

**INSERTION SEQUENCES IN THE SCRIPT OF *KUNGFU HUSTLE*  
MOVIE**

**SKRIPSI**

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## ABSTRACT

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This study deals with the insertion sequences in the script of *Kungfu Hustle* movie, the objectives of this study are to find out the types of insertion sequences in the script of *Kungfu Hustle* movie and to find out the most dominant type of insertion sequences in the script of *Kungfu Hustle* movie. The research designed as descriptive qualitative method. The data taken from spoken utterances by the characters in the movie. The techniques of data collection were watching the *Kungfu Hustle* movie, transcribing the script, reading the script to find out types of insertion sequences and the dominant types of insertion sequences in the *Kungfu Hustle* movie, and underlining the insertion sequences found in the script. Based on the result of the insertion sequences in the script of *Kungfu Hustle* movie, it was found that four types of insertion sequences in this research, they were question-question-answer 26 (51%), request-question-answer-acceptance 5 (9.8%), repair 11 (21.6%), and delay 9 (17.6%). Question-question-answer is most dominant type of insertion sequences in the script of *Kungfu Hustle* movie that was 51%.

**Keywords: Pragmatic, Conversational Analysis, Insertion sequences.**

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## **CHAPTER II**

### **REVIEW OF LITERATURE**

#### **A. Theoretical Framework**

##### **1. Description of Pragmatic**

People cannot really understand the nature of a language unless they understand how it is used in communication. It is important for people to understand language because it always expresses ideas, thoughts, feeling, and the speaker's intention. One branch of linguistics which studies language as being used is called pragmatics.

There are some points of view on pragmatics. According to Yule (1996:3), firstly, pragmatics is the study of utterances as communicated by a speaker and interpreted by a hearer. Secondly, pragmatics is the study of contextual meaning. It requires a consideration of how a speaker organizes what he or she wants to say. Thirdly, pragmatics is the study of how the hearer gets the implicit meaning of the speaker's utterances. The last, pragmatics is the study of the expression of a relative distance. It is assumed as the study of the relationship between linguistics forms and the users of those forms.

In addition, Leech (1983:6) states that pragmatics is the study of meaning which is related to the speech situations. Further he explains that pragmatics can be seen as a way to solve problems which can arise, both from the perspective of a speaker and a hearer. For example from the speaker's point of view, the problem is the planning about how to produce an utterance. On the other hand, from the hearer's point of view, the problem is related to the interpretation, which forces

the hearer to be able to interpret the possible reason that makes the speaker saying the utterance.

Meanwhile, Mey (1993:42) considers pragmatics as the study of human language uses' condition, which has a close relationship with the context of society. Similarly, Levinson (1983:5) states that pragmatics is the study of the use of language in communication. In this study, people try to see the relation between language and contexts.

In conclusion, pragmatics is the study of meaning of utterances in relation to the contexts which involves how a speaker produces an utterance to deliver his or her intention and how the listener interprets it.

## **2. Description of Conversational Analysis**

In discussion of discourse analysis, it is divided into text (written discourse) and talk (spoken discourse). Conversational analysis is include spoken discourse which discusses about the way language used in conversational interaction. In interacting to someone, people need to organize and manage their daily conversation. In simple term, conversation can be describe as an activity in which for the most part, two or more people take turn at speaking. Typically, only one person speaks at a time and tends to avoid of silence between speaking turn (Yule, 2006:145). In this case, conversational analysis is used as a guidance that aims to understand how people manage their interaction. It is not how people arrange the form of sentence or utterance itself but the way how people manage and organize the conversation interaction to others.

Partridge (2006:107) states that conversational analysis is an approach to the analysis of spoken discourse that looks at the way in which people manage their everyday conversational interaction. The conversational is include of speaker's utterance from one speaker to another which exchange in taking turn of speaking where one speaker takes turn to speak and the other to be listener. It shifts and recurs in particular time the conversational occur. To manage the process of conversational, in this case, we need conversational analysis.

### **3. Adjacency Pairs**

In people's interaction, the conversation occur between them in relation on the topic raised in which the talk produced by the next speaker has a connection to the prior speaker requires an "answer" which is expected in next speaker's utterance. The result of the relationship in both of talk is paired utterance.

The paired utterance in some simplest, kind of interchange in talk-in-interaction, such as pairs consisting of question-answer or offer-acceptance, by Radford (2009:401) is considered as *adjacency pairs*. Going together with this, Fasold (2006:182) argues that adjacency pairs is the relationship between two utterance in discourse which a two-part sequence in which the first part sets up a strong expectation that a particular second part will be provided. This expectation is so strong that part constrains the interpretation of the second part.

Another opinion by Paltridge (2006:115) is that *Adjacency pairs* are utterances produced by *two successive* speakers in a way that the second utterance is identified as related to the first one and expected to *follow-up* to it. An ordered pair of adjacent utterances spoken by two different speakers, once the first

utterance is spoken, the second is required. By those of definition, it is clear that adjacency pairs are the paired utterances produced by two or more people that occurs in interaction. The following conversation is the example form a telephone call that illustrated speakers using adjacency pairs:

- R: Hello.
- C: Hello Bob. This is Laurie. How's everything.
- R: Pretty good. How 'bout you.
- C: Just fine.

In each of the pairs of utterance in this interaction the first speaker stop speaking and allow the second speaker to produce the expected second part to their pair of the utterance. An adjacency pair with possible expansions, from Schegloff(2007:26)

- ← Pre-expansion
- A: First pair part
- ← Insert expansion
- B: Second pair part
- ← Post-expansion

#### **4. Description of Insertion sequences**

An adjacency pair consist of two adjacent utterances, with the second selected from some range of possibilities by the first. This account of adjacency pairs is meant to describe members' own normative expectations. However, on some occasions, the two utterances of an adjacency pair are not, in fact, adjacent. In some cases this is because a sequence has been *inserted* between the first and second pair parts of an adjacency pair (Schegloff1972:368 ). Such insertion

sequences can be divided into FPP (first pair part) and SPP (second pair part). Schegloff and Sacks (1973:233) further explain that FPP's are utterances that initiate some type of exchange such as questions, requests, offers, and announcements. SPP's are then those types of utterances which respond to the action of a prior turn such as answer, grant, reject, accept, decline, agree/disagree, and acknowledge. Furthermore, according to Schegloff and Sacks (1973:290), adjacency pairs are pair-type related, which means the FPP and SPP come from the same pair type. Specifically, examples of types include exchanges such as greeting-greeting ("Hello" – "Hello"), question-answer ("Do you know what time it is?" – "Four o'clock"), and offer-accept/decline ("Would you like a cup of coffee?" – "No, thanks"). Given this structure, the basic rule of operation is such that one co-participant should stop upon production of a recognizably produced FPP in order to allow the next co-participant to produce a SPP of the same pair type. At the same time, a production of a FPP makes the production of a SPP conditionally relevant, that is, when it is not forthcoming it can be noticed as being "relevantly absent" (e.g., FPP speakers will pursue answers, reprimand the co-participant for not answering, draw inferences, etc.) (Schegloff, 2007:26) according to the kind of interactional relevancy they address. The most common form of post-first insertion sequences consist of question-question-answer, request-question-answer-acceptance, repair, delay. For example, in (13), Rebecca is struggling to close the door and at line 01 Ann suggest that she should move a piece of clothing hanging on the door handle. Ann refers to this piece of clothing with "it", and rather than respond to the suggestion, in the next turn Rebecca

initiates repair with “Move what”. Ann then repairs the reference with “that thing...” and Rebecca subsequently responds to the suggestions in line 04 with ”okay”.

(13) KIDS \_11\_24\_05(2of2).mov@11:33

01 Ann:            Maybe Rebecca, maybe you can move it,

02 Rebecca:    → Move what

03 Ann:            Move that things that(‘s in the lock)/(yo-in the door).

04 Rebecca        Okay.

So sequences like this involves a sub-sequences embedded or insertion within another –between the first pair part and second pair part of base sequence. Notice then that the sequence inserted within the base sequence is prosecuting not some independent trajectory of action but rather a task that is recognizably preliminary or prerequisite to what Ann is suggesting, so far as Rebecca needs to know what “it” refers to in order to follow what suggestion.

Pre-second insertion sequences are oriented not to trouble with the FPP but rather to trouble with an expected SPP. Such insertion sequences routinely address issues that stand as preconditions to the doing of a preferred SPP (for instance, locating an object requested in the FPP). Consider examples (14) and (15).

(14) Merrit 1976:325, cited by Levinson 1984:361

01 Costumer:     Do you have Marlboro?    → FPP (first pair part)

02 Seller:         Yeah, Hard or Soft?    →    Insert FPP

03 Costumer: Soft please → Insert FPP

04 Seller: Okay → SPP ( second pair part)

(15) Merrit 1976: 333, cited by Levinson 1984: 304

01 A: May I have a bottle of Mich?

02 B: Are you twenty-one?

03 A: No

04 B: No

In a rather more complicated case given as example (16) below, Bev and Ann are making arrangements for Ann to come to Bev's home. At lines 23-4, Bev asks at what time she can expect Ann to be at her home. Rather than respond to this question with an answer, Ann turn the question back onto Bev asking "what time am I to be there at" (treating the matter as ultimately up to Bev). After this is dealt with in the following turns, Ann responds to the initial question with "yeah I'll come around six thirty" at line 31.

(16) XTR

22 Bev: Okay wul listen ((smile voice))

23 .hh(.)Are=you gonna be at my home at what time on

24 ah Fri:-on Sund[ay?

25 Ann: [What time am 'I(.) to be there at.

- 26 Bev: I think a little before se:ven.=
- 27 Ann: =Ya cause it's the (.) w[a l k] watch th-the
- 28 Bev: [I waana] watch th-the
- 29 [runaway:]
- 30 Ann: [hhhhhh]
- 31 hhugh.yeah I'll come around six thirty.
- 31 Bev: Okay

In insertion sequences, then, the participants maintain an orientation to the relevance of the base sequences though suspending that activity to engage in some ancillary or subsidiary matter.

### **5. How Insertion Sequences Work ?**

The structure of adjacency pairs and preference systems have been linear, one pair followed by another, there are also cases of embedding, of one pair accruing inside another. Fairclough (2003:163) calls these embedded pairs "insertion sequences", in which one speaker produces not a second pair part but another first part (Coulthard, 1985:73).

Capell (2006:75) gives a simple definition for "insertion sequences" saying that it is a sequence turns that intervenes between the first and the second parts of an adjacency pairs.

A: Shall I wear the blue shoes ?

B: You've got the black one

A: They're not comfortable

B: Yeah, they're the best then, wear the blues one.

The first turn here is a question ; accordingly, it should be followed by an acceptance or a refusal; instead it is followed by an assessment and a justification.

The topic of insertion sequence is the related to that of main sequence in which it occurs and the question from the main sequence is returned to and answered after the insertion.

Yule (1996:77) explains how insertion sequence work that not all first parts immediately receive their second parts, however, it often happens that a question-answer sequence will be delayed while another question-answer sequence comes between them. An insertion sequence is one adjacency pair within another. Although the expression used may be question-answer sequence, other forms of social actions are also accomplished within this pattern.

Renkema (1993:113) assures that the designation "adjacency pair" is not totally correct. The parts of a pair are often not adjacent. For example, the opening question and then answer to this question are separated by another question-and answer pair.

A: Can you tell me how to get to the mall ?

B: Do you see that big neon sign ?

A: Yes

B: You have to make a left turn there.

The adjacency pair is an important building block in conversation. Besides, the adjacency pair, a three part sequence also often occurs.

Blommaert (2005:233) believes that the suggestion is “if you answer this one, I will answer yours”

A: I don't know where the address is. (Q)

B: Well, where to-which part of town do you live? (Q1)

A: I live four ten East Lowden.

B: Well, you don't live very far from me.

One question which immediately arises is in what sense is the pair Q1A insertion into the pair QA ; surely this treating conversation is an accomplished production rather than a developing process, because A may never occur. Macaulay (2005:139) argues that Q utterance makes an A utterance conditionally relevant. The action the Q does (here, direction asking) makes some other action sequentially relevant (here, giving direction) by answering the Q. Which is to say, after the Q the next speaker has that action specifically, chosen for him to do and can show attention, and grasp of the preceding utterance by doing the chosen action then and there, if he doesn't, that will be a notable assertion.

Brown and Yule (1983:130) illustrate the nature of insertion sequence that adjacency pairs can be distributed by an insertion sequence which delays the answer-part to one question part of a pair until another answer to a different

question has been provided. This is intuitively reasonable, but the immediate question which springs to mind is “how does the analyst determine when an interrogative form counts as a question in a adjacency pair, or as part of an insertion sequence, or even, as an answer.

The insertion sequence phenomena focus on the characterization: (i)adjacent and (iv)the kind of expectable second parts. First, strict adjacency is actually too strong a requirement: there frequently occurs the insertion sequence like the following in which one question-answer pair is embedded within another (where Q1 labels the first question, A1 is its answer and so on).

A: May I have a bottle of mich?      Q1

B: Are you twenty one?              Q2

A: No                                      A2

B: No                                      A1

(Levinson, 1983:304)

But the main point is that we need to replace the strict criteria of adjacency pair with the notion of conditional relevance, namely the criteria of adjacency pair, that given part of a pair, a second part is immediately relevant and expectable. If such a second fails occur, it is noticeably absent and if some other first parts occur in its place then that will be heard where possible as some preliminary to the doing of the second part, the relevance of which is not lifted until it is either directly attended to or aborted by the announced failure to provide some preliminary action. The conditional relevance makes clear is that what binds

the parts of adjacency pairs together is not a formation rule of the sort that would specify that question must receive an answer if it is to count as a well\_formed discourse, but the setting up of specific expectations have to be attended (ibid.:306).

## **6. Types of Insertion Sequences**

Conversation is not a structural product in the same way that a sentences is; it is rather the outcome of the interaction of two or more independent, goal-direct individuals, with often divergent interests. Moving from the study of sentences to the study of conversation is like moving from physics to biology. This case is applicable to the components of conversation as a whole, especially the insertion sequences which are affected by the nature of the participants themselves. Cook (1989:156) holds: insertion sequence: one set of related conversational turns occurring within, and helping the bracketed part of the following conversation;

A: Did you enjoy the meal?

B: Did you?

A: Yes.

B: so did I.

Furthermore, during the inserted sequence, the original question retains its transition relevance, and if the second speaker does not then produce an answer it is noticeably absent in exactly the same way as it would be if there were no intervening sequence, and the questioner can complain about the lack of answer in exactly the same way. Adjacency pairs are normative structures, the second part

ought to occur, and thus the other sequences are inserted between the first pair part that has occurred and the second pair part that is anticipated.

It is, finally, interesting that an inserted sequence can itself contain inserted sequences:

A: Are you coming tonight?

B: Can I bring a guest?

A: Male or female?

B: What difference does that make?

A: An issue of balance.

B: Female.

A: Sure.

B: I'll be there.

According to Levinson (1983:336), insertion sequences is a part of adjacency pair that can be classified into four parts. The classification of the insertion sequences depends on the types of the adjacency pairs. The following are most common ones:

### **6.1. Question-Question –Answer (Q1 (Q2 (Q3 (Q4 A4) A3 A2 A1)**

This type can be considered as the most outstanding one that it is strictly a local system, operating over just two turns narrowly the adjacency pairs- can by means of the accumulation of the first parts project a large sequence of expectable seconds, as illustrated in the following example:

A: May I have a bottle of mich? (Q1)

B: are you twenty one? (Q2)

A: No (A2)

B: No (A1)

In this example, one question-answer pair is embedded within another (where Q1 labels the first question, A1 is its the answer and so on (Levinson,1983:304).

The criteria of focus on question/answers over answer/witness, and a concern with verbal resources instead of an investigation of verbal or multimedia communication practices. Sometimes, these non-verbal practices (gaze, facial expression, body alignment, and realignment) can be considered-somehow-as inserted sequences when they are used to convey something throughout the conversation (Matoesian, 2008:3).

## **6.2 .Request-Question-Answer-Acceptance**

An insertion is one adjacency pair within another. Although the expression may be question-answer sequences, other forms of social action are also accomplished within this pattern. As shown in the following example, there is a pair which consists of making a request-accepting the request (Q1-A1), with an insertion sequence of a question-answer pair (Q2-A2) which seems to function as a condition on the acceptance (A1) being provided (Parker,1992:3-22):

Jean: Could you mail this letter for me? (Q1=request)

Fred: Does it have a stamp on it? (Q2)

Jean: Yeah (A2)

Fred: Okay (A1=acceptance)

Another example of this type can be illustrated as follows:

A: I want to order some more paint. (request)

B: Yes, how many tubes would you like sir? (Q1)

A: Um, what's the price tax? (Q2)

B: Er, I'll just work that out for you. (hold)

A: Thanks. (acceptance)

B: Three nineteen a tube, sir. (answer 2)

A: I'll have five, then. (answer 1)

B: Here you go. (acceptance)

(Capell,2006:122)

In this example, there are only two participants (A and B). It begins with a request, instead of accepting it, it is followed by a question; in turn the question is followed by another question. In the middle of conversation, there is a hold followed by its acceptance, then the answer of the second question, then the answer of the first question, at last, followed by the acceptance of the starting request.

### **6.3. Repair**

Repair is one of the most frequent instances of insertion in which there are cases where such instances is not maintained; the resulting overlapping, however, does not damage conversational coherence. In an insertion sequence, the general

flow of conversation is not stopped; conversationalists behave as if they were aware that the 'turn' in their talk are operating at different levels, and thus the main stream of conversation may continue its course, even though of it is shunted off in order to let the conversationalist attend to actual or possible upcoming difficulties. After the obstacles have been removed, conversation continues as before; the turn-taking counters have not been affected by the insertion sequence. In the middle of the conversational exchange, one may be presented with a greeting, or a request for information, or in order, none of these having anything to do with the topic of the exchange (Mey, 1993:223).

Sequence may be interrupted, or even stopped altogether. Whenever normal sequencing is not observed, the phenomenon may be of sufficient interest to the interlocutors for a repair sequence to be initiated. Repairs are often strategic devices: correcting oneself, in particular, can be a way of gaining time to think, or means to prevent somebody else from jumping in the conversation at an upcoming transitional repair (ibid:226).

K: 'E likes that waiter over there,

A: Wait-er?

B: Waiteress, sorry,

A: 'Ats better,

(Levinson, 1983:342)

#### **6.4. Delay**

Insertion sequences can be a kind of delay. A delay is an item used to put off a dispreferred second part. A dispreferred second part is a second part of adjacency pair that consist of responses to the first part is generally to be avoided or not expected.

1. A refusal in response to a request, offer, or invitation.
2. A disagreement in response to an assessment.
3. An unexpected answer in response to a question.
4. An admission in response to blame.

The following exchange contains delay as a repair initiation in the second turn;

A: Can you do it?

B: What?

A: Can you take care of it?

B: Now? (Capell, 2006:34)

Delay in response symbolically marks potential unavailability of the immediate, i.e.; normally automatic expected answer. Delay represents distance between what is expected and what is provided. Delay is always interrupted as meaningful (Yule, 1996:37).

#### **7. Insertion Sequence and Social Status**

The progress of a conversation depends, to a great extent, on the status of its participants, in simple words, if the participants are of different social status, superior to inferior. However, it is obvious that when there is a conversation

between two different participants, there should be some sort of knowledge about their status and the relationship between them. That is to say, for instance, if it is a conversation between two close friends, there may be a great number of insertion sequences depending on the topic of the conversation. On the other hand, if the participants of the conversation are of different social classes like a boss and an officers; a teacher and his pupils; a father and his sons; and so forth, the number of the insertion sequences decreases according to the topic itself (Maculay, 2005:240).

## **8. The Description of Movie**

A film, also called a movie, motion picture, theatrical film or photoplay, is a series of still images which, when shown on a screen, creates the illusion of moving images due to the phi phenomenon. This optical illusion causes the audience to perceive continuous motion between separate objects viewed rapidly in succession. The process of filmmaking is both an art and an industry. A film is created by photographing actual scenes with a motion picture camera by photographing drawings or miniature models using traditional animation techniques; by means of CGI and computer animation, or by a combination of some or all of these techniques and other visual effects.

The word "cinema", short for cinematography, is often used to refer to the industry of films and filmmaking or to the art of filmmaking itself. The contemporary definition of cinema is the art of simulating experiences to communicate ideas, stories, perceptions, feelings, beauty or atmosphere by the

means of recorded or programmed moving images along with other sensory stimulations.

Films were originally recorded onto plastic film through a photochemical process, and then shown through a movie projector onto a large screen. The adoption of CGI-based special effects led to the use of digital intermediates. Most contemporary films are now fully digital through the entire process of production, distribution, and exhibition from start to finish. Films recorded in a photochemical form traditionally included an analogous optical soundtrack, which is a graphic recording of the spoken words, music and other sounds that accompany the images. It runs along a portion of the film exclusively reserved for it and is not projected.

## **9. Kungfu Hustle Movie**

Kung Fu Hustle is a 2004 Hong Kong-Chinese martial arts action comedy film, directed, co-produced and co-written by Stephen Chow, who also stars in the lead role. The other producers were Chui Po-chu and Jeffrey Lau, and the screenplay was co-written with HuoXin, Chan Man-keung, and Tsang Kan-cheung. Yuen Wah, Yuen Qiu, Danny Chan Kwok-kwan, and Bruce Leung Siu-lung co-starred in prominent roles.

After the commercial success of *Shaolin Soccer*, its production company, Star Overseas, began to develop *Kung Fu Hustle* with Columbia Pictures Asia in 2002. The film features a number of retired actors famous for 1970s Hong Kong action cinema, yet has been compared to contemporary and influential martial arts films such as *Crouching Tiger, Hidden Dragon* and *Hero*. The cartoon style of the

film, accompanied by traditional Chinese music, is often cited as its most striking feature.

The film was released on 23 December 2004 in China and on 25 January 2005 in the United States. It received a 90% approval rating on Rotten Tomatoes and 78 out of 100 at Metacritic. The film grossed US\$17 million in North America and US\$84 million in other regions. *Kung Fu Hustle* was the highest-grossing film in the history of Hong Kong until it was surpassed by *You Are the Apple of My Eye* in 2011.

The film was the all-time tenth highest-grossing foreign language film in the United States as well as the highest-grossing foreign language film in the country in 2005. *Kung Fu Hustle* won numerous awards, including six Hong Kong Film Awards and five Golden Horse Awards. The film was re-released in 3D in October 2014 across Asia and America, marking the tenth anniversary of the film.

## **B. Previous Relevant Studies**

There are some studies that related to this research had been conducted before. The first study is conducted by Asst. Instructor. Jenan Atiya Muftin (2010) in journal of Al-Qadisiya University Vol.13 No.4 2010 on his journal entitled: *Insertion Sequences in English and Arabic Religious Texts: A Constructive Study*. The paper deals with the structure of insertion sequences in conversation in both English and Arabic languages. Insertion sequences can be described as turns working in a conversation to indicate certain purposes. They are found between the adjacency pairs. The paper focuses on the differences and similarities in

English and Arabic in using insertion sequences turns, in particular, in religious texts which are taken from the Holy Bible (the book of Exodus) and from the Glorious Quran (Al-Baqra Sura).

The other study is conducted by Affandi Bimantoro and Dian Rivia Himmawati (2017) in a journal of English Literature, Faculty of Language and Art, The State University of Surabaya Vol.05 No.01 2017 on their journal entitled: *Insertion Sequences in TV Series "Young and Hungry"*. A conversation is a tool for many people to gain their relationship with each other through interaction or chatting, texting, or just face to face in a real life. Conversation has the process for making the conversation can be perfect. When the first pair sends the message to the second pair, the possibility for conversation is open. When the second pair will respond what the first pair send, the second delay the answer with the question. One of the TV series that apply the insertion sequences in the conversation is Young and Hungry. In this TV series, the speakers concerns to insertion sequences in conversation, part of adjacency pair that contained question and answer and it appears in the middle of conversation and claims that the type of insertion sequences is depends on adjacency pair and the relationship and the status of participants also influences the using insertion sequences.

From the previous studies above, we obtained the difference which is presented by this study. The difference between this study and previous research is from the object of the study. The object which is taken in previous studies is different from the object of the study in this research. In the previous study analyzed the *insertion sequences in English and Arabic Religious Texts: A*

*Constractive Study and insertion sequences in TV series “ Young and Hungry”.*

While, this study take *Kungfu Hustle* movie which applied insertion sequences as the object of study and using descriptive qualitative design.

### **C. Conceptual Framework**

Conversation is a form of interactive, spontaneous communication between two or more people. Typically, it occurs in spoken communication, as written exchanges are usually not referred to as conversations. The development of conversational skills and etiquette is an important part of socialization. The development of conversational skills in a new language is a frequent focus of language teaching and learning. Conversation analysis is a branch of sociology which studies the structure and organization of human interaction, with a more specific focus on conversational interaction. In conversation analysis, there is an adjacency pair that consist of pre-sequences, insertion sequences, and post sequences.

In this part, the researcher is analyzed the movie *Kungfu Hustle* because in the movie *Kungfu Hustle* , the researcher found the types of insertion sequences and the movie *Kungfu Hustle* is inspired by Stephen Chow as the writer. So many insertion sequences found in this movie because this story is very interesting, get the moral lesson message for the audience. In this research, the researcher determined to find out the types of insertion sequences in movie *Kungfu Hustle* and to find out the dominant types of insertion sequences used in movie *Kungfu Hustle*.

Based on the reasons, the researcher helped the readers and other researcher to get deep understanding about insertion sequences and the researcher believed that some of the problems of analyzing insertion sequences in the conversation can be solved.

The data in this research is collected by using several step as follows: (i) watching the *Kungfu Hustle* movie (ii) reading the script to find out types of insertion sequences and the dominant types of insertion sequences in the *Kungfu Hustle* movie (iii) underlining the insertion sequence found in the script.

## **CHAPTER III**

### **METHOD OF RESEARCH**

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

This research was conducted by using descriptive-qualitative method. According to Iskandar (2008: 61), the research of descriptive qualitative is a research to elaborate a phenomenon, or a social subject, to describe about the indicators of variable without making comparison or without making any relations between variables researched towards the result of its explorations and classification, but its intends to describe some variables object researched.

In doing this research, the researcher uses library research by reading and studying several books concerning with problem of study. Then the researcher collected some information from the books and the data from *Kungfu Hustle* movie script that has 98 minutes duration.

#### **B. Source of Data**

The source of data of this research was taken from the movie and the transcript of the movie. *Kungfu Hustle* movie was downloaded from the youtube (<http://www.youtube.com/watch?v=kky5196DrcA>) and the transcript was taken from Script-O-rama ([www.script-o-rama.com/movie\\_script/k/kung-fu-hustle-script-transcript.html](http://www.script-o-rama.com/movie_script/k/kung-fu-hustle-script-transcript.html)). The researcher was taken all the dialogue to analyzed the insertion sequences of the story from the movie *Kungfu Hustle*.

### C. The Techniques of Data Collection

The data were collected from the script of the movie. In the process of collecting the data, some methods will be used like observation and note taking method. Here are some steps in collecting the data

1. Watching the *Kungfu Hustle* movie.
2. Transcript the script.
3. Reading the script to find out types of insertion sequences and the dominant types of insertion sequences in the *Kungfu Hustle* movie.
4. Underlining the insertion sequence found in the script.

### D. The Techniques of Data Analysis

The data were analyzed based on the following steps

1. Identifying the types of insertion sequences by reading movie's dialogue and watching the movie *Kungfu Hustle*.
2. Classifying the types of insertion sequences by reading movie's dialogue based on their types.
3. Counting the percentage from each kind of insertion sequence by using the percentage formula. The pattern of the formula was as following:

$$X = \frac{F}{N} \times 100\%$$

X = The percentage of the obtained items

F = Frequency

$N$  = Total number of items

3. Deciding the dominant insertion sequence that is used in the movie of *Kungfu Hustle*.

**CHAPTER IV**  
**DATA ANALYSIS AND FINDINGS**

**A. Data Collection**

This chapter deals with the type of Insertion Sequences in the script of *Kungfu Hustle* movie. The data of this study were taken from script of the movie. As it had been mentioned in the scope study, the data of this research were only focused on analyzing the types of insertion sequences and dominant type of insertion sequences found in the script of *Kungfu Hustle* movie. Before knowing the dominant type of insertion sequences, we must transcribe the data, chosen text.

Table 4.1  
Insertion Sequences occur in the script

NO	Conversations	Insertion Sequences
1	<p>Crocodile gang boss : <i>Ugly coward! what are you looking at ? Never seen such a handsome gang boss?</i></p> <p>Crocodile boy : <i>Who'd be in the film business ? It's Sunday, the theater's deserted.</i></p> <p>Crocodile gang boss : <i>Where's car ? Let's go back inside! Call for help!</i></p> <p>Sum : <i>No need for that, northerner. While you were messing with the cop, your man signed with us.</i></p>	✓
2	<p>Crocodile gang wife : <i>Please.. please spare me</i></p> <p>Sum : <i>Do you want to go ?</i></p> <p>Crocodile gang wife : <i>yes, brother sum</i></p> <p>Sum : <i>Don't worry. I don't kill women.</i></p>	✓
3	<p>Worker : <i>One, two, three! That okay, Coolie ?</i></p> <p>Coolie: <i>Can you move a bit to right ?</i></p> <p>Worker : <i>Okay</i></p> <p>Coolie : <i>Thank You.</i></p>	✓

4	Landboy : <i>My check, please, Donut. How much ?</i> Donut : <i>What ?</i> Landboy : <i>My check. Where ?</i> Donut : <i>It's on the house</i>	✓
5	Landboy : <i>I like you. I'll ask the wife about lowering your rent.</i> Donut : <i>Lowering ?</i> Landboy : <i>Yes</i> Donut : <i>Thank you.</i>	✓
6	Landboy : <i>What's so good about it ?</i> Fairy : <i>About what ?</i> Landboy : <i>This</i> Fairy : <i>Don't ...!</i>	✓
7	Shampoo : <i>Landlady! Landlady! What happened to the water ?</i> Landlady : <i>Why do you asking me ?</i> Shampoo : <i>I'm just...</i> Landlady : <i>Water aint't free! You talk a lot for someone who won't pay his rent.</i>	✓
8	Landlady : <i>What are you doing here ?</i> Landboy : <i>Why ?</i> Landlady : <i>I'm asking you, what are you doing here ?</i> Landboy : <i>Checking for peeping Toms. Was someone just spying on you, Auntie six ? Don't shoot your mouth off without proof. She's crazy. Go away !</i>	✓
9	Children : <i>Please can you teach us, sir ?</i> Sing : <i>How much you will pay me ?</i> Children : <i>We don't have money</i> Sing : <i>No more soccer!</i>	✓
10	Shampoo : <i>Who wants the cut ?</i> Sing : <i>What ?</i> Shampoo : <i>Who wants the cut ?</i> Sing : <i>My boss</i> Shampoo : <i>Now ?</i> Sing : <i>Yes</i>	✓
11	Sing : <i>You're a numskull! But I like you, so you just pay me, and I'll take care of it.</i> Shampoo : <i>Pay you ?</i> Sing : <i>Yes, pay me !</i> Shampoo : <i>No way.</i>	✓
12	Sing : <i>You want play though ? The Axe Gang Boss is napping in there. Whoever wants to die, step forward. So you want to fight</i>	✓

	<p><i>?Great! We'll go one-on-one. Don't even think about cheating. That old woman with the onion! You look real tough. Want to try me ? I'll let you hit me first. What do you do ?</i></p> <p><i>Farmer Girl : Why do you asking me ? I'm a farmer.</i></p> <p><i>Sing : Farmer don't fight. Piss off!</i></p> <p><i>Farmer girl : He's crazy !</i></p>	
13	<p><i>Sing : Fat woman, you're in charge here, right ?</i></p> <p><i>Landlady : Fat woman, my ass!</i></p> <p><i>Sing : I'm with the Axe gang .</i></p> <p><i>Landlady : Axe gang, my ass.</i></p>	✓
14	<p><i>Shampoo : You blackmailing me too ? I ain't afraid</i></p> <p><i>Axe boss : Ha... ?</i></p> <p><i>Shampoo : I...</i></p>	✓
15	<p><i>Axe boss : Did anyone see what happened ? Don't ! My back's broken. Call for help!</i></p> <p><i>Donut : Hold on, calm down. You hungry ?</i></p> <p><i>Axe Boss : Keep quiet</i></p> <p><i>Donut : Okay</i></p>	✓
16	<p><i>Sum : Who did this ?</i></p> <p><i>Coolie : Why ?</i></p> <p><i>Sum : I'll count to three. One..two..</i></p> <p><i>Coolie : I did it !</i></p>	✓
17	<p><i>Sum : Ever killed anyone ?</i></p> <p><i>Sing : Why ? but I've always though about it.</i></p> <p><i>Sum : Then go kill someone</i></p>	✓
18	<p><i>Sing : I told you before, you've got to look tough. Tougher! Tougher! Act the part. And try to stay awake.</i></p> <p><i>Bone : It's tiring being tough</i></p> <p><i>Sing : Tiring? It's our living</i></p>	✓
19	<p><i>Sing : This is our big chance! We just kill someone, and we're in the gang. Then it'll be money and women all the way! Don't be like those beggars..with no ambition. Who are you looking at, four-eyes? I'll smash your glasses!</i></p> <p><i>Boy : Are you crazy? Get lost !</i></p> <p><i>Sing : Come here and say that !</i></p>	✓
20	<p><i>Bone : You're really gonna kill someone ?</i></p> <p><i>Sing : Who ?</i></p> <p><i>Bone : The four-eyes, the fat women and all the resident of pig Sty.</i></p> <p><i>Sing : Yes I will</i></p>	✓

21	<p>Bone : <i>But they're good at Kungfu</i>  Sing : <i>I can do Kungfu</i>  Bone : <i>Oh yeah ?</i>  Sing : <i>Didn't I tell you I know Buddhist Palm Kungfu ?</i></p>	✓
22	<p>Beggar : <i>Hey there, handsome boy. Stop. Amazing ! Do you know you have a special aura ?you're so young, but you have the bone structure...and chi flow of a kung-fu genius. If your chi flow can be channeled, the you will be invincible! Like the old saying : you cannot escape your destiny. The duty of upholding world peace and punishing evil will be yours.</i>  Sing : <i>Special aura ?</i>  Beggar : <i>This is the scroll of the Buddhist Palm. It's priceless. But as it's fate, I'll let you have it for \$10.</i></p>	✓
23	<p>Sing : <i>I realized then that good guys never win. I want to be bad. I want to be killer! But can you give me an ice cream ?</i>  Bone : <i>Where I should buy ?</i>  Sing : <i>I don't know</i>  Bone : <i>Ice cream</i></p>	✓
24	<p>Landlady : <i>Talking to me, eh ? you may know Kungfu, but you're still a fairy.</i>  Fairy : <i>It's no reason to be good at Kungfu</i>  Landlady : <i>Once a fairy, always be fairy. Look at you. What's with the red underwear ? Why not a diaper while you're at it .what's wrong with the red underwear.</i>  Jane : <i>Where were you when there was trouble ? if it weren't for them, we'd be finished. Be reasonable.</i>  Landlady : <i>I'll reason with you. You owe me three months' rent. That's \$90. Pay or pack up !</i></p>	✓
25	<p>Landlady : <i>Think you're smartass, Rabbit-Tooth Jane ?</i>  Jane : <i>What's it to you, tub of lard ?</i>  Landlady : <i>Bitch.</i></p>	✓
26	<p>People : <i>Calm down, Landlady. This is your fault. Are you trying to kill us ? You're right. How could you do that ?</i>  Landlady : <i>Shut the hell up ! You think you can out-yell me ?</i></p>	✓

27	Bone : <i>What happened ?</i> Sing : <i>What do you mean, what happened ?</i> <i>You try it .</i> Bone : <i>Me ?</i> Sing : <i>Quick!</i>	✓
28	Bone : <i>Sorry! You okay ?</i> Sing : <i>I think you should get closer and take better aim. Okay ?</i> Bone : <i>Okay</i>	✓
29	Landlady : <i>Who throwing the handles ?</i> Bone : <i>Handle ? Where's the third knife ?</i> Sing : <i>God knows where it went.</i>	✓
30	Bone : <i>Could it be the same one ? Don't...</i> Sing : <i>Don't</i> Bone : <i>Sorry.</i>	✓
31	Sing : <i>Split up !</i> Landlady : <i>Split ?</i> Sing : <i>Yes</i>	✓
32	Sing : <i>What're you doing here ?</i> Bone : <i>Weren't you hurt ?</i> Sing : <i>I'm fine</i>	✓
33	Bone : <i>How come you always recover so fast ?</i> Sing : <i>Do you know how ?</i> Bone : <i>I don't know</i> Sing : <i>Same like me.</i>	✓
34	Bone : <i>Which hospital did you go ?</i> Sing : <i>Hospital ?</i> Bone : <i>Yes</i> Sing : <i>Don't remember.</i>	✓
35	Lute Player : <i>Can you make a suit in no time ?</i> Fairy : <i>Do you have a material ?</i> Lute Player : <i>No</i> Fairy : <i>Sorry, we're moving.</i>	✓
36	Sum : <i>Don't block my view !</i> People : <i>What's going on ?</i> Sum : <i>Good! Don't block my view !</i>	✓
37	Axe Asistant : <i>Hey, fatso, eat shit and die !</i> Landlady : <i>Die ? In this racket ?</i>	✓
38	Landlady : <i>Be quiet ! Give us a break ! Why push us so far ?</i> Lute Player : <i>There's another master? It's the lion's roar ! I thought that was a myth. Who knew the lion's roar really exist ?</i>	✓

	Landlady : <i>That's the last we'll see of them.</i>	
39	Landlady : <i>Like Donut said, everyone has his reasons.Years ago.. we saw our only son kileed in a fight. Revenge can be devastating. Do you understand ?</i> Shampoo : <i>why don't you train us to be top fighters? And we'll avenge them.</i> Landlady : <i>Becoming a top fighter takes time. Unless you're a natural-born-kungfu genius. And they're one in million.</i>	✓
40	Shampoo : <i>It's obvious I'm the one! Do you agree with me ?</i> Landlady : <i>Agree with you ?</i> Shampoo : <i>Yes, of course</i> Landlady : <i>Don't think so</i>	✓
41	Axe Assistant : <i>You! What's your name? Take this and get some new clothes. You're now an Axe!</i> Sing : <i>For real ?</i> Axe Assistant : <i>Someone's waiting for you.</i>	✓
42	Sum : <i>One look at you, and I knew you'd do anything</i> Sing : <i>What ?</i> Sum : <i>You do anything</i> Sing : <i>Right !</i>	✓
43	Sing : <i>"Research on abnormal people" what that ?</i> Axe Assistant : <i>Why do you asking me much questions ?</i> Sing : <i>Because I want to know</i> Axe Assistant : <i>A mental asylum</i>	✓
44	Sing : <i>Tanks! How can I do this ?</i> Axe Assistant : <i>Are you stupid ?</i> Sing : <i>No</i> Axe Assistant : <i>No worries. When the Boy Scouts change shifts, you have exactly five minutes. Follow the arrows on the map. Go to the last cell..and get the man inside there out. Here's your tools.</i>	✓
45	Beast : <i>You dumb or what ?</i> Sing : <i>You know what is this, old man ? ever seen a fist this big ? don't force me to fight. I scare my self when I fight.</i> Beast : <i>Really? Try me then.</i> Sing : <i>Okay</i>	✓

46	<p>Beast : <i>Likewise. Could you two be fated lover..?</i></p> <p>Landboy : <i>How if you die in this place ?</i></p> <p>Beast : <i>A pleasure indeed.</i></p> <p>Landboy : <i>We're here to deal with the Axe Gang..and the only Axe Gang.</i></p>	✓
47	<p>Sum : <i>Hit him !</i></p> <p>Sing : <i>Hit him !</i></p> <p>Sum : <i>Hit the shit out of him !</i></p> <p>Sing : <i>Right! Hit him !</i></p> <p>Sing : <i>Hit him !</i></p>	✓
48	<p>Beast : <i>Why did you hit me ?</i></p> <p>Sum : <i>Where are they ? How could you let them escape ?</i></p> <p>Beast : <i>No one gets away from me !</i></p>	✓
49	<p>Beast : <i>What kind of move is that ?</i></p> <p>Sing : <i>Are you sure you don't know this move ?</i></p> <p>Beast : <i>Yes</i></p> <p>Sing : <i>It's a Buddhist Plam move.</i></p>	✓
50	<p>Landboy : <i>What? The Toad Style of the Kwan LunSchool ?</i></p> <p>Landlady : <i>Oh, no! Remember the Palm move that falls from heaven ?</i></p> <p>Landboy : <i>That's the long lost Buddhist Palm.</i></p>	✓
51	<p>Beast : <i>Don't get me wrong. Do you want I kill you or you kill me ?</i></p> <p>Landboy : <i>What do you think ?</i></p> <p>Landlady : <i>The good cannot coexist with the bad. You can't escape your destiny.</i></p> <p>Landboy : <i>So be it. Let's do it !</i></p> <p>Beast : <i>Okay. Let's do it !</i></p>	✓

## B. Data Analysis

After collecting the data, the researcher firstly classified them based on the types of insertion sequences according to Levinson's theory (1983:336) there are four classification of insertion sequences . There are: question-question-answer, request-question-acceptance, repair and delay.

Furthermore the result of the analysis were obtained and shown in the table 4.2 as the following

Table 4.2  
Data Analysis

NO	Insertion Sequences	Types of Insertion Sequences			
		Q-Q-A	R-Q-A-A	Repair	Delay
1	<p>Crocodile gang boss : Ugly coward! what are you looking at ? Never seen such a handsome gang boss?</p> <p>Crocodile boy : Who'd be in the film business ? It's Sunday, the theater's deserted.</p> <p>Crocodile gang boss : Where's car ? Let's go back inside! Call for help!</p> <p>Sum : <i>No need for that, northerner. While you were messing with the cop, your man signed with us.</i></p>	✓			
2	<p>Crocodile gang wife : <i>Please.. please spare me</i></p> <p>Sum : <i>Do you want to go ?</i></p> <p>Crocodile gang wife : <i>yes, brother sum</i></p> <p>Sum : <i>Don't worry. I don't kill women. You can go!</i></p>		✓		
3	<p>Worker : <i>One, two, three! That okay, Coolie ?</i></p> <p>Coolie: <i>Can you move a bit to right ?</i></p> <p>Worker : <i>Okay</i></p> <p>Coolie : <i>Thank You.</i></p>	✓			
4	<p>Landboy : <i>My check, please, Donut. How much ?</i></p> <p>Donut : <i>What ?</i></p> <p>Landboy : <i>My check. Where ?</i></p> <p>Donut : <i>It's on the house</i></p>				✓

5	Landboy : <i>I like you. I'll ask the wife about lowering your rent.</i> Donut : <i>Lowering ?</i> Landboy : <i>Yes</i> Donut : <i>Thank you.</i>			✓	
6	Landboy : <i>What's so good about it ?</i> Fairy : <i>About what ?</i> Landboy : <i>This</i> Fairy : <i>Don't ...!</i>				✓
7	Shampoo : <i>Landlady! Landlady! What happened to the water ?</i> Landlady : <i>Why do you asking me ?</i> Shampoo : <i>I'm just...</i> Landlady : <i>Water aint't free! You talk a lot for someone who won't pay his rent.</i>	✓			
8	Landlady : <i>What are you doing here ?</i> Landboy : <i>Why ?</i> Landlady : <i>I'm asking you, what are you doing here ?</i> Landboy : <i>Checking for peeping Toms. Was someone just spying on you, Auntie six ? Don't shoot your mouth off without proof. She's crazy. Go away !</i>				✓
9	Children : <i>Please can you teach us, sir ?</i> Sing : <i>How much you will pay me ?</i> Children : <i>We don't have money</i> Sing : <i>No more soccer!</i>		✓		
10	Shampoo : <i>Who wants the cut ?</i> Sing : <i>What ?</i> Shampoo : <i>Who wants the cut ?</i> Sing : <i>My boss</i> Shampoo : <i>Now ?</i> Sing : <i>Yes</i>				✓

11	<p>Sing : <i>You're a numskull! But I like you, so you just pay me, and I'll take care of it.</i></p> <p>Shampoo : <i>Pay you ?</i></p> <p>Sing : <i>Yes, pay me !</i></p> <p>Shampoo : <i>No way.</i></p>			✓	
12	<p>Sing : <i>You want play though ? The Axe Gang Boss is napping in there. Whoever wants to die, step forward. So you want to fight ? Great! We'll go one-on-one. Don't even think about cheating. That old woman with the onion! You look real tough. Want to try me ? I'll let you hit me first. What do you do ?</i></p> <p>Farmer Girl : <i>Why do you asking me ? I'm a farmer.</i></p> <p>Sing : <i>Farmer don't fight. Piss off!</i></p> <p>Farmer girl : <i>He's crazy !</i></p>	✓			
13	<p>Sing : <i>Fat woman, you're in charge here, right ?</i></p> <p>Landlady : <i>Fat woman, my ass!</i></p> <p>Sing : <i>I'm with the Axe gang .</i></p> <p>Landlady : <i>Axe gang, my ass.</i></p>			✓	
14	<p>Shampoo : <i>You blackmailing me too ? I ain't afraid</i></p> <p>Axe boss : <i>Ha... ?</i></p> <p>Shampoo : <i>I...</i></p>				✓
15	<p>Axe boss : <i>Did anyone see what happened ? Don't ! My back's broken. Call for help!</i></p> <p>Donut : <i>Hold on, calm down. You hungry ?</i></p> <p>Axe Boss : <i>Keep quiet</i></p> <p>Donut : <i>Okay</i></p>		✓		
16	<p>Sum : <i>Who did this ?</i></p> <p>Coolie : <i>Why ?</i></p> <p>Sum : <i>I'll count to three. One..two..</i></p> <p>Coolie : <i>I did it !</i></p>				✓
17	<p>Sum : <i>Ever killed anyone ?</i></p> <p>Sing : <i>Why ? but I've always though about it.</i></p> <p>Sum : <i>Then go kill someone</i></p>	✓			

18	<p>Sing : <i>I told you before, you've got to look tough. Tougher! Tougher! Act the part. And try to stay awake.</i></p> <p>Bone : <i>It's tiring being tough</i></p> <p>Sing : <i>Tiring? It's our living</i></p>			✓	
19	<p>Sing : <i>This is our big chance! We just kill someone, and we're in the gang. Then it'll be money and women all the way! Don't be like those beggars..with no ambition. Who are you looking at, four-eyes? I'll smash your glasses!</i></p> <p>Boy : <i>Are you crazy? Get lost !</i></p> <p>Sing : <i>Come here and say that !</i></p>	✓			
20	<p>Bone : <i>You're really gonna kill someone ?</i></p> <p>Sing : <i>Who ?</i></p> <p>Bone : <i>The four-eyes, the fat women and all the resident of pig Sty.</i></p> <p>Sing : <i>Yes I will</i></p>	✓			
21	<p>Bone : <i>But they're good at Kungfu</i></p> <p>Sing : <i>I can do Kungfu</i></p> <p>Bone : <i>Oh yeah ?</i></p> <p>Sing : <i>Didn't I tell you I know Buddhist Palm Kungfu ?</i></p>				✓
22	<p>Beggar : <i>Hey there, handsome boy. Stop. Amazing ! Do you know you have a special aura ?you're so young, but you have the bone structure...and chi flow of a kung-fu genius. If your chi flow can be channeled, the you will be invincible! Like the old saying : you cannot escape your destiny. The duty of upholding world peace and punishing evil will be yours.</i></p> <p>Sing : <i>Special aura ?</i></p> <p>Beggar : <i>This is the scroll of the Buddhist Palm. It's priceless. But as it's fate, I'll let you have it f\$10.</i></p>			✓	
23	<p>Sing : <i>I realized then that good guys never win. I want to be bad. I want to be killer! But can you give me an ice cream ?</i></p> <p>Bone : <i>Where I should buy ?</i></p>		✓		

	Sing : <i>I don't know</i> Bone : <i>Ice cream</i>				
24	Landlady : <i>Talking to me, eh ? you may know Kungfu, but you're still a fairy.</i> Fairy : <i>It's no reason to be good at Kungfu</i> Landlady : <i>Once a fairy, always be fairy. Look at you. What's with the red underwear ? Why not a diaper while you're at it .what's wrong with the red underwear.</i> Jane : <i>Where were you when there was trouble ? if it weren't for them, we'd be finished. Be reasonable.</i> Landlady : <i>I'll reason with you. You owe me three months' rent. That's \$90. Pay or pack up !</i>	✓			
25	Landlady : <i>Think you're smartass, Rabbit-Tooth Jane ?</i> Jane : <i>What's it to you, tub of lard ?</i> Landlady : <i>Bitch.</i>	✓			
26	People : <i>Calm down, Landlady. This is your fault. Are you trying to kill us ? You're right. How could you do that ?</i> Landlady : <i>Shut the hell up ! You think you can out-yell me ?</i>	✓			
27	Bone : <i>What happened ?</i> Sing : <i>What do you mean, what happened ? You try it .</i> Bone : <i>Me ?</i> Sing : <i>Quick!</i>	✓			
28	Bone : <i>Sorry! You okay ?</i> Sing : <i>I think you should get closer and take better aim. Okay ?</i> Bone : <i>Okay</i>	✓			
29	Landlady : <i>Who throwing the handles ?</i> Bone : <i>Handle ? Where's the third knife ?</i> Sing : <i>God knows where it went.</i>			✓	

30	Bone : <i>Could it be the same one ? Don't...</i> Sing : <i>Don't</i> Bone : <i>Sorry.</i>			✓	
31	Sing : <i>Split up !</i> Landlady : <i>Split ?</i> Sing : <i>Yes</i>			✓	
32	Sing : <i>What're you doing here ?</i> Bone : <i>Weren't you hurt ?</i> Sing : <i>I'm fine</i>	✓			
33	Bone : <i>How come you always recover so fast ?</i> Sing : <i>Do you know how ?</i> Bone : <i>I don't know</i> Sing : <i>Same like me.</i>	✓			
34	Bone : <i>Which hospital did you go ?</i> Sing : <i>Hospital ?</i> Bone : <i>Yes</i> Sing : <i>Don't remember.</i>			✓	
35	Lute Player : <i>Can you make a suit in no time ?</i> Fairy : <i>Do you have a material ?</i> Lute Player : <i>No</i> Fairy : <i>Sorry, we're moving.</i>	✓			
36	Sum : <i>Don't block my view !</i> People : <i>What's going on ?</i> Sum : <i>Good! Don't block my view!</i>		✓		
37	Axe Asistant : <i>Hey, fatso, eat shit and die !</i> Landlady : <i>Die ? In this racket ?</i>			✓	
38	Landlady : <i>Be quiet ! Give us a break ! Why push us so far ?</i> Lute Player : <i>There's another master? It's the lion's roar ! I thought that was a myth. Who knew the lion's roar really exist ?</i> Landlady : <i>That's the last we'll see of them.</i>	✓			
39	Landlady : <i>Like Donut said, everyone has his reasons.Years ago.. we saw our only son kileed in a fight. Revenge can be devastating. Do you understand ?</i> Shampoo : <i>why don't you train us</i>	✓			

	<p><i>to be top fighters? And we'll avenge them.</i></p> <p><i>Landlady : Becoming a top fighter takes time. Unless you're a natural-born-kungfu genius. And they're one in million.</i></p>				
40	<p><i>Shampoo : It's obvious I'm the one! Do you agree with me ?</i></p> <p><i>Landlady : Agree with you ?</i></p> <p><i>Shampoo : Yes, of course</i></p> <p><i>Landlady : Don't think so</i></p>	✓			
41	<p><i>Axe Assistant : You! What's your name? Take this and get some new clothes. You're now an Axe!</i></p> <p><i>Sing : For real ?</i></p> <p><i>Axe Assistant : Someone's waiting for you.</i></p>				✓
42	<p><i>Sum : One look at you, and I knew you'd do anything</i></p> <p><i>Sing : What ?</i></p> <p><i>Sum : You do anything</i></p> <p><i>Sing : Right !</i></p>				✓
43	<p><i>Sing : "Research on abnormal people" what that ?</i></p> <p><i>Axe Assistant : Why do you asking me much questions ?</i></p> <p><i>Sing : Because I want to know</i></p> <p><i>Axe Assistant : A mental asylum</i></p>	✓			
44	<p><i>Sing : Tanks! How can I do this ?</i></p> <p><i>Axe Assistant : Are you stupid ?</i></p> <p><i>Sing : No</i></p> <p><i>Axe Assistant : No worries. When the Boy Scouts change shifts, you have exactly five minutes. Follow the arrows on the map. Go to the last cell..and get the man inside there out. Here's your tools.</i></p>	✓			
45	<p><i>Beast : You dumb or what ?</i></p> <p><i>Sing : You know what is this, old man ? ever seen a fist this big ? don't force me to fight. I scare my self when I fight.</i></p> <p><i>Beast : Really? Try me then.</i></p> <p><i>Sing : Okay</i></p>	✓			

46	<p>Beast : <i>Likewise. Could you two be fated lover..?</i></p> <p>Landboy : <i>How if you die in this place ?</i></p> <p>Beast : <i>A pleasure indeed.</i></p> <p>Landboy : <i>We're here to deal with the Axe Gang..and the only Axe Gang.</i></p>	✓			
47	<p>Sum : <i>Hit him !</i></p> <p>Sing : <i>Hit him !</i></p> <p>Sum : <i>Hit the shit out of him !</i></p> <p>Sing : <i>Right! Hit him !</i></p> <p>Sing : <i>Hit him !</i></p>			✓	
48	<p>Beast : <i>Why did you hit me ?</i></p> <p>Sum : <i>Where are they ? How could you let them escape ?</i></p> <p>Beast : <i>No one gets away from me !</i></p>	✓			
49	<p>Beast : <i>What kind of move is that ?</i></p> <p>Sing : <i>Are you sure you don't know this move ?</i></p> <p>Beast : <i>Yes</i></p> <p>Sing : <i>It's a Buddhist Plam move.</i></p>	✓			
50	<p>Landboy : <i>What? The Toad Style of the Kwan LunSchool ?</i></p> <p>Landlady : <i>Oh, no! Remember the Palm move that falls from heaven ?</i></p> <p>Landboy : <i>That's the long lost Buddhist Palm.</i></p>	✓			
51	<p>Beast : <i>Don't get me wrong. Do you want I kill you or you kill me ?</i></p> <p>Landboy : <i>What do you think ?</i></p> <p>Landlady : <i>The good cannot coexist with the bad. You can't escape your destiny.</i></p> <p>Landboy : <i>So be it. Let's do it !</i></p> <p>Beast : <i>Okay. Let's do it !</i></p>	✓			

**Note :**

Q-Q-A : Question-question-answer

R-Q-A-A : Request-question-answer-acceptance

The following were types of insertion sequences which were found in *Kungfu Hustle* movie script. The conversation which contained with insertion sequences were as follow. The rest of them were presented on the appendixes.

### 1. Question-Question-Answer

This type can be most outstanding one that it is strictly a local system, operating over just two turns narrowly the adjacency pairs- can by means of the accumulation of the first parts project a large sequence of expectable seconds. There were 26 data found as a question-question-answer, they are :

a. Crocodile gang boss : Ugly coward! what are you looking at ? Never  
seen such a handsome gang boss?

Sum : Who'd be in the film business ? It's Sunday, the  
theater's deserted.

Crocodile gang boss : Where's car ? Let's go back inside! Call for help!

Sum : No need for that, northerner. While you were  
messing with the cop, your man signed with us.

Utterance spoken by Crocodile gang boss and Sum. Crocodile gang boss asks for Sum why he looking at but Sum didn't answer with the right answer but he asks another question that no relation with the first question by Crocodile gang boss.

b. Worker : One, two, three! That okay, Coolie ?

Coolie : Can you move a bit to right ?

Worker : Okay

Coolie : Thank You

The utterance spoken by Worker and Coolie. The worker asks “ *that okay Coolie*”. Rather than respond to this question with an answer, Coolie turn the question back to Worker asking “ *can you move a bit to right ?*”. After this is dealt with the following turns, Worker responds to the initial question with “ *Okay*”.

c. Shampoo : Landlady! Landlady! What happened to the water ?

Landlady : Why do you asking me ?

Shampoo : I’m just...

Landlady : Water aint’t free! You talk a lot for someone who  
won’t pay his rent.

The utterance spoken by Shampoo and Landlady. Shampoo asks Landlady about water. Rather than responds Shampoo question, Landlady turn the question back to the Shampoo asking “*Why do you asking me?*”. Shampoo just answer with “ *I’m just*”, Landlady answer the Shampoo question with “*Water aint’t free! You talk a lot for someone who won’t pay his rent*”.

d. Sing : You want play though ? The Axe Gang Boss is napping in there. Whoever wants to die, step forward. So you want to fight ? Great! We’ll go one-on-one. Don’t even think about cheating. That old woman with the onion! You look real tough. Want to try me ? I’ll let you hit me first.  
What do you do ?

Farmer Girl : Why do you asking me ? I’m a farmer.

Sing : Farmer don’t fight. Piss off!

Farmer girl : He's crazy !

The utterance spoken by Sing and Farmer girl. Sing asks the people to fight with him. Sing asks the Farmer girl "*You want play though ? The Axe Gang Boss is napping in there. Whoever wants to die, step forward. So you want to fight ? Great! We'll go one-on-one. Don't even think about cheating. That old woman with the onion! You look real tough. Want to try me ? I'll let you hit me first. What do you do ?*". Rather than respond to this question with an answer, Farmer girl turn the question back onto Sing "*Why do you asking me?*". Sing responds to the initial answer with "*Farmer don't fight. Piss off*"

e. Sum : Ever killed anyone ?

Sing : Why ? but I've always though about it.

Sum : Then go kill someone

The utterance spoken by Sum and Sing. Sum asks Sing have he killed anyone. Rather than answer the Sing question with an answer, Sing turn the question back onto Sum "*Why?*". After this Sum asks Sing to kill someone.

f. Sing : This is our big chance! We just kill someone, and we're in the gang. Then it'll be money and women all the way! Don't be like those beggars..with no ambition. Who are you looking at, four-eyes? I'll smash your glasses!

Boy : Are you crazy ? Get lost !

Sing : Come here and say that !

The utterance spoken by Sing and Boy. Sing talking with the ambition. Sing asks to Boy why he looking at. Rather than answer to this question, Boy turn

the question back to Sing” *are you crazy* “. After this Sing answer with “ *come here and say that*”.

g. Bone : You’re really gonna kill someone ?

Sing : Who ?

Bone : The four-eyes, the fat women and all the resident of pig Sty.

Sing : Yes I will

The utterance spoken by Bone and Sing about kill someone. Bone asks sing about kill someone. Rather than respond to this question with an answer, Sing turns the question back to Bone asking “ *who?*”. After this Bone response to the initial answer “*The four-eyes, the fat women and all the resident of pig Sty*”.

h. Landlady : Talking to me, eh ? you may know Kunggu, but you’re still a fairy.

Fairy : It’s no reason to be good at Kungfu

Landlady : Once a fairy, always be fairy. Look at you. What’s with the red underwear ? Why not a diaper while you’re at it . what’s wrong with the red underwear.

Jane : Where were you when there was trouble ? if it weren’t for them, we’d be finished. Be reasonable.

Landlady : I’ll reason with you. You owe me three months’ rent.  
That’s \$90. Pay or pack up !

The utterance spoken by Landlady, Fairy and Jane. Landlady asks about talking with her. Rather than answer the Landlady question, Fairy give another answer. Jane asks Landlady about “*where were you when there was a trouble?*”.

Landlady give another answer “ *I’ll reason with you. You owe me three months’ rent. That’s \$90. Pay or pack up !*”.

i. Landlady : Think you’re smartass, Rabbit-Tooth Jane ?

Jane : What’s it to you, tub of lard ?

Landlady : Bitch

The utterance spoken by Landlady and Jane. Landlady asks to think you’re smartass. Rather than responds to this question with an answer, Jane turn the question back onto Landlady asking “ *what’s it to you, tub of lard?*”. After this Landlady responds to the initial question with “ *bitch*”.

j. People : Calm down, Landlady. This is your fault. Are you trying to kill us ? You’re right. How could you do that ?

Landlady : Shut the hell up ! You think you can out-yell me ?

The utterance spoken by People and Landlady. People feel disappointed to Landlady. People asks Landlady “*are you trying to kill us ? You’re right. How could you do that ?*”. Rather than answer this question, Landlady turn the question back to People asking “*Shut the hell up ! You think you can out-yell me ?*”.

k. Bone : What happened ?

Sing : What do you mean, what happened ? You try it .

Bone : Me ?

Sing : Quick!

The utterance spoken by Bone and Sing. Bone asks Sing a question “*what happened?*”. Rather than responds to this question , Sing give a question back to

Bone with asking “ *what do you mean, what happened?*”. Bone give question again to Sing “ *Me?*” and after this question , Sing answer with “ *quick*”.

l. Bone : Sorry! You okay ?

Sing : I think you should get closer and take better aim. Okay ?

Bone : Okay

The utterance spoken by Bone and Sing. Bone asking Sing the question “ *you okay?*”. Sing gives another question to Bone rather than answer Bone question. Sing asking” *okay?*”. After it Bone answer with “*okay*”.

m. Sing : What're you doing here ?

Bone : Weren't you hurt ?

Sing : I'm fine

The utterance spoken by Sing and Bone. Sing asking “ *what're you doing here?*”. Rather than answer the question, Bone gives another question and asking “ *weren't you hurt?*”. After this Sing answer with “ *I'm fine*”.

n. Bone : How come you always recover so fast ?

Sing : Do you know how ?

Bone : I don't know

Sing : Same like me.

The utterance spoken by Bone and Sing. Bone gives question to Sing “ *how come you always recovering so fast ?*”. Rather than give an answer to Bone , Sing turn the question back onto Bone asking “ *do you know how ?*”. Bone responds to the initial question with “ *I don't know*”.

o. Lute Player : Can you make a suit in no time ?

Fairy : Do you have a material ?

Lute Player : No

Fairy : Sorry, we're moving

The utterance spoken by Lute player and Fairy. Lute player asks to make a suit for him. Rather than responds to this question with an answer, Fairy turn the question back onto Lute player asking “ *do you have a material?*”. After it, Lute player give an answer to this question with “ no” and Fairy responds is “*sorry, we're moving*”.

## 2. Request-Question-Answer-Acceptance

A pair which consists of making a request-accepting the request (Q1-A1), with an insertion sequence of a question-answer pair (Q2-A2) which seems to function as a condition on the acceptance (A1). There were 5 data found as a request-question-answer-acceptance, they are:

a. Crocodile gang wife : Please.. please spare me

Sum : Do you want to go ?

Crocodile gang wife : Yes, brother sum

Sum : Don't worry. I don't kill women. You can go!

There are two participant they are Crocodile gang wife and Sum. It begins with a request “ *please..please spare me*” and followed by the question “ *do you want to go* “ and then the answer of the question “ *yes, brother sum*” at last, followed by the acceptance of the starting request.

- b. Children : Please can you teach us, sir !  
 Sing : How much you will pay me ?  
 Children : We don't have money  
 Sing : No more soccer!

The utterance spoken by Children and Sing. Children request to Sing to teach them, followed by the question “ *how much you will pay me ?*” then the answer of the question “ *we don't have money* “ at last followed by “ *no more soccer*”.

- c. Axe boss : Did anyone see what happened ? Don't ! My back's broken. Call for help!  
 Donut : Hold on, calm down. You hungry ?  
 Axe Boss : Keep quiet  
 Donut : Okay

The utterance spoken by Axe boss and Donut. Axe boss request to call for help. Followed by Donut question “ *you hungry?*” and then give an answer of the question with “ *keep quiet*” at last give acceptance with “ *okay*”.

- d. Sing : I realized then that good guys never win. I want to be bad. I want to be killer! But can you give me an ice cream ?  
 Bone : Where I should buy ?  
 Sing : I don't know  
 Bone : okay

The utterance spoken by Sing and Bone. Sing give a request to Bone about give him an ice cream but it followed by the Bone question “ *where I should buy*

?” and Sing give an answer of Bone question with “ *I don’t know*” and at last give acceptance with “ *okay*”.

e. Sum : Don’t block my view !

People : What’s going on ?

Sum : Good! Don’t block my view !

The utterance spoken by Sum and People. There a request of Sum by spoken “ *don’t block my view*” and people gives a question to Sum with asking “ *what’s going on ?*” and Sum answer with “ *good! Don’t block my view*” .

### 3. Repair

Repair is one of the most frequent instances of insertion in which there are cases where such instances is not maintained; the resulting overlapping, however, does not damage conversational coherence. There were 11 data found in the script, they are :

a. Landboy : I like you. I’ll ask the wife about lowering your rent.

Donut : Lowering ?

Landboy : Yes

Donut : Thank you.

The utterance spoken by Landboy and Donut. Landboy begins his turns to produce “*I like you, I’ll ask the wife about lowering your rent.* It create reaction by Donut “*lowering?*” . Donut repeat the prior utterance of “*lowering*” because he is happy and Landboy give an answer with ”*yes*” and Donut answer with “*thank you*”.

- b. Sing : You're a numskull! But I like you, so you just pay me,  
and I'll take care of it.

Shampoo : Pay you ?

Sing : Yes, pay me !

Shampoo : No way.

The utterance spoken by Sing and Shampoo. Sing says to Shampoo about pay him, Shampoo repeat the word "*pay you*" by a question. Sing give an answer with "*yes, pay me*" and Shampoo give answer with "*no way*".

- c. Sing : I told you before, you've got to look tough. Tougher! Tougher!  
Act the part. And try to stay awake.

Bone : It's tiring being tough

Sing : Tiring? It's our living

The utterance spoken by Sing and Bone. Sing utterance with "*I told you before, you've got to look tough. Tougher! Tougher! Act the part. And try to stay awake*" and Bone answer with "*its tiring being tough*", Sing repeat "*tiring*" by asking with "*tiring? It's our living.*"

- d. Sing : Fat woman, you're in charge here, right ?

Landlady : Fat woman, my ass!

Sing : I'm with the Axe gang .

Landlady : Axe gang, my ass.

The utterance spoken by Sing and Landlady. Sing asks Landlady with "*fat woman, you're in charge here, right ?*" and Landlady answer with "*Fat woman my ass*". "*Fat woman*" spoken by Sing and repeat by Landlady.

- e. Landlady : Who throwing the handles ?  
 Bone : Handle ? Where's the third knife ?  
 Sing : God knows where it went.

The utterance spoken by Landlady, Bone and Sing. Landlady asking a question with “ *who throwing the handle?*”, and Bone answer with “Bone answer with” *Handle? Where's the third knife?*”, Landlady and Bone spoken the same word that is “*handle*”.

#### 4. Delay

A delay is an item used to put off a dispreffered second part. There were 9 delay found in the script, they are :

- a. Landboy : My check, please, Donut. How much ?  
 Donut : What ?  
 Landboy : My check. Where ?  
 Donut : It's on the house

The utterance spoken by Landlady and Donut. Landboy asks a question with “ *my check please. How much?*”. Donut gives unexpected answer with “ *what*”. The word “*what*” is delay in the first fair part because respresents distance between what is expected and what is provided.

- b. Landboy : What's so good about it ?  
 Fairy : About what ?  
 Landboy : This

The utterance spoken by Landlady and Fairy. Landboy asks a question with “ *what’s so good about it?*” Fairy gives an avoided responds with “ *about what*” to this question.

- c. Landlady : What are you doing here ?
- Landboy : Why ?
- Landlady : I’m asking you, what are you doing here ?
- Landboy : Checking for peeping Toms. Was someone just spying on you, Auntie six ? Don’t shoot your mouth off without proof. She’s crazy. Go away !

The utterance spoken by Landlady and Landboy. Landlady asking a question with “ *what are you doing here?*”, and Landboy gives unexpected answer with “ *why*”. Landlady asking a question again with “ *I’m asking you, what are you doing here?*”, and Landboy gives her an answer of this question.

- d. Shampoo : Who wants the cut ?
- Sing : What ?
- Shampoo : Who wants the cut ?
- Sing : My boss
- Shampoo : Now ?
- Sing : Yes

The utterance spoken by Shampoo and Sing. Shampoo asks a question with “ *who wants the cut?*”. Sing give not expected answer with “ *What*”. Shampoo asks a question again “*Who wants the cut?*” and Sing answer with “*my boss*”.

- e. Shampoo : You blackmailing me too ? I ain't afraid  
 Axe boss : Ha... ?  
 Shampoo : I...

The utterance spoken by Shampoo and Axe boss. “*Ha...?*” is the expected answer from the question that spoken by Shampoo with “*You blackmailing me too ? I ain't afraid.*” Answer by shampoo with “*I*”.

After determining all the types and explanation of insertion sequences, the lastr step was calculating the percentage of all types of insertion sequences to figure out the dominant type. There were 26 data found of question-question-answer, 5 data found of request-question-answer-acceptance, 11 data found of repair, and 9 data found of delay.

Table 4.3  
 The percentage of the Type of Insertion Sequences in the script of *Kungfu Hustle* movie.

No	Types of Insertion Sequences	Total (F)	The percentage
1	Question-Question-Answer	26	51%
2	Request-Question-Answer-Acceptance	5	9.8 %
3	Repair	11	21.6 %
4	Delay	9	17.6 %
<b>Total</b>		<b>51</b>	<b>100%</b>

### C. Research Findings

After the researcher analyzed all of the data obtained in the script of *Kungfu Hustle* movie, the findings can be reported as follows:

1. There were four types of insertion sequences in the script of *Kungfu Hustle* movie. There were question-question-answer, request-question-answer-acceptance, repair and delay. There were stated 26 (51%) for question-question-answer, 5 (9.8%) for request-question-answer-acceptance, 11 (21.6%) for repair, and 9(17.6%) for delay.
2. The most dominant types of insertion sequences in the script of *Kungfu Hustle* movie was question-question-answer at amount of 26 and percentage in 51 %.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

#### A. Conclusions

After analyzed the data, conclusions can be stated as the following :

1. There are four types found in the script of *Kungfu Hustle* movie. There are question-question-answer was 26 (51%), request-question-answer-acceptance was 5 (9.8%), repair was 11 (21.6%), and delay was 9 (17.6%).
2. Most dominant type of insertion sequences in the script of *Kungfu Hustle* movie that was question-question-answer the amount of 26 (51%).

#### B. Suggestions

From the conclusion above, it could be suggested that;

1. This research is suggested for the reader to watch the *Kungfu Hustle* movie to understand the insertion sequences and types of insertion sequences in the movie.
2. This research is suggested for the English student that learning of pragmatic, especially the insertion sequences. In order that students more understand about insertion sequences is one aspect in conversation in our daily life.

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## **CURRICULUM VITAE**

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- SDN 101846 Kutalimbaru (2001-2007)
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- University of Muhammadiyah Sumatera Utara, Faculty of Teacher's Training and Education (2013-2017)

Medan, April 2017

**DefridaHandayani**

## APPENDIX

### BIOGRAPHY OF STEPHEN CHOW

Chow began his career as a temporary actor on television. He graduated from TVB's acting classes in 1982. Chow began to find some success with the children's programme *430 Space Shuttle*. In 1987, Chow entered into the movie industry through the film *Final Justice*, which won him the Taiwan Golden Horse Award for Best Supporting Actor.

Chow shot to stardom in *The Final Combat* (1989) and *All for the Winner* (1990). *Fight Back to School* (1991) became Hong Kong's top-grossing film of all time. In 1994, he began directing films, starting with *From Beijing with Love*, which he co-directed with Lee Lik-Chi. In the later half of the 1990s, China began to warm to Stephen Chow movies. He became pop-culture phenomenon in China. In 2001 his film *Shaolin Soccer* grossed over US\$50 million worldwide.

Chow won Best Director and Best Actor at the 2002 Hong Kong Film Awards, and the film went on to garner additional awards including a Blue Ribbon Awards for Best Foreign Language Film and the Golden Bauhinia Award for Best Picture and Best Director.

In 2004, his film *Kung Fu Hustle* grossed over US\$106 million all over the world. Chow won Best Director at the Taiwan Golden Horse Awards and Best Picture of Imagine Film Festival and 20 international awards.

Chow's film *CJ7* began filming in July 2006 in the eastern Chinese port of Ningbo. In August 2007 the film was given the title *CJ7*, a play on China's

successful Shenzhou manned space missions—Shenzhou 5 and Shenzhou 6. *CJ7* became the highest-grossing film of all time in Malaysia.

In 2013, Chow's film *Journey to the West: Conquering the Demons* became the highest-grossing China film of all time. In 2016, he released a new film titled *The Mermaid*. It was released in China on 8 February 2016. Upon release, it broke numerous box office records such as the biggest opening day and the biggest single day gross through its seventh day of release and having the biggest opening week of all time in China.

On 19 February, it became the highest-grossing film of all time in China. *The Mermaid* released in Vietnam on 10 February 2016. On 14 March, it became the 3rd highest-grossing film of all time in Vietnam. On 31 March it became the 45th All Time Highest Grossing Movies International. Now it is the All Time Highest Grossing Movie Asia. Stephen Chow became the ninth top-grossing Hollywood Director of 2016.

## APPENDIX

### KUNGFU HUSTLE MOVIE SCRIPT

**INSPECTOR CHAN**

**SUPER CRIME FIGHTERS**

Crocodile gang boss: Anyone else? Such a beautiful woman... and you arrest her...just for spitting? Is there no justice? Is there no law? Commissioner is only your boss...because he paid his dues to the Crocodile Gang. And you don't fucking know me?

Police : Sorry, I didn't know. she was your wife.

Crocodile gang boss : Ugly coward! What are you looking at? Never seen such a handsome gang boss?

Crocodile boy : Who'd be in the film business? It's Sunday, and the theater's deserted.

Crocodile gang boss : Where's the car? Let's go back inside! Call for help!

Sum : No need for that, Northerner. While you were messing with the cop, your men signed up with us.

Crocodile gang boss : I'll kill all you Axe Gangsters!

Crocodile gang boss : Stop! You forget the time .I treated you to dinner.

Axe boy : Brother Sum.

Crocodile gang wife : Please... Please spare me.

Sum : Do you want to go ?

Crocodile gang wife : Yes, brother Sum

Sum : Don't worry. I don't kill women. You can go!

Crocodile gang wife : Thank you, Big Brother.

Axe boy : Cops! Come clean up the mess!

## **THE AXE GANG**

( In a time of social unrest and disorder...the gangs have moved in to consolidate their power. The most feared of them all is the Axe Gang. Only in the poorest districts, which hold no interest for the gangs...can people live in peace).

## **PIG STAY ALLEY**

Worker : One, two, three! That okay, Coolie?

Coolie : Can you move a bit to right ?

Worker : Okay

Coolie : Thank you.

## **TAILOR**

### **NOODLES AND CONGEE**

Landboy : My check, please, Donut. How much?

Donut : What ?

Landboy : My check, where ?

Donut : It's on the house!

Landboy : Donut.

Donut : It's nothing.

Landboy : I like you. I'll ask the wife about lowering your rent.

Donut : Lowering ?

Landboy : Yes

Donut : Thank You.

People : Morning, Landlord!

Jane : Landlord!

Landboy : Jill! How you've grown! Come let me examine you!

Fairy : Good to see you, Landlord!

Landboy : What's so good about it?

Fairy : About what ?

Landboy : This

Fairy : Don't...!

Jane : Can you make the skirt slit higher?

Fairy : Sure!

Landboy : Look, a comet! Jane! You naughty girl!

Jane : Landlord! You're such a scoundrel!

Landboy : Don't go, Jane! Stay and chat! I'm only kidding. Jane!

Shampoo : Landlady! Landlady! What happened to the water?

Landlady : Why do you asking me ? This is not your business

Shampoo : I want to know

Landlady : Water ain't free! You talk a lot for someone who won't pay his rent.

Shampoo : But I'm in the middle of a shampoo.

Landlady : You think that's a problem? From now on, no water on Mondays, Wednesdays and Fridays. Water ration Tuesdays, Thursdays and Saturdays. I just love hearing you fools complain. Assholes!

Donut : Good morning, Landlady!

Landlady : Just pay your rent, or I'll burn your shop down. What's so funny? Rent's no laughing matter, fairy! Serves you right you're a coolie! Months overdue and not even a "good morning." You'll be a coolie for life. There you go, handsome! What took you so long with the congee?

Landboy : I stopped to help an old lady cross the street.

Landlady : What are you doing here?

Landboy : Why ?

Landlady : I'm asking you , what are you doing here ?

Landboy : Checking for Peeping Toms. Was someone just spying on you, Auntie Six? Don't shoot your mouth off without proof. She's crazy. Go away! \_\_\_\_\_

Children : Please can you teach us, sir?

Sing : How much you will pay me ?

Children : we don't have money

Sing : No more soccer!

Shampoo : Who wants the cut?

Sing : What ?

Shampoo : who wants the cut ?

Sing : My boss.

Shampoo : Now ?

Sing : Yes

Shampoo : Take a seat. Done! Fifty cents, please. Isn't it great?

Sing : It's too good! Why'd you make him look so good? Why? Don't get mad, boss. He's my old buddy. I'll handle this. He's boss of the Axe Gang. Don't you see the two axes?

We're bad guys. Making him look good is really bad. Understand?

Shampoo : I didn't know.

Sing : You're a numskull! But I like you, so just pay me, and I'll take care of it.

Shampoo : Pay you ?

Sing : Yes, pay me

Shampoo : No way!

Sing : Steady with the axe, boss. Let me talk to him. I really care for you. You saw it for yourself. Seriously. Why don't you pay up. Not much. Enough for a drink.

Shampoo : Oh, so it's blackmail!

Sing : Boss! Boss! Now you're dead! Looks like he's waking up!

Shampoo : I'm not afraid. You can kill me. But there'll be thousands more of me!

Sing : You want to play tough? The Axe Gang boss is napping in there. Whoever wants to

die, step forward. So you want to fight? Great! We'll go one-on-one. Don't even think

about cheating. That old woman with the onion! You look real tough. Want to try me?

I'll let you hit me first. What do you do?

Farmer Girl : Why do you asking me ? I'm a farmer.

Sing : Farmers don't fight. Piss off!

Farmer Girl : He's crazy!

Sing : Calling me names? You're lucky you're a woman. Hey, shorty! Yeah, you! If you're

short, you don't retort. What did I say about cheating? Sit back down! You! The geezer

with the glasses. You look mean. No, not you. I mean... You! Hey, kid, let's rumble!

All right, all right! So no one-on-ones today. You're all such wimps!

Shampoo : He blackmailed me.

Sing : Fat woman, you're in charge here, right?

Landlady : Fat woman, my ass

Sing : I'm with the Axe Gang!

Landlady : Axe Gang, my ass

Sing : Boss!

Landlady : Boss, my ass

Sing : You have to pay our medical bills!

Landlady : Bills, my ass

Sing : We're on the same side!

Landlady : Same side, my ass

Sing : Think you're so tough? I'll call for backup!

Landlady : You nitwit! Let's see you call backup!

Sing : You don't know the backup I have. I'm talking an army here. Don't you go away! Go  
put a down payment on your coffin!

Axe boss : Who threw the firecracker?

Sing : I'm one of you, brother.

Landlady : Mind your own business! It's raining. Go bring in your laundry!

Axe boss : Fat woman!

Shampoo : You blackmailing me too? I ain't afraid.

Axe boss : Ha.... ?

Shampoo : L...

Axe boss : Did anyone see what happened? Don't! My back's broken! Call for help!

Donut : Hold on, calm down. You hungry?

Axe gang : Keep quiet.

Donut : Okay.

Sum : Who did this?

Coolie : Why ?

Sum : I'll count to three. One...two..

Coolie : I did it!

Axe Assistant : Are the goods okay, Brother Sum? Sorry!

Sum : Look away, kid. Get rid of him! We're the bad guys! We're meant to do the ass-

kicking....not the other way around. And it's all because these morons posed as Axes.

Axe member : Don't waste your time, Brother Sum. We'll handle this. You! Take care of it.

Boy, can this guy pick locks.

Sing : It's a living. Give me a break.

Axe Assistant : Pick that one too, if you're so good. Come. I'll count to three. Hurry! Ready?

Three! That's quick!

Sing : Brother Sum, we really want to be Axes. That's why we did what we did. Give us a chance.

Sum : Ever killed anyone?

Sing : Why ? but i've always thought about it.

Sum : Then go kill someone.

Sing : I will!

Sum : Go on!

Sing : Thank you, Brother Sum.

Sum : We can always find a use for that type.

Sing : I told you before, you've got to look tough. Tougher! Tougher! Act the part. And try to stay awake.

Bone : It's tiring being tough.

Sing : Tiring? It's our living!

Bone : The streets out there are filled with money and women. You only need the will and determination...to seize the opportunity to win.

Sing : This is our big chance! We just kill someone, and we're in the gang. Then it'll be money and women all the way! Don't be like those beggars...with no ambition. Who are you looking at, four-eyes? I'll smash your glasses!

Boy : Are yoy crazy ? Get lost!

Sing : Come here and say that!

Bone : You're really gonna kill someone?

Sing : Who ?

Bone : The four eyes, the fat woman and all the resident of pig Sty.

Sing : Yes, I will

Bone : But they're good at kung fu.

Sing : I can do kung fu!

Bone : Oh, yeah?

Sing : Didn't I tell you I know Buddhist Palm kung fu?

## **FLASHBACK**

Beggar : Hey there, handsome boy. Stop. Amazing! Do you know you have a special aura?

You're so young, but you have the bone structure... and chi flow of a kung-fu

genius. If your chi flow can be channeled, then you will be invincible! Like the old

saying: You cannot escape your destiny. The duty of upholding world peace and

punishing evil will be yours.

Sing : Special Aura ?

Beggar : Yes

Beggar : This is the scroll of the Buddhist Palm. It's priceless. But as it's fate, I'll let you have it for \$ 10.

**BUDDHIST PALM MANUAL**

**FLASHBACK END**

Bone : You gave him your life savings?

Sing : Yes. I was saving to study to be a doctor or lawyer....but this was world peace.

**FLASHBACK**

Children : Let go of the girl! Hey! It's the Buddhist Palm! "The 20-Cent Kung Fu Manual."

You must be loaded. Have you killed anyone lately? He's a fool, and she's mute.

Losers!

**END FLASHBACK**

Sing : I realized then that good guys never win. I want to be bad. I want to be the killer! But can you give me an ice cream ?

Bone : Where I should buy ?

Sing : I don't know

Bone : Ice cream!

Sing : Where? Make mine a vanilla.

Bone : Chocolate for me!

Sing : What're you looking at? Never seen free ice cream before? Look at her run!

### **AT PIG STAY ALLEY**

Landlady : You're such kung-fu masters, go take it on the road. You belong in the circus, not  
here!

People : Don't say that, Landlady. There must be a reason they're here.

Donut : Everyone has his reasons. We don't want to make trouble.

Landlady : I'm glad you get it. The mob's mad at us. We'll never hear the end of it. Why don't  
you get lost!

Shampoo : Your wife shouldn't be so nasty. You okay?

People : Masters. We have nothing precious to give you...but take this as a token of our  
appreciation. Thanks for saving us!

Landlady : Stop the crying. This isn't a show!

Fairy : You're so cold-hearted.

Landlady : Talking back to me, eh? You may know kung fu, but you're still a fairy.

Fairy : It's no reason to be good at kung fu!

Landlady : Once a fairy, always a fairy. Look at you. What's with the red underwear? Why  
not a diaper while you're at it. What's wrong with red underwear?

Jane : Where were you when there was trouble? If it weren't for them, we'd be finished. Be  
reasonable!

Landlady : I'll reason with you. You owe me three months' rent. That's \$90. Pay up or pack up!

Jane : Don't you worry. I'll pay it.

Landlady : Think you're a smartass, Rabbit-Tooth Jane?

Jane : What's it to you, tub of lard?

Landlady : Bitch!

People : Calm down, Landlady. This is your fault. Are you trying to kill us? You're right.

How could you do that?

Landlady : Shut the hell up! You think you can out-yell me?

Sing : The fat lady can really sing. Watch this!

Bone : What happened?

Sing : What do you mean, what happened? You try it.

Bone : Me?

Sing : Quick!

Bone : Sorry! You okay?

Sing : I think you should get closer and take better aim. Okay?

Bone : Okay!

Landlady : Who's throwing the handles?

Bone : Handle? Where's the third knife?

Sing : God knows where it went.

Bone : Could it be the same one? Can't be...

Sing : Don't!

Bone : Sorry.

Sing : What are you trying to say? I just remembered I have something to do. See you!

Bone : Uh-oh. They've seen us! Stay back! Don't panic! Snakes like music. If I whistle, they  
won't bite.

Sing : Please, no more bright ideas. Oh, what the hell!

Landlady : Not you again, asshole!

People : Get back to your business!

Sing : Split up!

Landlady : Split?

Sing : Yes

Sing : What're you doing here?

Bone : Weren't you hurt?

Sing : I'm fine!

Bone : How come you always recover so fast?

Sing : Do you know how ?

Bone : I don't know

Sing : Same like me.

Bone : Which hospital did you go to?

Sing : Hospital ?

Bone : Yes

Sing : Don't remember.

Bone : Maybe it's better that way. Memories can be painful. To forget may be a blessing!

Sing : I never knew you were so deep.

Bone : All the sadness one can bear...down the river everywhere.

Sing : Hey, get out of the way! Move! I'll slap you to kingdom come! Look at those four-eyes  
carting around a coffin.

Bone : What morons!

Landlady : Don't blame me for making you leave. We'll let Buddha decide... whether you  
stay...or go.

## **HORRIFICALLY BAD FATE**

Axe Assistant : Have some tea.

Sum : We're grateful for some professional help.

Lute Player : We understand the problem. Twelve Kicks from the Tam School...Iron Fist  
from the Hung School and the Hexagon Staff... Those guys at Pig Sty are  
really good. Their warrior days are long over...but they're still top fighters.  
This job is a great challenge for us.

Sum : Now, that's professionalism.

Axe Assistant : Number One Killers. Expensive, yes, but worth every penny!

Lute Player : No! Number one is the Beast, the world's top killer. He was so dedicated to kung fu, he went crazy. I heard he's now in an asylum.

Axe Assistant : So you're the top killers now.

Lute Player : Strictly speaking, we're just musicians. *A song that wrenches the heart O where do I find a knowing ear?* Great poem, isn't it?

### **AT PIG STAY ALLEY**

Coolie : We'll be saying goodbye soon. Who knows when we'll see each other again.

Donut : We're three of a kind. Wish we'd known before. Let's take this opportunity to spar a little.

Fairy : No. We still have a lot to pack.

Donut : You're right. Twelve Kicks of the Tam School! Superb attack and defense!

Coolie : Iron Fist: Powerful yet delicate. Topnotch!

Fairy : Hexagon Staff, with its thousand moves. Mystical!

Donut , Coolie, Fairy : Till we meet again!

Landlady : More lipstick!

Mom : Stay there, or I'll break you in half.

Fairy : Sorry, we're closed.

Lute Player : Can you make a suit in no time ?

Fairy : Do you have a material ?

Lute Player : No

Fairy : Sorry, we're moving.

Lute Player : This is good material!

Fairy : You know your stuff. This has high artistic value.

Lute Player : How high?

Fairy : At least a few stories...

Axe Assistant : Insulting the Axe Gang! We'll show them. Let's kill them all and make this  
place a brothel.

Sum : Don't block my view!

People : What's going on?

Sum : Good! Don't block my view!

Landlady : Damn! I told those nitwits to leave, but they're still here.

Landboy : Really?

Landlady : Yeah. What the hell is this fighting? Who'll pay for the damage?

Landboy :Sorry, sorry. It's nothing!

Landlady : You know what time it is? I have to sleep.

Axe Assistant : Hey, fatso, eat shit and die!

Landlady : Die? In this racket?

Landboy : Sorry, sorry!

Sum : Get out of my way!

Donut : Hang in there, Tailor.

Landlady : Be quiet! Give us a break! Why push us so far?

Lute Player : There's another master? It's the Lion's Roar! I thought that was a myth. Who knew the Lion's Roar really exists?

Landlady : That's the last we'll see of them.

Axe Assistant : It's bad, Brother Sum. Quick, start the car! Start the car!

Axe Member : Boss!

Axe Assistant : Keep it down! Have you no manners? Get lost. People are trying to sleep.

They have to work tomorrow. Get out of here! Scumbags!

Donut : I can't hang on much longer. But having seen real masters like you...I can now die in peace.

Landboy : Don't say that. We're ordinary folks. Ordinary's a blessing. Don't call us masters.

Jane : But you're such great fighters! If only you'd helped earlier, they wouldn't have to die this way.

Landlady : Like Donut said, everyone has his reasons. Years ago... we saw our only son killed in a fight. Revenge can be devastating. Do you understand?

Shampoo : Why don't you train us to be top fighters ? We'll avenge them!

Landlady : Becoming a top fighter takes time. Unless you're a natural-born kung-fu genius. And they're one in a million.

Shampoo : It's obvious I'm the one! Do you agree with me ?

Landlady : Agree with you ?

Shampoo : Yes, of course

Landlady : Don't think so.

Landboy : Everyone! We swore we'd never fight again. But we broke that promise today. For  
your own safety, please all leave!

Donut : In great power lies great responsibility. There's no escaping from it.

Landlady : Donut, you're hurt bad. Rest now.

Landboy : We can't understand what you're saying. Donut!

## **IN THE CITY**

Sing : I know you, four-eyes!

Boy : You seem prejudiced against the sight-challenged.

Sing : That's right. Especially gold-framed four-eyes.

Boy : Gold frames are perfect for clerks. I think I look good. So why keep picking on me?

Sing : Help me!

Boy : "Help me! Help me!" Want to play, punks? The Dragon Style? The Tiger Style?

Sing : Come down here, and I'll smash your glasses. Come on! You know I'd do it, right?

Swear to it! Swear! Have you no respect? Where were you when I needed you? You  
sound like a wimp! We always get beat! We haven't gotten anywhere. No killing, no  
arson, no robberies, no rapes... all because of you! You're a numb-nut! Follow me! It's  
a stickup! Where's the money? Where's the money? What're you looking at? I'm  
serious! I kill people for less! Give me the money.

Bone : The money's in here.

## **FLASHBACK**

Students : Let go of the girl! He's a fool, and she's mute. Losers!

## **FLASHBACK END**

Sing : Go away! You're dragging me down! Go home and raise pigs. Go, before I kill you.

## **AT CLUB**

Axe Assistant : You! What's your name! Take this and get some new clothes. You're now an

Axe!

Sing : For real?

Axe Assistant : Someone's waiting for you.

Sing : Brother Sum!

Sum : One look at you, and I knew you'd do anything.

Sing : What ?

Sum : I knew that you'd do anything

Sing : Right!

Sum : You just needed your chance.

Sing : Damn right!

Sum : We've an assignment for you.

Sing : Anything, Brother Sum!

Sing : "Research on abnormal people." What's that?

Axe Assistant : Why do you asking me much questions ?

Sing : Because I want to know this place

Axe Assistant : A mental asylum.

Sing : Soldiers!

Axe Assistant : Boy Scouts!

Sing : Tanks! How can I do this ?

Axe Assistant : Are you stupid ?

Sing : No

Axe Assistant : No worries. When the Boy Scouts change shifts, you have exactly five minutes. Follow the arrows on the map. Go to the last cell...and get the man inside there out. Here's your tools.

Sing : What about you guys? We're your lookouts.

Axe Assistant : Five minutes. Hurry! The world's top killer indeed looks the part!

Nurse : It's only a title.

Axe Assistant :Cut the bullshit. We want two people killed. Name your price.

Beast : Name my what? I've killed so many trying to find a worthy adversary. So far, I've never found one. That's why I stayed inside. Had I met my match, I'd have been out long ago. If you find me a worthy opponent...I'll do it for free. No charge! Do you have someone?

Axe Assistant : Yes. Brilliant fighters who are up to the challenge. But first, will you show us

some moves? Not that we don't trust you. We want to see you in action.

Beast : You numskulls aren't worthy!

Sum : He doesn't look the part.

Sing : The slippers are a little crappy. But he'll clean up well.

Sum : You sure you got the right guy?

Sing : Absolutely. I swear I did exactly what you told me. Please show us some moves, Mr.

Beast. Don't make it hard for me!

Beast : You dumb or what?

Sing : You know what this is, old man? Ever seen a fist this big? Don't force me to fight. I  
scare myself when I fight!

Beast : Really? Try me, then.

Sing : Okay.

Axe Member : So you say you can fight?

Beast : Harder! Harder! Harder! You hit like that and call yourself a gangster? A foreign gun!

In the world of kung fu, speed defines the winner.

Sum : The Beast is the best of them all. The Axe Gang extends its respect!

Beast : The real masters, together in one room!

Landlady : Only the world's top killer... has such an aura.

Beast : Likewise. Could you two be the fated lovers...?

Landboy : How if you die in this place ?

Beast : A pleasure, indeed.

Landboy : We're here to deal with the Axe Gang...and only the Axe Gang.

Sum : You should've killed me before. Now you're committing suicide.

Landboy : You're living on borrowed time. You can't escape your fate!

Axe Member : What's this? A funeral bell?

Sum : With the Beast here, let's see whose funeral it is!

Landlady : So you're on their side?

Beast : Don't get me wrong. Do you want I kill you or you kill me ?

Landboy : What do you think?

Landlady : The good cannot coexist with the bad. You can't escape your destiny.

Landboy : So be it. Let's do it.

Beast : Okay. Let's do it!

Beast : Piece of cake. I can handle this. Good try, but a little off target. The Lion's Roar?

Wait! I didn't know the Lion's Roar could be done with a speaker! What a blow!

Sum : Looks like they're not up to it! Let's get them while they're down. You do it!

Axe Assistant : I'm gonna puke! I need to see a doctor! Go to hell!

Sum : You! Come over here. Hit him!

Sing : Yes!

Sum : The head!

Sing : Of course!

Sum : Hit him on the head!

Sing : Okay.

Sum : Here's your chance.

Sing : Got it!

Sum : Hit him

Sing : Hit him

Sum : Hit the shit out of him

Sum : Right! Hit him

Sing : Hit him

Sum : Beat the shit out of him! What're you doing?

Sing : You want me to hit him or beat the shit out of him You're making me very confused!

Wow, that's a big fist!

Beast : Why did you hit me?

Sum : Where are they? How could you let them escape?

Beast : No one gets away from me!

Landboy : Why did he save us?

Landlady : Young people make mistakes. But at least he finally made good. Look at him!

Beaten to a pulp. Do you have any last requests?

Landboy : Hey, wait! Why don't you write in Chinese? I don't understand.

Axe Assistant : There's no one here!

## CHINESE MEDICINE

Landboy : It's a miracle he lasted this long. The herbs should help him.

Landlady : Herbal medicine can only partly help. The key is his own body structure. All his bones and tendons are broken. It's amazing he's recovering so fast. It can't be possible...

Landboy : Unless he's...

Axe Assistant : What's that smell?

Sing : You mustn't smoke while you're hurt. Let me handle this.

Beast : This makes no sense.

Landboy : Who knew the Beast could clear the chi flow...and thus unleash the boy's true potential?

Landlady : We should've guessed. He is the one!

Beast : Is this for real?

Axe Assistant : You're still alive, you turncoat? Kill him, men!

Beast : What kind of move is that?

Sing : Are you sure you don't know this move ?

Beast : Yes

Sing : It's a Buddhist Palm move

Landlady : If our son were alive, he'd be his age now.

Landboy : If he studies hard, he could grow up to be a doctor or lawyer.

Landlady : A stuntman, more likely!

Beast : Not bad. Let's go. I can even stop bullets...

Landboy : What? The Toad Style of the Kwan Lun School?

Landlady : Oh, no! Remember the Palm move that falls from heaven?

Landboy : That's the long lost Buddhist Palm.

Beast : I surrender! What kind of move was that?

Sing : If you want to learn, I'll teach you.

Beast : Master!

### **AT LOLLIPOP SHOP**

Bone : Hey! Tell him not to put snot on the glass. You two, put your pants on! No licking if you're not buying!

Beggar : Kid, you have the bone structure of a kung-fu genius. World peace is in your hands.

Here's the scroll of the Buddhist Palm. Because it's fate, I'll let you have it for \$ 10.

Wait! You want more...?