

**Expletive Infixation in Movie Scripts from the 1980s to Present Day and  
the Build of the Corpus of Movie Scripts**

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Tämä Pro Gradu -tutkielma käsittelee ekspletiivien eli kirosanojen infiksaatiota Englannin kielessä 1980-luvulta nykypäivään. Olennainen osa tutkielmaa on myös esimerkkien hankkimista ja vertailua varten rakennettu elokuvakäsikirjoitusten korpus. Tutkielmassa tutkitut sanat ovat *fucking*, *bloody*, *motherfucking*, *goddamn*, *freaking*, *sodding*, *shitting*, ja *stinking*.

Tutkielman taustatiedoissa tarkastellaan aiempia tutkimuksia kirosanojen infiksaatiosta englannin kielessä, käsitellään termin *tnesis* soveltumista puhuttaessa infiksaatiosta, sekä esitellään sanakirjojen määritelmät tutkielmassa tutkituille sanoille. Teoriaosuudessa käsitellään erilaisia teorioita puhekielen ominaisuuksista, slangista ja kielen luovuudesta, sanojen muodostamisesta, sekä prosodiasta. Tarkoituksena on luoda kattava kuva teorioista, jotka vaikuttavat ekspletiivinfiksaatioon, käsitellä ekspletiivinfiksaatiota puhutun kielen piirteinä, sekä vertailla eri teorioiden näkemyksiä infiksaation säännöistä.

Tutkimusmateriaalina käytetty elokuvakäsikirjoitusten korpus rakennettiin tätä tutkielmaa varten. Korpus sisältää 967 elokuvakäsikirjoitusta vuodesta 1980 nykypäivään, ja korpus on jaettu genrejen ja vuosikymmenien mukaan. Käsikirjoitukset hankittiin Internet Movie Script Database –sivustolta, jonka jälkeen ne muunnettiin tekstitiedostoksi. Tutkielmassa käsitellään korpuksen tekemisen haasteita, sekä esitellään elokuvakäsikirjoitusten korpuksen tekoprosessin vaiheet. Korpus on CD-liitteenä tutkielman mukana.

Analyysiosassa selvitetään, miten ekspletiivinfiksaatiot ilmenevät korpuksessa; mitä kirosanaa infiksoidaan eniten, mitä infiksaatio-tyyppejä on olemassa, missä genressä ja vuosikymmenessä infiksaatiota ilmenee eniten, ja onko Yhdysvalloissa ja Iso-Britanniassa tuotettujen elokuvien välillä eroja infiksaatioiden tyypeissä.

Tutkielmassa kävi ilmi, että aikaisemmissa teorioissa mainitut säännöt pitävät paikkansa ekspletiivinfiksaatioissa. Tutkielmassa uusia löytöjä olivat infiksaatiot lyhennyksiin, toisto (engl. *reduplication*) nimissä kuten *Cinderella*, sekä intonaation painoarvo kirosanan infiksoimisessa toiseen sanaan – aikaisemmissa tutkimuksissa intonaation merkitystä ei ole mainittu. Genrevertailussa huomattiin, että komedioissa ekspletiivinfiksaatio oli yleisintä, ja harvinaisinta romanttisissa elokuvissa. Vuosikymmeniä vertaillaessa ilmeni, että 1990-luvulla ekspletiivinfiksaatio oli yleisintä, jonka jälkeen sen käyttö on vähentynyt. Varmoja johtopäätöksiä maiden välisistä eroista ei voitu tehdä, sillä Iso-Britanniassa tuotettuja elokuvia oli liian vähän. Tutkimus osoitti, että ekspletiivinfiksaation säännöt ovat aikaisempaa tietoa vastaisesti intonaation varassa; ilmiötä kannattaisi tutkia jatkossa foneettisten transkriptioiden avulla.

Asiasanat: kirosana; infiksaatio; expletive infixation; korpus; intonaatio; korpuksen tekeminen

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## 1. Introduction

Consider the following phrases: *in-fucking-credible* vs. *\*fas-bloody-cinating*. One of them is grammatically correct, while the other is not. Why is it that almost all speakers of English have an instinct on where to put the expletive inside another word, and be correct nearly every time? There is a shared consensus on what is grammatical, or “sounds right”, and what is not. Infixation is not normally used in English (Yule 2008, 58) but it is becoming more widespread, which has sparked discussion on its grammaticalness. (Mattiello 2013, 186) This thesis will study expletive infixation and its usage in movie script language – a Corpus of Movie Scripts is created to illustrate all possible forms of expletive infixation.

Affixes are morphemes that are attached to a base word, and affixes are divided into prefixes – or morphemes that precede the base word, e.g. *unsure* – and suffixes, morphemes that follow the base of the word, e.g. *failing*. (Quirk et al 1985, 978) An expletive infix is an affix which is inserted into another word, usually simplex (*per-bloody-haps*) but sometimes complex (*un-fucking-touchable*). (Mattiello 2013, 186) However, infixation in English occurs with free morphemes instead of bound morphemes, and it does not change the meaning or the word class of the base word – which prompts the question of it not belonging to word formational processes at all. (ibid.) In this study Mattiello's division of infixation will be used because her study is one of the newest in the field, and her division is the most conclusive of all; as Mattiello divides infixation into four subcategories: a) expletive infixation, e.g. *un-fucking-believable*, b) Homeric or *ma*-infixation, e.g. *saxamaphone*, popularized by Homer Simpson in *The Simpsons*; c) *diddly*-infixation, e.g. *wel-diddly-elcome*, popularized by Ned Flanders in *The Simpsons*; and d) hip-hop or *iz*-infixation, e.g. *h-iz-ouse*, popularized in rap music by Frankie Smith, Snoop Dogg and Missy Elliot. (2013, 188–191) Mattiello's study is one of the earliest studies to include all known types of infixation in English.

Many studies have been made about infixation and expletive infixation in other languages such as German, Greek and Spanish, but as English is naturally a non-infixing language

(Mattiello 2013, 185; McMillan 1980, 166; Yu 2007) studies about the phenomenon in English are scarce. Below is a Google N-Gram to illustrate the usage of the words “expletive infixation” –



Figure 1.1. Google N-Gram for *Expletive Infixation* <https://books.google.com/ngrams/>

its usage started in the 1970s but before then, it was a rarely discussed part of speech. Only since the 1990s and more in the 21st century has the topic had more interest, and an entire book focused only on infixation has been published (Yu 2007). Furthermore, previous studies into infixation have focused on its ungrammaticality and even left it out of grammar books (Quirk et al 1985) while only recent studies in the 21st century like Mattiello’s have started to hesitantly see it as a permanent part of spoken English language, or in Yu’s case a rich and complex part of language to be studied. (Mattiello 2013, 185-186; Yu 2007, 2) Some, like Hegedűs, have argued that it is not a part of English and should be abandoned entirely. (2013, 165) Although expletive infixation has been studied previously, this study examines the topic from a different point of view. By studying movie script language we can study infixation in a medium that is very close to actual spoken language. Hopefully, this study will bring new information about expletive infixation to light, show that its usage has grown over the decades and that it is a relevant part of spoken language.

This thesis focuses on expletive infixation that occurs in movies from the 1980s onwards. In this study, the following research questions will be answered:

1. As seen in the data, what rules does expletive infixation follow?
2. How does expletive infixation appear in the movie scripts, and what new forms has it taken?

These are only the “umbrella questions” that spark multiple other questions to answer. For example, regarding the rules of infixation: what are the restrictions on the base word itself? Why are only certain expletives used as infixes? Although the rules of infixation in English have been studied before, new usages may have appeared and in this study the focus will be on its different forms. The most important part of this line of inquiry is therefore whether there are new ways of usage; new ways of inserting an infix into a word.

The differences between genres, decades and variety between British and American English will be discussed as well. What genres have the most or the least examples of expletive infixation? The genres will be compared to each other in terms of the frequency of expletive infixation, and the occurrence of expletive infixation per decade; how, if at all, has the usage of expletive infixation changed over decades? The comparisons will be made among the 1980s, the 1990s, the 2000s and the 2010s.

The expletive infixes that are studied are *fucking*, *motherfucking*, *goddamn*, *freaking*, *sodding*, *shitting*, *stinking* and *bloody*. Some, like *bloody* and *sodding*, are distinctly British in origin, while others carry American undercurrents. (McCarthy 1982, 575) Most probably, the distinction between American and British expletive infixation has to do with the expletives used. Presumably Americans use expletives that are more in accordance with their slang, and British similarly use their own expletives. But is there any mixing between varieties? If there is, do the British use American expletives more than the American use British? These are all questions that will be discussed further in the thesis.

The Corpus of Movie Scripts from the 1980s onwards acts as the source of tokens of expletive infixation to be analysed. All genres of movies are represented; the only requirements are for it to be in the Internet Movie Script Database (IMSDB) and for it to have come out during or after

the 1980s. The corpus is divided by decade and genre, although there may be some overlap between the divisions as genre is flexible and multifaceted in movies. The genres are divided into action/adventure/crime, thriller/horror, drama, comedy, romance/rom-com, and family/animation. The Internet Movie Script Database contains all genres of movies from all decades, although there is some difference between the amounts of scripts per year. As the comparisons are made between decades, this will not be an issue.

In the following chapters the theory and background information relevant to expletive infixation will be provided. In Chapter 2, previous studies made on the topic and the applicability of the term *tnesis* are discussed. Chapter 3 provides the reader with the theory behind expletive infixation: the typical features of spoken language, language creativity, word-formational processes, and prosody, which is the study of the stress and rhythm of words. The method and the material used in the thesis are discussed in Chapter 4, which will provide all the necessary information on corpus compilation and the Corpus of Movie Scripts. In Chapter 5 the results and the analysis of the study are presented, with firstly a general analysis of the infixes found, and later discussion of genres and decades. Lastly, Chapter 6 contains the conclusions of the study, possible areas of improvement or further research, and further discussion on the subject.

## 2. Background

In this chapter the background behind expletive infixation will be presented. In subsection 2.1. some important previous studies concerning expletive infixation in English will be discussed. The issue of tmesis, which is the act of cutting a word into two and inserting another word in-between, is explained in subsection 2.2. The definitions given in dictionaries for the words researched – *fucking*, *bloody*, *motherfucking*, *sodding*, *goddamn*, *shitting*, *stinking* and *freaking* – are given in subsection 2.3.

### 2.1. Previous Studies

As expletive infixation is a relatively new subject in linguistics, only few studies and books relating to the matter have been written. The Figure 1.1 of a Google N-Gram on page 2 illustrates this, as it shows that the first mentions of the words *expletive infixation* occurred in the 1970s. Edith Moravcsik's pioneering 1977 monograph, "On Rules of Infixing," was the first to address the challenges infixation poses to linguistic theory. However, her study is nowadays considered a product of her time and dated. (Yu 2007, 4) Other early studies in the field of expletive infixation were by Mark Aronoff (1976) and Russell Ultan with his study of the typology of infixation (1975).

James B. McMillan (1980) discussed the differences between infixation and interposing in English. Although his article focused more on disproving infixation in English, his arguments paved way for new defenses for expletive infixation. On the other hand - and at the same time - John J. McCarthy's articles (1981, 1982) were one of the first studies to study the prosodic nature of expletive infixation. They represented the study of expletive infixation by means of meter and stress, explaining the rules of infixation in a way different from Moravcsik and Aronoff.

Michael Adams (2001, 2004) wrote two important articles about infixation. His approach to expletive infixation was through slang and varieties of spoken language, prompting discussion about the rhythmic, poetry-like reading of expletive infixation. Although infixation had been discussed in terms of prosody, Adams' approach was artistic and creative. Joshua Viau (2002,



2006) introduced the *-iz*-infixation or hip-hop infixation in his articles. This prompted a new rise in the study of expletive infixation.

The most notable book published about infixation in general is *The Natural History of Infixation* by Alan Yu in 2007. Although the book focuses on infixation in general instead of its applicability in English, it discusses the phenomenon extensively and makes valid argumentations about infixations in English. Furthermore, one other important and very recent study on infixation was Elisa Mattiello's (2013). Mattiello's focus was on the morphological process of infixation, and she discussed whether infixation truly belonged to the word-formational processes because of some of its features. In the same year Irén Hegedűs (2013) discussed critically the applicability of infixation in English. The study was a firm argument against expletive infixation in English, with the conclusion of expletive infixation in English not agreeing with the general rules of infixation – therefore it was claimed to not be infixation. The features that were questioned were that firstly, the expletive infix is a free morpheme inserted into another free morpheme; secondly, that the insertion merely serves a stylistic purpose, and has no derivational or inflectional meaning; and thirdly, that the colloquial connotation and downstep in register usually associated with infixation in English does not agree with the features of infixation set in other languages.

Through the few decades that expletive infixation has been studied in English, it has sparked arguments for and against it. Some studies are nowadays dated and using them would distort the accuracy of the study; for example Moravcsik's study heavily reflects the theories of that time period. However, some studies are still relevant and now that the subject has been studied more some tentative rules and definitions of infixation in English have been distinguished. To summarize, knowing previous studies made about expletive infixation can give valuable information about its frequency and importance within the linguistic community. The topic is still new and fresh, and the basic rules are not definitive and all-inclusive which means that expletive infixation is an area of linguistics that should be researched more extensively.

## 2.2. Tmesis

To illustrate, the Concise Oxford English Dictionary (hence called the OED) gives this definition to the word *tmesis* in the British dictionary: “the separation of parts of a compound word by an intervening word or words, used for emphasis, e.g. *can't find it any-blooming-where*.” Its origin is mentioned to be from the 16<sup>th</sup> century, from the Greek word *tmēsis*, the verb for ‘cutting’. (OED s.v. *tmesis*) The American dictionary, Merriam-Webster’s Collegiate Dictionary (hence called Webster’s), gives a slightly different definition: “separation of parts of a compound word by the intervention of one or more words (as *what place soever* for *whatsoever place*).” (Webster’s s.v. *tmesis*) The definition seems completely alike to the one given to expletive infixation previously, apart from the base word being a compound. The definition given in the Oxford English dictionary seems to group infixation with tmesis as evidenced by the example *any-blooming-where*, while the American Merriam-Webster’s uses examples like *what place soever*, which is different because the word in which tmesis occurs is a compound that can be interrupted by words. As can be seen, even dictionaries have difficulty differentiating between tmesis and expletive infixation.

As the literal meaning of the name suggests tmesis is the act of cutting a word in two and inserting a morpheme in between. Genuine tmesis happens inside compounds such as *anything*, *everybody* and *outside*. (McMillan 1980, 163) Hegedűs claims that tmesis is a synonym for expletive infixation, because it too involves the separation of a compound word. (2013, 164) She also argues that expletive infixation is actually a subtype of tmesis as it always involves a downstep in register which tmesis does not involve. (ibid.) The downstep in register, or formality, derives from the use of an expletive to signify indignation – thus making a previously neutral word slang or informal language. In Merriam-Webster’s s.v. <sup>2</sup>*infix* has the following clarification: “a derivational or inflectional affix appearing in the body of a word (as Sanskrit *-n-in vindami* ‘I know’ as contrasted with *vid* ‘to know’”. In the OED s.v. *infix* as a noun has a similar explanation: “a formative element inserted in a word”. These two dictionaries give no indication that infixation could occur in English,

or even possible examples infixations in English. By the dictionaries' definition, what is actually tmesis is misinterpreted as infixation.

However, tmesis and expletive infixation are not synonymous and tmesis is not the fitting term for instances such as *any-blooming-where*. Tmesis does not account for open sets of lexemes such as *guaran-goddamn-tee*, nor does it account for a construction where an intensifier is inserted between segments of collocations that cannot usually be interrupted, as in *of bloody course*. (McMillan 1980, 163) The difference between tmesis and expletive infixation is that while tmesis clips a natural compound in two and inserts a single morpheme, as in *what-so-ever*, expletive infixation always inserts a full lexical word that carries some emotion, as in *absobloominglutely*. (ibid.) Furthermore, infixation not only interrupts compounds but also simple words and therefore admits a wider range of bases than tmesis. (Mattiello 2013, 188)

A further difference between traditional tmesis and expletive infixation (or emotive intensifier insertion by some) is that expletive infixation only admits a very restricted set of insertions, which are mostly expletives and euphemisms while tmesis is more permissive regarding the type of insert. (McMillan 1980, 166; Mattiello 2013, 188) To conclude, tmesis as a term can no longer cover the creativity of all morpheme insertion. One might argue that tmesis is a word that has become obsolete, with terms such as infixation and interposing replacing it. Interposing is the act of inserting an emotive intensifier or expletive into collocations that are "normally interruptible", e.g. *born bloody survivor*. (Adams 2001, 328; McMillan 1980, 167) It appears that both interposing and expletive infixation cover all instances where tmesis would have applied before. Therefore, it is rational to disregard *tmesis* as a possible term for the subject of this thesis, and focus on expletive infixation.

### 2.3. Expletives and Dictionary Definitions

All words that are infixed in English are expletives or variants of other expletives; *fucking*, *bloody*, *motherfucking*, *goddamn*, *sodding*, *shitting*, *stinking*, and *freaking* were chosen as the expletives

studied in this thesis. Their status as expletives needs to be confirmed, and to display the different meanings and tags of usage different expletives have three different dictionaries were consulted: the Concise Oxford English Dictionary (hence called the OED), the Merriam-Webster's Collegiate Dictionary (Webster's), and the Cassell Dictionary of Slang (Cassell's). Cassell's, the OED, and Webster's are all dictionaries of different calibers: Cassell's is a specialized dictionary of slang, the OED is the leading of British dictionaries, while Webster's is an American dictionary. The slang dictionary is included to fully illustrate the expletive meanings of the words, while the all-purpose dictionaries are to give the alternate meanings of these expletives, as well as give a grasp as to how approved the expletives are – do they have long explanations, or do they not feature in the dictionaries at all? Furthermore, the dictionary definitions are needed to illustrate words in their expletive meaning, and therefore give reason to exclude part of the tokens found in the corpus. For example, *bloody* can be both an expletive and signify being bloodied, and when analysing the corpus only tokens of *bloody* as an expletive were included. The dictionary entries also have notes on usage and in some cases, define the word as an 'infix'.

In the OED s.v. *fuck* has the tag “vulgar slang” and as a verb it is summarized as to “have sexual intercourse with” or “damage and ruin”, while as a noun it is “an act of sexual intercourse”. As an exclamation, the explanation is “a strong expression of annoyance, contempt, or impatience”. To contrast, in Cassell's dictionary *fucking* had three entries relative to this research – two nouns and an adjective:

s.v. *fucking* n<sup>1</sup>: [late 17C+] the act of copulation

s.v. *fucking* n<sup>2</sup>: [mid-19C+] harsh and/or unfair treatment

s.v. *fucking* adj: 1. [mid-19C+] a general intensifier, e.g. *fucking horrible*

2. [mid-19C+] implying a variety of negatives, e.g. vile, despicable, etc.

3. [1920s+] as infix *-fucking*

The first entry is the noun in its original sense – to copulate – while the second is used in e.g. *you fucking with me*; whereas the third as an adjective is the entry most relevant to the study. The third possible usage “as infix” confirms this. Webster's, instead of *fucking*, only has s.v. *fuck* as a verb: to

copulate, “sometimes used in the present participle as a meaningless intensive”, with the tag “usu[ally] obscene”. All dictionaries tagged *fucking* as obscene or vulgar, with the possible meanings of sexual intercourse and an exclamation or intensifier. However, Cassell’s dictionary clearly stated that *fucking* was used as an infix, which corresponds with previous hypotheses of *fucking* as an infix.

In the OED s.v. *motherfucker* as a noun had the sense of “a despicable or very unpleasant person or thing” with derivatives like the adjective *motherfucking* – which did not have its own entry in the dictionary. It also had the tags of “vulgar slang” and “chiefly N. Amer.”. Webster’s entry of s.v. *motherfucker*, noun, had the explanation of “usually obscene” with the afterthought of “motherfucking adj. usually obscene”. Out of the three dictionaries, only Cassell’s had an entry of an adjective s.v. *motherfucking*. It had the explanation of “a general intensifier, also used as an infix, to accentuate or denigrate the word thus altered; e.g. emanci-motherfucking-patory” with the time marker of “1930s+”. It seems that *motherfucking* is such an expletive that all-purpose dictionaries do not include its meaning, and even the word it is derived from – *motherfucker* – is explained only briefly. Still, the Cassell’s mentions the possibility of expletive infixation in its explanation, which is promising.

Cassell’s s.v. *bloody* as an adjective has the sense of “a general neg[ative] intensifier; [] *bloody* is often inserted between the syllables of other words or phr[ases] e.g. absobloodylutely” with the time marker “late 17C+” and region marking of “esp. in the UK and Aus.”. The OED has two entries for *bloody*; s.v. *bloody*<sup>1</sup>: adjective, 1) covered with or composed of blood 2) involving much violence or cruelty; verb, cover or stain with bloody – and s.v. *bloody*<sup>2</sup>: adjective, informal, chiefly British. Firstly, it can be “used to express anger or shock, or for emphasis”, while secondly it has a dated sense of “unpleasant or perverse”. Webster’s has three entries for *bloody*; s.v. <sup>1</sup>*bloody* adjective to signify being made up of blood, smeared with blood, involving blood, being merciless or murderous, bloodred, or “sometimes vulgar – used as an intensive”. The entry s.v. <sup>3</sup>*bloody* adv[erb], originated in 1676, has the meaning of “sometimes vulgar – used as an intensive. As the OED is a

British dictionary, it was expected that it would have a better description of a British expletive than the American Webster's. However, the slang dictionary has the best and most comprehensive explanation of its expletive usage, and it even mentions its use as an infix.

Cassell's had three separate entries for various spellings of *goddamn*: *god-dam/god-damn*, *god-damn/god-damned*, and *God-damn/God-dam!* S.v. *god-dam/god-damn* noun had the meaning of "a damn, usually in phrases", while s.v. *god-damn/god-damned* as an adjective had the meaning of either "most damnable" or "exasperating, most strange", and the third entry s.v. *God-damn/God-dam!* was an exclamation; a general pejorative exclamation expressing "anger, astonishment, etc.". In the OED s.v. *goddam* (also (*goddamn*, *goddamned*)) had the sense of "used for emphasis, especially to express anger or frustration" as an adjective and adverb with the tags "informal" and "chiefly N. Amer.". Webster's had two entries - s.v. <sup>1</sup>*goddam/-n*: noun, and s.v. <sup>2</sup>*goddam/-n*: verb - with the noun having the sense of "damn" and tag "often capitalized" and first appearance 1640, and the verb having the sense "damn" with the tag "often capitalized" – the only difference between the two senses their word classes. *Goddamn* did not have any mention of usage as an infix, which indicates its low frequency in the analysis section of this study.

*Sodding* as an adjective in Cassell's had the explanation of "a derog[ative], intensifier" with the tag "late 19C+", while in the Webster's it had no entry at all in its expletive (or derogative) meaning. In the OED it had the entry: s.v. *sod<sup>2</sup>* as a noun: "an unpleasant person [,] a difficult or problematic thing", as a verb: "(sodded, sodding) used to express anger or annoyance"; and *sodding* as an adjective "used as a general term of contempt" with all of them having the tag "vulgar slang, chiefly British". As *sodding* is chiefly British, it was expected that it would be either omitted from Webster's in the sense of expletive, or in the best case barely discussed. As it is, even the slang dictionary Cassell's does not have a good description of its usage, or even regional markers. This would point to the conclusion that *sodding* will not rank high in use as an infix when compared to the

other expletives. Furthermore, it would be surprising to have even one token of use as an expletive infix in the corpus.

*Stinking* in Cassell's had two entries for s.v. *stinking* as an adjective with the first being: "1: [1910s] as abbreviation of stinking rich; 2: [1920s+] very drunk"; and the second being: "[1940s+]: a general negative intensifier, disgusting, repelling, odious." In the OED, s.v. *stinking* has a more general sense as an adjective: "1: foulsmelling", as well as "2: informal contemptible or very unpleasant", and even as an adverb "informal: extremely; stinking rich". Webster's has two entries for *stinking*; s.v. <sup>1</sup>*stinking* as an adjective - "1: strong or offensive to the sense of smell, 2: slang, offensively drunk" – with the tag or before 12<sup>th</sup> century; and s.v. <sup>2</sup>*stinking* as an adverb: "to an extreme degree" with the tag of first usage in 1887. Webster's does not have the sense of "unpleasant" or "intensifier", and the OED does not have the sense of "intensifier" – but the slang dictionary of Cassell's does. It would appear that *stinking* is not used as an expletive frequently, which signifies its possible low frequency of use as an infix.

In Cassell's s.v. *shitting'* is an exclamation originating from the 16<sup>th</sup> century and it is "a general exclamation of derision." In the OED s.v. *shit* as a whole is tagged "vulgar slang" with the verb having explanations such as "(shitting; past and past part shitten or shit or shat) 1 to defecate, 2 be very frightened" and as an exclamation: "expressing disgust or annoyance". Webster's explains s.v. <sup>2</sup>*shit* as a verb as "1) usu[ally] vulgar: to defecate in; 2) usu[ally] vulgar: to attempt to deceive". *Shitting* did not have the same tags as other expletive infixes did – pejorative, intensifier – which is why there is hesitation about its usage as an expletive. Therefore it could be presumed that it possibly is not used as an infix as frequently as *fucking* and *motherfucking*.

In Cassell's s.v. *freaking* as an adjective has the description of "euph[emism] for *fucking*" with the tags "1920s+" and "US" – meaning that it is mainly used in the USA. In the OED, *freaking* has no entry but s.v. *freak* is found – however, the sense it gives is not relevant in this case. In the Webster's s.v. *freaking* is explained as an adjective or adverb, "euphemism for *frigging* or

*fucking* (1963): DAMNED, used as an intensive”. To extrapolate, the use of *freaking* is not usual in Britain as the OED does not give it its own entry in its expletive, slang form. Most probably *freaking* is only used to allude to *fucking*, and it is not used in instances outside of those in expletive meaning.

To summarize, the entries given in various dictionaries for the same word – in the same meaning – can be vastly different. Still, nearly all words discussed – *fucking*, *bloody*, *motherfucking*, *goddamn*, *sodding*, *shitting*, *stinking*, *freaking* – had the usage tags of vulgar, obscene, or informal (although in some cases they had no entries) and some even had the usage as infixation. The Cassell Dictionary of Slang had notes of infixation in *fucking*, *bloody* and *motherfucking* and in the cases of other expletives in question their explanations consolidated their use as expletives and intensifiers. The only expletive that did not have the tag of ‘intensifier’ or ‘pejorative’ was *shitting*. This seems to indicate that *shitting* will not have any tokens as an expletive infix, while those marked as having infix usage – *fucking*, *bloody*, and *motherfucking* – will have a considerable amount of tokens. The research will either consolidate or disprove the claims made in the dictionaries, as well as the different theories behind infixation.



### 3. Theory

In this chapter the different theories behind the thesis will be provided and the rules governing expletive infixation – according to previous studies – are explained. In subsection 3.1. the typical features of speech and the distinctive grammar of spoken language are clarified. In subsection 3.2. the creativity of language and slang will be discussed. In subsection 3.3. the formation of new words is introduced, with an emphasis on affixation and furthermore on expletive infixation. In subsection 3.4. prosody, or the study of word stress and rhythm is expounded on. These different theories were chosen because expletive infixation occurs in spoken language, is a distinctive feature of informal speech, is seen as slang, is a type of affixation, and has rules according to prosody. The aim of the theory section is to give a brief overview on different theories relating to expletive infixation, and elucidate what previous studies have portrayed as the rules of expletive infixation.

#### 3.1. Typical Features of Spoken Language

As expletive infixation is primarily a feature of spoken language, it is a necessity to understand the typical features of spoken language and the ‘rules’ that govern it, to understand it as a linguistic phenomenon. Spoken language is a very different form of interaction from written language. Spoken language is primarily used to maintain social relationships, although it is used in many contexts one might not expect social relationships to be developed in – such as speeches and lectures. (Brown & Yule 1999, 11) Another important function is to convey information, and there is a certain pressure in putting together speech that is cohesive and informational, but also relatable to the listener. (Brazil 1995, 11) The pressure is what makes the grammar of speech so different from written English – as the speech event only happens once and it has a restricted time frame, the bare necessities of grammar can also make do.

As expletive infixation primarily occurs in informal speech, extracts of spoken language were needed to analyse tokens. In this study movie scripts are used because transcriptions of informal spoken language are hard to find in large quantities, because the collection and transcription of

informal speech is time consuming and problematic – when spoken language is being recorded speakers inadvertently monitor their language and the result is language reminiscent of written language. Although in Sinclair's (1991, 19) words movie and theatre language is "quasi-speech", it was not possible to use actual spoken language to build a corpus of the size required for this thesis. Sinclair goes on to detail that language that is written to simulate speech does not reflect natural conversation, which is the quintessence of spoken language. (ibid.) He is absolutely correct: movie script language is not spoken language. Still, movie scripts are the best medium to use to analyse expletive infixation, since there are very few transcriptions of informal spoken language available. The reason for this is the complexity of spoken language.

Spoken and written English do not have different grammars, precisely, but language is used very differently in the two channels. (Leech & Svartvik 2002, 10) Grammarians are often biased towards spoken language because the grammar in speech is dissimilar to that of written English – it has very few definite rules and a flexible syntax for example – which has probably lead to the lack of research made about it. (Leech 1998, 1 (e-source); McCarthy 1998, 16) Quirk et al note that "since speech is the primary or natural medium for linguistic communication, it is reasonable to see the present issue as a statement of the differences imposed on language when it has to be couched in a graphic (and normally visual) medium instead". (1985, 22) Speech is after all the original medium of language, and it is important to study the differences and nuances it has when contrasted with written language. Written language can be revised many times before it is finished, as the writer can expect to be criticised on its grammar and eloquence. (ibid.) Spoken language is made up on the spot without time to revise the text, and with physical gestures to make sure the listener has understood. (Quirk et al. 1985, 22-23) The physical gestures cannot be described in writing so the transcription of speech may lack information carried by those gestures. Spoken language is also purposeful, as it has a purpose in a certain time period to relay information or socialize, and backtracking to analyse its grammar is not something the speakers do – it is what grammarians do. (Brazil 1995, 26-27) In spoken language usage knowing the correct grammar is not necessary and rarely do speakers analyse their

own grammar after a speech event. (ibid.) These facts are important to note when analysing a feature of spoken language – with written language the message is conveyed only with words, but with spoken language intonation and pauses carry meaning as well.

The combination of loosely organised syntax (or sentence structure), i.e. the number of general non-specific words and phrases, and the use of interactive expressions like *well*, *oh*, and *uh-uh*, all contribute to the general impression that information is packed more loosely in spoken English than in written English. (Brown & Yule 1999, 6) In the next example almost all of these features are displayed.

A: *they* haven't *got* the scientists to *do it*  
 B: so we *sort of* supply the scientists for *that*  
 A: we all *sort of* check through it  
 B: and *one* reads and *the others*  
 A: *that's right*  
 B: *like this*  
 A: *and that doesn't bother you*  
 B: *it does actually*  
 A: even when it's *something*  
 B: *a bit easier*  
 A: *to somebody else*  
 B: *somehow* (Brown & Yule 1999, 6; italics by authors)

To sum up, a loosely organized syntax means that the order of the sentence is not as rigid as in written language – adverbs and verbs may occur in different positions and sentences may be cut off in the middle and continued in a differing way. Other typical grammatical features of spoken English are tag questions (*didn't we?*), ellipsis (~~*Do you*~~ *Want a drink?*), coordinating and subordinating clauses, finite clauses, signposts or linking signals (*firstly*, *finally*), and contracted forms (*won't*). (Leech and Svartvik 2002, 14-17)

Additionally, there are several features characteristic of informal or colloquial speech: silent pauses, voice-filled pauses, repetitions, discourse markers such as *you know*, *I mean*, *like*; and short forms such as *I'd*, and *you've*. (Leech and Svartvik 2002, 11-12) A discourse marker, or hedging, is a feature of spoken language that is one of the most recognisable - when hedging occurs it is clear that speech is in question. The familiar features of spoken language also include repetition as well as

'figures of speech' such as simile, metonymy, idiom, slang, expressions, proverbs, hyperbole, and metaphor. (Carter & McCarthy 2004, 62-63). Expletive infixation is grouped with slang, as it is mostly a feature of very informal speech and typically not found in written English. Slang is expounded on further in subsection 3.2. All of the features mentioned previously are used to alter speech events creatively.

It is important to note that almost all conversational acts are creatively co-produced. (Carter & McCarthy 2004, 66; Leech & Svartvik 2002, 13) Interaction of two or more participants include taking turns: leaving conversational room for others and supposing other people to have differing views – and leaving them room to express those ideas. (Brazil 1995, 29-30) This is why transcribing spoken language and building corpora of spoken language is difficult; most speech is almost impossible to transcribe logically. For example, a transcription of a speech event might look something like this:

A: but it's so nice and relaxed down there I mean compared with London  
- I mean I I I I - I found myself - going into shops and people smiled at  
you and I - I was quite taken aback genuinely I mean I

B: m m

A: erm you know the feeling you you you you

B: yes one asks oneself if you're putting on this deadpan face  
you know

A: yes

B: yes

A: and these people smile and you - well you don't know how to react at  
first because it's so strange

B: yes I felt that in Scotland - yes (laughs)

(Leech & Svartvik 2002, 13)

Turntaking is an important part of a speech event as in the example above the speakers continue the other's sentences and provide signals to continue, prompting new information to emerge. This kind of speech is difficult to examine, as a sentence can be divided among many speakers and hardly any sentences are full, 'correct' language. The difference of spoken language between adults and children is also notable – adults may use more complex patterns more frequent in written language, while children still learning the grammar of written language use the most basic speech. (Brown & Yule

1999, 8) Highly literate and educated speakers may produce sentences with complex syntactic structures, with clear subordination between sentences and markings of place: *in the first place*, *secondly* and *finally*. Still, most speakers of English produce spoken language that is grammatically much simpler than written English, and their vocabulary is much less specific. (1999, 4) When added to the lack of information usually conveyed by gestures and physicality, transcriptions of spoken language become very messy and actually not very descriptive of the actual speech event.

The complexity of spoken language is necessary to understand before attempting to explain and analyse a linguistic feature prevalent mainly in spoken language. It is possible that studying expletive infixation in movie scripts cannot yield completely accurate results, as movie scripts are not actual spoken language – but they are the closest to it and they may give results that will correspond with actual spoken language. To summarize, all that is spoken language cannot be explained only by grammar. Speech is more than language; it has stress, rhythm, intonation and tempo. (Quirk et al 1985, 22) They contain information rarely given in the transcription, and can change the meaning of the sentence to a complete opposite (irony). These are expounded on more in section 3.4. when discussing prosody. Language is also always evolving, which is where language creativity comes along.

### 3.2. Language Creativity and Slang

Expletive infixation came about from creative use of language. Language creativity is closely connected to spoken language, although creating new ways of communicating is a segment of all types of human interaction and expression. Language creativity can occur in written language, but as most new usages come from spoken language – from slang, new trends, and new discoveries – it can be said to be the most creative form of interaction.

Creativity may be identified broadly as a property of all language use in that language users do not simply reproduce but recreate, refashion, and recontextualize linguistic and cultural resources in the act of communicating... (Swann & Maybinn 2007, 491)

Creativity permeates the English language. It has multiple purposes: offering new ways of seeing the content of the message conveyed, making humorous observations, underlining important issues; expressing an attitude that is positive or negative, expressing the speaker's identity, making a joke, being a bridge to a new discussion, or simply spicing up the conversation. (Carter & McCarthy 2004, 64) Although this list is fairly accurate, ‘affirming relationship between conversational partner(s)’ should be added. Certain groups have their own rules, to which language creativeness applies – inside jokes can be one of the outcomes of these rules. Slang is definitely a part of speech that has a solidarity function; it defines a group of people as belonging to that group and leaving other out. (Burrige 2004, 114) As expletive infixation is typical of spoken language and slang, it is necessary to discuss their features and define terms. Expletive infixation is also very creative in its form and evolving usage, which justifies the inclusion of creativity of language.

A definition for slang is difficult to find. By one very vague definition slang is words or phrases that are used instead of the conventional forms, typically used by those who are outside higher-status groups. (Yule 2008, 249) This definition is too narrow, as it squeezes slang into a way of speaking only among “outsiders” and misses the creativeness and ingenuity of slang. The widest term for slang would be colloquial speech, although this definition is too vague. (Yule 2008, 211) One suggestion is that slang is ‘being on the edge’. The most accurate definition comes from Adams; it is an “area of speech in which biological, social and aesthetic elements of human experience meet”. It is a style of communication unlike other and the motives and interests it serves are difficult to describe. (2009, xiii)

Slang belongs to a highly informal setting, which could be even called anti-formal. (Burrige 2004, 113) In dictionaries it has markers such as “vulgar, slang, informal, taboo, and colloquial”. (Wajnryb 2005, 63) Slang can be generic, with words such as *hip*, *cray* (crazy), and *bucks* (for dollars) illustrating the point, as these are words nearly everyone nowadays recognizes and could use without thinking of speaking slang. (Yule 2008, 211) Nevertheless, the most recognised part of

slang is swearing and ‘bad’ language. Slang has always had a close connection with swearing and offensive language, which is why slang is seen as taboo and bad language. (Yule 2009, 211; Burrige 2004, 113-114) It is, however, important to note that while swearing slang may be directed at others it is not always derogatory but rather playful; social swearing and use of slang is a device used for eliminating instinctive social hierarchies. (Wajnryb 2005, 36) Consider hearing your boss saying *bloody hell* or *fuck* in the middle of a break room conversation; most likely it would make your superior seem more approachable. A sudden slang swear might loosen an otherwise awkward situation, which is a conversational device that many use instinctively. (ibid.)

Most nursery rhymes actually have some similarities with slang; cf. *rock-a-bye baby, thy cradle is green with shizzle ma nizzle*. (Adams 2009, 125) Both of these examples have a rhythm to them, making them easy to speak aloud. Therefore we can say that slang is poetic, as it has rhymes and a rhythm. (ibid.) Adams argues this point with the following:

How much you value slang depends on what cultural credit you give to nursery rhymes, advertising, and language play that isn't anthologized but that affirms daily and all over the world the occasional linguistic genius of people who are poets and didn't know it. (2009, 125)

Even though slang may be nearly poetic or artistic, most slang that is usually heard is profane and not considered poetic at all. This is why swearing slang is even nowadays considered slightly taboo and not used in polite conversation. Most English infixations are slang, and the most popular ones are the coarsest of language. (Adams 2009, 120) For example, *absomotherfuckin'lutely* is definitely one of these (‘15 Minutes’). By understanding slang and the creativity of language, the underlying emotions and attitudes governing expletive infixation can be understood.

Slang is always changing. It has different aesthetics, or attitudes that take slang into different directions, old slang becoming popular again, reinventing new definitions for old words and combining different words to define something new. (Adams 2009, xii) Slang is an aspect of social life that follows fashions; some words may die out or become *uncool* at a certain point. (Yule 2008,

211) Unused or old slang often either fades into obscurity or becomes accepted into standard language, while losing its ‘informal’ markers and colour. (Ayto & Simpson 2010, ix)

### 3.3. Word Formation - Affixation

According to Quirk et al (1985, 973-975) word formation happens with 1) prefixation, 2) suffixation, 3) conversion, 4) compounding, 5) reduplication, 6) clipping, 7) blending, and 8) acronyms. The most productive word formational processes are affixation (prefixation and suffixation), conversion and compounding. (1985, 978) To contrast, the list Zandvoort has only consists of compounds, conversion, back-formation, prefixation, suffixation, and shortening. (1972, 277-322) To be as precise as possible, Quirk et al’s definitions are used. Infixation is not always discussed in relation to prefixation and suffixation, but in this thesis they will be discussed as related linguistic features.

Conversion happens by assigning the base to a different word class without changing anything, e.g. the verb *drive* becomes the noun *drive*. (Quirk et al 1985, 978) A base word is the word to which the change is made, the original word in its original form. Compounding is uniting two existing bases together to form a new word, e.g. *tax+free* to *taxfree*. (1985, 1019) Compounds can be verbs, nouns and adjectives, and there is no one rule that can be used for a general definition of compounds. (ibid.) To contrast, less productive word formational processes produce very few words into the English language. Reduplicatives are highly informal, and consist of two very similar or identical elements, e.g. *walkie-talkie* and *goody-goody*. The shortening of words such as *telephone* to *phone* is the process of clipping, and the shortening can occur at the beginning, the end, and both ends of the word. (1985, 1030) Blends are the outcome of two words merging together. (ibid.) The word *brunch* originates from the words *breakfast* and *lunch*; and one could argue that the couple names of modern celebrities such as *Brangelina* and *Bennifer* are examples of blends – although they are not included in dictionaries. Acronyms are words formed from the initial letters of words from phrases or proper names, which have become so usual that they are pronounced as a single word, such as



*NATO* or *laser*. (1985, 1031) Acronyms can, as in the case with *laser*, slowly lose their capitalisations as they become part of everyday language.

This section will focus on affixation, i.e. prefixation, suffixation and infixation. Affixation occurs when morphemes are added to a word to change its meaning and/or word class. (1985, 978) Morphemes are the smallest meaningful units that cannot be divided into smaller parts. (Plag 2003, 10) Bound morphemes are word parts that cannot occur in a sentence on their own; affixes like *-ly* and *un-* are examples of them. (Huddleston 32, 1985) Affixes are morphemes that are attached to a base word, where they alter the meaning of the word and can also change the word class the word belongs to; cf. *friend* vs *friendly*. (Quirk et al 1985, 978) *Friend* is a noun, while *friendly* is an adjective because the suffix *-ly* has changed its word class. Affixes are divided into prefixes, or morphemes that precede the base word, e.g. *unsure*, and suffixes, morphemes that follow the base of the word, e.g. *failing*. (Quirk et al 1985, 978) Some grammarians add infixation to the theory of affixation (Plag, Mattiello, Yu), but whether that is true or not will be discussed. In the following subsections prefixation, suffixation, and infixation will be discussed.

### 3.3.1. Prefixation

To be concise, prefixation is the act of adding a prefix (or a bound morpheme) to the beginning of a base word. Prefixation does not generally alter the word class of the base - although it happens in some cases - but its purpose is mainly to add new meaning to the original meaning of the base word. (Quirk et al 1985, 981) In most cases the primary stress of the word is on the base word, while a light stress falls on the prefix, e.g. *'pre* *fabricated*. (ibid.) Quirk et al (1985, 982-992) divide prefixes as follows: negative prefixes (*un-*, *non-*), reversative or privative prefixes (*un-*, *de-*), pejorative prefixes (*mis-*, *mal-*), prefixes of degree or size (*super-*, *sub-*), prefixes of attitude (*anti-*, *pro-*), locative prefixes (*inter-*, *trans-*), and prefixes of time and order (*pre-*, *post-*). Furthermore, number prefixes like *uni-*, conversion prefixes such as *be-*, and prefixes *auto-*, *neo-*, *pan-*, *proto-*, *semi-* and *vice-* also

belong to the categorisation. Plag (2003, 98-99) in a much similar way divides prefixes into quantifying prefixes, locative prefixes, temporal prefixes, and negative prefixes. However, his classification is not a particularly complete one as it leaves out numerous prefixes. To contrast, Huddleston (1986, 127) is more interested in prefixes' capability of changing word class; he divides prefixes into classes such as "class-changing prefixation" and "class-preserving prefixation". Although Huddleston's division has its advantages, it disregards infixation completely and does not make a clear distinction between prefixation and suffixation. Quirk et al (1985) do not discuss infixation either, but their focus on prefixation and suffixation makes it a better classification to follow.

Negative prefixes like *un-* in *unlikely*, *non-* in *nonbinary*, *in-* in *insane*, *dis-* in *disloyal*, and *a-* in *amoral* change the meaning of the word to the opposite. (1985, 982-3) Reversative or privative prefixes such as *un-* in *undo*, *de-* in *decode*, and *dis-* in *disconnect* are prefixes that reverse action, deprive someone of something, and get rid of something. (1985, 983-4) Pejorative prefixes such as *mis-* in *miscalculate*, *mal-* in *malfunction* and *pseudo-* in *pseudo-intellectual* add the meaning of doing something badly, wrong, or something that is false. (1985, 984) Prefixes of degree or size include prefixes such as *arch-* in *archduke*, *super-* in *supermarket*, *out-* in *outgrow*, *sur-* in *surcharge*, *sub-* in *subnormal*, *over-* in *overindulgent*, *under-* in *underwhelmed*, *hyper-* in *hypersensitive*, *ultra-* in *ultra-modern* and *mini-* in *miniskirt*. (1985, 985-6) Prefixes of attitude such as *co-* in *cooperate*, *counter-* in *counter-espionage*, *anti-* in *antibody*, and *pro-* in *pro-communist* indicate either accompaniment, opposition, being against something, or being on something's side. (1985, 987) *Super-* in *superstructure*, *sub-* in *subway*, *inter-* in *international*, and *trans-* in *transatlantic* are locative prefixes that add the meaning of 'over', 'under', 'between', or 'across'. (1985, 988) *Fore-* in *forewarn*, *pre-* in *pre-school*, *post-* in *post-war*, *ex-* in *ex-husband*, and *re-* in *reclaim* are prefixes of time and order with the added meanings of 'before', 'after', 'former' and 'again/back'. (1985, 989-990) Number prefixes that are Latin and Greek in origin form in neo-classical patterns but are still significant in productivity; *uni-* and *mono-* for 'one', *bi-* and *di-* for 'two', *tri-* for 'three', and *multi-*

and *poly-* for ‘many’ are used to form new words frequently. (1985, 991) Prefixes *auto-*, *neo-*, *pan-*, *proto-*, *semi-*, and *vice-*, are not so productive and border between English and neo-classical derivation. (ibid.) Conversion prefixes, like *be-* in *bedazzle*, *en-* or *em-* in *endanger* and *empower*, and *a-* in *astride* are the only prefixes to change the word class of the base word. Conversion prefixes are only mildly productive, and have features not like other prefixes but more like suffixes. (1985, 992)

Huddleston (1985, 302) concludes that prefixation is “predominantly class-preserving” and most of the class-preserving prefixes are negative or involve some sort of degree. Furthermore, according to Zandvoort (1972, 291; 298) all English prefixes are inseparable and most have a distinct meaning of their own; be it opposition or numeric. To conclude, prefixation has more to do with adding meaning to the base word than changing word class. Only one type of prefixation, conversion prefixation, signifies change in word class, which is normally done with suffixation.

### 3.3.2. Suffixation

As with prefixation, Quirk et al’s (1985) definitions will be used. Suffixation is added to the end of the base word and unlike prefixation, suffixation generally alters the base word’s word class: the adjective *kind* with the addition of suffix *-ness* becomes an abstract noun *kindness*. (Quirk et al 1985, 993) It must be noted that there are two types of suffixes: inflectional suffixes and derivational suffixes. Inflectional suffixes are used to modify a word to convey e.g. tense. (1985, 8; Zandvoort 1972, 289) The forms of the word in question originate from the lexeme itself - e.g. *unwind* vs. *unwinds* – the suffix *-s* denotes change in the person doing the unwinding. (Huddleston 1985, 25)

The classification of suffixation according to Quirk et al (1985, 993-1004) is formulated according to word class changes and goes as follows: noun to noun (*-ster*, *-y*, *-ship*), noun/adjective to noun/adjective (*-ite*, *-(i)an*), verb to noun (*-er*, *-ation*, *-ing*), adjective to noun (*-ness*, *-ity*), verb suffixes (*-ify*, *-en*), and noun to adjective suffixes (*-ful*, *-ly*). There are also some adjective suffixes

that are common in borrowed and neo-classical words, such as *-al* in *criminal*, *-ive* in *sensitive*, and *-ous* in *grievous*. (ibid.) Although Quirk et al's classification seems overly complex, it is very accurate and useful. Huddleston (1985, 228; 301) approaches suffixation as a sidenote on word classes and divides suffixes into those that change word-class and those that do not, into what he calls "class-changing suffixation" and "class-preserving suffixation". Zandvoort's (1972, 298) approach is that whereas prefixes have a distinct meaning they add to a base word, suffixes as a rule merely modify the meaning of the base word (*red-reddish*) or convert it to another word class.

Plag, in much the same way as Quirk et al, divides suffixes into nominal, verbal, adjectival and adverbial suffixes. (2004, 86-97) In this case, the division is made based on the word class the base word will belong to after the suffix is added. Nominal suffixes are employed to derive abstract nouns from adjectives, verbs, and nouns, and these suffixes can denote actions, reactions, and properties. (2004, 86) Another significant group of nominal suffixes derives person nouns, such as *-er* in *waiter*. (ibid.) Verbal suffixes are a group of four suffixes (*-ate*, *-en*, *-ify*, *-ize*) which derive verbs from mainly adjectives and nouns. (2004, 92) Adjectival suffixes can be divided into 1) relational adjectives, where relational adjectives "relate the noun the adjective qualifies to the base word of the derived adjective", and 2) qualitative adjectives, which convey more specific concepts. (2004, 94) There are only two adverbial suffixes in Plag's theory, *-ly* and *-wise*, and the inclusion of *-ly* is arguable as it can be seen as an inflectional suffix. (2004, 97-98) However, in some cases such as *hot* – *hotly* the inclusion of the suffix changes the meaning to a metaphorical one – hence the tentative inclusion to adverbial suffixes. (ibid.) Curiously enough, Quirk et al do not mention adverbial adjectives, and *-ly* is only mentioned as an adjectival suffix.

As a general rule, English suffixes are unstressed although one or two suffixes of foreign origin do carry stress, namely *-ation*. (Quirk et al 1985, 993) Furthermore, if there are more than one suffixes in one word, inflectional suffixes will always follow derivational suffixes: *kindnesses*. (Quirk

et al 1985, 993) –*Ness* is a derivational suffix used to change the adjective *kind* into the noun *kindness*, while –*es* is an inflectional suffix indicating plurality.

### 3.3.3. Infixation

“Morphologist usually agree that English has no infixes.” (Plag 2003, 101) Plag’s point of view is shared by other grammarians such as Quirk et al (1985), Hegedús (2013, 162), and McMillan (1980, 166), as in some cases infixation is not mentioned at all (Quirk et al) or merely disagreed with (Hegedús). However, Plag for one does say that although there are no bound morphemes in English that qualify for an infix, English does have a process of infixation of (certain) words – meaning expletive infixation. (2003, 101) While it is true that English has no ‘true’ infixes such as –*um-* in Tagalog or –*ni-* in Leti, infixation does occur and it does meet the requirements for affixation. (Yu 2006, 78; 92) However, some linguists like Huddleston (1985) and Quirk et al (1985) do not mention infixation at all in their grammars, and only recent linguists such as Plag, Yu and Mattiello have started to discuss it in their theories. Mattiello, as opposed to Plag, sees that although expletive infixation is a minor phenomenon it is still relevant in English – and she suggests that infixation is not derivational morphology, but an extra-grammatical morphological process. (2013, 185-6) There is much debate about the proper terms of infixation, and further about expletive infixation, but in this case all theories add something. However, Mattiello’s division into three infixations will be used primarily.

Infixation is quite like prefixation and suffixation, but the main argument for it not being a word-formational process is because expletive infixation does not create a new lexeme as the core meaning of the base word is not affected. (Plag 2003, 103) Affixation is the word formational process of adding a morpheme to a word to change its meaning (and/or word class), and by this definition infixation does not meet the requirement. (Quirk et al 1985, 978) Undoubtedly in infixation there is no change in word-class, but meaning is harder to pinpoint. Consequently, the unchanging meaning

of the base word to which the infix is added is a point of contention. The examples *incredible* and *in-fucking-credible* show that no difference in the meaning of the base word has occurred, as the infix is actually only an intensifier of emotion. (Cassell s.v. *fucking*) Aronoff, though, is of the opinion that for example the infix *fucking* “more or less has the function of expressing a certain attitude on the part of the speaker”. (1976; 69) Mattiello agrees with this, saying that expletive infixes generally form “deprecativ e words with additional emphasis” (2013, 186) Expletive infixation does carry the emotion of the speaker and imply some type of attitude, so we could argue that even though infixation does not change the meaning of the base word completely, it changes its attitude or intensifies emotion behind it. Yu corroborates by saying: “besides the diversity in infixal location, the semantic function of infixation is also wide-ranging.” (2007, 2)

To summarize, expletive infixation does not create a new lexeme but it does tell about the speaker’s attitude – which could constitute as a new meaning or at least added meaning as previously argued. Plag suggests that treating expletive infixation as regular word-formation corroborates with the idea that diminutives (like *doggy*) and augmentatives (like *super-cool*) are instances of word-formation; as even big dogs are called *doggy*, which means that diminutives generally merely express the speakers’ emotional attitude and do not add the meaning ‘small’. (2003, 103) However, Plag also argues against it being a word-formational process with the following: “diminutives may be listed as new words in the lexicon, which is not the case with these infixed forms – but there is no evidence and lexicalization is merely a matter of frequency.” (2003, 103) Plag is of the same mind as Mattiello – infixation is not a word-formational process like prefixation and suffixation, but in any case, “[s]tructurally it is a completely regular process and as such must be part of our linguistic competence” (Plag 2003, 104)

Another contention to infixation being a word-formational process like prefixation and suffixation is the fact that in infixation the infix is not a bound morpheme but a complete word. The word added can act as a freestanding word, c.f. *un-bloody-likely* and *bloody unlikely*, so it cannot be

seen as a bound morpheme. Bound morphemes cannot occur independently, as they are not words and only add meaning or attitude to base words. (Quirk et al 1985, 978-981) As a summary: infixation is difficult to group either into word-formational processes or extra-grammatical morphological processes, but as it has some elements that do not fit necessarily into word-formation, it would be wiser to define it as part of extra-grammatical morphology.

Infixation is by definition the insertion of an affix into another word, usually simplex (*per-bloody-haps*) but sometimes complex (*un-fucking-touchable*). (Mattiello 2013, 186) In the case of expletive infixation, the infix is a free morpheme (a word), *bloody* and *fucking*, but in Mattiello's theory infixation occurs with bound morphemes as well, for example: *secre-ma-tary* where *-ma-* is the bound morpheme. (ibid.) This is called Homeric infixation, as portrayed by Homer Simpson in the TV-show *The Simpsons*. Homeric infixation or *-ma-* infixation occurs when inserting the infix *-ma-* into words, as in *dia-ma-lectic* and *saxo-ma-phone*. (2013, 188) As mentioned, it is language originated in a TV-show but according to Yu, it is becoming a part of modern vernacular American English. (2007, 184) The base word's word class may vary from noun, adjective, participle, verb, and even personal names e.g. *Ala-ma-bama*. (2013, 189) There is a specific variety of *-ma-* infixation, where the pattern is expanded by inserting a schwa /ə/ before the infix as in *lonely* - /'lʌʊnə-mə-lɪ/ - or reduplicating a part of the base like in *oboe* – *oba-ma-boe*. (Mattiello 2013, 190) In words with stress on the first and third syllables – like Mattiello's examples *féudalism* and *hippopotamus* – the infix *-ma-* is always inserted after the unstressed second syllable. (ibid.) In words with stress on the first, third, and fifth syllables the placement of the infix is not so clear-cut – it can follow the second or the fourth syllable of the base word. (ibid.) Furthermore, Yu argues that “the Homeric infix must come after a trochaic foot.” (2007, 2) However, Homeric infixation is still not widely used in regular language outside of the TV-show (if not to imitate the character) whereas expletive infixation is. Mattiello also includes into the theory of infixation *diddly*-infixation and hip-hop or *iz*-infixation. (2013, 190)

*Diddly*-infixation also originates from the Simpsons, but from the speech of Ned Flanders. Mattiello (2013, 190) explains: “It concerns the insertion of the nonsense infix *–diddly–* into base words with initial stress, as in *ac-diddly-action*, *he-diddly-eaven*, *wel-diddly-elcome*.” In the case of *diddly*-infixation the rhyme of the stressed syllable is always reduplicated. *Diddly* is Ned Flanders’ euphemism for expletives, so one might argue that they are much the same, but Mattiello’s differentiation of expletive infixation and *diddly*-infixation relies on reduplication. (2013, 190-191) Other differences between *diddly*-infixation and expletive infixation are the fact that *diddly* cannot occur outside a base word (*\*diddly welcome*) and it does not have a preference for words with stress on the second syllable like in expletive infixation (*fan-fuckin-tástic*). (ibid.)

*Iz*-infixation or hip-hop infixation concerns infixations popularized in rap music by artist such as Frankie Smith and Snoop Dogg: *h-iz-ouse*, *s-iz-oldiers* and so on. (2013, 190-191) The position of the infixation depends on the stress of the word into which it is inserted – where it applies itself before the stressed vowel. (2013, 191) If the base is a monosyllabic word *–iz–* occurs between the onset and the nucleus of the word as in *c-iz-oast*, and with disyllables *–iz–* occurs with the stressed vowel as in *G-iz-óogle* and *eff-iz-éct*. (ibid.) The difference in these two examples is because the stress in *Góogle* is on the first vowel, while in *efféct* it is on the second. (ibid.) However, in trochees (discussed more in subsection 3.4.) the stress is preserved (*sóldiers* vs. *s-iz-óldiers*) but with iambs the stress is shifted into the infix (*surprise* vs. *surpr-iz-ise*). (ibid.) Yu puts the process more compactly (but also more vaguely): “The *-iz-* infix popularized by hip-hop singers is attracted by stress as well. However, it differs from the first two patterns by lodging itself before the stressed vowel.” (2007, 2)

Expletive infixation is the insertion of often vulgar and slang expletives into words. (Mattiello 2013, 188) It is also sometimes called *fucking*-infixation after the most commonly used infix - Cassell Dictionary of Slang mentions that *fucking* was first used as an infix somewhere in the 1920s and that it is the most common infix. (Cassell s.v. *fucking*; Mattiello 2013, 188) Surprisingly,



Mattiello considers “*Jehova bloody Witnesses*” a case of expletive infixation, although it is a lexical phrase. (2013, 186) It is a valid point to make, as lexical phrases move as a single word in a sentence and cannot be separated, and are therefore seen as a compound. (1985, 1019-29) Compounds that are written without a break are seen as being infixed – like *Mr. Psycho-fucking-analyst* in movie ‘Color of Night’ – which is contrived of two words: *psycho* and *analyst* – why not then include compounds that are phrasal? However, Adams calls this phenomenon ‘interposing’, as the insert or infix is placed into a phrase (his example “*buenos ding dong diddly dias*” as said by Ned Flanders in the Simpsons) rather than a word. (Adams 2001, 329; Adams 2009, 125) McMillan in a classic study of infixation claims that infixation and interposing are nothing alike, as an interposing adds meaning to the base word, while expletive infixation does not add lexical meaning. (1980, 163-167) Adams disagrees on this with the example *US-fucking-A Today* (2001, 327), where *fucking-A* adds the meaning of ‘obviously, undoubtedly, absolutely’. However, the type of expletive infixation that McMillan and Adams call ‘interposing’ (and Mattiello considers regular infixation) is not explored in this study, as the focus would be too widespread. Yu sums the process of infixation poetically: “Hidden behind the veil of simplicity implied in the term “infix,” which suggests a sense of uniformity on par with that of prefixes and suffixes, is the diversity of the positions where infixes are found relative to the stem.” (Yu 2007, 2)


The expletive infix generally appears before the stressed syllable in morphemes, between bases and affixes, inside compounds, inside letters and numerals, and even inside names. (Yu 2007, 2; Mattiello 2013, 188-9) In the case of multiple stresses, the expletive infix inserts itself between primary and secondary stress – as in *cárni-bloody-vóre*. (Plag 2003, 102; Mattiello 2013, 189) McCarthy (1985, 585) discussed the possibility of reduplication in expletive infixation with the example *imma-bloody-material*, however, more evidence about its applicability has not been found and it stands the only example of reduplication in infixing expletives. Stress, trochees and feet among other terms are discussed more in the following chapter on prosody.


### 3.4. Prosody

Prosody is the rhythm, stress, and the intonation of language, or as the OED puts it: “the patterns of rhythm and sound used in poetry [and] the patterns of stress and intonation in a language.” (OED s.v. *prosody*) Along with being a term in grammar, it also applies in the study of poetry. The study of these terms – rhythm, stress, intonation - is an extremely complex area of linguistics, and it has much variation in the usage of terms. (Quirk et al 1985, 1034) Prosody has much to do with spoken language, as prosody can only truly occur when language is spoken and the rhythm, stress and intonation of speech is possible to be heard. Prosody also affects the way words can allow expletive infixation to occur in them – this is mainly because of the stress and feet of the base word. “A significant phenomenon of [p]rosodic [m]orphology is the phonologically-determined placement of affixes; infixation in particular is often determined by phonological conditions. (McCarthy and Prince 1986, 1-3; 1990a, 1; 2001, 10) Although Mattiello, Yu and Plag do not see infixation as particularly interconnected to other affixations, they do agree that it is governed by phonological conditions. (Mattiello 2013, 185-7; Plag 2003, 103; Yu 2007, 3)

Stress refers to the force a part of a word has on it; a word can also have multiple stresses in which case one is the primary stress and the others are secondary, tertiary, and so on. (Quirk et al 1985, 1034; Plag 2003, 102) Although stresses are usually in fixed positions in a word, in English there is no single position where the primary stress of the word falls. (Quirk et al 1985; 1037) Therefore the stress patterns for nearly all words must be learnt separately, though in some cases there are some rules as to where the primary stress will fall. Native words and early loans from French tend to have the primary stress on the first syllable and not move even with the introduction of affixation, e.g. *kingly*, *kingliness*, *unkingliness*. (ibid.) In more recent loans and coinages from classical languages like Greek and Latin the stress varies on the affixation: *télegraph*, *télegraphy*, *telegraphic*. (ibid.) In English there are some cases in which a word can belong to two word classes with the only difference being the stress. *Cónduct* is a noun or an adjective, while *condúct* is a verb. (Quirk et al 1985, 1038) The stress moved from one syllable to the other can make a huge difference in meaning.

Rhythm is the pattern formed by the stresses in words – they form a pattern of beats occurring at somewhat regular intervals. Recurring beats are regarded as completing a cycle or a measure. (Quirk et al 1985, 1034) Intonation is when pitch – or high and low – is associated with relative prominence, for example, questions and non-final sentences end in rising intonation a), and sentences end in falling intonation to signify the end of a sentence b). (ibid. 1034-1044)

a) The mán has  gone?

b) The mán has  gone.

(Quirk et al 1985, 1034)

Prosody in poetry has to do with the pattern of rhythm and sound. Poetry is often determined by meter; for example the iambic pentameter most recognised from Shakespeare’s works. It consists of ten syllables where the odd-numbered syllables are labeled as ‘weak’ and even-numbered as ‘strong’. (Hammond 1991, 240) Meters are, however, also used in discussing prosody related to speech events and the rhythm of intonation. Although iambic pentameter has five pairs of ‘strong’-‘weak’ syllables, each foot can only consist of a stressed syllable, although they usually pair with one or more unstressed syllables. (Quirk et al 1985, 1035; Plag 2003, 102) Liberman and Prince are of the same mind saying that a foot can be defined in English as the unit composed of a stressed syllable and any immediately following unstressed syllables. (1977, 394)

“Expletive infixation can be regarded as a case of *prosodic morphology*, i.e. a kind of morphology where prosodic units and prosodic restrictions are chiefly responsible for the shape of complex words.” (Plag 2003; 103) Furthermore, according to McCarthy and Prince, prosody is more specifically a theory of how prosodic structure “impinges on templatic and circumscriptional morphology, such as...infixation”. (McCarthy and Prince 2001, 1) Infixation is therefore often determined by phonological conditions. (2001, 10) Expletive infixation is mainly governed by prosodic rules; the stress and rhythm of a word determine where the expletive infix belongs. C.f. following examples from Plag (2003, 102):

fròn-EXPL-tíer  
sàr-EXPL-díne

\*tí-EXPL-ger  
\*se-EXPL-réne

bì-EXPL-chlóride	*Cá-EXPL-nada
bàn-EXPL-dánna	*ba-EXPL-nána
ámper-EXPL-sànd	*ám-EXPL-persànd
cárni-EXPL-vóre	*cár-EXPL-nivøre

On the left are possible infixations, where EXPL can be replaced by any expletive infix, like *fuckin'*, and on the right are impossible infixations – where an expletive infix would be ungrammatical. Primary and secondary stress patterns are marked respectively by acute and grave accents. (ibid.) These examples show that expletive infixation is sensitive to the stress patterns of the base words, and the conclusion that can be drawn from these examples is that there must be a stressed syllable to the left of the expletive infix, and one to the right. (ibid.) This explains the unacceptability of *\*ba-EXPL-nána*, but not *\*ám-EXPL-persànd*, where stress occurs on both sides of the expletive infix. This is where the theory of prosodic feet are needed to explain the unacceptability of *\*ám-EXPL-persànd*.

A foot is, as mentioned, a (poetic) prosodic unit that consists of either one stressed syllable or one stressed syllable and one or more unstressed syllable. (2003, 102) Nearly all words can be assigned feet with each stressed syllable heading their own foot. (Plag 2003, 102-103; McCarthy 1982, 578) Foot boundaries are marked by parentheses in the following examples. It is clear from the examples below that an expletive infix must be inserted between two feet, and it cannot disrupt a foot nor may it appear between a foot and an unstressed syllable not belonging to a foot. E.g. an expletive infix interrupting a foot – *\*(cár-EXPL-ni)(vøre)* – cannot occur, as *(cárni)* is one foot while *(vøre)* is another.

(fròn)-EXPL-(tíer)	*(tí-EXPL-ger)	
(sàr)-EXPL-(díne)	*se-EXPL-(réne) or *(se-EXPL-réne)	
(bì)-EXPL-(chlór)(íde)	*(Cá-EXPL-nada) or *(Cá-EXPL-na)da	
(bàn)-EXPL-(dánna)	*ba-EXPL-(nána) or *(ba-EXPL-ná)na	
(ámper)-EXPL-(sànd)	*(ám-EXPL-per)(sànd)	
(cárni)-EXPL-(vóre)	*(cár-EXPL-ni)(vøre)	(Plag 2003, 102)

English has a strong tendency to form words that have disyllabic feet that have their stress on the left, or so called trochees – e.g. *bottle*. (Plag 2004, 102) Words which consist of only one foot, in

particular monosyllables such as *like*, and aforementioned trochees like *bottle*, lack internal foot boundaries and therefore cannot sustain expletive infixation, as the examples on the right show. (McCarthy 1982; 578)

Therefore, the infix must immediately follow the primary stress and must be followed by a tertiary stress somewhere in the base word – but on even further examination, the infix does not lodge to the immediate left of the primary stressed vowel but rather to the left of the stressed syllable. (McCarthy 1982, 575) However, it appears that any degree of stress will do, although those placed before primary stress are slightly preferable than those placed before non-primary stress (1982, 576) In a survey of 154 infixation patterns from more than 100 languages in Yu's research revealed that infixes invariably appear near the one of the edges of a stem or next to a stressed unit – no mention if it was primary or non-primary. (Yu 2007, 3)

There are some cases with ternary feet where the usual rules of expletive infixation do not apply. (McCarthy 1982, 580-582) Expletive infixation can only fall on the border of two feet, but in those words that have three feet – McCarthy's example *Popocatepetl* – there are two possible infixation sites: *Popo-fuckin-catepetl* and *Popocate-fuckin-petl*. (1982, 578) To contrast, the example *Tatamagouchee* can either be infixed like *Tata-fuckin-magouchee* or *Tatama-fuckin-gouchee* which both seem perfectly plausible. In the first example the infix falls between two unstressed syllables – which is against every rule discussed earlier. (1982, 581) The reason for this is that *Tatamagouchee* consist of two feet, where one foot has a sister non-terminal (-*ta*-) and a terminal node (-*ma*-) between which the infix can be applied. This is not regular, and only a minor type in expletive infixation. We can say that the infixed expletive may fall only at the point of a weaker intersyllabic contact within the dactylic foot (or a foot with two syllables following a 'strong' syllable) – i.e. before the third syllable, which has a non-terminal node (or a stressless syllable) as its sister. (McCarthy 1982, 582)

The phenomenon of 'stress subordination' is not to be referred primarily as the properties of individual segments (or syllables), but rather it should reflect a hierarchical rhythmic

structuring that organizes the syllables, words, and syntactic phrases of a sentence. (Lieberman & Prince 1977, 249) Liberman and Prince (1977, 264) also point out that “[h]ierarchical stress subordination is as characteristic of words as it is of phrases and compound”. Stress subordination with expletive infixation follows the basic rule that the metrical form of the base word is restructured with minimal effort to accommodate the infix. (McCarthy 1982, 587-588) The infix foot is adjoined as the ‘weak’ sister to either adjacent node in the metric form of the base. (ibid.)

McCarthy (1982, 589) ends his discussion with claiming that “there is essentially no rule of [e]xpletive [i]nfixation” – but that nearly all observed properties of this phenomenon can be explained by metrical structures. There are, however, some rules that can be taken from this: the expletive always falls at a syllable boundary (between feet), and the syllable following the expletive must bear (some) stress. (McCarthy 1981, 224) Furthermore, in the case of three feet the expletive infix will have two possible infixation sites.

## 4. Method and Material

In this chapter, the methods and material used in this thesis are explained. Firstly, the method of compiling a corpus is thoroughly examined with terms such as representativeness, sample, and balance illustrated. In the second subsection, the material analysed in the thesis, the Corpus of Movie Scripts, is presented and the choices made in building it explained further. The corpus is fundamental as it is the basis of the conducted study, which is why every element of the corpus is analysed thoroughly.

### 4.1. Method: Corpus Compilation

A corpus is a collection of texts, e.g. books, journals, letters, spoken conversations and articles, that are compiled together to form a large mass of texts which can be used to research language phenomena - or as Charles F. Meyer's (2004, xi) said: "a collection of texts or parts of texts upon which some general linguistic analysis can be conducted." George Yule defines a corpus in a similar manner: "a corpus is a large collection of texts, spoken or written, typically stored as a database in a computer. Those doing corpus linguistics can then use the database to find out how often specific words or phrases occur and what types of collocations are most common." (2008, 109) Montgomery et al define the meaning of a corpus in more detail: "[It is] also commonly used to mean the body of written or spoken data, collected either from particular texts or from language use more generally, on which a linguistic analysis is based. Such corpora are mostly electronically stored and searchable –." (2007, 346) Corpora can either be general, as the British National Corpus (BNC), or specified, like the Corpus of Movie Scripts built for this thesis. General corpora usually contain all types of texts: novels, textbooks, magazines, academic essays, letters, speeches, and newspapers – the BNC contains all of these; while specialized corpora contain only certain types of texts. Corpus linguistics is a field of linguistics that focuses on the usage of different corpora for linguistics research.

In the field of corpus linguistics, there is corpora-based and corpora-driven research. A corpus-based approach refers to a relationship that can be seen as informal, as ‘based’ implies a vague relationship between the corpora and the research. Elena Tognini-Bonelli describes that corpus-based research is “used to refer to a methodology that avails itself of the corpus mainly to expound, test or exemplify theories and descriptions”. (2001, 65) To contrast, a corpus-driven approach is “where the linguist uses a corpus beyond the selection of examples to support linguistic argument or to validate a theoretical statement”. It is also important that “the commitment of the linguist is to the integrity of the data as a whole, and descriptions aim to be comprehensive with respect to corpus evidence”. (2001, 84) The point of this part of the thesis is to detail the compilation of a corpus of movie scripts and examine its compilation with the usual criteria. This corpus was built to be used in research that is very much corpus-driven as the corpus is the primary source of information and the subject of analysis; in other words the corpus will act as the driving force behind the research.

The reliability of evidence used to see patterns rests on the selection of the corpus, so it is vital for a researcher to choose a corpus that has been built with care. However, in some cases it is necessary to build one yourself – sometimes the data one might seek is not represented in pre-existing corpora or the reliability of corpora is questionable. I chose to compile my own corpus for my MA thesis because the data I needed was not available in existing corpora, such as the Brown corpus, or the BNC, as the focus of the study is a very recent feature of spoken language: expletive infixation. Although there are some corpora containing spoken language and even corpora focused on spoken language, they rarely have informal or colloquial spoken language, or in any case enough tokens to build a thesis on. Building a corpus is a time consuming task filled with decisions: what to include, what to exclude, how to ascertain that the corpus is large enough, how to tag the texts, should the different areas be represented, et cetera. As Charles F. Meyer said:

If corpus linguistics is viewed as a methodology - as a way of doing linguistic analysis - it becomes increasingly important that corpora are carefully created so that those analyzing them can be sure that the results of their analyses will be valid. If a corpus is haphazardly created, with



little thought put into its composition, then the analysis based on the corpus will be severely compromised. (2004, xiv)

When compiling a corpus there are many things one must take into account: how to choose a subject and how to justify it, where to acquire the material, how to handle the material, and so forth. Two fundamental criteria for building a corpus can be distinguished: qualitative (what is included into the corpus) and quantitative (how much is in a corpus). These criteria can then be divided into many sub criteria, of which the most important are representativeness, sampling and balance. All of these terms are interconnected and necessary to address when compiling a corpus.

#### 4.1.1. Representativeness, sample and balance

The problems that normally arise when building a corpus are not relevant in this case. In the case of the Brown corpus, which was the first machine-readable corpus, only the best literature was included and works in the periphery were left out. The problem of only including popular or ‘good’ writing does not apply in the Corpus of Movie Scripts - the only requirements for inclusion in the corpus were: for it to be in a text file, accessible in the IMSDB, and released in or after the year 1980. Although the movie scripts contained in the IMSDB are in various degrees of progress - some are first drafts while some are the finished scripts used in the released films - this has no effect on the selection of movie scripts for the corpus, as it has no relevance for the purpose of the study. The most problematic issues are representativeness, sample and balance.

Biber et al define representativeness as such: “A corpus seeks to represent a language or some part of a language. The appropriate design for a corpus therefore depends upon what it is meant to represent. The representativeness of the corpus, in turn, determines the kinds of research questions that can be addressed and the generalizability of the results of the research.” (2004, 246) Representativeness is therefore in short the way a corpus represents its target - in this case movie script language (which is written to represent spoken language). Tony McEnery and Andrew Hardie

(2012, 10) contrast Biber et al's analysis by mentioning it is yet to be "adopted in practice" and that "it is only one of many definitions of representativeness", but for the purpose of this corpus compilation Biber et al's definition is used. It must still be taken into account that "while some corpora designed to be comparable to each other can clearly make a claim for...representativeness, others may only do so to a degree". (2012, 10) Although the compilation of this corpus strived for perfection, it is not very likely. For the corpus of movie scripts to represent them well, there needs to be some lines drawn and problems solved.

The fact that the IMSD does not contain movies from all years from 1980 to present from all genres is a problem as regards to the representativeness of the corpus. How to make sure all periods of time, say decades, are equally represented in the corpus? Or should they even be - is the year a movie is made relevant to the research topic? This problem was solved by dividing the time periods into four parts: 1980s, 1990s, 2000s, and 2010s, and by having roughly the same amount of texts in all of them – as far as the IMSDB would have enough. Also, the different genres should have a roughly equal amount of texts. This also means that the size of the corpus needs to be large, as the phenomena that is studied - expletive infixation - is fairly rare, and therefore it has a small frequency. This is also good for representativeness, as McEnery mentions: "Although size - short of including the whole target population - is not a guarantee of representativeness, it does enter significantly into the factors and calculations which need to be considered in producing a maximally representative corpus." (2001, 78) Although at the time of the publication of the thesis the corpus will only have 967 texts, it is possible and highly likely that it will be updated every year to contain all the movie scripts available to have the best representation of movie scripts made in English. The larger this corpus is, the better it is. For the purpose of this thesis, the amount of 967 scripts was seen as large enough to have enough tokens and represent a range of movies as wide as possible without being too large to be analysed in the time period.

Furthermore, the problem of what is natural spoken language arises when compiling a corpus of texts that are written to be spoken. Can one truly analyse spoken language from movie scripts? The answer is, of course, no. Although movie scripts are a sort of spoken language, it is contrived and not natural expression. It is written to be spoken, which will also affect the results of the research. Nevertheless, movie scripts are the easiest way to study this phenomenon as natural spoken conversations would be hard to acquire for a corpus of this size - particularly because expletive infixation is a feature that only occurs in very informal speech. For this corpus to be less contrived it would be possible to use the transcriptions of filmed movies, as some actors tend to improvise parts of their lines. Even more authentic speech would be reality show transcriptions, as even though some of their lines are scripted it is mostly pure spoken language. However, the continuing difficulties of assembling natural spoken data are hard to deny. (McCarthy 1998, 12) Even if the texts could be transcribed, which is already a problem because of the time and cost, there would be undecipherable segments – and the end result would always be an imperfect imitation. (1998, 13) For the sake of this thesis the task would be too time-consuming, and the results movie script language will give will reflect actual informal speech enough to give some indications of actual usage.

#### 4.1.2. Sampling

Sampling has many different explanations among corpus linguists. Biber et al explain that “the number of words in each sample is important for providing a reliable count of features in a text”. (2004, 249) Biber et al use the word ‘sample’ when referring to individual texts, while McEnery (2001, 78) explains that when dealing with a corpus one is “dealing with a sample of a much larger population”, and this sample is completely up to the compiler of the corpus to decide. For the purpose of this study McEnery's explanation of the term will be used, but loosely.

McEnery also claims that “the first step in corpus sampling [is] the need to define as clearly as possible the limits of the population which we are aiming to study”. (2001, 78) In

compilation of the corpus of movie scripts, this refers to the restrictions made in time periods, genre divisions and other limitations. This will be dealt in more detail in the subsection discussing balance. It must also be noted that it is very important to include other movie scripts that do not necessarily include expletive infixation. The compiler cannot only choose samples that have examples of the phenomenon that is studied - it is vital for representativeness and objective sampling that the collection of texts varies. This gives the researcher a more objective view of the subject, and therefore the results are not influenced by only choosing text samples that contain the phenomenon of interest. If this corpus were to have only texts that contain expletive infixation, the corpus would be much smaller in size and the conclusions derived from it would contain the assumption that expletive infixation is very frequent in movie scripts, as all examined scripts would have tokens in them. As one of the points of the thesis is to examine whether expletive infixation truly is frequent (or rare) it is vital that other texts are included as well.

The problem of sampling in Biber's terms has to do with the size of the texts in the corpus; are there large size differences between the texts, and do these differences affect the results when the corpus is searched? As John Sinclair says: "samples of language for a corpus should wherever possible consist of entire documents or transcriptions of complete speech events, or should get as close to this target as possible. This means that samples will differ substantially in size." (2005, e-source) This is problematic in some cases, as too large texts could influence the corpus and therefore searches made using it, but at the same time it is frowned upon to edit texts in any way. Sinclair impounds on the subject further:

The matter of balance returns as we approach the smallest item in a corpus, the text. Here arises another issue in sampling that affects, and is affected by, the overall size of the corpus. Language artefacts differ enormously in size.... The problem is that long texts in a small corpus could exert an undue influence on the results of queries, and yet it is not good practice to select only part of a complete artefact. (2005, e-source)

In this thesis this problem was solved by creating a large enough corpus so that even the largest of movie scripts will not unduly influence queries. In this instance the equal length of single texts is not

as important as the somewhat equal proportions of different text types - in this instance, movie genres. The question of balance between categories is tougher, as the boundaries between them are blurred; the proportions of different text types is referred to as balance. Furthermore, as the calculations of frequency are done per million words, the results will be comparable to each other even if some sections may be smaller in total word number or amount of movie scripts than others.

#### 4.1.3. Balance

When referring to the balance of a corpus, linguists refer to the equal proportions of text types in a corpus. Biber et al (2004, 249) comment that “enough texts must be included in each category to encompass variation across speakers or authors”. This means that all categories must have a wide variation of texts of various authors to, in this case, represent these genres of movies well. John Sinclair gives an attempt at defining balance: “The notion of balance is even more vague than representativeness.... Roughly, for a corpus to be pronounced balanced, the proportions of different kinds of text it contains should correspond with informed and intuitive judgements.” (2005, e-source) McEnery and Hardie (2012, 239), however, define balance as such: “a corpus is said to be *balanced* if the relative sizes of each of its subsections have been chosen with the aim of adequately representing the range of language that exists in the population of texts being sampled.” It seems that balance has many different interpretations as well. For the case of this thesis, *balance* will be defined as the balance of number of texts in each category.

In the case of the Corpus of Movie Scripts, the balance of different genres and time eras should be roughly equal. There is still the problem of genre overlapping, which is very usual, as the issue of dividing movie scripts into genres is a difficult one to solve. Nowadays many movies can belong to many genres, for example *The Bourne Supremacy* is listed as action, adventure, thriller, drama and mystery (IMSDB). This is normal for other movies as well, and even combinations such as comedy and horror can occur. Therefore, there is some overlap between the genres, which must be

noted when using the corpus. Each genre and decade has their own folder in the corpus and they include all movies that have the relevant decade or genre marking – furthermore, the corpus also has a separate folder containing all movie scripts. If a query requires all movie scripts of the corpus to be selected, choosing the folders of genres and decades would result in skewed results, as a movie script will occur at least two times in those files: once in a decade, and once in a genre.

Richard Xiao and Yukio Tono have a more realistic view of even striving for balance and representativeness: “While balance is often considered a *sine qua non* of corpus design, any claim of corpus balance is largely an act of faith rather than a statement of fact as, at present, there is no reliable scientific measure of corpus balance.” (2006, 16) This is indeed true, because there is no way for a researcher or a corpus compiler to be certain of the balance in a corpus. Balance is achieved with estimations and guesses, and a corpus compiler must be aware of this fact. Still, it is necessary to try and at least use them as guidelines to achieve a corpus suitable for the researcher's needs. While all of the criteria mentioned above are mere guidelines, it is vital for the compilation of the Corpus of Movie Scripts to follow them as well as possible. Only this way can the corpus be truly useful for the thesis and the results reliable.

To conclude, compiling a corpus is filled with problems and difficult decisions that need to be answered. Every decision a corpus compiler makes affects the corpus, and therefore all of the results future users may receive from it. Because of this the building of a corpus is vital, and must be done with time and effort. When compiling the Corpus of Movie Scripts the most influential decisions had to do with the restriction of a time period (to better fit the thesis' needs), the sampling of different movie genres, and their division and the decision not to use any tagging. The decisions made in the making of this corpus will affect its future usage, as although the aim was to provide a corpus of movie scripts that had no tagging and was not limited to any genres; it is possible some unconscious restrictions have been made. Even though the corpus is made for one MA thesis, it is possible and

very much hoped for that the corpus can be used by other researches as well. The corpus will be added to the thesis for viewing and possible usage, and hopefully will be added on even after this thesis.

#### 4.2. Material: Corpus of Movie Scripts

To acquire movie scripts for the corpus, the Internet Movie Script Database (IMSDB) was used. It is a free website that displays movie scripts from 1900 to present day, most of them downloadable as text files and some as PDF files. All genres of movies are represented, though some genres have more scripts than others, and the database differentiates into many genres this thesis will not include. Furthermore, some years or decades are not represented at all, as no movie scripts from those years are included. The corpus contains roughly 1000 movie scripts from different points of production; some scripts are final drafts while some are first drafts. Considering the corpus there does not need to be distinction between different drafts, as the focus is not on the finished products but on movie script language in general.

John Sinclair mentions an important fact on his internet website when talking about internet texts in corpora: “The cheerful anarchy of the Web thus places a burden of care on a user, and slows down the process of corpus building. The organisation and discipline has to be put in by the corpus builder.” (2005, e-source) The retrieval of texts is very complicated and the compiler needs to be very careful and organised when dealing with an internet source. All movie scripts from the website IMSDB that could be downloaded are included in the corpus. Some texts could not be downloaded as they were in PDF files, which makes the copy-paste method impossible. The method of text retrieval was to copy-paste the script, add it to Microsoft Word and convert it to a .txt file. This way the text could be analysed and no previous formatting would get in the way. Previous formatting means possible notations, font changes or specific formatting to pages of the script, all of which would influence analysis of movie scripts when using Antconc. All movie scripts that could be copied were included in the corpus, so there was no discrimination based on genre, year or country

of origin. All the movies in the database were made in English, so there was no need to filter out different languages.

The focus of the corpus is on movies made from the 1980s onwards, with a representation of all genres. The reason for the timeline of 1980 to present is the fact that expletive infixation is a new feature of spoken language, and it would be unnecessary to include movie scripts from earlier decades. After all, the focus of the thesis is not to build a representation of the usage of expletive infixation in a neat timeline to highlight the point of origin in spoken language in movie scripts. As the corpus is built to suit this thesis' needs, it is a logical restriction to make. Still, the differences of token occurrences in the decades under examination will be discussed briefly in the analysis.

As for the build of the corpus: the corpus is a set of folders containing texts files of the movie scripts. Different folders exist for different decades, and different genres. This means that a singular movie script may occur in these folders many times, e.g. once in its genre, once in another genre, and once in a decade. If a person wanted to make a query from the entire corpus, using all these folders would provide false information. This is why another folder contains every single movie script – the folder titled ‘ALL’. Different folders - and therefore different points of view - are used in this thesis. The whole corpus will be used to ascertain the correct total number of tokens, and the full size of the corpus, but it is also used to find interesting new patterns of expletive infixation.

The movie scripts are not edited in any way, and they are added to the corpus in their original form. No part-of-speech tags or other tags are made to the corpus, as there is no need for them in the scope of this thesis. For the analysis of the evidence Antconc will be used, which is Laurence Anthony's free software for concordancing and text analysis. It can be used to, for example, view collocates, examine clusters, and view concordance plots. Antconc is available on Laurence Anthony's websites for free downloading. The use of Antconc makes it possible to analyse texts without tagging, as Antconc can analyse full text files - Antconc can also recognize tags, but as



tagging the corpus would have taken years it was not achievable and it was most logical to use unedited texts. As the research focuses on expletive infixation and its patterns, it is better to simply input a word query into Antconc, “\*expletive\*”, and go through all of the possible results to compare patterns. It is possibly a good thing that this corpus is not annotated, as tags in a corpus almost always contains mistakes which in return might influence the results. Of course, in time it is possible to add tagging to the corpus but for an MA thesis this version of the corpus will do. For the sake of thoroughness, all movie scripts are collected into an Excel sheet, displaying the year of production and the genre(s) they belong to.

The movie scripts are divided into the following genres: action-adventure, horror-thriller, drama, romance, family-animation and comedy. All categories contain some texts, but they do not match perfectly in number, as the corpus is wholly dependent on the selection in the IMSDB. Some genres have less movie scripts available than others, but this is to be expected in a corpus still new. Furthermore, it must be noted that the division between genres is very flexible and in some cases possibly inaccurate or misleading, as most movies belong to many categories at the same time. This is why the division is merely a helpful tool to see which genres seem to have the most hits in whatever the researcher is searching for, and not the main point of the thesis.

The division between American and British movie scripts is discussed as well, in relation to the division of expletives used as infixes and in terms of the number of movie scripts. For example, the hypothesis is that the British use words like *bloody* and *soddin(g)* more, while the Americans are more prone to use *fuckin(g)*, *motherfuckin(g)* and *shittin(g)*. The Cassell Dictionary tags s.v. *bloody* as used ‘especially in the UK and Australia’ and the OED s.v. *sod* has the tag of ‘chiefly British’. *Fucking*, *motherfucking* and *shitting*, however, do not carry region tags – except s.v. *motherfucking* in the OED with the tag ‘chiefly North American’. As the differences in the number of movie scripts between American and British movies is very much in favour of American movie scripts, it is necessary to keep in mind the inequality and therefore this comparison will merely be a

sidenote in the analysis section of the thesis. No accurate rules can be made from this analysis, but some general trends may be discovered.

The nouns in which expletive infixation occurs in will be discussed as well, since there might be interesting differences there. It is also important to note that almost all the movie scripts use different types of writing expletive infixations; some use hyphens like *to-fucking-gether* in ‘44 Inch Chest’ while some write them as a single word such as *unfuckinbelievable* in ‘Absolute Power’. This makes the analysis of the information more difficult, as there is no certain rule to their appearance. This is why the queries are made in the form “\*expletive (-g/n)\*” with the asterisk signifying the possibility of any word or space in that place – this includes forms such as *unfuckin’acceptable*, *unbloody-likely* and *monfuckin strosity* also in the search results. The clipping of *-g* and *-n* from *fuckin(-g)* and *goddam(-n)* is because some texts use the shortened, slang versions of the expletive infixations – as in *unfuckin’acceptable* above– and by clipping them from the search query we can be sure to include all possible tokens in the search.

The timeline of expletive infixation is divided into four: the 1980s, the 1990s, the 2000s, and the 2010s. This way a researcher can examine the differences between certain points of time, and possibly see when the usage of expletive infixation became acceptable or rose in frequency in movies. The point of this division is not to pinpoint the exact point of origin, but to give a feel as to when the usage became more widespread, and not merely shocking. Furthermore, in later studies maybe the corpus will give clues as to when expletive infixation became more and more used in different genres and when the usages became creative, and not merely used in certain nouns: e.g. “Congratu-fuckin’-lations!” (‘Final Destination 2’) It must be noted, that as the 2010s are still unfinished we cannot make any conclusive claims about it; the evidence can only give some hint on whether the situation has drastically changed: say, the amount of expletive infixation in movie scripts from the 2010s was found to be now at the same level as in the 2000s – this would mean that the usage would most probably grow to nearly double by the end of the 2010s.

The movies are divided under headings according to their description: if it is listed primarily as a comedy, it is listed as such. In the case of rom-coms or romantic comedies, however, the division was made into romance as although the movies are comedic, they are primarily romances. These types of decisions were made throughout the movie list, so some overlap in genres is to be expected. For example, the movie ‘Cherry Falls’ (2000) which listed as horror, thriller, comedy, and mystery is in this corpus listed in the sections *horror/thriller* and *comedy*. The decision was made to not go blindly with IMSDB’s genre descriptions – in most cases, the choices were made because genre listings reached up to five different genres (and in some movies the genres added seemed not to correspond with the movie at all); to add a movie to all five different folders would possibly distort the results. In the future with more time to assemble the corpus, it would be possible to divide the movie scripts by only their primary genre – or to make distinctions such as *black comedy* and *horror/thriller* versus *horror/comedy*.

This division was also partly done to even out the number of scripts per genre. Even with conscious thought of equal division among genres the difficulty lay on not affecting the representativeness of the sample too much. The subject of how to divide scripts among genres was one of the hardest in the making of this thesis, but eventually the solution used in this thesis was seen as the best (for this thesis, it may very well not be for all research). In this case, all movie scripts were added and were sorted to genres according to their primary, secondary, and possibly tertiary genre heading.

The corpus contains overall 967 movie scripts, and 23,247,548 words. Below is a chart detailing the amount of words and the number of scripts per corpus folder. From the Chart 4.2.1. we can see that the genre folder with the least movie scripts and therefore words is FAMILY+ANIMATION with 50 scripts and less than a million words. The folder is very small, but it had to be included so that the corpus would be representative. In the decades the smallest folder is the 1980s with just 120 movie scripts and just under 3 million words.

FOLDER	SCRIPTS	WORDS
1980s	120	2,865,728
1990s	340	8,517,393
2000s	344	8,086,020
2010s	160	3,778,407
ADVENTURE + ACTION + CRIME	310	7,846,471
COMEDY	268	6,105,448
FAMILY + ANIMATION	50	994,007
DRAMA	262	6,592,503
ROMANCE	150	3,560,300
HORROR + THRILLER	226	5,524,734

Chart 4.2.1. Number of Words per Folder

The largest folder in genres is ADVENTURE+ACTION+CRIME with nearly 8 million words, while the largest in decades is the 1990s with 340 scripts and nearly 8.5 million words. The overall added word count of the genres exceeds the ALL folder massively, which is why the folder was included – if one were to do a query in the corpus intending to use all scripts and selected all genre folders, the results would be flawed because of the multiple appearances of a single movie script in the corpus.

The movie scripts divide into genres as follows: romance/rom-coms had 150 scripts, horror/thriller had 230 scripts, animation/family had 50 scripts, comedy had 268 scripts, adventure/action had 311 scripts, and drama had 262 scripts. In the decade folders the movie scripts are as follows: the 1980s has 120 scripts, the 1990s has 340 scripts, the 2000s has 344 scripts, and the 2010s has 163 scripts. In total the number of scripts in the Corpus of Movie Scripts came up to 967 scripts in total, but as previously said, there is much overlap in the genre folders (which is why the added number of genre folders comes up to 1,121). The decades themselves were not divided further into genres, because that level of study could not be done in the timeline for this thesis. Later on, it would be interesting to find out if the most prominent usage of infixation differs in different decades: if the decade most likely to use expletive infixation in the 1980s was action, while in the 2010s something else.

The compilation of the corpus was vital for the thesis and required time, as it needed to represent movies of all sorts well: for example it needs to include children's movies as well as horror movies, and have movies of all the years the corpus includes. Furthermore, it needs to have many examples of expletive infixation in a wide range of movie scripts, so that patterns could be found and the corpus would truly be useful for the thesis. This corpus could possibly be very useful and have many further uses, as corpora of spoken language are few and far between. Although this corpus consists of contrived movie script language, it could be a very useful tool in examining the problems and new facets of spoken language that arise in time. As spoken language is hard to capture, movie script language could be a way to examine something that is very hard to examine in its real form. As for the distribution of the corpus, the corpus will be available with this thesis for the use of scholars and academia but not distributed in other ways. Later, if the corpus is expanded, e.g. POS-tagged (part-of-speech), its existence and possible distribution will be reconsidered – for example availability as a downloadable corpus on the internet.

## 5. Results and Analysis

In this chapter, the results and the analysis of the evidence from the Corpus of Movie Scripts will be given. The focus is on determining whether some new forms of expletive infixation – that do not conform to the rules explained in previous studies – have arisen, and whether expletive infixation has changed during the decades. First, the whole corpus and all its tokens are discussed and analysed, and later the differences between decades, genres, and countries of origin are expounded on.

The queries were made in the form “\*expletive -n/-g\*” to ensure all forms and spellings of words could be included. For example, to see how the expletive infix *fuckin* is used in movie scripts, the query “\*fuckin\*” was used to include forms such as *in-fuckin-credible* and *infuckingconceivable*, as in some scripts expletive infixes were not separated from base words, but incorporated into them. This meant combing through all words, dividing them by their meaning, and disregarding those used as intensifiers before a word (e.g. *fuckin* hypocrite), verbs (*you fuckin* with me?), and exclamations (*Fuckin-A!*). Only those in expletive infix position inside a base word were counted as tokens and analysed, so examples such as “Jesus-Fucking-H.-Christ” were not counted among the tokens, although in some cases compound nouns consisting of two separate words were accepted – later subsections will explain why so.

### 5.1. Talk about the Whole Corpus

In the beginning, the idea was to also have words such as *feckin*, *bleedin*, and *bloomin* among the words to be searched in expletive infix position. As the corpus was searched for the first time to test it and the results analysed, it became evident that these expletives were not usually found in expletive infix position, so they were discarded from the study. For example, *feckin(g)* only had one hit in the whole corpus, and it was not in expletive infix position. As they did not seem to be used as expletive infixes, the choice was made to exclude them to focus on more productive expletive infixes.

In the Figure 5.1.1. below are the amount of all expletives used in their expletive sense. *Bloody*, for example, can be used in the meaning given in the OED s.v. *bloody*: ‘covered with or composed of blood’; as well as an expletive, and s.v. *stinking* can also mean ‘foul-smelling’ (OED). The only instances accounted for in this figure are the ones tagged ‘expletive’, ‘vulgar’, or ‘informal’. This figure is just to give a small glimpse into the possibilities the Corpus of Movie Scripts offers. Furthermore, it is to show the major differences in word usages: for example, *fuckin(g)* is found in the corpus roughly 2,000 times more often than *soddin(g)*.

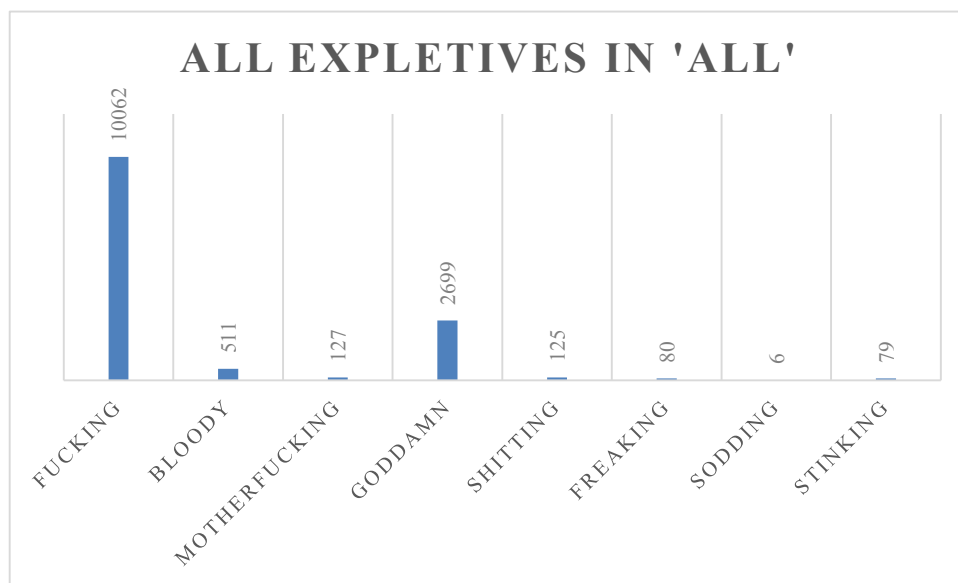


Figure 5.1.1. Amount of Expletives in Folder ALL

As we can see from the figure, the amount of tokens for *fuckin(g)* as an expletive is much larger than that of *soddin(g)* or even *stinkin(g)*. In the folder ALL, the amount of expletives is as follows:

- i) fuckin(g): 10062
- ii) bloody: 511
- iii) motherfuckin(g): 127
- iv) goddam(n): 2699
- v) shittin(g): 125
- vi) freakin(g): 80
- vii) soddin(g): 6
- viii) stinkin(g): 79

As *freakin(g)* and *motherfuckin(g)* are variations of *fuckin(g)*, it was expected that they would not have as many tokens as others. Surprisingly *goddamn* had the second highest number of tokens as an

expletive, second only to *fucking*. The low number of *sodding*, *freaking* and *stinking* was no surprise, as they are either more British in origin (*sodding*) or used mainly as substitutes for *fucking*.

Overall 91 instances of expletive infixation were found. They were found with the expletives *fucking*, *motherfucking*, *bloody*, *goddamn*, *stinking* and *freaking*; there were no instances of expletive infixation in *sodding* and *shitting*. The Chart 5.1.1. below shows the total amount of expletives found in the corpus and the amount of expletive infixes. *Fucking* has clearly the most tokens with the overwhelming number of 80, while *shitting* and *sodding* have none. The non-usage of the two expletives was somewhat surprising, as they fit in the preliminary criteria meant for expletive infixes, and sounded natural when constructing examples: *un-shitting-believable* and *in-sodding-credible* seem like perfectly good examples of expletive infixation. It would seem that aside from constructed examples, *shitting* and *sodding* are not used as infixes in movie script language.

expletive	expletives found	infixes
fucking	10062	80
bloody	511	2
motherfucking	127	2
goddamn	2699	3
shitting	125	0
freaking	80	3
sodding	6	0
stinking	79	1

Chart 5.1.1. Tokens of Expletives and Expletive Infixes in Folder ‘ALL’

Indeed, the OED, Webster’s, and Cassell’s support this finding as none of the dictionaries have included the possibility of infixation in *sodding* and *shitting*; in the case of Webster’s not even including them in their expletive meanings.

Although looking at the amount of tokens each expletive has is informative, the most useful test is to see their frequency in a million words. In the Chart 5.1.2. below the frequencies are displayed alongside the raw numbers of tokens. The frequency is per million words.



expletive	infixted expletives	frequency/million words
fucking	80	3.44
bloody	2	0.09
motherfucking	2	0.09
goddamn	3	0.13
freaking	3	0.13
stinking	1	0.04

Chart 5.1.2. Frequencies of Expletive Infixations in Folder ‘ALL’

Not surprisingly, *fucking* had the largest frequency of 3.44, with *goddamn* and *freaking* coming in the shared second place. *Bloody* and *motherfucking* had slightly smaller frequencies, with *stinking* having the smallest frequency of all the expletive infixes found in the corpus. The overwhelming differences in the highest and the second highest frequencies are shocking, but to be expected as expletive infixation has been called *fucking*-infixation by some because of its typical expletive.

## 5.2. New Usages of Interest

There were in total 91 instances of expletive infixation in the corpus, and as the folder ALL has the word count of 23,247,548, the normalized frequency of all infixation in the CMS is 3.91 per million words. The normalized frequency was calculated with the following formula:

$$\frac{91}{23247548} = \frac{x}{1000000}$$

The formula is used to calculate all frequencies of all infixations throughout the study. Normalization is a way to adjust raw frequency counts from texts of varying lengths so that comparisons can be made between them. (Biber et al 1998, 263) In this case all frequencies are calculated per million words to adjust to the relatively low frequency of expletive infixation; counting normalized frequency per thousand words would yield very low frequencies. The frequencies are given to the second rounded decimal. The amount of tokens is not large and as a whole the frequency of expletive infixation is not remarkable, but the tokens are sufficient in number to give some evidence towards

the underlying rules of expletive infixation. The full list of all expletive infixations found in the corpus can be viewed in Appendices (Appendix 1).

The infixations made with *fucking* are mostly fairly similar to the examples given in the theory section; namely *un-fucking-believable* (which is found in many different forms and many different movies) and *fan-fucking-tastic*. In these cases the infix is lodged before the primary stress of the word, which is its preferred position. Overall the infixations found can be divided into three groups: i) those occurring after a prefix, ii) those occurring before a stressed syllable/at a foot boundary inside complex or simplex words, and iii) those inserted into a phrase or abbreviation.

Expletive infixations occurring after a prefix found are displayed below. They all follow the same pattern as the most common example *un-fucking-believable*; the expletive infix is inserted between the prefix and the stem at the foot boundary. In some cases, the word is spelled wrong – *hort-er-fucking-culturalist* – or they lack hyphenations, but the case stands: they all follow the same pattern common to almost all expletive infixation. (Mattiello 2013, 189)

to-fucking-gether	de-fucking-plorable
Unfuckingreal	Unfuckingbelievable
IN-FUCKING-SIDE	Un-fucking-believable
Un-fucking-believable	Un-fucking-believable
un-fucking-believable	Un-fucking-believable
un-fucking-believable	hort-er-fucking-culturalist
out-fuckin'-side	for-fucking-ever
anyfuckinwhere	Un-fuckin'-believable
Un-FUCKING-believable	Unfucking believable
any-fucking-thing	un-fucking professional
Imfuckingpossible	Imfuckingpossible
un-fucking-real	un-fucking professional
un-fucking-believable	su-fucking-perlative
<b>un-be-fucking-lievable</b>	un-fucking-believable
refuckinpugnant	<b>inconfuckingspicuous</b>
un-fucking-believable	Unstinkinbelievable

In two cases, the insertion of the expletive infix is dissimilar to others following this particular rule of expletive infixation– *un-be-fucking-lievable* and *inconfuckingspicuous* (bolded above). In *un-be-fucking-lievable* the infix is inserted inside a foot instead of on the boundary of a prefix and a base

word. *Inconfuckingspicious* follows the same pattern as *un-be-fucking-lievable* above. Both of these forms are ungrammatical compared to the rule given in all explanations of expletive infixation: an expletive infix cannot interrupt a foot and it must be followed by some degree of stress. (Plag 2003, 102; McCarthy 1982, 576) However, *un-be-fucking-lievable* seems more acceptable than *inconfuckingspicious*. This is because of its hyphenation – it appears that the word is intended to be pronounced as /ʌn bɪ fʌkɪŋ lɪ:væbəl/ instead of /ʌmbɪfʌkɪŋlɪ:væbəl/ - all parts separated as hyphens are meant to be spoken as separate words. Furthermore, *unbelievable* is a regular base word for expletive infixation (evidenced by the 14 tokens found in the corpus) and the word is expected and predicted. *Inconfuckingspicious*, on the contrary, is problematic because the base word itself is not as frequent in usage and the insertion of an infix disrupts the word at an awkward spot.

Expletive infixes that occur before a stressed syllable or at a foot boundary inside simplex and complex words are the following, with uncommon infixations bolded:

boo-fuckin'-hoo	boo-fuckin'-hoo
meta-fucking-phys-i-gack	twenty—fuckin'—eight
Mr. Psycho-fucking-analyst	ASS.FUCKING.HOLE
Fan-fuckin-tastic	Congratufuckinlations
Viet-fucking-nam	butt-fucking-ugly
Jerry Ma-fuckin-guire	boo-fucking-hoo
Butt-Fucking-Ham Palace	bull-fuckin'-shit
Tak-fucking-tak	mon fucking-strosity
neverfuckinmind	chop-fuckin'-chop
Fan-fuckin'-tastic	<b>Cinder-fucking-rella</b>
Hardy-fuckin-har	Fitti-fucking-paldi
Wonder-fucking-ful	Fan-fuckin-tastic
<b>A-fuckin'-men</b>	lia-fuckin-bility
Contra-fucking-band	Abracafuckindabra
eightyfuckinthree	Rux-fucking-pin
Twenty-fucking-two	FER-FUCKING-NANDO
Far fucking out	bull-fucking-shit
fan-fucking-tastic	Tick-fucking-tock
Beni-fucking-hana	Nostra-fucking-damus
guaran-fuckin-teed	Absa-fuckin-lutely
Absomotherfuckin'lutely	megabloodysshitloads
Aber-bloody-deen	guaran-goddamn-tee
ri-goddamn-diculous	ri-goddamn-diculous

far—freaking—out  
**guilt-freakin-tee**

abso-freaking-lutely

The total number tokens was 49, with some tokens illustrating interesting patterns of expletive infixation. In *Cinder-fucking-rella* the grammatical way to infix would be *Cinde-fucking-rella*, although the name is derived from *cinder* and the feminine name *Ella*. However, in this example from ‘Pretty Woman’, the ‘r’ occurs before and after the expletive infix – which suggest this is a case of reduplication. Reduplication does not occur in expletive infixation, but in *diddly*-infixation. (Mattiello 2013, 190) However, McCarthy (1982, 585) introduced the possibility of *imma-bloody-material* in his article, although that is the only expletive infixation known to include reduplication. *Cinder-fucking-rella*, however, is not similar to McCarthy’s example in that it reduplicates an *-r-* and not a whole syllable *-ma-*. Other examples of infixation into a proper noun, name or title are: *Jerry Ma-fuckin-guire*, *Butt-Fucking-Ham Palace*, *Fitti-fucking-paldi*, *Rux-fucking-pin*, *FER-FUCKING-NANDO*, *Beni-fucking-hana*, *Nostra-fucking-damus*, and *Aber-bloody-deen*. *Butt-Fucking-Ham Palace* is a wordplay on Buckingham Palace, with the expletive cleverly imitating the phonemic transcription of the original word.

*A-fuckin’-men* is an interesting find as in that it is constructed of a base word and an expletive that is longer than the base word. *Amen* pronounced /eimen/ (not /ʌmen/) can support infixation as it has two feet, (*a*) and (*men*). Usually though expletive infixation does not occur in words as short as *amen*, but it is plausible in words as well-known as this. Some examples in the list above have the infix inserted between two separable words adjoined into a compound; *Twenty-fucking-two*, *tick-fucking-tock*, *bull-fucking-shit*, and *boo-fuckin’-hoo* for example. In these the infix is inserted at a foot boundary, but the difference is the placement – when infixing expletives after prefixes their placement is after the first syllable of a word, while with separable words the infix is always inserted between the two words – be they both simple as in *boo-fuckin’-hoo* or complex. In repetition compounds like *tak-fucking-tak* and *tick-fucking-tock* the infix is inserted before the repetition, at a natural boundary. (Zandvoort 1972, 286)

There were two example of the construction *far-EXPL-out*, *far—freaking—out* and *far fucking out*. However, *far—freaking—out* is not like the others, in that it is actually a compound (lexical phrase); and an interjection. In Cassell's *far out* has the following explanation as an adjective: “excellent, wonderful, first-rate [with its implication of other-worldliness].” (Cassell's s.v. *far out*) Although it is obviously two separate words, they move as one unit and are considered a phrase not interrupted by any other part-of-speech. *Congratufuckinlations* is an intriguing infixation as it has *fuckin* infixed between the third and fourth syllables of the word. Much like McCarthy's example of *Popocatepetl*, it has more than two feet; in both cases exactly three full feet. (1982, 578) Furthermore, much as *Popocatepetl* the word *Congratulations* can support infixation at two places: *con-EXPL-gratulations* and *congratu-EXPL-lations*. This is for the simple reason that as *congratulations* has three feet, it has two foot boundaries where an expletive can be inserted. Both possibilities of infixation are well-formed, but there is a slight preference to the one before the primary stress of the word; *congratufuckinlations*.

Expletive infixations such as *guaran-goddamn-tee*, *wonder-fucking-ful*, and *guaran-fuckin-teed* all follow the same pattern of applying the expletive infixation before the final stress of the base word. After all, in the tentative rules it was mentioned that even though expletive infixation has a preference for primary stress – any degree of stress will do. (McCarthy 1982, 576) However, one example seeming to use the same construction of expletive insertion is not like previous examples. *Guilt-freakin-tee* involves reduplication of *-t-* and the change of the vowel of the last syllable; from *-ty* to *-tee*. One possible explanation would be emphasising the different pronunciation of the word by an actor – the goal is presumably to lengthen the vowel at the end for comedic effect. *Guil-freakin-ty* is not grammatical, however, so the change must have been made to enable infixation into the base word. It seems that the pronunciation and intonation of a word factor into expletive infixation greatly.

One other borderline case of expletive infixation was *megabloodyshitloads* in ‘Arthur’. In the case of *megabloodyshitloads* the infix is set in a compound that is an expletive in itself – which is remarkable in its coarseness but not defying any rules set previously. The fact that *megashitloads* is not a very established word is a problem, but the meaning it conveys seems to be ‘large amounts’. Other examples of expletives infixed inside other expletives are the following: *ASS.FUCKING.HOLE*, *butt-fucking-ugly*, *bull-fuckin’-shit*, and *bull-fucking-shit*.

In the case of an expletive infixed into abbreviations and phrases, nine tokens were found in the corpus:

R.I.fucking.P	P.O.fucking.W.
F-B-fucking-I	c-fucking-4
D-K-fucking-N-Y	I-A-fucking-D
U.S.Fucking A Today	Kat-Man-fucking-Du
D-O-G-G-motherfucking-E-D	

*R.I.P* in the OED is listed as its own entry s.v. *RIP*: “abbreviation, rest in peace.” *P.O.W* had the explanation of “abbreviation, prisoner of war”. (OED s.v. *POW*) FBI (Federal Bureau of Investigation), DKNY (Donna Karan New York), C4 (Composition 4), USA (United States of America, and IAD (Internal Affairs Division) are also examples of abbreviations – the only phrases in this classification are *D-O-G-G-E-D* and *Kat-Man-Du*. With abbreviations it seems that the most frequent way to insert to infix is, in the case of three letters, after the second letter of the abbreviation. However, in the case of only two letters – in *c-fucking-4* – the infix is naturally inserted between those two. The one token differing from this pattern is *D-O-G-G-motherfucking-E-D*, where the expletive is infixed after the fourth letter. In *D-O-G-G-motherfucking-E-D* each letter is spelled as a separate word. The end result is a rhythmic phrase when spoken out loud: /dɪ: ɔʊ ɡɪ: ɡɪ: mʌtʌfʌkɪŋ ɪ: dɪ:/. If the expletive was infixed in a word intoned as a single word; *dogg-motherfucking-ed*, it would not be understandable. This is illustrated by its phonetic transcription /dɔgd/, which shows that the word consists of a single foot and therefore cannot support infixation. (McCarthy 1982; 578)

*U.S.Fucking A Today* has the same pattern as *R.I.P.* and *P.O.W.*, but the expletive that is infixed is *Fucking A* which also deletes the *A* from the original base word *U.S.A. Today*. However, one way of looking at the construction is that the expletive infixed is *fucking*, and the *A* is not deleted to insert the expletive *fucking A*. Nevertheless, the end result is the same: the meaning added to the word stays, as the form of the construct is exactly similar to the one where the infix is *fucking A*. *Fucking-A*, according to Adams (2001, 328) attributes mild derision; a rough equivalent of “No shit” – at least in this context: “Heather, you’re throwing your life away to become a statistic in *U.S.Fucking A Today*.” (‘Heathers’) In other contexts *fucking A* can also mean ‘amazing’ or ‘indifference’, depending on the tone of the speaker. (2001, 328-329) *Kat-Man-fucking-Du*, however, is an example of a name - that is pronounced as a phrase - into which an expletive is inserted. However, even in this case the same pattern of infixing emerges as when an expletive is infixed into an abbreviation – the infix is inserted between the second and the third syllable of the base word.

Curiously enough, some ‘sort-of’ expletive infixations came up in the corpus. They cannot be counted as expletive infixes, although they show some similarities between expletive infixes; be it form, stress, or the way they look. The 11 instances are shown below:

Mazel-fuckin’-tov	BLAST FROM THE PAST
million-fuckin’-bucks	EASY A
kick-ass-fucking-time	GO
whopee-fucking-shit	SHAME
hot-goddamn-chocolate	REINDEER GAMES
one-fucking-minute	JENNIFER EIGHT
pecan-fucking-pie	REINDEER GAMES
silicon-fucking-lips	REINDEER GAMES
whoop-di fuckin’ do	THE DEPARTED
Ha bloody ha	INCEPTION
glass-motherfuckin-house	PULP FICTION

The instances above might seem like expletive infixation, but that is not the case. Of these 12 instances, only *Ha bloody Ha* and *hot-goddamn-chocolate* could be seen as some type of expletive infixation. In most cases, the illusion of infixation is made with hyphens to link the words together. For example, in *silicon-fucking-lips* the natural way to write the noun phrase would be *silicon lips*, not *\*siliconlips*. They can also be separated in a sentence, which negates the possibility of them being

a phrasal compound: “Lips made of silicon.” The meaning is still the same, even if the words are separated by other words. In the case of *hot-goddamn-chocolate*, the case is not so clear. Even though hot chocolate cannot be written as one word (*\*hotchocolate*), it moves together in a sentence and disrupting it changes its meaning: “Chocolate that is hot” does not mean “hot chocolate”. *Hot chocolate* is a phrasal compound, and we could argue that it allows for infixation much in the same way as other base words – but in the case of phrasal compound bases the placement of expletive infixation is of course between the words; the word *hot cho-fucking-colate* is not grammatical. The emergence of creative ways to infix seem to show a beginning trend: broadening of the rules of expletive infixation into words usually not seen as possible bases for infixation.

To summarize, the expletive infixations found in the corpus agree with the theories and rules set in previous studies. The expletive infix is inserted at a syllable boundary (between feet), and must be followed by some degree of stress. Surprisingly, infixation into abbreviations and phrases always follows the rule of an expletive infix inserted between the second and the third letter – but in some cases like *D-O-G-G-motherfucking-E-D* the pronunciation of the word precedes the grammatical form. As in the case of *guilt-freakin-tee*, the pronunciation of the base word has a tremendous effect on the grammaticality of expletive infixation; normally *guilty* would not be possible to infix, but by lengthening the end syllable infixation is plausible. The discoveries are new to this field, as infixation into abbreviations has not been studied before extensively, and the importance of pronunciation and phonetic transcription has not been clarified. This would be a good viewpoint for further study into expletive infixation.



### 5.3. Differences among Genres

In this subsection the differences among genres are explored. The genres are capitalized to signify their folder names. The hypothesis was that action movies and horror movies would have the largest amount of expletive infixation because of them being the ‘coarsest’ of movie genres. The least expletive infixation was hypothesized to be in animation and family movies.

Although examining tokens only as they are is worthwhile and gives much information about the rules of expletive infixation, one part of the thesis was to see which genre seemed to contain the most infixes – in which genre is it most likely to find an expletive infixation in. Below is a chart detailing the tokens of expletive infixation found in different genres, the total word-count of the folder, and the amount of movie scripts per folder.

FOLDER	SCRIPTS	WORDS	EXPL. INFIXES
ADVENTURE + ACTION + CRIME	310	7,846,471	32
COMEDY	268	6,105,448	43
FAMILY + ANIMATION	50	994,007	3
DRAMA	262	6,592,503	18
ROMANCE	150	3,560,300	9
HORROR + THRILLER	226	5,524,734	29

Chart 5.3.1. Amount of Words, Scripts and Expletive Infixes Per Genre

ROMANCE had 150 movie scripts in total, and 3,560,300 words. 10 movies had tokens of expletive infixation, the overall count being 9 (+2 ‘sort-of infixations’). HORROR+THRILLER had in total 226 movie scripts and 5,524,734 words. Expletive infixation was found in 19 movies (+3), and the amount of infixes was 29 (+5 ‘sort-of’ infixations). In ANIMATION+FAMILY, the folder contains 50 movie scripts and 994,007 words. 3 expletive infixes were found in one movie – *The Sandlot*. In COMEDY 268 movie scripts fit to that genre 6,105,448. The folder had the total number of 43 expletive infixes, and 3 ‘sort-of’ infixations. The infixations occurred in 29 (+2) movies. DRAMA had 262 movie scripts in total and the word count of 6,592,503. 18 expletive infixes were found in

the folder and they occurred in 14 movies. (2 ‘sort-of’ instances were also found.) ADVENTURE+ACTION+CRIME had the most movie scripts with the total of 310 scripts and word count of 7,846,471. Search query gave 32 expletive infixations in 20 movies.

FOLDER	SCRIPTS	WORDS	EXPL. INFIXES	FREQUENCY PER MILLION WORDS
ADVENTURE + ACTION + CRIME	310	7,846,471	32	4.08
COMEDY	268	6,105,448	43	7.04
FAMILY + ANIMATION	50	994,007	3	3.02
DRAMA	262	6,592,503	18	2.73
ROMANCE	150	3,560,300	9	2.53
HORROR + THRILLER	226	5,524,734	29	5.25

Chart 5.3.2. Frequency of Infixation Per Genre

This genre, and surprisingly COMEDY, contained the most tokens, but only by counting out frequencies can we really see if it had the highest frequency of expletive infixation per million words. The frequencies of finding expletive infixation per million words in given genre are portrayed in the Chart 5.3.2. above. Unpredictably, the order from largest to smallest frequency of expletive infixation is as follows 1) comedy, 2) horror+thriller, 3) adventure+action+crime, 4) family+animation, 5) drama, and 6) romance. The frequency of expletive infixation in genres such as horror and action is not surprising, but the highest frequency in COMEDY and the fourth highest score in FAMILY+ANIMATION, over DRAMA and ROMANCE, is astounding. Although, the word count of the folder FAMILY+ANIMATION is the smallest by far and therefore the conclusions made of that genre are tentative at best – and the three infixations occurred in one movie – the results give conclusive evidence towards expletive infixation being more frequent in animation/family movies than in drama or romance.

The most frequent expletive to be infixed in ADVENTURE+ACTION+CRIME was *fucking*, which had 29 tokens and the frequency of 3.69 per million words. In COMEDY, *fucking* was also the most frequent with 36 tokens and the frequency of 5.87 per million words.

FAMILY+ANIMATION was surprising in that it had two tokens of *fucking*-infixation, and one *stinking*:

- |      |                     |             |
|------|---------------------|-------------|
| i)   | Imfuckingpossible   | THE SANDLOT |
| ii)  | Imfuckingpossible   | THE SANDLOT |
| iii) | Unstinkinbelievable | THE SANDLOT |

Overall the frequency of expletive infixation in the folder was 3.02 per million words, with *fucking* having the largest frequency of individual expletives at 2.01 per million words. The fact that a movie tagged FAMILY contains *fucking* as an expletive infix at all was very surprising, as by the earliest hypothesis it was suspected that FAMILY+ANIMATION would contain no expletive infixation of any kind. DRAMA's most frequent expletive infix was also *fucking* with the frequency of 2.27 per million words. In ROMANCE *fucking* had the frequency of 1.97, and in HORROR+THRILLER the frequency of 5.25 per million words. In the Figure 5.3.1. below all the frequencies of expletive infixes in different genres are displayed.

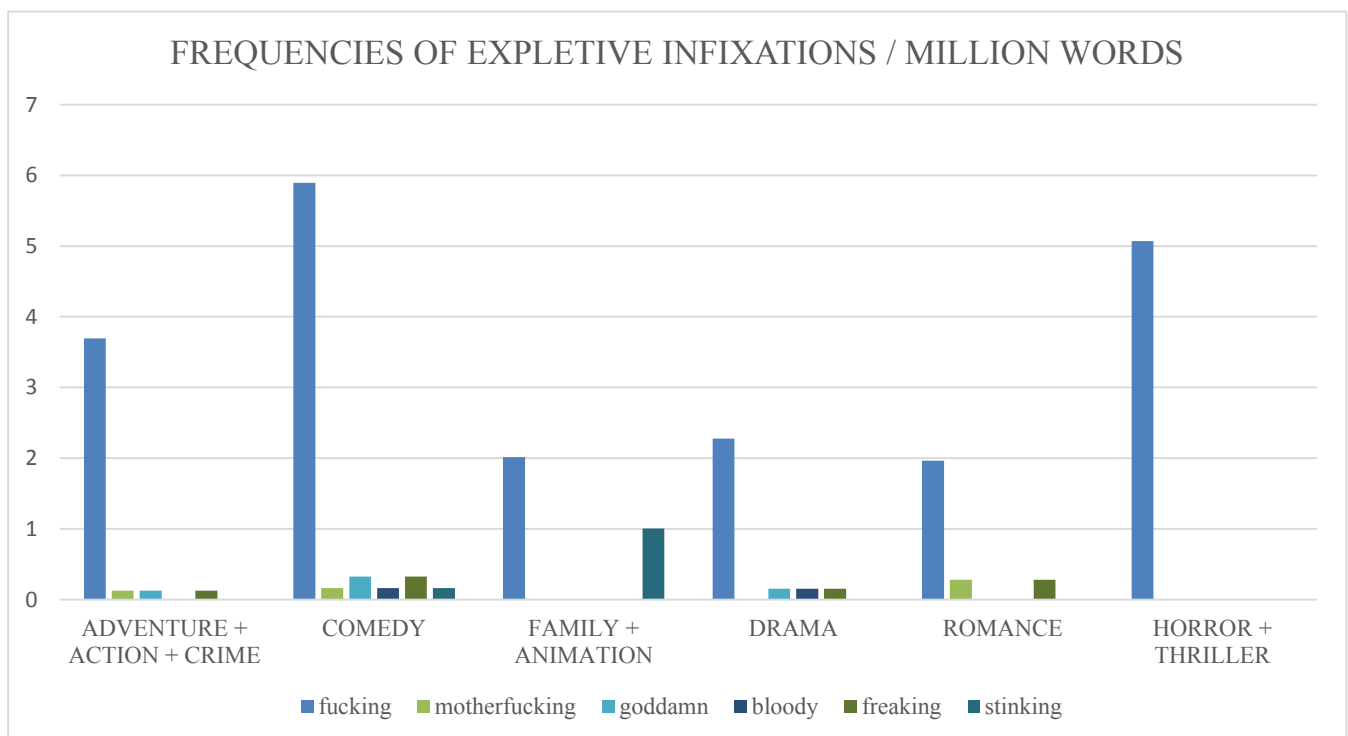


Figure 5.3.1. Frequencies of Expletive Infixes per Million Words in Genres

Below is also a chart detailing the frequencies per million words for every expletive to their second decimal. As we can see from Figure 5.3.1. and the Chart 5.3.3, *fucking* is by far the most frequent expletive infix used in every genre.

Genre	fucking	motherfucking	goddamn	bloody	freaking	stinking
ADVENTURE + ACTION + CRIME	3.70	0.13	0.13	0	0.13	0
COMEDY	5.90	0.16	0.33	0.16	0.33	0.16
FAMILY + ANIMATION	2.01	0	0	0	0	1.01
DRAMA	2.27	0	0.15	0.15	0.15	0
ROMANCE	1.97	0.28	0	0	0.28	0
HORROR + THRILLER	5.25	0	0	0	0	0

Chart 5.3.3. Frequencies of Expletive Infixes per Million Words in Genres

In ADVENTURE+ACTION+CRIME, the rest of the expletives used (*motherfucking*, *goddamn*, *freaking*) have the same frequency of 0.13 per million words. This means that *fucking* is by far the likeliest expletive to appear infix in this genre. In COMEDY the most frequent expletive infixes after *fucking* are *goddamn* and *freaking* at 0.33 per million words. The smallest difference between the frequency of *fucking* and other infix expletives is in FAMILY+ANIMATION, where *stinking* has the frequency of 1.01 per million words, only because the category had just three tokens.

‘Sort-of’ infixations occurred mostly in HORROR+THRILLER with five occurrences. This could imply that the genres of horror and thriller are more creative in language usage and inventing new ways of swearing – a theory which is supported by the fact that HORROR+THRILLER has the second largest frequency of expletive infixation. It would be interesting to note whether these creative usages originate from a specific type of subgenre such as horror-comedy, or if they are particular to a certain decade – which is what the next subsection is focused on.

#### 5.4. Differences among Decades

The number of scripts per decade was already one defining characteristic for the comparisons. The 1980s had 120 movie scripts, the 1990s had 340, the 2000s had 344, and lastly the 2010s had 163 – although it must be kept in mind that the 2010s are still midway. The 1980s had the least movie scripts of all decades at 120. The most was found in the 2000s at 344, with the year 2009 the most probable year of production. In the Figure 5.4.1. below the individual amounts of movie scripts per year can be seen. If the trajectory of growth proceeds at the same rate, by the end of 2010s the amount of movie scripts should be at least twice the number it is now. Obviously the percentages of expletive infixation must be calculated, as the bare numbers of movie scripts do not necessarily say anything. Still, it can be said that as movies were made and introduced to the public at a slower pace in the 1980s and the 1990s than they are nowadays, it is probable that expletive infixation is not as prominent in movie script language as it is now in the 2010s.

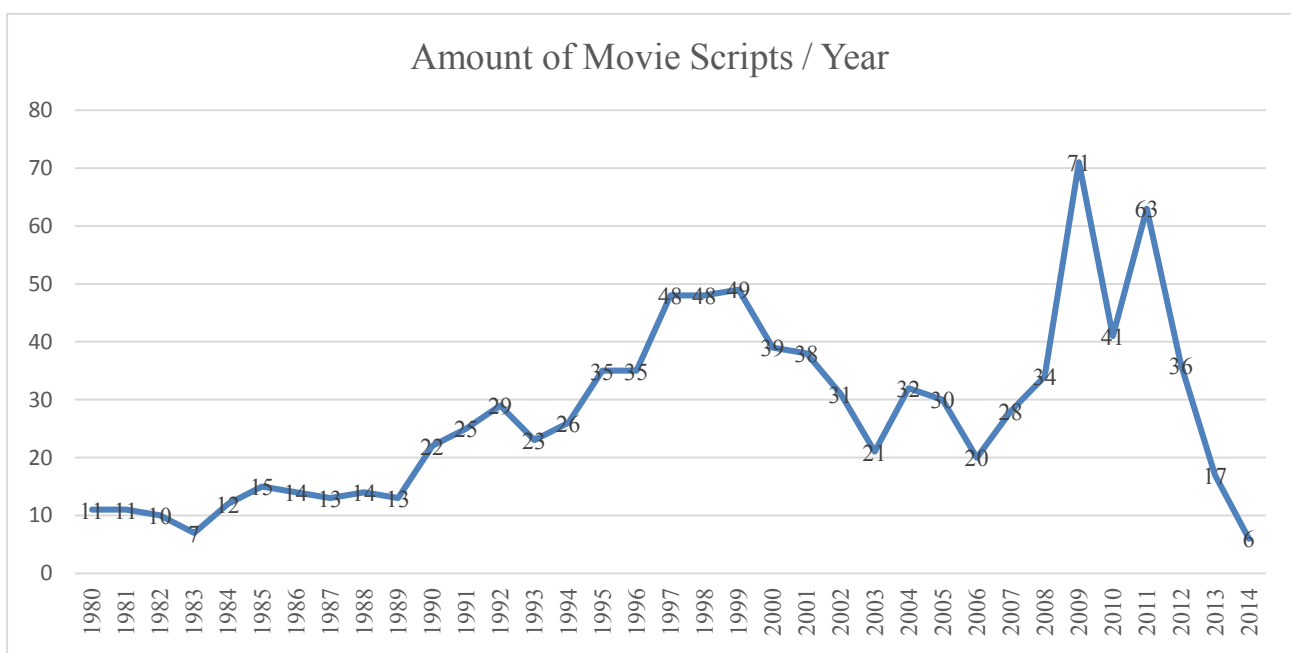


Figure 5.4.1. Amount of Movie Scripts per Year

The 1980s were not productive in expletive infixation. *Bloody* as a whole had 198 instances, of which 58 had expletive meaning: s.v. *bloody*<sup>2</sup> ‘adj. informal, chiefly British’. (OED) All

others carried the meaning ‘covered with or composed of blood’ or ‘involving much violence or cruelty’ (OED s.v. *bloody*<sup>1</sup>). Curiously enough, only British movies had the use of *bloody* as an expletive (‘Withnail & I’), while American movies used *bloody* only as an adjective. In American movies, if it is used in its ‘kind-of’ expletive meaning at all, it is usually found in noun phrases like “the Mayor’ll scream *bloody murder*”. (‘Die Hard’) *Stinkin(g)* had 14 instances, of which one was an expletive, one a verb, and others found in adjectival usage in the meaning ‘foul-smelling’, but no instances of expletive infixation. (OED s.v. *stinking*) *Motherfuckin(g)* had 9 instances, of which none were infixed. All instances of *shittin(g)* were verbs, and it only had 8 instances. *Goddamn* had one expletive infix in a total of 369 instances, found in ‘Platoon’ (1986): “You fuck up in a firefight and *I guaran-goddamn-tee* you, a trip out of the bush - IN A BODYBAG”. *Fucking* had a total of 570 instances, excluding *motherfuckin(g)*, of which 7 were expletive infixes:

“Baseball bats and booge[y]men. <i>Unfuckin</i> real.”	A Nightmare on Elm Street
“That was <i>C-fucking-4!</i> ”	Above the Law
“-a goddamn statistic in U.S. <i>Fucking A</i> Today.”	Heathers
“Nam, man, for- <i>fuckin</i> -ever.”	Platoon
“Fan- <i>fuckin</i> -tastic.”	The Stuntman
“Su- <i>fuckin</i> -perlative.”	The Stuntman
“Guaran- <i>fuckin</i> -teed.”	Under Fire

As a whole the 1980s only had 8 instances of expletive infixation in the scripts studied. This seems a small number, especially compared to the movie scripts in the decade; 120 in total. Furthermore, the expletive infixes were found in only 6 movies, which would suggest that expletive infixation was not usual in movie script language in the 1980s. The outcome was 8 expletive infixes in the total word count of 2,865,728 – so a frequency of 2.79 per million words can be counted. However, the amount of words in the decade was the smallest of them all, as was the amount of movie scripts. It might be that the 1980s simply did not have enough movie scripts to make firm conclusions on.

In the 1990s folder, expletive infixation clearly had more usage. *Sodding* had 5 instances, all of which were in expletive usage but none of them infixed. In the case of *shitting* there were 53 results in the 1990s. None of them were expletive infix usage, as all of them were verbs like

in the example from *Malcom X*: “You ain’t bullshitting me, is you.” *Motherfucking* had one ‘sort-of’ instance of expletive infixation in a total of 41 search results, although in this case the base word is a phrasal compound rather than a single base word; “into a glass-motherfuckin-house” (*Pulp Fiction*) does seem to follow the same rules as expletive infixation in other instances. Still, it does seem to conform to the typical rules of expletive infixation. *Fucking* had a total of 4276 results when searching the file 1990s in the corpus. Of those, 36 were instances of expletive infixation. There were some interesting cases depicting language creativity, as in “[y]ou are Jerry Ma-fuckin-guire”. (‘Jerry Maguire’)

*Stinking* had one instance of expletive infixation: *Unstinkinbelievable!* in ‘The Sandlot’, although the total number was 51 instances, of which 41 were expletive usage. The rest were used in the sense of s.v. *stinking* ‘foul-smelling’ (OED). 1317 instances of *goddamn* were found in the 1990s section; of these 2 were expletive infixations: *ri-goddamn-diculous* appeared twice in ‘Austin Powers and the Spy who Shagged Me’. *Bloody* had no expletive infixations in the 147 instances of expletive usage (of the total number of 702 words found in the 1990s section). *Freaking* had two instances in 78 search results: *[f]ar -- freaking – out* in ‘Men in Black’, and *guilt-freakin-tee* in ‘The Cable Guy’.

Overall, the 1990s had 42 tokens of expletive infixation, while the complete word count of the corpus file was 8,517,393. This amounts to a frequency of 4.93 per million words; meaning that there are at least four expletive infixes in a million words. This is not a considerable frequency, which is why we cannot say that expletive infixation was overwhelmingly popular in the 1990s. Still, compared to the frequency of the 1980s it has grown considerably.

Studying the 2000s, *stinking* in the meaning ‘foul-smelling’ had 5 hits, and in expletive use 27 (OED s.v. *stinking*). No expletives were infixed, however. *Shitting* had 42 hits in total, but none of them were in expletive infix usage – they were all verbs. *Sodding* proved to be as unproductive as the previous ones with one hit but no expletive infixation. Furthermore, *goddamn* proved to be as uneventful with 701 hits without a single token of expletive infixation – and so did

*freaking* with 139 hits without expletive infixation. *Bloody* had one expletive infixation (*Aber-bloody-deen*, ‘The Damned United’) in 210 expletives, while 502 hits were in the meaning of s.v. *bloody* ‘covered with or composed of blood’ (OED). In the folder 2000s *fucking* had, again, the most hits at 3476 hits with 27 examples of expletive infixation. *Motherfucking* had 59 hits with 2 expletive infixations. Overall the 2000s had a word total of 8,086,020, of which 30 were expletive infixations. By calculations the frequency of expletive infixation per million words in the folder 2000s is 3.71.

The 2010s are still underway, so no confident conclusions can be made at this point. Nevertheless, 15 instances of expletive infixation were found. *Shitting* gave no examples of expletive infixation although the corpus gave 22 hits – however, they all proved to be verb forms. *Motherfucking* yielded 18 hits, but none of them were expletive infixes. *Stinking* appeared 15 times, 5 hits were in the meaning s.v. ‘foul-smelling’ while 10 were expletive usage, though, none were infixed (OED). *Goddamn* had 312 hits, but none of them were infixed either. However, *freaking* gave one example of expletive infixation among 62 hits: *Abso-freaking-lutely*. (‘Remember Me’) *Bloody* had also one expletive infix usage in the total of 320 hits (of which 224 were in the meaning ‘bloodied’; *Megabloodyshitloads* was found in ‘Arthur’. As seems to be the norm, *fucking* had the most hits and the most usage as an expletive infix. 1713 hits in total were found in the corpus folder (*motherfucking*-instances were excluded), and of those hits 13 were expletive infixations. Overall the 2010s had, at this point, a total of 3,778,407 words with 15 tokens of expletive infixation. The frequency of expletive infixation becomes 3.97 per million words.

From the Figure 5.4.2. below, all frequencies of expletive infixation among decades are visible and easily comparable. As we can see, the frequency of expletive infixation of *fucking* does not steadily rise in the decades, but its peak seemed to be in the 1990s. Its frequency dropped in the 2000s and climbed slightly in the 2010s – although the true frequencies of 2010s will be evident only



after the decade has ended – the frequencies and number displayed here are ultimately only tentative predictions at best.

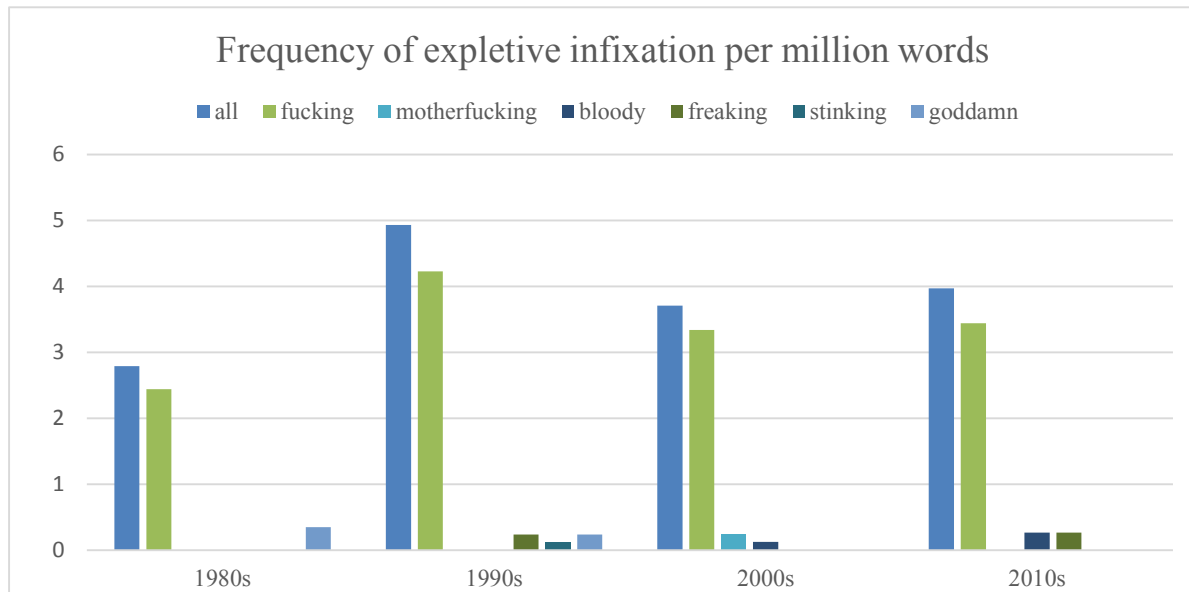


Figure 5.4.2. Frequencies of expletive infixations per million words in decades

Surprisingly, the 2010s do not hold very obvious signs of growth beyond frequencies exhibited in the 2000s, and most curiously the 1990s has the most frequent frequency of the decades. When comparing the decades it seems that expletive infixation reached its peak in the 1990s, and has since been used less in movie script language. What is curious though, is that *goddamn* had tokens in the 1980s and the 1990s, but in later decades it does not have any tokens. *Bloody* has tokens only in the later decades, 2000s and 2010s, which would indicate that *bloody* is not regularly used in its expletive form in movie scripts either because of its unpopularity, or the hegemony of American movie industry –it is impossible to be certain.

## 5.5. Discussion of British vs. American Infixation

From the complete total of 967 movie scripts in the Corpus of Movie Scripts, only 21 were solely British in origin, and the UK was mentioned as a co-producing country in 148 cases. In many cases, the United Kingdom was listed as one of the countries of origin, but even in those cases the United States of America was listed first. 500 movies in total were listed as only American movies. In 821

movies, the USA was the first or only country of origin to be listed, in 619 movies the USA was the only country of origin listed, and in 84 cases, USA was the second or third country to be listed.

COUNTRY	NUMBER OF FEATURE FILMS IN 2011
India	1255
Nigeria	997
United States of America	819
China	584
Japan	441
United Kingdom of Great Britain and Northern Ireland	299
France	272
Republic of Korea	216
Germany	212
Spain	199

Chart 5.5.1. Highest Movie Producing Countries (<http://data.uis.unesco.org/?ReportId=5538#>)

Even only by analyzing these numbers, one can see that the country that controls the movie industry in the Western world is the United States of America (the only country more productive in that regard being Bollywood in India and ‘Nollywood’ in Nigeria). (UNESCO Statistics) Therefore, it is impossible to draw firm conclusions about the usage of *bloody* and *sodding* as being predominantly British in origin; especially when only two tokens of *bloody* as an expletive infix were found in two movies: *megabloodyshitloads* in ‘Arthur’ and *Aber-bloody-deen* in ‘The Damned United’. Two tokens (in two movies) in a corpus of 23,247,548 words is not an affirmation of this hypothesis. Therefore we cannot make any conclusions about the predominance of *bloody* (or *sodding*) in British movies over *fuckin(g)*, but we can safely argue that the movie industry is overwhelmed by American movie scripts, which can skew the results if one is not aware of this. To contrast, *freaking* only had tokens in American movies:

- i) abso-freaking-lutely ‘Remember Me’
- ii) far—freaking—out ‘Men In Black’
- iii) guilt-freakin-tee ‘The Cable Guy’

In all of these movies the country of origin is USA, the characters are American and *freaking* is used as a euphemism for *fucking*. *Freaking* is as distinctive to American slang as *bloody* is to British slang, as it is often tagged as ‘North American’ or ‘USA’. (Cassell s.v. *freaking*)

In the Corpus of Movie Scripts, the movies primarily distributed as being made in the United Kingdom did not include ‘Arthur’, which contained one source of what is considered as British expletive infixation: *megabloodyshitloads*. However, the main character in that movie is British, so it would seem logical to change the focus of that study to another direction. British produced movies only had one case of expletive infixation – *Aber-bloody-deen* in ‘The Damned United’. On further consideration about British expletive infixations being predominantly used in British movies - a better question to answer would concern British characters in movies from all countries. British characters occur in American movies as well, so it would be only logical to study British characters, or even scripts written by British writers, instead of movies made in Britain. The country of origin does not guarantee using regional variations in spoken language, which is supported by the evidence found in the corpus – British-made movies only contained one token of an infixed British expletive, while American movies contained the same amount of British expletives infixed. By focusing on studying characters would at the same time produce more movie scripts to analyse with ‘British infixations’ and result in more conclusive and reliable results.

## 6. Conclusion

This thesis aimed to build a Corpus of Movie Scripts from the 1980s onwards, study expletive infixation usage in movie scripts, and if possible, find new usages. The Corpus of Movie Scripts was a success, hindered only by some difficulties with reading results – in the future tagging the corpus would benefit it greatly, as would adding more scripts every year to keep the corpus up to date. At the moment analysing the results from the corpus using only Antconc is time-consuming and susceptible to errors – the words infixed must be already known and combing through the results with a bare eye can lead to missing some tokens of expletive infixation.

Regarding the frequencies of infixations found in the corpus, not surprisingly, *fucking* was always the most frequent expletive infixed, and the following frequencies were far behind. COMEDY from genres was the most likely to have expletive infixation with the frequency of 7.04 per million words. With the expletive *freaking*, all usage was an attempt to allude to *fucking* while staying family-friendly. By comparing the decades, the trend of expletive infixation seems to have reached its highest peak in the 1990s, with the frequency dropping consistently in the 2000s and the 2010s. Firm conclusions about the frequency of expletive infixation in the 2010s cannot be made as the decade is still underway, but by general estimates the frequency of expletive infixation will still be on a downward trend.

This research affirms the rules set for expletive infixation in previous studies. The infixations almost always occur in syllable boundaries followed by some degree of stress, although there is a preference for primary stress. Some infixations that do not follow these patterns set previously follow the differing intonation of the base word, as in the case of *D-O-G-G-motherfucking-E-D*, which suggests that the rules of expletive infixation have more to do with prosody and intonation. Furthermore, the research yielded interesting results that give some new information about the rules of expletive infixation into different base words, for example into abbreviations and long base words such as *congratulations*. Infixations into abbreviations seemed to follow the same rules –

between the second and the third letter – except in the case of fewer than three letters, in which case the expletive infix is inserted between the two letters.

The rules that govern expletive infixation seem to be based more on the phonetic pronunciation of words instead of their written form – *\*dogg-motherfucking-ed* is not an acceptable form of expletive infixation but *d-o-g-g-motherfucking-ed* is. What has not been previously marked in studies and books is that the pronunciation and intonation play a heavier part on the rules of expletive infixation than previously discovered. Therefore the most logical way to analyse the whole pattern of expletive infixation would be from recorded examples – not transcriptions. Furthermore, the transcription would have to be a phonetic transcription to include the intonation and stresses applied to words. Expletive infixation is a relatively new phenomenon of spoken language, which means most of what is included in this thesis is a result of just a few decades of study. That said, there is much to improve in the study of expletive infixation – and much in this thesis that could be expounded on.

The Corpus of Movie Scripts could and should be much larger to provide more tokens and more reliable results for any query. The limitation of time made it impossible to achieve at this point, but eventually the CMS will hopefully reach up to 5000 movie scripts, or 50 million words – whichever comes first. Furthermore, the division among genres could be better developed; at the moment a movie could be in three different genres at the same time. In a better and larger corpus it would be best to either divide scripts into genres more strictly, or divide the genres more; e.g. black comedy and comedy, action-adventure and action-crime. The corpus is still a work in progress, so much development and improvement is still needed. However, for this thesis it was enough. POS-tagging the corpus would also be a good improvement if the need arises; by POS-tagging the CMS would be more accessible, and different linguistic queries would be easier to make in Antconc or some other corpus analysis tool.

Regarding the thesis and analysis of research results itself, there are some areas that would need more study. For example, in the limited time available it was not possible to study the individual genre differences within decades – although there were not enough tokens for it, either. After the CMS is developed more, this type of further study into expletive infixation in movie scripts can be made. Furthermore, studying the exact years when expletive infixation was most used would be interesting. Although the study illustrates the different usages of expletive infixation and some new forms were found, expletive infixation needs to be studied more – but in actual spoken language and from phonetic transcriptions, as expletive infixation has been proven to be primarily ruled by stress and intonation.

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## Appendices

### Appendix 1. List of All Expletive Infixations:

<b>INFIXATION</b>	<b>MOVIE SCRIPT</b>
to-fucking-gether	44 INCH CHEST
de-fucking-plorable	44 INCH CHEST
boo-fuckin'-hoo	ANALYZE THIS
Unfuckinreal	A NIGHTMARE ON ELM STREET
Unfuckinbelievable	ABSOLUTE POWER
c-fucking-4	ABOVE THE LAW
IN-FUCKING-SIDE	ALIEN RESURRECTION
Un-fucking-believable	BOUND
Un-fucking-believable	BOUND
Un-fucking-believable	BOUND
meta-fucking-phys-i-gack	BONES
twenty—fuckin'—eight	BODIES, REST AND MOTION
D-K-fucking-N-Y	CONFIDENCE
I-A-fucking-D	CONFIDENCE
Mr. Psycho-fucking-analyst	COLOR OF NIGHT
ASS.FUCKING.HOLE	CEDAR RAPIDS
Fan-fuckin-tastic	FEAST
Congratufuckinlations	FINAL DESTINATION 2
Viet-fucking-nam	FORREST GUMP
butt-fucking-ugly	EASY A
un-fucking-believable	HIGH FIDELITY
U.S.Fucking A Today	HEATHERS
Un-fucking-believable	HOLLOW MAN
un-fucking-believable	JAY AND SILENT BOB STRIKE BACK
Jerry Ma-fuckin-guire	JERRY MAGUIRE
boo-fucking-hoo	JERRY MAGUIRE
Butt-Fucking-Ham Palace	KNOCKED UP
bull-fuckin'-shit	LITTLE ATHENS
Tak-fucking-tak	LORD OF WAR
19-fucking-70	L.A. CONFIDENTIAL
Kat-Man-fucking-Du	LOCK, STOCK AND TWO SMOKING BARRELS
hort-er-fucking-culturalist	LOCK, STOCK AND TWO SMOKING BARRELS
mon fucking-strosity	LOCK, STOCK AND TWO SMOKING BARRELS
out-fuckin'-side	LOCK, STOCK AND TWO SMOKING BARRELS
chop-fuckin'-chop	LOCK, STOCK AND TWO SMOKING BARRELS
Fan-fuckin'-tastic	NATURAL BORN KILLERS
for-fucking-ever	PLATOON
Cinder-fucking-rella	PRETTY WOMAN
Hardy-fuckin-har	RESERVOIR DOGS
anyfuckinwhere	RESERVOIR DOGS
Fitti-fucking-paldi	RUSH
Un-fuckin'-believable	S.DARKO
Un-FUCKING-believable	SAW
Unfuckin believable	SCREAM 3
Wonder-fucking-ful	SE7EN
Fan-fuckin-tastic	THE BOONDOCK SAINTS

A-fuckin'-men	THE BOONDOCK SAINTS
any-fucking-thing	THE BOONDOCK SAINTS
lia-fuckin-bility	THE BOONDOCK SAINTS
un-fucking professional	THE LIMEY
Imfuckingpossible	THE SANDLOT
Imfuckingpossible	THE SANDLOT
un-fucking-real	THE BUTTERFLY EFFECT
Contra-fucking-band	THE DEPARTED
Abracafuckindabra	THE DEPARTED
eightyfuckingthree	TIN CUP
un-fucking professional	THE LIMEY
un-fucking-believable	TED
Rux-fucking-pin	TED
Twenty-fucking-two	THE ANNIVERSARY PARTY
FER-FUCKING-NANDO	THE CHANGE-UP
Far fucking out	THE MEN WHO STARE AT GOATS
bull-fucking-shit	THE MEN WHO STARE AT GOATS
fan-fucking-tastic	THE STUNTMAN
su-fucking-perlative	THE STUNTMAN
Tick-fucking-tock	THE TRUMAN SHOW
F-B-fucking-I	THE WOLF OF WALL STREET
Beni-fucking-hana	THE WOLF OF WALL STREET
Nostra-fucking-damus	TWO FOR THE MONEY
un-be-fucking-lievable	THREE KINGS
guaran-fuckin-teed	UNDER FIRE
neverfuckingmind	SCOTT PILGRIM VS THE WORLD
un-fucking-believable	SIDEWAYS
refuckinpugnant	SNATCH
inconfuckinspicious	SNATCH
R.I.fucking.P	SNATCH
P.O.fuckingW.	SYRIANA
boo-fuckin'-hoo	SUPERBAD
un-fucking-believable	SUPERBAD
Absa-fuckin-lutely	WHITE SQUALL
Absomotherfuckin'lutely	15 MINUTES
D-O-G-G-motherfucking-E-D	ALL ABOUT STEVE
megabloodyshitloads	ARTHUR
Aber-bloody-deen	THE DAMNED UNITED
guaran-goddamn-tee	PLATOON
ri-goddamn-diculous	AUSTIN POWERS: THE SPY WHO SHAGGED ME
ri-goddamn-diculous	AUSTIN POWERS: THE SPY WHO SHAGGED ME
Unstinkinbelievable	THE SANDLOT
abso-freaking-lutely	REMEMBER ME
far—freaking—out	MEN IN BLACK
guilt-freakin-tee	THE CABLE GUY

## Appendix 2. List of All Movie Scripts in the Corpus of Movie Scripts:

NAME OF MOVIE	YEAR	GENRE
<b>127 HOURS</b>	2010	ADVENTURE, DRAMA, THRILLER
<b>1492: CONQUEST OF PARADISE</b>	1991	ADVENTURE, DRAMA
<b>2001: A SPACE ODYSSEY</b>	1989	ADVENTURE, SCI-FI
<b>2012</b>	2009	ADVENTURE, DRAMA, SCIFI, THRILLER
<b>30 MINUTES OR LESS</b>	2011	ACTION, ADVENTURE, COMEDY
<b>9</b>	2009	SCIFI, FANTASY, ANIMATION, ADVENTURE
<b>12</b>	2003	COMEDY
<b>12 AND HOLDING</b>	2006	DRAMA
<b>12 MONKEYS</b>	1994	DRAMA, SCIFI, THRILLER
<b>12 YEARS A SLAVE</b>	2013	DRAMA
<b>15 MINUTES</b>	2001	ACTION, CRIME, THRILLER
<b>17 AGAIN</b>	2009	COMEDY, ROMANCE
<b>187</b>	1996	DRAMA
<b>25TH HOUR</b>	2001	CRIME, DRAMA
<b>42</b>	2013	DRAMA
<b>44 INCH CHEST</b>	2010	DRAMA, CRIME
<b>48 HRS</b>	1982	ACTION, COMEDY
<b>50/50</b>	2011	DRAMA, COMEDY
<b>500 DAYS OF SUMMER</b>	2009	COMEDY, DRAMA, ROMANCE
<b>8MILE</b>	2001	DRAMA, MUSICAL
<b>8MM</b>	1997	THRILLER, MYSTERY
<b>A FEW GOOD MEN</b>	1992	CRIME, DRAMA, THRILLER
<b>A SERIOUS MAN</b>	2009	COMEDY
<b>ABOVE THE LAW</b>	1987	ACTION
<b>ABSOLUTE POWER</b>	1996	THRILLER, DRAMA
<b>THE ABYSS</b>	1988	SCIFI, ACTION
<b>ACE VENTURA: PET DETECTIVE</b>	1994	COMEDY
<b>ADAPTATION</b>	2000	COMEDY, DRAMA
<b>THE ADDAMS FAMILY</b>	1991	COMEDY, HORROR
<b>THE ADJUSTMENT BUREAU</b>	2011	THRILLER, ROMANCE
<b>ADVENTURES OF BUCKAROO BANZAI ACROSS THE EIGHTH DIMENSION</b>	1983	COMEDY, ADVENTURE
<b>AFFLICTION</b>	1999	DRAMA
<b>AFTER SCHOOL SPECIAL</b>	2000	COMEDY
<b>AFTER LIFE</b>	2010	THRILLER, HORROR, DRAMA
<b>AGNES OF GOD</b>	1985	DRAMA, MYSTERY
<b>AIR FORCE ONE</b>	1997	ACTION, ADVENTURE
<b>AIRPLANE</b>	1980	COMEDY
<b>AIRPLANE 2: THE SEQUEL</b>	1982	COMEDY
<b>ALADDIN</b>	1992	ANIMATION, FAMILY
<b>ALI</b>	2001	DRAMA, BIOGRAPHY
<b>ALIEN 3</b>	1991	ACTION, SCIFI, HORROR
<b>ALIEN NATION</b>	1987	CRIME, DRAMA, SCIFI
<b>ALIEN VS. PREDATOR</b>	2004	SCIFI, ACTION

<b>ALIEN: RESURRECTION</b>	1997	SCIFI, ACTION
<b>ALIENS</b>	1985	SCIFI, ACTION
<b>ALL ABOUT STEVE</b>	2009	COMEDY, ROMANCE
<b>ALMOST FAMOUS</b>	1998	COMEDY, ROMANCE, DRAMA
<b>ALONE IN THE DARK</b>	2005	HORROR, THRILLER
<b>AMADEUS</b>	1984	DRAMA, MUSICAL
<b>AMELIA</b>	2009	DRAMA
<b>AMERICAN BEAUTY</b>	1999	DRAMA
<b>AMERICAN GANGSTER</b>	2007	CRIME, DRAMA
<b>AMERICAN HISTORY X</b>	1997	DRAMA, THRILLER
<b>AMERICAN HUSTLE</b>	2013	DRAMA, CRIME
<b>AMERICAN OUTLAWS</b>	2001	COMEDY, ACTION, WESTERN
<b>AMERICAN PIE</b>	1998	COMEDY
<b>THE AMERICAN PRESIDENT</b>	1995	DRAMA, ROMANCE, COMEDY
<b>AMERICAN PSYCHO</b>	2000	CRIME, DRAMA, HORROR
<b>AMERICAN SHAOLIN: KING OF KICKBOXERS 2</b>	1991	ACTION
<b>AMERICAN SPLENDOR</b>	2003	COMEDY, DRAMA
<b>AMERICAN WEREWOLF IN LONDON</b>	1981	HORROR, COMEDY
<b>THE AMERICAN</b>	2010	THRILLER, DRAMA
<b>THE AMITYVILLE ASYLUM</b>	2014	HORROR
<b>AMOUR</b>	2012	DRAMA, ROMANCE
<b>AN EDUCATION</b>	2009	DRAMA
<b>ANALYZE THAT</b>	2002	COMEDY, CRIME
<b>ANALYZE THIS</b>	1998	COMEDY, CRIME
<b>ANASTASIA</b>	1997	ANIMATION, FAMILY
<b>ANGEL EYES</b>	1999	ROMANCE, DRAMA
<b>ANGELS AND DEMONS</b>	2009	MYSTERY, DRAMA, THRILLER
<b>ANNA KARENINA</b>	2012	DRAMA
<b>THE ANNIVERSARY PARTY</b>	2001	COMEDY, DRAMA
<b>ANONYMOUS</b>	2011	DRAMA, THRILLER
<b>ANTITRUST</b>	2001	THRILLER, CRIME, DRAMA
<b>ANTZ</b>	1998	ANIMATION, FAMILY
<b>APOLLO 13</b>	1995	DRAMA, ADVENTURE
<b>APRIL FOOL'S DAY</b>	1986	COMEDY, HORROR, MYSTERY
<b>APT PUPIL</b>	1996	DRAMA, THRILLER
<b>ARBITRAGE</b>	2012	DRAMA, THRILLER
<b>ARCADE</b>	1990	SCIFI
<b>ARCTIC BLUE</b>	1993	ACTION, THRILLER
<b>ARGO</b>	2012	DRAMA, THRILLER
<b>ARMAGEDDON</b>	1998	ACTION, SCIFI, THRILLER
<b>ARMY OF DARKNESS</b>	1991	HORROR, ACTION
<b>ARTHUR</b>	2011	COMEDY
<b>THE ARTIST</b>	2012	ROMANCE, DRAMA, COMEDY
<b>AS GOOD AS IT GETS</b>	1997	COMEDY, ROMANCE, DRAMA
<b>ASSASSINS</b>	1994	ACTION, THRILLER
<b>THE ASSIGNMENT</b>	1997	THRILLER
<b>AT FIRST SIGHT</b>	1999	DRAMA, ROMANCE
<b>AUGUST: OSAGE COUNTY</b>	2014	DRAMA

<b>AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY</b>	1996	COMEDY, ACTION
<b>AUSTIN POWERS: THE SPY WHO SHAGGED ME</b>	1999	COMEDY, ACTION
<b>AUTHORS ANONYMOUS</b>	2014	COMEDY
<b>AUTUMN IN NEW YORK</b>	2000	ROMANCE, DRAMA
<b>AVATAR</b>	2009	ACTION, ADVENTURE, SCIFI
<b>AVENGERS</b>	1995	ACTION, ADVENTURE
<b>THE AVENGERS</b>	2012	ACTION, ADVENTURE, SCIFI
<b>AWAKENINGS</b>	1989	DRAMA
<b>BABEL</b>	2006	DRAMA, THRILLER
<b>BACHELOR PARTY</b>	1984	COMEDY
<b>BACK TO THE FUTURE</b>	1984	COMEDY, ACTION
<b>THE BACK-UP PLAN</b>	2010	ROMANCE, COMEDY
<b>BACKDRAFT</b>	1991	ACTION, DRAMA, THRILLER
<b>BAD BOYS</b>	1994	ACTION, COMEDY
<b>BAD COUNTRY</b>	2014	ACTION, CRIME, DRAMA
<b>BAD DREAMS</b>	1988	HORROR, THRILLER
<b>BAD LIEUTENANT</b>	1992	CRIME, DRAMA
<b>BAD SANTA</b>	2002	COMEDY
<b>BAD TEACHER</b>	2011	COMEDY
<b>BAMBOOZLED</b>	2000	COMEDY, DRAMA
<b>BARTON FINK</b>	1991	COMEDY, DRAMA, THRILLER
<b>BASIC</b>	2000	THRILLER, DRAMA
<b>BASIC INSTINCT</b>	1992	THRILLER, DRAMA, MYSTERY
<b>BASQUIAT</b>	1996	DRAMA, AUTOBIOGRAPHY
<b>BATMAN</b>	1988	ACTION, CRIME, FANTASY, THRILLER
<b>THE BATTLE OF SHAKER HEIGHTS</b>	2003	DRAMA, ROMANCE, COMEDY
<b>BATTLE: LOS ANGELES</b>	2011	ACTION, SCIFI
<b>THE BEACH</b>	1998	ADVENTURE, THRILLER, DRAMA
<b>BEAN</b>	1997	COMEDY
<b>BEASTS OF THE SOUTHERN WILD</b>	2012	DRAMA, FANTASY
<b>BEAVIS AND BUTTHEAD DO AMERICA</b>	1996	COMEDY, CARTOON
<b>BEGINNERS</b>	2011	COMEDY, ROMANCE, DRAMA
<b>BEING HUMAN</b>	1994	FANTASY, DRAMA, COMEDY
<b>BEING JOHN MALKOVICH</b>	1999	COMEDY, FANTASY
<b>THE BELIEVER</b>	2002	DRAMA
<b>BELOVED</b>	1998	DRAMA
<b>BENNY AND JOON</b>	1993	ROMANCE, COMEDY
<b>BIG</b>	1988	COMEDY, FAMILY, FANTASY
<b>BIG BLUE</b>	1988	ACTION, ADVENTURE, DRAMA
<b>BIG FISH</b>	2004	DRAMA, FANTASY, ADVENTURE
<b>THE BIG LEBOWSKI</b>	1998	COMEDY, MYSTERY, THRILLER
<b>THE BIG WHITE</b>	2005	COMEDY, CRIME, DRAMA
<b>BIRTHDAY GIRL</b>	2001	COMEDY, DRAMA, ROMANCE
<b>THE BLACK DAHLIA</b>	2006	CRIME, MYSTERY, THRILLER
<b>BLACK RAIN</b>	1987	ACTION, CRIME
<b>BLACK SNAKE MOAN</b>	2007	DRAMA
<b>BLACK SWAN</b>	2010	DRAMA, MYSTERY, THRILLER

<b>BLADE</b>	1998	ACTION, HORROR, SCIFI
<b>BLADE II</b>	2002	ACTION, HORROR, THRILLER
<b>BLADE RUNNER</b>	1981	ACTION, SCIFI
<b>BLADE: TRINITY</b>	2004	ACTION, HORROR
<b>BLAST FROM THE PAST</b>	1999	COMEDY, DRAMA, ROMANCE
<b>THE BLIND SIDE</b>	2009	DRAMA
<b>THE BLING RING</b>	2013	CRIME, DRAMA
<b>BLOOD AND WINE</b>	1997	THRILLER, CRIME, DRAMA
<b>BLOOD SIMPLE</b>	1984	THRILLER, DRAMA
<b>BLOW</b>	2001	CRIME, DRAMA
<b>BLUE VALENTINE</b>	2010	ROMANCE, DRAMA
<b>BLUE VELVET</b>	1986	CRIME, DRAMA, MYSTERY, THRILLER
<b>THE BLUES BROTHERS</b>	1980	COMEDY, ACTION
<b>BODIES, REST AND MOTION</b>	1993	DRAMA, ROMANCE
<b>BODY HEAT</b>	1981	CRIME, THRILLER
<b>BODY OF EVIDENCE</b>	1993	ROMANCE, THRILLER
<b>BODYGUARD</b>	1992	ROMANCE, DRAMA
<b>BONES</b>	2001	HORROR
<b>BONFIRE OF VANITIES</b>	1990	COMEDY, DRAMA
<b>BOOGIE NIGHTS</b>	1997	DRAMA
<b>THE BOOK OF ELI</b>	2010	ADVENTURE, DRAMA, SCIFI, THRILLER
<b>THE BOONDOCK SAINTS</b>	2000	CRIME, DRAMA, THRILLER
<b>THE BOONDOCK SAINTS II: ALL SAINTS DAY</b>	2009	CRIME, DRAMA, THRILLER
<b>BOTTLE ROCKET</b>	1996	COMEDY, CRIME
<b>BOUND</b>	1996	CRIME, THRILLER
<b>THE BOUNTY HUNTER</b>	2010	ACTION, COMEDY, ROMANCE
<b>THE BOURNE IDENTITY</b>	2000	ACTION, THRILLER
<b>THE BOURNE SUPREMACY</b>	2004	ACTION, MYSTERY, THRILLER
<b>THE BOURNE ULTIMATUM</b>	2007	ACTION, MYSTERY, THRILLER
<b>THE BOX</b>	2009	DRAMA, MYSTERY
<b>BRAVEHEART</b>	1995	DRAMA, ACTION
<b>BRAZIL</b>	1985	COMEDY, FANTASY
<b>BREAKDOWN</b>	1996	ACTION, THRILLER
<b>THE BREAKFAST CLUB</b>	1985	COMEDY, DRAMA
<b>BRICK</b>	2006	MYSTERY, DRAMA
<b>BRIDESMAIDS</b>	2011	COMEDY
<b>BRINGING OUT THE DEAD</b>	1997	DRAMA
<b>BROADCAST NEWS</b>	1987	COMEDY, ROMANCE
<b>BROKEN ARROW</b>	1996	ACTION, ADVENTURE, THRILLER
<b>BROKEN EMBRACES</b>	2009	ROMANCE, THRILLER
<b>THE BROTHERS BLOOM</b>	2008	ADVENTURE, COMEDY, CRIME, ROMANCE
<b>BRUCE ALMIGHTY</b>	2002	COMEDY, ROMANCE, FANTASY
<b>BUFFY THE VAMPIRE SLAYER</b>	1992	ACTION, COMEDY
<b>BULL DURHAM</b>	1988	COMEDY, ROMANCE
<b>BURIED</b>	2010	DRAMA, MYSTERY, THRILLER
<b>BURLESQUE</b>	2010	DRAMA, MUSICAL, ROMANCE
<b>BURN AFTER READING</b>	2008	COMEDY, CRIME
<b>BURNING ANNIE</b>	2002	COMEDY, ROMANCE

<b>THE BUTTERFLY EFFECT</b>	2004	THRILLER, FANTASY
<b>THE CABLE GUY</b>	1996	COMEDY, THRILLER
<b>CANDLE TO WATER</b>	2012	DRAMA
<b>CAPOTE</b>	2006	CRIME, DRAMA
<b>CARS II</b>	2011	ANIMATION, FAMILY
<b>CASE 39</b>	2010	HORROR, MYSTERY, THRILLER
<b>CASINO</b>	1995	CRIME
<b>CAST AWAY</b>	2000	ADVENTURE, DRAMA
<b>CATCH ME IF YOU CAN</b>	2002	CRIME, DRAMA
<b>CATWOMAN</b>	2004	ACTION, CRIME
<b>CECIL B. DEMENTED</b>	2000	COMEDY, CRIME, THRILLER
<b>CEDAR RAPIDS</b>	2011	COMEDY
<b>CELESTE AND JESSE FOREVER</b>	2012	ROMANCE, COMEDY
<b>THE CELL</b>	2000	HORROR, SCIFI, THRILLER
<b>CELLULAR</b>	2004	ACTION, CRIME, MYSTERY, THRILLER
<b>THE CHANGE-UP</b>	2011	COMEDY
<b>CHANGELING</b>	2008	CRIME, MYSTERY
<b>CHAOS</b>	2005	ACTION, CRIME, DRAMA, THRILLER
<b>CHARLIE'S ANGELS</b>	1999	ACTION, COMEDY
<b>CHASING AMY</b>	1997	COMEDY, ROMANCE
<b>CHASING SLEEP</b>	2001	HORROR, THRILLER
<b>CHERRY FALLS</b>	2000	HORROR, THRILLER, COMEDY, MYSTERY
<b>CHRIST COMPLEX</b>	2012	COMEDY, FANTASY
<b>CHRONICLE</b>	2012	DRAMA, SCIFI, THRILLER
<b>CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE</b>	2005	ADVENTURE, FAMILY, FANTASY
<b>THE CIDER HOUSE RULES</b>	1999	DRAMA, ROMANCE
<b>CINEMA PARADISO</b>	1988	ROMANCE, DRAMA
<b>CIRQUE DE FREAK: THE VAMPIRE'S ASSISTANT</b>	2009	ACTION, ADVENTURE, FANTASY
<b>CITY OF JOY</b>	1990	DRAMA
<b>CLASH OF THE TITANS</b>	2008	ACTION, ADVENTURE, FANTASY
<b>CLERKS.</b>	1994	COMEDY, DRAMA
<b>CLIFFHANGER</b>	1993	ACTION, ADVENTURE, THRILLER
<b>COBB</b>	1993	DRAMA
<b>CODE OF SILENCE</b>	1985	ACTION, DRAMA
<b>COLD MOUNTAIN</b>	2003	ROMANCE, DRAMA
<b>COLLATERAL</b>	2004	ACTION, CRIME, THRILLER
<b>COLLATERAL DAMAGE</b>	2000	ACTION, THRILLER
<b>COLOMBIANA</b>	2009	ACTION, CRIME
<b>COLOR OF NIGHT</b>	1994	MYSTERY, ROMANCE, THRILLER
<b>COMMANDO</b>	1985	ACTION, THRILLER
<b>CONAN THE BARBARIAN</b>	2011	ACTION, ADVENTURE, FANTASY
<b>CONFESSIONS OF A DANGEROUS MIND</b>	1998	CRIME, DRAMA
<b>CONFIDENCE</b>	2000	CRIME, DRAMA
<b>CONSTANTINE</b>	2005	ACTION, THRILLER, FANTASY, HORROR
<b>THE COOLER</b>	2003	ROMANCE, COMEDY
<b>COPYCAT</b>	1995	CRIME, HORROR, THRILLER
<b>CORALINE</b>	2009	ANIMATION, FAMILY, FANTASY



<b>CORIOLANUS</b>	2012	THRILLER
<b>COWBOYS AND ALIENS</b>	2011	ACTION, SCIFI
<b>CRADLE 2 THE GRAVE</b>	2002	ACTION, THRILLER
<b>CRANK</b>	2005	ACTION, THRILLER
<b>CRASH</b>	1996	THRILLER, ROMANCE
<b>CRAZY, STUPID, LOVE</b>	2011	ROMANCE, COMEDY
<b>CRAZY LOVE</b>	2005	ROMANCE, DRAMA
<b>CREATION</b>	2010	DRAMA
<b>CRIME SPREE</b>	2003	CRIME, COMEDY
<b>THE CROODS</b>	2013	ANIMATION, FAMILY
<b>CROUCHING TIGER, HIDDEN DRAGON</b>	2000	ACTION, ADVENTURE, FANTASY
<b>CROUPIER</b>	2000	CRIME, DRAMA
<b>THE CROW SALVATION</b>	2000	ACTION, CRIME, HORROR
<b>THE CROW</b>	1992	ACTION, HORROR
<b>THE CROW: CITY OF ANGELS</b>	1996	ACTION, THRILLER, HORROR
<b>CRUEL INTENTIONS</b>	1998	DRAMA, ROMANCE
<b>CRYING GAME</b>	1992	ACTION, DRAMA, ROMANCE
<b>CUBE</b>	1997	THRILLER, HORROR, SCIFI
<b>THE CURIOUS CASE OF BENJAMIN BUTTON</b>	2008	DRAMA, FANTASY, ROMANCE
<b>CUSTODY</b>	2005	COMEDY
<b>THE DAMNED UNITED</b>	2009	DRAMA
<b>DANCES WITH WOLVES</b>	1990	ADVENTURE, DRAMA, WESTERN
<b>DARK CITY</b>	1994	SCIFI, MYSTERY, THRILLER
<b>THE DARK KNIGHT RISES</b>	2012	ACTION, CRIME, THRILLER
<b>DARKMAN</b>	1990	ACTION, CRIME, SCIFI, THRILLER
<b>DATE NIGHT</b>	2010	COMEDY, ROMANCE, CRIME
<b>DAVE BARRY'S COMPLETE GUIDE TO GUYS</b>	2006	COMEDY
<b>DAY OF THE DEAD</b>	1985	HORROR, THRILLER
<b>DEAD POETS SOCIETY</b>	1989	DRAMA
<b>DEATH AT A FUNERAL</b>	2010	COMEDY
<b>DEATH TO SMOOCHY</b>	1997	COMEDY, CRIME
<b>THE DEBT</b>	2011	ACTION, THRILLER, DRAMA
<b>DECEPTION</b>	2008	CRIME, MYSTERY, THRILLER
<b>DEEP COVER</b>	1992	ACTION, CRIME, THRILLER
<b>DEEP RISING</b>	1996	ACTION, HORROR, THRILLER
<b>DEFIANCE</b>	2009	ACTION, DRAMA, THRILLER
<b>THE DEPARTED</b>	2006	CRIME, DRAMA, THRILLER
<b>THE DESCENDANTS</b>	2011	COMEDY, DRAMA
<b>DESPICABLE ME 2</b>	2013	ANIMATION, ADVENTURE, FAMILY
<b>DETROIT ROCK CITY</b>	1999	ADVENTURE, MUSICAL, COMEDY
<b>DEVIL IN A BLUE DRESS</b>	1995	CRIME, MYSTERY, THRILLER
<b>DEVIL'S ADVOCATE</b>	1997	THRILLER, HORROR, DRAMA
<b>DIE HARD</b>	1988	ACTION, THRILLER
<b>DIE HARD 2</b>	1990	ACTION, THRILLER
<b>DINER</b>	1982	COMEDY, DRAMA
<b>THE DISTINGUISHED GENTLEMAN</b>	2000	COMEDY
<b>DISTURBIA</b>	2007	THRILLER

<b>DJANGO UNCHAINED</b>	2012	ADVENTURE, DRAMA
<b>DO THE RIGHT THING</b>	1988	COMEDY, DRAMA
<b>DOGMA</b>	1999	COMEDY, FANTASY, ADVENTURE
<b>DONNIE BRASCO</b>	1992	CRIME, THRILLER
<b>THE DOORS</b>	1991	DRAMA
<b>DRAG ME TO HELL</b>	2009	HORROR, THRILLER
<b>DRAGONSLAYER</b>	1981	ACTION, ADVENTURE, FANTASY
<b>DRIVE</b>	2011	CRIME, THRILLER
<b>DRIVE ANGRY</b>	2011	ACTION, CRIME
<b>DROP DEAD GORGEOUS</b>	1999	COMEDY
<b>A DRY WHITE SEASON</b>	1987	DRAMA, THRILLER
<b>DUMB AND DUMBER</b>	1993	ADVENTURE, COMEDY
<b>DUNE</b>	1983	ACTION, ADVENTURE, SCIFI, FANTASY
<b>E.T.</b>	1982	ADVENTURE, FANTASY, SCIFI, DRAMA
<b>EAGLE EYE</b>	2008	ACTION, MYSTERY, THRILLER
<b>EASTERN PROMISES</b>	2007	CRIME, THRILLER
<b>EASY A</b>	2010	COMEDY, ROMANCE
<b>ED TV</b>	1997	COMEDY
<b>ED WOOD</b>	1992	COMEDY, DRAMA
<b>EDWARD SCISSORHANDS</b>	1990	DRAMA, FANTASY, ROMANCE
<b>EIGHT LEGGED FREAKS</b>	2000	HORROR, SCIFI, COMEDY
<b>EL MARIACHI</b>	1993	ACTION, CRIME, THRILLER
<b>ELECTION</b>	1997	COMEDY
<b>THE ELEPHANT MAN</b>	1980	DRAMA
<b>ELIZABETH: THE GOLDEN AGE</b>	2007	DRAMA
<b>ENEMY OF THE STATE</b>	1998	DRAMA, ACTION, THRILLER
<b>THE ENGLISH PATIENT</b>	1996	ROMANCE, DRAMA
<b>ENOUGH</b>	2002	THRILLER
<b>ENTRAPMENT</b>	1996	ACTION, COMEDY, THRILLER
<b>ERIK THE VIKING</b>	1989	FANTASY
<b>ERIN BROCKOVICH</b>	1999	COMEDY, DRAMA
<b>ESCAPE FROM L.A.</b>	1996	ACTION, ADVENTURE, THRILLER
<b>ESCAPE FROM NEW YORK</b>	1981	ACTION, ADVENTURE, THRILLER
<b>ETERNAL SUNSHINE OF THE SPOTLESS MIND</b>	2004	DRAMA, ROMANCE, SCIFI
<b>EVEN COWGIRLS GET THE BLUES</b>	1994	COMEDY, ROMANCE, DRAMA
<b>EVENT HORIZON</b>	1997	HORROR, SCIFI, THRILLER
<b>EVIL DEAD</b>	1981	HORROR, COMEDY
<b>EVIL DEAD II: DEAD BY DAWN</b>	1986	HORROR, COMEDY, ACTION
<b>EXCALIBUR</b>	1981	ADVENTURE, DRAMA, FANTASY
<b>EXISTENZ</b>	1999	ADVENTURE, SCIFI, THRILLER
<b>EXTRACT</b>	2009	COMEDY, ROMANCE, CRIME
<b>THE FABULOUS BAKER BOYS</b>	1985	ROMANCE, DRAMA
<b>FACE OFF</b>	1997	ACTION, CRIME, THRILLER
<b>FAIR GAME</b>	2010	ACTION, THRILLER
<b>THE FAMILY MAN</b>	2000	COMEDY, ROMANCE
<b>FANTASTIC FOUR</b>	2005	ACTION, ADVENTURE, FANTASY
<b>FANTASTIC MR FOX</b>	2009	ANIMATION, ADVENTURE, FAMILY
<b>FARGO</b>	1996	COMEDY, CRIME, THRILLER

<b>FAST TIMES AT RIDGEMONT HIGH</b>	1982	COMEDY, DRAMA
<b>FATAL INSTINCT</b>	1993	COMEDY, THRILLER
<b>THE FAULT IN OUR STARS</b>	2014	ROMANCE, DRAMA
<b>FEAR AND LOATHING IN LAS VEGAS</b>	1998	COMEDY, DRAMA
<b>FEAST</b>	2004	HORROR, COMEDY, ACTION
<b>FERRIS BUELLER'S DAY OFF</b>	1985	COMEDY
<b>FIELD OF DREAMS</b>	1989	DRAMA, FAMILY, FANTASY
<b>THE FIFTH ELEMENT</b>	1995	ACTION, FANTASY, SCIFI
<b>FIGHT CLUB</b>	1998	ACTION, THRILLER
<b>THE FIGHTER</b>	2010	DRAMA
<b>FINAL DESTINATION</b>	1999	HORROR, THRILLER
<b>FINAL DESTINATION 2</b>	2003	HORROR, THRILLER
<b>FINDING NEMO</b>	2003	ANIMATION, ADVENTURE, FAMILY
<b>FLETCH</b>	1986	COMEDY
<b>FLIGHT</b>	2012	DRAMA
<b>THE FLINTSTONES</b>	1987	COMEDY, FAMILY, FANTASY
<b>FORREST GUMP</b>	1994	COMEDY, DRAMA
<b>FOUR FEATHERS</b>	2002	ADVENTURE, DRAMA
<b>FOUR ROOMS</b>	1995	COMEDY, DRAMA
<b>FRACTURE</b>	2007	CRIME, THRILLER
<b>FRANCES</b>	1982	DRAMA
<b>FRANKENSTEIN</b>	1994	FANTASY, HORROR, ROMANCE, SCIFI
<b>FREAKED</b>	1993	COMEDY, SCIFI
<b>FREDDY VS. JASON</b>	2003	HORROR
<b>FREQUENCY</b>	2000	THRILLER
<b>FRIDAY THE 13TH</b>	1980	HORROR
<b>FRIDAY THE 13TH PART VIII: JASON TAKES MANHATTAN</b>	1989	HORROR
<b>FRIGHT NIGHT (NEW)</b>	2011	HORROR, COMEDY
<b>FRIGHT NIGHT (ORIGINAL)</b>	1985	HORROR, COMEDY
<b>FROM DUSK TILL DAWN</b>	1996	ACTION, HORROR, COMEDY
<b>FUNNY PEOPLE</b>	2009	COMEDY, DRAMA
<b>FROZEN</b>	2010	DRAMA, THRILLER
<b>FROZEN (DISNEY)</b>	2013	ANIMATION, ADVENTURE, FAMILY
<b>FROZEN RIVER</b>	2008	CRIME, DRAMA
<b>FRUITVALE STATION</b>	2013	DRAMA
<b>THE FUGITIVE</b>	1992	ACTION, ADVENTURE, THRILLER
<b>G.I. JANE</b>	1995	ACTION, DRAMA
<b>G.I. JOE: THE RISE OF COBRA</b>	2009	ACTION, ADVENTURE, SCIFI, THRILLER
<b>GAME 6</b>	2005	COMEDY, DRAMA
<b>THE GAME</b>	1996	MYSTERY, THRILLER
<b>GAMER</b>	2009	ACTION, SCIFI, THRILLER
<b>GANDHI</b>	1982	DRAMA
<b>GANG RELATED</b>	1997	CRIME, DRAMA
<b>GANGS OF NEW YORK</b>	2002	CRIME, DRAMA
<b>GARDEN STATE</b>	2004	COMEDY, ROMANCE, DRAMA
<b>GATTACA</b>	1997	DRAMA, SCIFI, THRILLER
<b>GET LOW</b>	2010	DRAMA, MYSTERY
<b>GET SHORTY</b>	1995	ACTION, COMEDY

<b>GHOST</b>	1990	ROMANCE, THRILLER
<b>THE GHOST AND THE DARKNESS</b>	1996	ACTION, ADVENTURE, THRILLER
<b>GHOST RIDER</b>	2007	ACTION
<b>GHOST SHIP</b>	2002	ACTION, HORROR, THRILLER
<b>GHOST WORLD</b>	2001	COMEDY
<b>GHOSTBUSTERS</b>	1988	COMEDY, SCIFI
<b>GHOSTBUSTERS 2</b>	1989	COMEDY, SCIFI, ACTION
<b>GINGER SNAPS</b>	2001	HORROR, THRILLER
<b>THE GIRL WITH THE DRAGON TATTOO</b>	2011	CRIME, MYSTERY, DRAMA
<b>GLADIATOR</b>	1998	DRAMA, ACTION
<b>GLENGARRY GLEN GROSS</b>	1992	DRAMA
<b>GO</b>	1997	COMEDY, CRIME
<b>GODS AND MONSTERS</b>	1997	DRAMA
<b>GODZILLA</b>	1996	ACTION, SCIFI, THRILLER
<b>GONE IN 60 SECONDS</b>	1999	ACTION
<b>THE GOOD GIRL</b>	2002	COMEDY, DRAMA
<b>GOOD WILL HUNTING</b>	1997	DRAMA
<b>GOTHIKA</b>	2003	HORROR, THRILLER, MYSTERY
<b>GRAN TORINO</b>	2009	DRAMA, CRIME
<b>GRAND THEFT PARSONS</b>	2004	DRAMA, COMEDY
<b>GRAVITY</b>	2013	THRILLER, SCIFI
<b>THE GREEN MILE</b>	1997	DRAMA
<b>GREMLINS</b>	1984	HORROR, COMEDY
<b>GREMLINS 2</b>	1990	HORROR, COMEDY
<b>THE GRIFTERS</b>	1989	CRIME, DRAMA
<b>GROSSE POINT BLANK</b>	1994	CRIME, COMEDY, ROMANCE, THRILLER
<b>GROUNDHOG DAY</b>	1993	COMEDY, ROMANCE
<b>THE GRUDGE</b>	2004	HORROR
<b>HACKERS</b>	1995	ACTION, CRIME, DRAMA
<b>HALL PASS</b>	2011	COMEDY, ROMANCE
<b>HALLOWEEN: THE CURSE OF MICHAEL MYERS</b>	1995	HORROR
<b>HANCOCK</b>	2008	ACTION, COMEDY
<b>THE HANGOVER</b>	2009	COMEDY, MYSTERY, CRIME
<b>HANNA</b>	2011	ACTION, CRIME
<b>HANNAH AND HER SISTERS</b>	1986	COMEDY, ROMANCE, DRAMA
<b>HANNIBAL</b>	2000	HORROR, THRILLER
<b>HAPPY FEET</b>	2006	ANIMATION, COMEDY, FAMILY
<b>HARD RAIN</b>	1998	ACTION, CRIME, THRILLER
<b>HARD TO KILL</b>	1990	ACTION, ROMANCE
<b>HAROLD AND KUMAR GO TO WHITE CASTLE</b>	2004	ADVENTURE, COMEDY
<b>THE HAUNTING</b>	1998	HORROR, MYSTERY, THRILLER
<b>HE'S JUST NOT THAT INTO YOU</b>	2009	COMEDY, ROMANCE
<b>HEAT</b>	1994	ACTION, THRILLER
<b>HEATHERS</b>	1988	COMEDY
<b>HEAVENLY CREATURES</b>	1994	DRAMA, THRILLER, ROMANCE, CRIME
<b>HEAVY METAL</b>	1980	ANIMATION, HORROR, SCIFI
<b>THE HEBREW HAMMER</b>	2003	COMEDY

<b>HEIST</b>	1999	CRIME, DRAMA, THRILLER
<b>HELLBOUND: HELLRAISER II</b>	1988	HORROR, THRILLER
<b>HELLBOY</b>	2004	ACTION, ADVENTURE, SCIFI
<b>HELLBOY II: THE GOLDEN ARMY</b>	2008	ACTION, ADVENTURE
<b>HELLRAISER</b>	1986	HORROR
<b>HELLRAISER 3: HELL ON EARTH</b>	1992	HORROR
<b>HELLRAISER: DEADER</b>	2005	HORROR
<b>HELLRAISER: HELLSEEKER</b>	2002	HORROR
<b>THE HELP</b>	2011	DRAMA
<b>HENRY FOOL</b>	1998	COMEDY, DRAMA
<b>HENRY'S CRIME</b>	2011	CRIME, DRAMA
<b>HESHER</b>	2011	DRAMA
<b>HIGH FIDELITY</b>	1998	COMEDY, ROMANCE, DRAMA
<b>HIGHLANDER</b>	1986	ACTION
<b>HIGHLANDER: ENDGAME</b>	1999	ACTION, ADVENTURE
<b>THE HILLS HAVE EYES</b>	2006	HORROR
<b>HITCHCOCK</b>	2012	DRAMA
<b>THE HITCHHIKER'S GUIDE TO THE GALAXY</b>	2005	ADVENTURE, COMEDY, SCIFI
<b>HOLLOW MAN</b>	1998	HORROR, SCIFI, THRILLER
<b>HONEYDRIPPER</b>	2007	DRAMA
<b>HORRIBLE BOSSES</b>	2011	COMEDY, CRIME
<b>THE HORSE WHISPERER</b>	1997	DRAMA, ROMANCE
<b>HOSTAGE</b>	2005	ACTION, CRIME, THRILLER
<b>HOT TUB TIME MACHINE</b>	2010	COMEDY, SCIFI
<b>HOTEL RWANDA</b>	2005	THRILLER, DRAMA
<b>HOUSE OF 1000 CORPSES</b>	2003	HORROR
<b>HOW TO LOSE FRIENDS AND ALIENATE PEOPLE</b>	2008	COMEDY, ROMANCE
<b>HOW TO TRAIN YOUR DRAGON</b>	2010	ANIMATION, ADVENTURE, FAMILY
<b>HOW TO TRAIN YOUR DRAGON 2</b>	2014	ANIMATION, ADVENTURE, FAMILY
<b>HUDSON HAWK</b>	1990	ACTION, ADVENTURE, COMEDY
<b>THE HUDSUCKER PROXY</b>	1992	COMEDY, FANTASY, ROMANCE
<b>HUMAN NATURE</b>	2001	COMEDY
<b>THE HUNT FOR RED OCTOBER</b>	1990	ACTION, ADVENTURE, THRILLER
<b>I AM NUMBER FOUR</b>	2011	ACTION, SCIFI
<b>I AM SAM</b>	2002	DRAMA
<b>I LOVE YOU PHILLIP MORRIS</b>	2010	ROMANCE, COMEDY
<b>I STILL KNOW WHAT YOU DID LAST SUMMER</b>	1998	THRILLER, HORROR, MYSTERY
<b>I'LL DO ANYTHING</b>	1994	COMEDY, DRAMA
<b>I, ROBOT</b>	2004	ACTION, THRILLER
<b>THE ICE STORM</b>	1996	DRAMA
<b>THE IDES OF MARCH</b>	2011	DRAMA
<b>THE IMAGINARIUM OF DOCTOR PARNASSUS</b>	2009	ADVENTURE, FANTASY, MYSTERY
<b>IN THE BEDROOM</b>	2002	CRIME, DRAMA
<b>IN THE LOOP</b>	2009	COMEDY
<b>INCEPTION</b>	2010	ACTION, MYSTERY
<b>THE INCREDIBLES</b>	2004	ANIMATION, ADVENTURE, FAMILY

<b>INDEPENDENCE DAY</b>	1996	ACTION, SCIFI
<b>INDIANA JONES AND THE LAST CRUSADE</b>	1989	ACTION, ADVENTURE
<b>INDIANA JONES AND THE RAIDERS OF THE LOST ARK</b>	1981	ACTION, ADVENTURE
<b>INDIANA JONES AND THE TEMPLE OF DOOM</b>	1984	ACTION, ADVENTURE
<b>THE INFORMANT</b>	2009	COMEDY, DRAMA, THRILLER
<b>INGLORIOUS BASTERDS</b>	2009	ACTION, ADVENTURE
<b>THE INSIDER</b>	1999	DRAMA, THRILLER
<b>INSIDIOUS</b>	2011	HORROR, THRILLER
<b>INSOMNIA</b>	2002	CRIME, DRAMA, THRILLER
<b>INTERVIEW WITH THE VAMPIRE</b>	1994	HORROR, DRAMA
<b>INTO THE WILD</b>	2007	DRAMA, ADVENTURE
<b>INTOLERABLE CRUELTY</b>	1997	COMEDY, ROMANCE, CRIME
<b>INVENTING THE ABBOTTS</b>	1996	ROMANCE, DRAMA
<b>THE INVENTION OF LYING</b>	2009	COMEDY
<b>INVICTUS</b>	2009	DRAMA
<b>THE IRON LADY</b>	2012	DRAMA
<b>THE ISLAND</b>	2005	ACTION, THRILLER, DRAMA
<b>IT'S COMPLICATED</b>	2009	ROMANCE, COMEDY
<b>THE ITALIAN JOB</b>	2001	ACTION, CRIME, THRILLER
<b>THE JACKET</b>	2005	THRILLER
<b>JACKIE BROWN</b>	1997	COMEDY, CRIME
<b>JACOB'S LADDER</b>	1990	THRILLER, DRAMA
<b>JANE EYRE</b>	2011	ROMANCE, DRAMA
<b>JASON X</b>	2001	HORROR, THRILLER
<b>JAY AND SILENT BOB STRIKE BACK</b>	2001	COMEDY, ADVENTURE
<b>JENNIFER EIGHT</b>	1992	THRILLER, MYSTERY
<b>JENNIFER'S BODY</b>	2009	COMEDY, HORROR
<b>JERRY MAGUIRE</b>	1996	DRAMA
<b>JFK</b>	1991	CRIME, DRAMA, MYSTERY, THRILLER
<b>JIMMY AND JUDY</b>	2006	CRIME, DRAMA, THRILLER
<b>JOHN Q</b>	2002	CRIME, DRAMA, THRILLER
<b>JUDGE DREDD</b>	1995	ACTION, CRIME
<b>JUNO</b>	2007	COMEDY, DRAMA, ROMANCE
<b>JURASSIC PARK</b>	1992	ACTION, ADVENTURE
<b>JURASSIC PARK III</b>	2001	ACTION, ADVENTURE
<b>JURASSIC PARK: THE LOST WORLD</b>	1997	ACTION, ADVENTURE
<b>KAFKA</b>	1991	DRAMA
<b>KALIFORNIA</b>	1993	CRIME, THRILLER
<b>KATE &amp; LEOPOLD</b>	2001	ROMANCE, COMEDY,
<b>KIDS</b>	1995	DRAMA
<b>THE KIDS ARE ALL RIGHT</b>	2010	COMEDY, DRAMA
<b>KILL BILL VOLUME 1 AND 2</b>	2003	THRILLER, ACTION
<b>KILLING ZOE</b>	1993	CRIME, DRAMA, THRILLER
<b>KING KONG</b>	2005	ACTION, DRAMA
<b>THE KING'S SPEECH</b>	2010	DRAMA
<b>THE KINGDOM</b>	2007	ACTION, DRAMA, THRILLER
<b>KNOCKED UP</b>	2007	COMEDY, DRAMA, ROMANCE

<b>KUNDUN</b>	1992	DRAMA
<b>KUNG FU PANDA</b>	2008	ANIMATION, ADVENTURE, FAMILY
<b>L.A. CONFIDENTIAL</b>	1995	CRIME, MYSTERY, THRILLER
<b>LABYRINTH</b>	1986	ADVENTURE, FAMILY, FANTASY
<b>THE LADYKILLERS</b>	2004	COMEDY, CRIME
<b>LAKE PLACID</b>	1999	ACTION, HORROR, THRILLER
<b>LAND OF THE DEAD</b>	2005	HORROR, THRILLER, ACTION
<b>LARRY CROWNE</b>	2011	COMEDY, ROMANCE, DRAMA
<b>THE LAST BOY SCOUT</b>	1991	ACTION
<b>LAST CHANCE HARVEY</b>	2009	DRAMA, ROMANCE
<b>THE LAST OF THE MOHICANS</b>	1992	ADVENTURE, ROMANCE
<b>THE LAST SAMURAI</b>	2003	ACTION, ADVENTURE, DRAMA
<b>THE LAST STATION</b>	2009	DRAMA
<b>LAW ABIDING CITIZEN</b>	2009	CRIME, THRILLER
<b>LEAVING LAS VEGAS</b>	1994	DRAMA, ROMANCE
<b>LEGALLY BLONDE</b>	2000	COMEDY
<b>LEGEND</b>	1984	ADVENTURE, ROMANCE
<b>LEGION</b>	2010	ACTION, THRILLER
<b>LES MISERABLES</b>	2012	DRAMA
<b>LEVIATHAN</b>	1987	HORROR, THRILLER
<b>LIAR LIAR</b>	1997	COMEDY
<b>LIFE</b>	1999	COMEDY
<b>LIFE AS A HOUSE</b>	2001	COMEDY, DRAMA
<b>THE LIFE OF DAVID GALE</b>	2003	DRAMA, CRIME, THRILLER
<b>LIFE OF PI</b>	2012	ADVENTURE, DRAMA
<b>LIGHT SLEEPER</b>	1992	DRAMA
<b>THE LIMEY</b>	1998	CRIME, DRAMA
<b>LIMITLESS</b>	2011	MYSTERY, THRILLER
<b>LINCOLN</b>	2012	DRAMA
<b>THE LINCOLN LAWYER</b>	2011	CRIME, DRAMA, THRILLER
<b>LITTLE ATHENS</b>	2006	COMEDY, DRAMA
<b>THE LITTLE MERMAID</b>	1989	ANIMATION, ADVENTURE, FAMILY
<b>LITTLE NICKY</b>	2000	COMEDY, HORROR
<b>LIVING IN OBLIVION</b>	1995	COMEDY, DRAMA
<b>LOCK, STOCK AND TWO SMOKING BARRELS</b>	1998	CRIME, THRILLER, COMEDY
<b>LONE STAR</b>	1996	CRIME, DRAMA, MYSTERY
<b>THE LONG KISS GOODNIGHT</b>	1996	ACTION, THRILLER, DRAMA
<b>LOOPER</b>	2012	ACTION, CRIME
<b>LORD OF ILLUSIONS</b>	1994	HORROR, THRILLER
<b>THE LORD OF THE RINGS: FELLOWSHIP OF THE RING</b>	2001	ACTION, ADVENTURE, FANTASY
<b>THE LORD OF THE RINGS: THE TWO TOWERS</b>	2002	ACTION, ADVENTURE, FANTASY
<b>THE LORD OF THE RINGS: RETURN OF THE KING</b>	2003	ACTION, ADVENTURE, FANTASY
<b>LORD OF WAR</b>	2005	CRIME, DRAMA, THRILLER
<b>THE LOSERS</b>	2010	ACTION, ADVENTURE, THRILLER
<b>LOST HIGHWAY</b>	1995	DRAMA, MYSTERY, THRILLER
<b>LOST IN SPACE</b>	1998	ACTION, ADVENTURE

<b>LOST IN TRANSLATION</b>	2003	DRAMA, ROMANCE, COMEDY
<b>LOVE AND BASKETBALL</b>	2000	ROMANCE, DRAMA
<b>MACHETE</b>	2010	ACTION, THRILLER
<b>MACHINE GUN PREACHER</b>	2011	ACTION, CRIME
<b>MAD MAX II: THE ROAD WARRIOR</b>	1982	ACTION, ADVENTURE
<b>MADE</b>	2001	COMEDY, CRIME
<b>MAGNOLIA</b>	1998	DRAMA
<b>THE MAJESTIC</b>	1997	DRAMA, ROMANCE
<b>MAJOR LEAGUE</b>	1989	COMEDY
<b>MALCOLM X</b>	1991	DRAMA
<b>MALIBU'S MOST WANTED</b>	2002	COMEDY
<b>MAN IN THE IRON MASK</b>	1995	ACTION, ADVENTURE, DRAMA
<b>MAN ON FIRE</b>	2004	ACTION, CRIME, DRAMA, THRILLER
<b>MAN ON THE MOON</b>	1999	COMEDY, DRAMA
<b>MAN TROUBLE</b>	1991	COMEDY, ROMANCE
<b>THE MAN WHO WASN'T THERE</b>	2001	COMEDY, DRAMA, CRIME
<b>THE MANCHURIAN CANDIDATE</b>	2004	THRILLER, MYSTERY
<b>MANHATTAN MURDER MYSTERY</b>	1993	COMEDY, CRIME, MYSTERY
<b>MARGARET</b>	2011	DRAMA
<b>MARGIN CALL</b>	2011	DRAMA, THRILLER
<b>MARGOT AT THE WEDDING</b>	2007	COMEDY, DRAMA
<b>MARLEY AND ME</b>	2008	COMEDY, FAMILY, ROMANCE
<b>MARTHA MARCY MAY MARLENE</b>	2011	DRAMA, THRILLER
<b>THE MASK</b>	1994	ACTION, FAMILY, COMEDY
<b>MASTER AND COMMANDER</b>	2003	ACTION, ADVENTURE, DRAMA
<b>THE MASTER</b>	2012	DRAMA
<b>THE MATRIX RELOADED</b>	1999	ACTION, THRILLER
<b>THE MATRIX</b>	1997	ACTION, THRILLER
<b>MAX PAYNE</b>	2008	ACTION, CRIME, THRILLER
<b>THE MECHANIC</b>	2011	ACTION, CRIME, THRILLER
<b>MEET JOE BLACK</b>	1998	MYSTERY, ROMANCE, DRAMA
<b>MEGAMIND</b>	2010	ANIMATION, ADVENTURE, FAMILY
<b>MEMENTO</b>	1999	DRAMA, MYSTERY, THRILLER
<b>MEN IN BLACK</b>	1997	ACTION, COMEDY, SCIFI
<b>MEN IN BLACK 3</b>	2012	ACTION, COMEDY, SCIFI
<b>THE MEN WHO STARE AT GOATS</b>	2009	COMEDY
<b>METRO</b>	1997	ACTION, THRILLER, DRAMA
<b>MIAMI VICE</b>	2006	ACTION, CRIME, THRILLER
<b>MIDNIGHT IN PARIS</b>	2011	COMEDY, ROMANCE
<b>MIGHTY MORPHIN POWER RANGERS: THE MOVIE</b>	1995	FAMILY, ACTION
<b>MILK</b>	2008	DRAMA
<b>MILLER'S CROSSING</b>	1990	CRIME, DRAMA, THRILLER
<b>MIMIC</b>	1996	HORROR, THRILLER, SCIFI
<b>MINI'S FIRST TIME</b>	2006	COMEDY, CRIME, DRAMA
<b>MINORITY REPORT</b>	2001	ACTION, CRIME, THRILLER
<b>MIRRORS</b>	2008	HORROR, MYSTERY, THRILLER
<b>MISERY</b>	1990	DRAMA, HORROR, THRILLER
<b>MISSION IMPOSSIBLE</b>	1995	ACTION, ADVENTURE, THRILLER



<b>MISSION IMPOSSIBLE II</b>	2000	ACTION, ADVENTURE, THRILLER
<b>MISSION TO MARS</b>	2000	ADVENTURE, THRILLER, DRAMA
<b>MONEYBALL</b>	2011	DRAMA
<b>MONKEYBONE</b>	2001	ANIMATION, FANTASY, COMEDY
<b>MONTE CARLO</b>	2011	ROMANCE, COMEDY, ADVENTURE
<b>MOON</b>	2009	DRAMA, MYSTERY, THRILLER
<b>MOONRISE KINGDOM</b>	2012	COMEDY, DRAMA, ROMANCE
<b>MOONSTRUCK</b>	1987	COMEDY, ROMANCE, DRAMA
<b>MR BROOKS</b>	2007	CRIME, THRILLER
<b>MRS. BROWN</b>	1997	ROMANCE, DRAMA
<b>MUD</b>	2013	DRAMA
<b>MULAN</b>	1998	ANIMATION, ADVENTURE, FAMILY
<b>MULHOLLAND DRINE</b>	1999	HORROR, MYSTERY, THRILLER
<b>MUMFORD</b>	1999	COMEDY, DRAMA
<b>THE MUMMY</b>	1999	ADVENTURE, ACTION, FANTASY
<b>MUSIC OF THE HEART</b>	1999	DRAMA
<b>MUTE WITNESS</b>	1995	HORROR, THRILLER
<b>MY BEST FRIEND'S WEDDING</b>	1997	ROMANCE, COMEDY
<b>MY GIRL</b>	1991	DRAMA, COMEDY, ROMANCE
<b>MY MOTHER DREAMS THE SATAN'S DISCIPLES IN NEW YORK</b>	1998	SHORT
<b>MY WEEK WITH MARILYN</b>	2011	DRAMA
<b>MYSTERY MEN</b>	1997	ACTION, COMEDY, FANTASY
<b>NAPOLEON DYNAMITE</b>	2004	COMEDY
<b>NATURAL BORN KILLERS</b>	1995	ACTION, CRIME, THRILLER
<b>NEVER BEEN KISSED</b>	1998	ROMANCE, COMEDY
<b>THE NEVERENDING STORY</b>	1984	FANTASY, ADVENTURE, FAMILY
<b>NEW YORK MINUTE</b>	2004	FAMILY, ADVENTURE, COMEDY
<b>NEWSIES</b>	1991	FAMILY
<b>NEXT</b>	2007	ACTION, THRILLER
<b>NEXT FRIDAY</b>	2000	COMEDY
<b>THE NEXT THREE DAYS</b>	2010	CRIME, THRILLER, ROMANCE
<b>NICK OF TIME</b>	1995	CRIME, THRILLER
<b>NIGHTBREED</b>	1990	ACTION, HORROR
<b>THE NIGHTMARE BEFORE CHRISTMAS</b>	1991	ANIMATION, COMEDY, FANTASY, FAMILY
<b>A NIGHTMARE ON ELM STREET</b>	1984	HORROR
<b>NINE</b>	2009	DRAMA, ROMANCE
<b>THE NINES</b>	2007	HORROR, MYSTERY, THRILLER
<b>NINJA ASSASSIN</b>	2009	ACTION, CRIME, THRILLER
<b>THE NINTH GATE</b>	1999	HORROR, THRILLER, MYSTERY
<b>NO STRINGS ATTACHED</b>	2011	ROMANCE, COMEDY
<b>NOTTING HILL</b>	1999	ROMANCE, COMEDY
<b>NURSE BETTY</b>	1999	COMEDY, THRILLER
<b>O BROTHER WHERE ART THOU?</b>	2000	COMEDY, ADVENTURE
<b>OBLIVION</b>	2013	ACTION, ADVENTURE, SCIFI
<b>OBSERVE AND REPORT</b>	2009	COMEDY, CRIME
<b>OBSESSED</b>	2009	DRAMA, THRILLER
<b>OCEAN'S ELEVEN</b>	2001	COMEDY, CRIME, THRILLER

<b>OCEAN'S TWELVE</b>	2004	COMEDY, CRIME, THRILLER
<b>OFFICE SPACE</b>	1997	COMEDY
<b>ONLY GOD FORGIVES</b>	2013	CRIME, DRAMA, THRILLER
<b>ORDINARY PEOPLE</b>	1980	DRAMA
<b>ORPHAN</b>	2009	HORROR, MYSTERY
<b>THE OTHER BOLEYN GIRL</b>	2008	DRAMA, ROMANCE
<b>OUT OF SIGHT</b>	1998	COMEDY, CRIME, ROMANCE, THRILLER
<b>THE PACIFIER</b>	2005	FAMILY, COMEDY, ACTION
<b>PANDORUM</b>	2009	ACTION, HORROR, SCIFI
<b>PANIC ROOM</b>	2000	CRIME, THRILLER
<b>PAPADOPOULOS AND SONS</b>	2013	COMEDY
<b>PARANORMAN</b>	2012	ANIMATION, ADVENTURE, FAMILY
<b>PARIAH</b>	2011	DRAMA
<b>THE PATRIOT</b>	1999	ACTION, DRAMA
<b>PAUL</b>	2011	COMEDY, ADVENTURE
<b>PEARL HARBOR</b>	2001	ACTION, DRAMA, ROMANCE
<b>PEGGY SUE GOT MARRIED</b>	1985	COMEDY
<b>PERFECT CREATURE</b>	2007	ACTION, HORROR, DRAMA
<b>A PERFECT WORLD</b>	1992	ACTION, CRIME, DRAMA
<b>THE PERKS OF BEING A WALLFLOWER</b>	2012	ROMANCE, DRAMA
<b>PET SEMATARY</b>	1986	HORROR
<b>PET SEMATARY II</b>	1991	HORROR
<b>PHILADELPHIA</b>	1992	DRAMA
<b>PHONE BOOTH</b>	2002	THRILLER
<b>PI</b>	1998	THRILLER, SCIFI
<b>THE PIANIST</b>	2002	DRAMA
<b>THE PIANO</b>	1991	DRAMA, ROMANCE
<b>PINEAPPLE EXPRESS</b>	2008	COMEDY, CRIME, THRILLER
<b>PIRATES OF THE CARIBBEAN</b>	2003	ACTION, ADVENTURE, COMEDY
<b>PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST</b>	2006	ACTION, ADVENTURE, COMEDY
<b>PITCH BLACK</b>	1998	THRILLER, SCIFI
<b>PLATOON</b>	1986	ACTION, DRAMA
<b>PLEASANTVILLE</b>	1998	COMEDY, DRAMA
<b>POINT BREAK</b>	1991	ACTION, CRIME, THRILLER
<b>THE POSTMAN</b>	1996	ACTION, ADVENTURE, DRAMA
<b>THE POWER OF ONE</b>	1990	DRAMA
<b>PRECIOUS</b>	2009	DRAMA
<b>PREDATOR</b>	1987	ACTION, HORROR, THRILLER
<b>PRETTY WOMAN</b>	1990	ROMANCE, COMEDY
<b>PRIDE AND PREJUDICE</b>	2005	DRAMA, ROMANCE
<b>PRIEST</b>	2011	ACTION, HORROR
<b>THE PRINCESS BRIDE</b>	1987	ROMANCE, ADVENTURE
<b>THE PROGRAM</b>	1993	ACTION, DRAMA
<b>PROM NIGHT</b>	1980	HORROR, THRILLER
<b>PROMETHEUS</b>	2012	ADVENTURE, SCIFI, THRILLER
<b>THE PROPHECY</b>	1995	HORROR, THRILLER, MYSTERY
<b>THE PROPOSAL</b>	2009	ROMANCE, COMEDY

<b>PUBLIC ENEMIES</b>	2009	CRIME, THRILLER
<b>PULP FICTION</b>	1993	ACTION, CRIME, THRILLER
<b>PUNCH-DRUNK LOVE</b>	2002	ROMANCE, COMEDY
<b>PURPLE RAIN</b>	1984	DRAMA
<b>QUEEN OF THE DAMNED</b>	2000	HORROR
<b>THE QUEEN</b>	2006	DRAMA
<b>RACHEL GETTING MARRIED</b>	2008	ROMANCE, DRAMA
<b>RAGING BULL</b>	1980	DRAMA
<b>RAISING ARIZONA</b>	1987	COMEDY
<b>RAMBLING ROSE</b>	1991	DRAMA
<b>RAMBO: FIRST BLOOD II: THE MISSION</b>	1983	ACTION, ADVENTURE
<b>THE READER</b>	2009	DRAMA, ROMANCE
<b>RED PLANET</b>	2000	ACTION, THRILLER
<b>RED RIDING HOOD</b>	2011	MYSTERY, THRILLER
<b>REINDEER GAMES</b>	2000	CRIME, THRILLER, ACTION
<b>THE RELIC</b>	1995	HORROR, THRILLER
<b>REMEMBER ME</b>	2010	ROMANCE, DRAMA
<b>THE REPLACEMENTS</b>	1999	COMEDY
<b>REPO MAN</b>	1984	COMEDY, SCIFI
<b>THE RESCUERS DOWN UNDER</b>	1990	ANIMATION, ADVENTURE, FAMILY
<b>RESERVOIR DOGS</b>	1992	ACTION, CRIME, THRILLER
<b>REVOLUTIONARY ROAD</b>	2008	DRAMA, ROMANCE
<b>RISE OF THE GUARDIANS</b>	2012	ANIMATION, ADVENTURE, FAMILY
<b>RISE OF THE PLANET OF THE APES</b>	2011	ACTION, SCIFI
<b>RKO 281</b>	1999	DRAMA
<b>THE ROAD</b>	2009	ADVENTURE, DRAMA, THRILLER
<b>ROBIN HOOD: PRINCE OF THIEVES</b>	1991	ACTION, ADVENTURE, DRAMA
<b>THE ROCK</b>	1995	ACTION
<b>ROCKNROLLA</b>	2008	ACTION, COMEDY, CRIME
<b>ROMEO + JULIA</b>	1996	ROMANCE, CRIME
<b>RONIN</b>	1998	ACTION, CRIME, THRILLER
<b>THE ROOMMATE</b>	2011	HORROR, THRILLER
<b>THE RUINS</b>	2008	HORROR, THRILLER
<b>RUNAWAY BRIDE</b>	1999	ROMANCE, COMEDY
<b>RUSH</b>	2013	ACTION, DRAMA
<b>RUSH HOUR</b>	1998	ACTION, COMEDY
<b>RUSH HOUR 2</b>	2001	ACTION, COMEDY
<b>RUSHMORE</b>	1998	COMEDY, DRAMA
<b>RUST AND BONE</b>	2012	DRAMA, ROMANCE
<b>S. DARKO</b>	2009	CRIME, MYSTERY, THRILLER
<b>THE SAINT</b>	1995	ACTION, ROMANCE, THRILLER
<b>THE SALTON SEA</b>	2002	CRIME, MYSTERY, THRILLER
<b>THE SANDLOT</b>	1993	COMEDY, FAMILY
<b>SAVE THE LAST DANCE</b>	1999	ROMANCE
<b>SAVING MR. BANKS</b>	2013	COMEDY, DRAMA
<b>SAVING PRIVATE RYAN</b>	1998	ACTION, DRAMA
<b>SAW</b>	2004	HORROR, MYSTERY, THRILLER
<b>SCARFACE</b>	1983	ACTION, CRIME

<b>SCHINDLER'S LIST</b>	1993	DRAMA
<b>SCOTT PILGRIM VS THE WORLD</b>	2010	COMEDY, ACTION
<b>SCREAM</b>	1996	HORROR, MYSTERY
<b>SCREAM 2</b>	1997	HORROR, MYSTERY
<b>SCREAM 3</b>	1999	HORROR, MYSTERY
<b>SE7EN</b>	1995	THRILLER, MYSTERY
<b>SEMI-PRO</b>	2008	COMEDY
<b>SENSE AND SENSIBILITY</b>	1995	DRAMA, ROMANCE
<b>SERENITY</b>	2005	ACTION, SCIFI
<b>SERIAL MOM</b>	1992	COMEDY, CRIME, THRILLER
<b>THE SESSIONS</b>	2012	COMEDY, DRAMA
<b>SEX AND THE CITY</b>	2008	COMEDY, ROMANCE
<b>SEX, LIES AND VIDEOTAPE</b>	1989	DRAMA
<b>SEXUAL LIFE</b>	2005	COMEDY, DRAMA
<b>SHAKESPEARE IN LOVE</b>	1998	ROMANCE, COMEDY, DRAMA
<b>SHALLOW GRAVE</b>	1995	COMEDY, CRIME, THRILLER
<b>SHAME</b>	2011	DRAMA
<b>THE SHAWSHANK REDEMPTION</b>	1994	DRAMA
<b>SHE'S OUT OF MY LEAGUE</b>	2010	COMEDY, ROMANCE
<b>SHERLOCK HOLMES</b>	2009	ACTION, ADVENTURE
<b>SHIFTY</b>	2009	THRILLER
<b>THE SHINING</b>	1980	HORROR
<b>THE SHIPPING NEWS</b>	2002	ROMANCE, DRAMA
<b>SHREK</b>	2001	ANIMATION, ADVENTURE, FAMILY
<b>SHREK THE THIRD</b>	2007	ANIMATION, ADVENTURE, COMEDY
<b>SIDEWAYS</b>	2005	ADVENTURE, COMEDY
<b>THE SIEGE</b>	1998	ACTION, THRILLER
<b>SIGNS</b>	2002	THRILLER, DRAMA
<b>SILENCE OF THE LAMBS</b>	1991	CRIME, HORROR, THRILLER
<b>SILVER BULLET</b>	1985	HORROR
<b>SILVER LININGS PLAYBOOK</b>	2012	ROMANCE, COMEDY, DRAMA
<b>SIMONE</b>	2002	COMEDY, DRAMA, ROMANCE
<b>SINGLE WHITE FEMALE</b>	1992	DRAMA, THRILLER
<b>SISTER ACT</b>	1992	COMEDY, CRIME
<b>SIX DEGREES OF SEPARATION</b>	1993	COMEDY, MYSTERY
<b>THE SIXTH SENSE</b>	1999	HORROR, MYSTERY, THRILLER
<b>SLEEPLESS IN SEATTLE</b>	1992	ROMANCE, COMEDY
<b>SLEEPY HOLLOW</b>	1999	DRAMA, HORROR, MYSTERY
<b>SLING BLADE</b>	1996	DRAMA
<b>SLITHER</b>	2006	HORROR, COMEDY
<b>SLUMDOG MILLIONAIRE</b>	2009	ROMANCE, DRAMA
<b>SMASHED</b>	2012	COMEDY, DRAMA
<b>SMOKIN ACES</b>	2007	ACTION, COMEDY, CRIME
<b>SNATCH</b>	2001	COMEDY, CRIME
<b>SNOW FALLING ON CEDARS</b>	1998	DRAMA
<b>SNOW WHITE AND THE HUNTSMAN</b>	2012	ACTION, ADVENTURE
<b>SO I MARRIED AN AXE MURDERER</b>	1993	COMEDY, THRILLER
<b>THE SOCIAL NETWORK</b>	2010	DRAMA
<b>SOLARIS</b>	2001	DRAMA, ROMANCE, SCIFI

<b>SOLDIER</b>	1998	ACTION, DRAMA, SCIFI
<b>SOMEONE TO WATCH OVER ME</b>	1986	ACTION, CRIME, THRILLER
<b>SOMETHING'S GOTTA GIVE</b>	2003	ROMANCE, COMEDY
<b>SOURCE CODE</b>	2011	MYSTERY, THRILLER
<b>SOUTH PARK</b>	1999	ANIMATION, COMEDY
<b>SPANGLISH</b>	2004	ROMANCE, COMEDY, DRAMA
<b>SPARE ME</b>	1991	THRILLER
<b>SPARTAN</b>	2002	CRIME, DRAMA, THRILLER
<b>SPEED RACER</b>	2008	ACTION, FAMILY
<b>SPHERE</b>	1998	THRILLER
<b>ST. ELMO'S FIRE</b>	1985	ROMANCE, DRAMA
<b>STAR TREK</b>	2009	ACTION, ADVENTURE
<b>STAR TREK II: THE WRATH OF KHAN</b>	1982	ACTION, ADVENTURE
<b>STAR TREK: FIRST CONTACT</b>	1995	ACTION, ADVENTURE
<b>STAR TREK GENERATIONS</b>	1994	ACTION, ADVENTURE
<b>STAR TREK: NEMESIS</b>	2002	ACTION, ADVENTURE
<b>STAR WARS: ATTACK OF THE CLONES</b>	2002	ACTION, ADVENTURE, SCIFI
<b>STAR WARS: RETURN OF THE JEDI</b>	1981	ACTION, ADVENTURE, SCIFI
<b>STAR WARS: REVENGE OF THE SITH</b>	2005	ACTION, ADVENTURE, SCIFI
<b>STAR WARS: THE EMPIRE STRIKES BACK</b>	1980	ACTION, ADVENTURE, SCIFI
<b>STAR WARS: THE PHANTOM MENACE</b>	1999	ACTION, ADVENTURE, SCIFI
<b>STARMAN</b>	1984	ADVENTURE, ROMANCE, DRAMA
<b>STARSHIP TROOPERS</b>	1997	ACTION, SCIFI
<b>STATE AND MAIN</b>	1999	COMEDY
<b>STEPMOM</b>	1998	DRAMA, COMEDY
<b>STIR OF ECHOES</b>	1999	THRILLER, HORROR, MYSTERY
<b>STORYTELLING</b>	2001	COMEDY, DRAMA
<b>STRANGE DAYS</b>	1995	CRIME, THRILLER, ACTION
<b>THE STUNTMAN</b>	1980	ACTION, COMEDY
<b>SUGAR</b>	2009	DRAMA
<b>SUGAR AND SPICE</b>	2001	COMEDY
<b>SUNSHINE CLEANING</b>	2009	COMEDY, DRAMA
<b>SUPER 8</b>	2011	MYSTERY, THRILLER
<b>SUPERBAD</b>	2007	COMEDY
<b>SUPERGIRL</b>	1983	ADVENTURE, ACTION, FANTASY
<b>THE SURFER KING</b>	2006	COMEDY
<b>SURROGATES</b>	2009	ACTION, THRILLER
<b>SUSPECT ZERO</b>	2004	THRILLER, CRIME, HORROR
<b>SWEENEY TODD: THE DEMON BARBER OF FLEET STREET</b>	2007	HORROR
<b>THE SWEET HEREAFTER</b>	1997	DRAMA
<b>SWINGERS</b>	1994	COMEDY, DRAMA
<b>SWORDFISH</b>	2001	ACTION, THRILLER
<b>SYNECDOCHE, NEW YORK</b>	2008	COMEDY, DRAMA
<b>SYRIANA</b>	2005	DRAMA, THRILLER
<b>TAKE SHELTER</b>	2011	THRILLER, DRAMA
<b>TAKING LIVES</b>	2004	THRILLER, HORROR

<b>TAKING SIDES</b>	2003	DRAMA
<b>THE TALENTED MR. RIPLEY</b>	1999	CRIME, MYSTERY, THRILLER
<b>TAMARA DREWE</b>	2010	COMEDY, ROMANCE
<b>TED</b>	2012	COMEDY
<b>TERMINATOR</b>	1983	ACTION
<b>TERMINATOR II: JUDGEMENT DAY</b>	1991	ACTION
<b>TERMINATOR SALVATION</b>	2009	ACTION
<b>THE RAGE: CARRIE 2</b>	1999	HORROR
<b>THELMA &amp; LOUISE</b>	1990	ACTION, DRAMA
<b>THERE'S SOMETHING ABOUT MARY</b>	1997	ROMANCE, COMEDY
<b>THEY</b>	2002	HORROR
<b>THE THING</b>	1981	HORROR
<b>THE THINGS MY FATHER NEVER TAUGHT ME</b>	2012	ROMANCE, COMEDY
<b>THIRTEEN DAYS</b>	2000	DRAMA
<b>THIS BOY'S LIFE</b>	1992	DRAMA
<b>THIS IS 40</b>	2012	COMEDY
<b>THOR</b>	2011	ACTION, ADVENTURE
<b>THREE KINGS</b>	1998	ACTION, ADVENTURE
<b>THREE MEN AND A BABY</b>	1986	COMEDY, FAMILY
<b>THE THREE MUSKETEERS</b>	1993	ACTION, ADVENTURE
<b>THUNDERBIRDS</b>	2004	ACTION, ADVENTURE, COMEDY
<b>THUNDERHEART</b>	1992	THRILLER, MYSTERY
<b>TICKER</b>	2001	ACTION, THRILLER
<b>TIMBER FALLS</b>	2007	HORROR
<b>THE TIME MACHINE</b>	2000	ACTION, ADVENTURE
<b>TIN CUP</b>	1995	ROMANCE, COMEDY
<b>TIN MEN</b>	1986	COMEDY, DRAMA
<b>TINKER TAILOR SOLDIER SPY</b>	2011	THRILLER, MYSTERY
<b>TITANIC</b>	1997	ROMANCE, DRAMA
<b>TMNT</b>	2007	ANIMATION, ADVENTURE, FAMILY
<b>TO SLEEP WITH ANGER</b>	1989	DRAMA
<b>TOMBSTONE</b>	1993	ACTION
<b>TOMORROW NEVER DIES</b>	1997	ACTION, THRILLER
<b>TOP GUN</b>	1985	ACTION
<b>TOTAL RECALL</b>	1990	ACTION, ADVENTURE
<b>THE TOURIST</b>	2010	ACTION, THRILLER
<b>TOY STORY</b>	1995	ANIMATION, FAMILY
<b>TRAFFIC</b>	2000	THRILLER, CRIME
<b>TRAINING DAY</b>	2001	ACTION, THRILLER
<b>TRAINSPOTTING</b>	1996	DRAMA
<b>TREMORS</b>	1988	HORROR, COMEDY
<b>TRISTAN AND ISOLDE</b>	2006	ACTION, ADVENTURE, ROMANCE
<b>TRON</b>	1981	ACTION, ADVENTURE
<b>TRON: LEGACY</b>	2010	ACTION, ADVENTURE
<b>TROPIC THUNDER</b>	2008	ACTION, COMEDY
<b>TRUE GRIT</b>	2010	ADVENTURE, DRAMA
<b>TRUE LIES</b>	1994	ACTION, THRILLER
<b>TRUE ROMANCE</b>	1993	ACTION, THRILLER, ROMANCE

<b>THE TRUMAN SHOW</b>	1998	COMEDY, DRAMA
<b>TWILIGHT</b>	2008	ROMANCE, THRILLER
<b>TWILIGHT: NEW MOON</b>	2009	ROMANCE, THRILLER
<b>TWINS</b>	1998	ACTION, COMEDY
<b>TWO FOR THE MONEY</b>	2005	COMEDY, THRILLER
<b>U TURN</b>	1997	CRIME, THRILLER
<b>THE UGLY TRUTH</b>	2009	ROMANCE, COMEDY
<b>UNBREAKABLE</b>	1999	THRILLER
<b>UNDER FIRE</b>	1983	DRAMA
<b>UNKNOWN</b>	2011	THRILLER, MYSTERY
<b>UP</b>	2009	ANIMATION, ADVENTURE, FAMILY
<b>UP IN THE AIR</b>	2009	ROMANCE, DRAMA
<b>THE USUAL SUSPECTS</b>	1994	CRIME, MYSTERY, THRILLER
<b>V FOR VENDETTA</b>	2006	ACTION, DRAMA, THRILLER
<b>VALKYRIE</b>	2008	DRAMA, THRILLER
<b>VANILLA SKY</b>	2001	THRILLER, MYSTERY, ROMANCE
<b>THE VERDICT</b>	1982	DRAMA
<b>VERY BAD THINGS</b>	1997	COMEDY, THRILLER
<b>THE VILLAGE</b>	2004	THRILLER, MYSTERY
<b>VIRTUOSITY</b>	1994	ACTION, THRILLER
<b>THE VISITOR</b>	2008	CRIME, DRAMA, ROMANCE
<b>WAG THE DOG</b>	1996	COMEDY
<b>A WALK TO REMEMBER</b>	2000	ROMANCE, DRAMA
<b>WALKING TALL</b>	2004	ACTION, THRILLER
<b>WALL STREET</b>	1987	CRIME, DRAMA
<b>WALL STREET: MONEY NEVER SLEEPS</b>	2010	DRAMA
<b>WALL-E</b>	2008	ANIMATION, ADVENTURE, FAMILY
<b>WANTED</b>	2008	ACTION, THRILLER
<b>WAR HORSE</b>	2011	DRAMA
<b>WAR OF THE WORLDS</b>	2005	ACTION, THRILLER
<b>WARM SPRINGS</b>	2005	DRAMA
<b>WARRIOR</b>	2011	ACTION, DRAMA
<b>WATCHMEN</b>	2009	ACTION, FANTASY, SCIFI
<b>WATER FOR ELEPHANTS</b>	2011	ROMANCE, DRAMA
<b>THE WAY BACK</b>	2011	DRAMA, ADVENTURE
<b>WE OWN THE NIGHT</b>	2007	CRIME, THRILLER
<b>WHAT ABOUT BOB?</b>	1991	COMEDY
<b>WHAT LIES BENEATH</b>	1999	HORROR, THRILLER
<b>WHILE SHE WAS OUT</b>	2008	CRIME, THRILLER
<b>THE WHISTLEBLOWER</b>	2011	DRAMA, THRILLER
<b>WHITE JAZZ</b>	2007	CRIME, THRILLER
<b>THE WHITE RIBBON</b>	2009	CRIME, DRAMA, MYSTERY
<b>WHITE SQUALL</b>	1994	ADVENTURE, DRAMA
<b>WHITEOUT</b>	2009	ACTION, THRILLER
<b>WHO FRAMED ROGER RABBIT?</b>	1986	ANIMATION, ACTION, COMEDY, FAMILY
<b>WHO'S YOUR DADDY</b>	2004	COMEDY
<b>WILD AT HEART</b>	1990	CRIME, THRILLER
<b>WILD HOGS</b>	2007	ACTION, COMEDY

<b>WILD THINGS</b>	1997	CRIME, DRAMA
<b>WILD THINGS: DIAMONDS IN THE ROUGH</b>	2005	ACTION, CRIME, THRILLER
<b>WILD WILD WEST</b>	1998	ACTION, COMEDY
<b>WILLOW</b>	1988	ADVENTURE, FAMILY, FANTASY
<b>WIN WIN</b>	2011	COMEDY, DRAMA
<b>WIND CHILL</b>	2007	HORROR, THRILLER
<b>WITHNAIL AND I</b>	1987	COMEDY
<b>WITNESS</b>	1985	CRIME, THRILLER
<b>THE WOLF OF WALL STREET</b>	2013	COMEDY, CRIME
<b>WONDER BOYS</b>	2000	COMEDY, DRAMA
<b>THE WOODSMAN</b>	2004	DRAMA
<b>THE WORLD IS NOT ENOUGH</b>	1999	ACTION, THRILLER, ADVENTURE
<b>THE WRESTLER</b>	2009	DRAMA
<b>X-FILES: FIGHT THE FUTURE</b>	1997	ACTION, THRILLER
<b>X-MEN</b>	1999	ACTION
<b>X-MEN ORIGINS: WOLVERINE</b>	2009	ACTION
<b>XXX</b>	2001	ACTION
<b>YEAR ONE</b>	2009	COMEDY
<b>YES MAN</b>	2008	COMEDY, ROMANCE
<b>YOU CAN COUNT ON ME</b>	2000	DRAMA
<b>YOU'VE GOT MAIL</b>	1998	ROMANCE, COMEDY
<b>YOUTH IN REVOLT</b>	2010	COMEDY, ROMANCE, DRAMA
<b>ZERO DARK THIRTY</b>	2013	DRAMA, THRILLER
<b>ZEROPHILIA</b>	2006	ROMANCE, COMEDY