it?

What are you doing to me out there?

What...? You're not into Wesley,  
are you?

You bet your ass, you are.

Who's number one in your brain?

- No. Get out.

- This guy. This guy is.

- Yeah.

- Get out.

Okay, you've

gotta pull it together, okay?

Toby Tucker is gonna play you a song,  
and you're gonna love it.

Here we go.

Are you okay? Little cold?

I'm **a little chilly**, yeah.

Oh, hang on.

There you go. Better?

Yeah, definitely. Thanks.

So here's the song.

- Be gentle. I'm still working on it, so...

- Okay.

Baby, you set my soul on fire

And, girl, you are my heart's desire

Don't you know it's true  
In everything we do  
I just want it to be  
The two of us  
I don't know exactly how to rhyme that.  
- Oh, no. It's so good, though.  
- Thank you. I think it's great.  
I mean, I've been working on it  
for a little bit, so...  
But enough about me.  
I mean, how have you been,  
after that video came out?  
It's been a little tough.  
A lot of people... A lot of people saw it.  
I don't know.  
To be honest,  
the saddest part about it is that...  
I kind of got into a fight  
with my best friends, and...  
Jess and Casey?  
Yes, Jess and Casey.  
And I don't know,  
it's, like, **my fault pretty much.**  
I kind of wanna reach out,  
but I'm not really sure  
- what I should do about it, and...  
- You should talk to them.  
I mean, they seem like really caring,  
understanding people, so...  
Sorry, are you friends with them?  
Yeah, Jess is in my drama class

and I have trig with Casey.

Oh, yeah. You know...

I mean, Jess is, like,

an amazing actress.

And dancer.

- And dresser.

- Okay.

And Casey, she's, like,

this, you know, fiery Latina.

You know, caliente, you know.

Yeah, **she's very spicy**.

But, you know, I'm not really friends

with them right now, so...

Is it intimidating?

What?

Being friends with...

And it's rare that I point this out,

because I do not subscribe to

the American ideal of feminine beauty.

But such powerful women?

Oh, no. No, no, no.

A friend of mine was wondering,

do they have dates to

the homecoming dance next weekend?

I tried to keep my composure, but...

Are you **DUFFING** me?

Excuse me?

You are.

This is a DUFF.

You're using me to try

to get closer to Jess and Casey,

because you think that  
I'm approachable, aren't you?  
Okay, look, when you said  
that we should hang out Friday,  
I thought you were hinting  
that they were gonna be here.  
Like, I thought that you were saying  
that they were into me.  
I can't... I can't even believe this.  
I can't believe for five seconds  
I thought that...  
- Bianca, Bianca.  
- What?  
Can I have my sweatshirt?  
Okay, you know what?  
Here, you can have it.  
Oh, hell, no.  
Mr. Sushi?  
- The song was mine.  
- Yeah.  
I'm not surprised,  
because it was a piece of shit.  
And so are you. Have a nice night.  
- Hello?  
- Wes, it's Bianca.  
Just kidding. It's my voice mail.  
Wes, it's Bianca.  
So it turns out that Toby's  
been DUFFING me the whole time.  
And I've just been thinking  
about some stuff, and I just...

I'd really like to talk to you, okay?

Call me back.

Hey, I got your message.

Yeah, forget about it. Just go home.

Look, I'm sorry about Toby.

Okay? He's an idiot.

You know, I saw you and Madison.

- Okay.

- You were at my special place.

You know, that's my Think Rock.

You said I could use it.

Not as a Motel 6, Wes.

You were on a date with Toby.

Are you seriously mad at me right now?

I thought we were friends.

Come on, we're not friends.

You know, people like you don't hang out  
with people like me, you know?

That's just the way it is.

Football guys, they date hot chicks.

And people like me don't date anybody.

I don't know why I thought

it could be different.

What are you talking about?

B, this isn't you.

Please, Wes, you're embarrassed  
to be seen with me at school.

Okay?

It's just...

This was an experiment, and it worked  
for you and it didn't work for me,

so let's just forget it, okay?

- B...

- Please, just go home.

So, what does homecoming mean to me?

The word "homecoming" itself

conjures up feelings

of warmth and comfort.

High school offers me none of that.

I know some people will tell you

that homecoming is about celebrating,

but to the majority of kids in school,

it's just another night

where you feel pressure

to find the perfect date,

the perfect outfit,

and have the perfect evening.

Come Monday morning,

it's back to reality.

I don't know about you,

but I'm happy to sit this one out.

I didn't regret hitting "send,"

but I did regret how I left things

with Jess and Casey.

So all of this because of some word?

It didn't feel like

just some word to me.

I think deep down I've always known

you guys were prettier than me,

and I felt like I couldn't

talk to you about it

because you wouldn't understand what

it felt like to be your schlumpy friend.

But, you know, you're wrong,  
because we all have our insecurities.

The point is, we're a team.

If anything, we're kind of chumps  
in comparison to you.

Okay, now you went too far.

You had me and then you lost me.

Oh, no, she's right, B.

You are by far the smartest one  
of the three of us.

You're loyal, you're funny.

And we can't be Bianca,  
Jess and Casey without Bianca.

Thanks.

Okay, you know what?

Tonight how about we ditch our dates  
and have a girls' night?

- Done.

- What? No, no way.

Guys, it's homecoming.

You're definitely going.

I just... I can't see Wes.

Or Toby. Or anyone, for that matter.

Just let me stay here and lie  
amongst the pizza a little longer.

- Absolutely not.

- Mom.

- You're listening at the door again?

- Yes, I was. This is **juicy stuff**.

Now it all makes sense.

Mom, I've been through  
all of your stages, okay?  
I am already at the fifth  
and final stage: acceptance.  
Honey, forget about the five stages.  
I have got some real advice for you.  
We're gonna call it stage 11.  
Yeah, it's sort of acceptance plus,  
where you realize who you are,  
you accept it,  
and then you... turn it up to 11.  
Is that supposed to be Robert Pattinson?  
No, Spinal Tap.  
The movie, Spinal Tap.  
"This one goes to 11."  
Let's stop.  
All right, honey, you're a weirdo.  
Fine, own it.  
Be the best weirdo you can be.  
You have spent the last month  
worrying so much  
about what other people think about you.  
How about tonight you just worry  
about what you think about you?  
Now I want you to get cleaned up,  
I want you to go to that dance,  
and rock that homecoming  
like my Bianca Piper would.  
Passion plus action...  
- Oh, my God, I'm doing it again.  
- No, no, it's okay, it's working.



You're good at this.

I'm feeling mad inspired.

I think I have an idea.

There it is. I gotta say,  
this is some of my best work.

- You are very talented.

- It's really perfect, Jess.

All right, I just talked with the guys,  
and I told them we're going alone.

- Yes.

- Thanks.

So shall we?

Let's do this shit.

Fucking A.

- Mom.

- Sorry.

She looks great. She's pulling it off.

- Dude, she's 15 years old, man.

- She's a ten.

I don't care about 15. She's a ten.

And then she was all like, "Bitch,  
if I wanted your opinion, I'd ask."

And I was all like, "Bitch, if I cared  
what you thought, I'd ask."

My grandma is so annoying.

Wesley, what time is it?

Nine-fifteen.

Okay, they're announcing

king and queen soon,

so, Caitlyn, I wanna go over by the  
stage and get the very best lighting.

I'll be right back.

You guys, I'll be right back, okay?

- Awesome dress, Bianca.

- Thanks, Robin.

Hey, Bianca, about the other...

- Hey.

- Hey.

I could tell from across the room  
that we might be into each other.

Now that I'm here, I'm sure. Your move.

- How was that?

- That was not bad.

Should I've gone with

"Wiener in your mouth"?

No, no. Definitely not.

You look beautiful.

Thanks.

Look, about what I said the other day,  
of course we're friends,  
and that's cool.

But a guy I know once told me  
that if you like somebody,  
you should just be straight-up with them  
and tell them that you're into them.

So I guess that's  
kind of what I'm doing.

Wait, you're into me?

Yeah.

I kind of just got back together  
with Madison.

But that's good if you're happy.

What the shit?

Get out of my way.

Wow, that is an interesting dress.

Who makes that, Build-A-Bear?

Since you can't seem

to leave my boyfriend alone,

I cannot wait to release

your video tomorrow.

Good. I'm glad you're

excited about it. Go right ahead.

Fine, I will.

Plus Wesley would never leave me

for some DUFF anyway.

- Look, Madison...

- It's okay.

Madison, you used to make me so upset,

but now I just feel bad for you.

Yeah, I'm somebody's DUFF.

Guess what, so are you. So is everybody.

There's always gonna be somebody

prettier or more talented

or richer than you,

but it shouldn't affect

how you see yourself.

You label everybody

to try to keep them down,

but you end up missing out

on all this great stuff around you.

You have Wesley, and you treat him

like he's stupid, but he isn't.

And people don't like him

because he's with you.

They like him because he's, like,  
an amazing guy.

Look, I like myself.

I wouldn't wanna be anybody else.

And I realize now  
that none of this matters to me.

But it does to you. It's your dream.

And I totally support that.

Just don't tear me down  
for not giving a shit about your labels,  
because in the end, they're meaningless.

What?

Whatever you said was meaningless, okay?

You don't even get it.

This is not my dream.

- I don't need to...

- Okay, Blue Devils.

Oh, my God, here it is.

It's happening.

Okay, Blue Devils, it's time  
to crown our king and queen.

Hey, how'd it go?

- Actually, really good.

- This year's homecoming queen is...

This one's got me a little nervous.

...Ms. Madison Morgan.

Me? What?

Oh, my God, of course.

Madison!

- Congratulations, Madison.

- I knew it was me.

Keep it to yourself.

- Yeah, Madison.

- All right.

And this year's homecoming king is...

Drumroll, please.

...Mr. Wesley Rush.

Wesley Rush.

Homecoming king. Come on up.

Wesley. Wesley.

Wesley.

Where's Wesley?

Aren't you gonna go get your crown?

No, I'm gonna get the girl.

- Yeah, Bianca!

- Let's get the hell out of here.

All right. All right.

Yeah, all right.

Damn.

It was definitely the dress.

- That is really great.

- Yeah, he is hot.

Are we breaking into the newsroom

to hook up?

- You bet we are.

- Who are you?

- Wesley?

- What?

I just want to... I just want to...

One more thing.

- What? What?

- Just one thing.

No, they block out all the good sites.

- What are you doing?

- I just have to...

No, no, if you're doing homework,

I'm gonna kill myself.

It's just one quick thing.

It's for my article.

I'm feeling inspired.

- Okay, here, just rub my shoulders.

- Right.

What does homecoming mean to me?

If you asked me

at the beginning of senior year,

I would've told you,

"Absolutely nothing."

But tonight, possibly

the greatest night of my life,

I have changed my tune.

You know that one moment in high

school that changes everything?

Okay, I think I can probably

finish this later.

It all started senior year,

about a month before homecoming.

I was cruising the halls

with my two best friends...

Wow, she's awesome.

Yeah, she is. I should forward this.

- Viral?

- Viral.

I'm a DUFF.

I am a DUFF.

Yep, that's me.

- I'm a DUFF.

- I'm a DUFF.

Okay, girl, I know some DUFFs too.

For what it's worth, what you wrote here struck a chord with me as well.

I mean, I know you won't believe me, but I was the DUFF out of my friends.

What? No.

There was no cool name for it like "the DUFF."

It was, like, "the dipshit," douche bag.

A. Urkel. Asian Urkel.

- Nerd ass.

- Okay, no. Didn't need...

- Didn't need the help, you know?

- Oh, sorry.

Whoa, look at this.

The site has thousands of comments and likes on it.

But they're positive this time.

Mr. Arthur was right.

Kids started writing to me with their own DUFF stories, and when I posted those, more kids responded until it just became its own thing.

Oh, and Wesley? He passed science.

He's going to Ohio State in the fall.

And since I got into Northwestern,  
we can visit each other.

A lot.

Hey, neighbor-slash-boyfriend.

Hi, neighbor-slash-girlfriend.

You hungry? I'm hungry.

- Yeah, I could eat.

- Good.

Because I was hoping  
to take you to dinner.

How about a little Dave & Buster's?  
Skee-Ball?

- A dark booth? Yeah.

- I love it when you talk dirty to me.

- Maybe we'll accidentally touch knees.

- Oh, can I?

Bianca kiss Wes now?

Monster voice sexy.

In the end, it's not about popularity  
or even getting the guy.

It's about understanding  
that no matter what label

is thrown your way,

only you can define yourself.

Take it from a DUFF.

Hit that... Hit that...

That long one in the middle.

It's called a spacebar.

- Hey.

- Now, that's a classic look.

You could be on the cover of GQ.



Back cover.

Just a vest. Okay, MacGyver.

You talk about my son

one more time.

I swear, I'm just feeling the pressure.

If this makes it to Toshi,

- I'm telling you now...

- Toshi.

Now I know you...

Now I know that you...

This is not...

- This is a...

- Not the article I want.

- Dad, 17 pa...

- But it article we need.

- Hey, Trevor.

- Have fun tonight, Trevor.

- I hate you.

- No, you look adorable.

Ish.

I'm not happy!

I haven't been kissed in years.

- Can we do one more...?

- Okay, not again.

Oh, are we making a movie?