



بحوث اللغة الإنجليزية



Functions and Classifications of Taboos in the Movie *The South Park, Bigger, longer and Uncut*

وظائف التابوهات (المحرمات) وأنواعها في الفيلم الأمريكي "ذا ساوث بارك" إنتاج (1999)

By

Gehan Hassan Mohamed Ali

الملخص باللغة العربية:

يهدف البحث إلى مناقشة أنواع ووظائف الكلمات المحرمة (الشتائم) داخل الفيلم وتعتمد الدراسة إطار باتيستيللا (2005) وجاي (1992) اللذين قسما المحرمات إلى الكنى، والألفاظ، وابتدال، وفحش، وإهانة، وشتائم. يتبنى هذا البحث المنهج الكمي النوعي في هذا البحث حيث أن بتعلق بوصف الألفاظ الموجودة داخل الفيلم. المنهج الكمي هو تمثيل نتائج البيانات من خلال استخدام النسب المئوية. البيانات مأخوذة من نصوص "The South Park" الفيلم والتي تم تشكيلها وفقاً لأقوال الشخصيات سواء كانت كلمات أو عبارات. توصلت الدراسة إلى أن الكنى هي الأكثر عدداً في حين أن الابتدال هو الأقل عدداً. أما وظيفة الكلمات المحظورة، فإن لفت الانتباه يأتي أولاً للتعبير عن غضب الشخصيات. الكلمات المفتاحية: المحرمات، الكنى، والألفاظ، والفحش، والابتدال، والشتائم، أنواعها، ووظائفها

Abstract:

The study aims to discuss the types and functions of Taboo words within the movie "*The South Park, Bigger, longer and Uncut*". The study adopts the framework of Battistella (2005) and Jay (2009) who divide taboos into epithets, profanity, vulgarity, obscenity, and insult and slurs. The quantitative–qualitative approach is adopted in this research. Data is taken from "*The South Park, Bigger, longer and Uncut*" scripts, formed in characters' utterances either words or phrases. The study finds that epithets achieve the

highest number of occurrence while vulgarity holds the smallest number. As for the function of taboo words, drawing attention comes first to express characters' anger.

Keywords: Taboos, Epithets, Profanity, Obscenity, Vulgarity, Slurs, Types, Functions

1. Introduction

Language is a special tool, which any group of people use to communicate with each other (Wardhaugh, 2006). It is, furthermore, a spoken and written communicative system which people employ within a certain speech community (Hornby, 2000). For the attainment of a better intelligibility of linguistic structure and the linguistic function of communication, the aspect of sociolinguistics detects any phenomena involving both society and language, in a trial of highlighting the relationships between both of them through studying people's daily life interaction either in formal or informal occasions (Wardhaugh, 2006).

The communication process is an interactive medium among people through which they negotiate certain meaning and convey messages pertinent to any matter, seen as the major object of the communication process (Pearson, 1985).

1.1. The Use of Bad Language

People have specific ways of implementing language to demonstrate their sensations in everyday life i.e., people use bad language in case of anger, disappointment, and frustration. Bad

language can be defined as a term which people implement in their everyday life when they use unconformable language to communicate with each other; however, the specific study, according to a sociolinguistic field, of such a bad language, is acknowledged as taboo language. Taboos is identified as a term denoting a person, an act, or an object, which seems disturbing and dangerous; thereupon, its avoidance is necessary (Allan and Burridge, 2006). People are accustomed to producing taboo words since it is realized as the most effective ways of expressing their dissatisfaction (Rahmayani and Fitrawati, 2018).

1.2. Statement of the Problem

Language identifies the societal culture through which it can be spoken. Every societal context is restricted to certain customs and criteria shaping its people's culture. Each language has a specific culture and a behavioral pattern; furthermore, certain boundaries determine its linguistic use. Violating these boundaries or determined rules is seen as taboo; in addition, transgressing such rules can entail punishment. Accordingly, customs and criteria can shape such linguistic taboos of the societies (Yakubu, 2012). These violations can lead to certain disputes among individuals.

1.3. Significance of the Study

The study highlights the importance of studying linguistic taboos and their euphemistic expressions existing in certain societies. In addition, the study provides essential insights into applied

linguistics and intercultural communication for the sake of exploring the functions of the sociolinguistic aspects of native speakers' domains. It enhances the sociocultural stimulations.

1.4. Research Objectives and Questions

The current study attempts to highlight the following questions:

1. What are kinds of taboo words used in the movie "*South Park: Bigger Longer & Uncut*"?
2. What are the functions of swear words used in the movie?

The study attempts to highlight the following points:

- To identify the kinds of taboo words found in the movie "*South Park: Bigger Longer & Uncut*".
- To understand how swear words are functioned in the movie.

2. Literature Review

This section sheds light on some former studies associated with the current research. Alfarisi et al. (2019) investigate a linguistic analysis to identify the categories and functions of taboo words which are uttered by the characters in the movie of *Alpha Dog*. This study is concerned with sociolinguistics, a branch of linguistics associated with studying language and its societal functions (Wardhaugh, 2006). The study follows a descriptive-qualitative method. Data are included from the phraseological, clausal, and sentential levels which

the characters of *Alpha Dog* utter. This study reveals the type of taboo words are categorized into Profanity (PR), Epithet (EP), Obscenity (OB), and Vulgarity (VU). The study concludes that words are, functionally, used to draw attention, be provocative, show contempt, and mock authority.

Houssaini (2019) explores a sociolinguistic analysis of taboos in the Moroccan society; the study attempts to combine social and situational factors simultaneously to demonstrate how these factors influence taboo. The study aims to examine and explain taboos in their sociocultural and communicative contexts. The study adopts the framework of Jay (2009). Thereupon, the study follows a contextual framework for analyzing taboo words in the Moroccan culture, to highlight the euphemistic utility with view of its creation and violability. Data is collected from a questionnaire survey administered to a random population of 200 adult Moroccan participants to elicit their views and attitudes on using taboo words and on the adopted strategies. The study finds that there is a close relationship between using taboo words and euphemism and their contextual use. The study concludes that the linguistic use of taboo and euphemism differentiates from an individual to another according to their educational background, age, gender, and the contextual use.

Putri & Barnabas (2019) conduct a linguistic analysis of functions, meanings, and kinds of taboo words which are explored

and implemented in Rich Brian's *Song Lyrics*. To attain the functions and kinds of the used taboos, there are two eclectic **theoretical** frameworks of **Batistella (2005) and Jay (2009)**. **Data is collected from** five songs of Rich Brians *Song Lyrics*, randomly. The researcher employs some internet websites, articles and dictionaries, to support the data. The study reveals that eighty-nine taboo words are explored within the five song lyrics; the highest ratio is explicitly used in obscenity which is mentioned 49 times (45%); on the contrary, profanity is the least mentioned item 6 times (7%). Sociologically, taboo words are commonly used for the demonstration of contempt; however, mocking authority is the least used.

2.1. Theoretical Framework

This section presents a theoretical background of the major theories that are related to the study of taboo words, particularly their classifications and functions.

2.2. Utterance

An utterance is defined as a remarkable actions (discursive or written) occurring at a specific time and taking a certain place to encompass one or more persons who are included in the production of the utterance (Kreidler, 2013). Kennedy & Lubiner (1993) point out that there are six functional categories of speech/utterance: expressive, directive, referential, metalinguistic, poetic, and phatic. Expressive utterances denote the speaker's sensations, e.g. "He's

feeling well today". Directive utterances get someone to do something, e.g. "Clear the board". Referential utterances give information, e.g. "At the second stroke, it will be two o'clock exactly". Metalinguistic utterances give comments on language proper, e.g. "Hegemony is an uncommon word". Poetic utterances shed light on aesthetic features of language, e.g. a poem or a rhyme as in "Silly Sally saw a strange scene". Phatic utterances identify empathy and solidarity with others, e.g. "Hi, how do you feel today, lovely, isn't it!" (Kennedy & Lubiner, 1993, p. 275).

2.3. Taboo

Allan & Burridge (2006) define the word "Taboo" as a primarily-derived lexeme of its original term "Tabu" which expresses prohibition in the Polynesian language as any extension of forbidden acts. Likely, the term "taboo" includes any perceptible form of any behaviors that are prohibited or avoided within culture in society, thought to be harmful to its members by leading them to anxiety, embarrassment, or shamefulness (Wardaugh, 2006). Such a prohibition are reinforced and supported by social restrictions on the individuals' behaviors in the event that it may motivate injury, harm, or discomfort (Allan & Burridge, 2006). Taboos are perceived to harm others and triggered to receive those such utterances and behaviors (Sitohang & Mansur, 2021).

Battistella (2005) and Jay (1992) divide taboos into epithets, profanity, vulgarity, obscenity, and insult and slurs. Epithets are short

effective outbursts of emotional language rather than other offensive forms of damning (Jay, 1992). Epithets are entailed by frustration as a reflection of a hostile feeling. Epithets are commonly pertinent to someone who is in the habit of repeating the same outbursts as lest he unconsciously hurt himself. Brief and loud outbursts include "shit, damn, hell, son of a bitch, goddamn it, up yours, fuck you, fuck off, piss off, Jesus Christ" (Sitohang & Mansur, 2021, p.4). Other brief exclamations such as "bullocks!" and "bullshit!" express frustrations and outbursts of controversy in opinions between the interlocutor and the speaker disrespectfully (Hoeksema, 2019).

Insults and slurs are an important component of taboo language. Verbally, they attack and harm other persons. In nature, slurs take racial, social, or ethnic forms; furthermore, they may indicate a speaker's prejudice or stereotyping. They may, also, denote mental, physical, or psychological features of the target. Sometimes, some insults take the form of animalistic imagery such as "bitch, son of a bitch, jackass" (Sitohang & Mansur, 2021, p.4). However, some are built on social deviations such as "slut, bastard, homo, and queer" (Sitohang & Mansur, 2021, p.4). Children's insults are, familiarly, built on psychological (dumb), physical (fatty), or social characteristics (tattle, tale liar).

Ethnic and racial slurs include "nigger, honkey, and dago" (Jay, 1992, p. 8). Many slurs invoking derangement or mental sub-normality are included such as "Silly!, Retard!, Moron!, Idiot!,

Fool!, Stupid!, Halfwit!, Nitwit!, Dickhead!, Fuckwit!, Fuckhead!, Shithead!. All these insults reflect the stigma associated with mental sub-normality, which requires euphemisms for the genuinely subnormal" (Allan and Burrige, 2006, p. 82). Insult terms include comparisons of people to animals which are conventionally ascribed to certain behaviors; someone can be described as "a bat, cat, fox, vixen, sow, pig, cow, bitch, cur, dog, mongrel, swine, louse, dove, hawk, coot, chicken, turkey, mouse, rabbit, bull, ox, goat, ape, monkey, ass/donkey, mule, rat, snake, etc." (Allan & Burrige, 2006, p. 79).

Profanity is defined as a religious curse, varying from a damn to a more powerful goddamn, including the crude use of what is sacred (Battistella, 2005). Furthermore, profanity is based on a religious distinction, either a word or phrase which seeks not to denigrate God or religious affairs; nonetheless, it is, more, built on an indifference to these divine matters; "For the love of Christ, get off the phone!" (Jay, 1992, p. 3).

Vulgarity means an under-educated or unsophisticated person's language in the street; it, also, reflects the crudeness of street language (Jay, 1992). Some words such as "snot, bloody, up yours, booger, slut, piss, crap, kiss my ass, snatch, on the rag, puke" are vulgar (Jay, 1992). Moreover, vulgarity involves body parts, products, and processes. Body parts include "Tits, Prick, Cunt, Cock, Dink, Dick, Dork, Pussy, Boobs" (Jay, 1992, p. 6). Vulgar language represents

adjectival phrase namely "coarse, raw, and off-streets" (Jay, 1992, p. 6) identifying the debasement of the thing or person to whom it refers to (Mercury, 1995).

Obscenity implies what it should not be freely used; it indicates the possibility of being sanctioned by courts (Jay, 1992). In American culture, obscenities are associated with sexual spheres which are not publicly proclaimed; they are rarely used or found in public media. Public restricted words include "fuck, motherfucker, cocksucker, cunt, or tits" (Jay, 1992, p.6). Obscenity denotes words or expressions characterizing "sex-differentiating anatomy or sexual and excretory function in a crude way, such as shit and fuck" (Battistella, 2005, p.13).

2.3.1. Taboo Functions

Linguistic taboos has four essential functions: to demonstrate abasement, to draw attention to one self, to contempt authority, or to show provocation and aggression (Wardaugh, 2006). Morally, demonstrating abasement is the feeling of dislike and superiority over another person or people's actions (Sitohang & Mansur, 2021). It's, widely, believed that the function of demonstrating abasement is to denote "a feeling of superiority, of not needing to accommodate or engage, and to assert the power of status" (Sitohang & Mansur, 2021, p.5).

As for drawing attention, it is stimulated within using the language of shock which is typically enthusiastic and powerful with

its connotations which arouse the listener's immediate emotional reaction to any outrageous attitudes (McGuire, 1973). Attention is, also, triggered through a powerful message removing unnecessary words and involving power words to build a mental image (Krizan et al., 2008). **Contempt authority** is to discredit the organizations and leadership in position (McGuire, 1973). This indicates a profound contempt towards cultural norms, an anti-authority protest, and even disrespect to the things sacred.

Showing provocation and aggression is to provoke people into violent confrontations and actions (Fitzgerald, 2007). **Showing provocation and aggression** lets the speakers lessen and release their emotions, frustrations, and aggression verbally rather than physically (Sitohang & Mansur, 2021). Swearing is the cultural verbal expression or an aggressive release accompanied with frustration (Fitzgerald, 2007).

3. Methodologies

This section sheds light on research design, data, and procedures.

3.1. Research Design

The current study follows a qualitative–quantitative approach to analyze taboo words in the movie "*South Park: Bigger Longer & Uncut*". The design obtains its conformability to the current study as it sheds light on describing and analyzing the categories and the function of taboo words explored in the movie. Thereupon, the

frequent use of taboo words is computed with the aim of establishing the common strategies used in the theoretical framework of Battistella (2005) and Jay (2009).

3.2. Forms, Context, and Source of the Data

The major data of qualitative research is to allocate behaviors, actions, and utterances (Crabtree and Miller, 1999). The data of this research is introduced in the form of phraseological, clausal, and sentential taken from the dialogues of the main character of the movie "South Park: Bigger Longer & Uncut". The movie is chosen on the basis that it is assumed to reveal the phenomena of taboos in society. The data source is the script of the aforementioned movie downloaded from the internet [<https://www.screenwritersnetwork.org/wp-content/uploads/2021/08/South-Park-Bigger-Longer-Uncut-1999.pdf>].

Data are analyzed on the context in which the utterances take place in the movie. Data context is the dialogues and conversations which are performed by characters of the movie in their interactions with other characters as well as the monologues functioned as the narrative of the movie.

3.3. Summary of "*The South Park: Bigger Longer & Uncut*"

One morning in South Park, Colorado, Stan Marsh, Kyle Broflovski and his fostered brother Ike, Eric Cartman, and Kenny

McCormick decide to visit the movie theater to see Terrance and Phillip's new film, *Asses of Fire* (A Canadian film). Kenny misses the church time to go to the movie; thereupon, his mom, Carol, warns him of going to hell owing to missing church. When the boys cannot get tickets to the R-rated movie, they pay a homeless man to act as their legal guardian. However, the boys start to swear repeatedly immediately after watching the film.

Their friends are excited, deciding to see the film, with the exception of Wendy Testaburger, aware of transferring student Gregory, to Stan's jealousy. Stan asks Chef Jerome McElroy about how a woman loves him. Chef tells him that he has to explore the clitoris; consequently, he realizes that he is mistaken, deciding to say nothing. The children are disallowed to see the film again when their parents explore their swearing; to clarify, the kids are accustomed to using the f word at school before their teachers. The movie is defamed since it contributes to destroying the American youth; on the contrary, the Canadian minister for movies tells them that the movie is R rated, disorientated for kids anyways.

Kenny sets his fart on fire, as a commencement of his imitation of a scene from the film; accidentally, he is rushed to the hospital, where he dies from an unsuccessful heart transplant which Dr. Gouache replaces Kenny's heart with a baked potato. Barred from Heaven, Kenny gets into Hell, where he meets Satan accompanied by his abusive partner Saddam Hussein. Sheila, Kyle's mother, forms

the Mothers against Canada movement with other parents. Terrance and Phillip are jailed as war criminals when they are on TV for a talk show host Conan O'Brien, costarring Brooke Shields; when the United States rejects to release them, Canada bombs the Baldwins in revenge.

Bill Clinton, the American President, wages war on Canada, arranging to execute Terrance and Phillip during a USO show. Bill appoints Sheila as the Offense Secretary. After insulting Sheila, Cartman is implanted with a V-chip, administering an electric shock in case he swears. Shelia arranges to install the chips for all kids in the United States. Satan predicts that waging war is a signal of the apocalypse. In addition, he invades Earth in case of Terrance and Phillip's deaths. After the failure of persuading Satan of abandoning Saddam, Kenny's ghost visits Cartman, warning him.

Satan complains that Saddam is only interested in sex and ignoring his emotions. Unconformable to their mothers, Stan, Kyle, and Cartman unite with their classmates to save Terrance and Phillip. At Gregory's will, they recruit Misotheistic Cristophe the French-accented and nicknamed "the Mole" for his covert experience. In his family's attic, Kyle hides Ike as Canadians are sent to internment camps. After they sneak into the show, Stan and Kyle are overtaken to stall the execution while Cartman tries carefully to deactivate the alarm as the Mole attempts to secure Terrance and Phillip. Kenny's ghost, nonetheless, reappears before Cartman, frightening him into

forgetting his task. The Mole is found out, fatally attacked by guard dogs.

The boys attempt to warn their mothers about Satan's prophecy; nevertheless, they are mocked as the execution begins. The execution process is stopped as Canada launches a surprise attack, leading to a formidable battle between the two armies. Cartman, succeeds in deactivating the electrical switch, letting Terrance and Phillip escape. Stan runs after them; on the contrary, he is defeated in an explosion. M.A.C members, terrified, arrange to abandon their cause, with only Sheila remaining committed.

Stan leads the others to Terrance and Phillip; the American Army corners. The children formulate a humanitarian shield as Kyle attempts to reason with Sheila, criticizing her for scapegoating others for his fatal mistakes. Sheila shoots Terrance and Phillip dead when the soldiers begin to back down. Saddam asks everyone to bow for him. Cartman's retort releases energy bolts from his hands when Saddam insults him. Acknowledging his power, Cartman is occupied in profanity-laden tirades to attack Saddam, verbally continuing to abuse Satan. Satan is enraged, throwing Saddam back into Hell, where he is impaled on a stalagmite. Satan grants Kenny one wish; he wishes everything to return to a pre-war state, parting with his friends before returning to Hell. Sheila reconciles with Kyle as the Americans and Canadians make peace. Furthermore, Kenny is let to enter into Heaven owing to his sacrifice.

4. Data Analysis and Interpretation

4.1. Obscenity

Obscenity is the most highly-frequent category of taboos uttered by the actors in the movie. The words that are identified as obscenity found in the movie are "fuck", "motherfucker", "motherfucking", "shit", "cock-sucking", and "cocksucker". The lexeme "fuck", occurring 26 times, is associated with obscenity. One of the examples of the use of the word fuck found in the actor's utterance in the movie can be seen in the following utterance:

PEOPLE SING: Uncle Fucker, Uncle Fucker, Uncle Fucker! Shut your fucking face, Uncle Fucker! You're a boner-biting bastard, Uncle Fucker. You're an uncle-fucker I must say. You fucked your uncle yesterday, Uncle Fucker. That's U-N-C-L-E fuck you, Uncle Fucker Suck my balls. That movie was fucking sweet! You bet your fucking ass it was! (p.6)

4.2. Epithets

Epithets are the second category of taboo words. Examples of words found are "hell", "bitch", "damn", "son of a bitch", "bullshit", "goddamn", "screwed", "screwing", and "horseshit". One of the epithet words that can be seen in the following utterance is going to be explained in more detail:

SINGING: Step one Say "buns" Like "Kiss my buns" Or "You're a buns-hole". Step two instead of "shit" say "poo" as in "bull poo" and "This poo is cold". Step three with "bitch" drop the "T" (p. 13)

Regarding the above-mentioned extract, it is clear that there are some epithets namely "shit", "buns", and "bitch". The following extracts clarify such examples:

KENNY: You are grounded for the next two weeks! Grounded? And you, Stan. Come on. And you're grounded for three weeks, Eric. Why am I grounded more? That's bullshit. What, what, what?! What was that word, young man? (p. 17)

4.3. Profanity

Profanity words are included in "hell, god, damn, Jesus, goddamn, son of god, lord" (p.11). These different taboo words are profanity since the speaker utters religious terms built on ignoring the religious purposes/devotion, discarding any insult for divine matters. Utterances are taboo if any of the divine terms are used out of religious purposes or if the name of God is uttered in vain. Profanity examples are shown in the utterance as follows:

MALE SINGER: You're moving toward Head so full of wonder
Worries in the past, Could it be that you are free at last No! Little boy, you're going to hell! You said bad words, threw rocks at birds.
(p. 17)

SHELLEY: What's so goddamn funny? Nothing. Could you tell us again, what your argument is all about? This is not about diplomacy. This is about dignity. It's about respect. (p. 21)

4.4. Insults and Slurs

insults and slurs include the words "bitch, son of a bitch, pig, stupid, old fuck, nasty, nosey old dog, coward, idiot, lunatic, big dope, white folks, white people, rat, chicken, crazy/the crazies". Within the text, there are remarkable words which reflect either the real listeners' characteristics or the visual imagery for the listeners' characteristics that are made up by the speaker to insult and to humiliate them. One of the insults and slurs word:

SINGING: They may cut your dick in half and serve it to a pig and though it hurts, you'll laugh and dance a dickless jig. (p. 38)

It is notable that the singing includes imagery of pigs which denotes the degradable status. In addition, it includes rats as shown below:

MOLE: Where is your beautiful, merciful faggot now? Here I come, God. Here I come, you fucking rat. (p. 47)

MOLE: Fucking guard dogs! Shit! The alarms went off. That was my bad. Sorry. Hold me. It's so very cold. (p. 48)

4.5. Vulgarity

Vulgarity words include "ass, pussy, asshole, cunt, smartass, badass, balls, crap, and tits" (p. 23). Those words are pertinent to the

parts, process, and products of the human body. Vulgarity utterances reflect the common people's language, denoting as unsophisticated and undereducated language. This circumstance gives the speaker's stereotype of vulgarity. Vulgarity utterances are found in the movie as demonstrated in the following utterance:

CARTMAN: What in the... Great plan, Chef. Operation Human Shield, my ass! My God, this is terrible. This is what we wanted! We wanted our children to be brought up in a smut-free environment! (p. 50)

KYLE: before I get in trouble. I heard that. I found the clitoris. It's Saddam Hussein! Shoot him! What a dumb ass! You have spilled the blood of the innocent. (p. 52)

SADDAM: Respect my fucking authority! You need to watch your mouth, brat! Dog-shit taco! Quick, do something. Try this on for size. Blood-drenched, frozen tampon Popsicle! Buddy, I know I was mean before. But don't worry, I can change. Okay. Not! Fuck, shit, cock, ass, titties, boner... ..bitch, muff, pussy, cunt, butthole, Barbra Streisand! (p. 53)

Regarding the aforementioned extracts, there are some words which denote vulgarity namely "my ass", "a dumb ass", and "pussy". Some body parts are also explored such as "clitoris". The context of these vulgar lexemes are mentioned by Cartman, Kyle, and Saddam. In addition, there are some orientated accusations against Saddam

through the justification of vulgar words “you have spilled the blood of the innocent”. Nonetheless, in his replay, he tries to affirm his dictatorship through phrases such as blood-drenched, frozen tampon”.

4.6. Taboo Words Function

There are four essential functions of taboos: to draw attention, to show contempt, to demonstrate aggressiveness, and to mock authority (Sitohang and Mansour, 2021). Reading the movie, the four functions are existent as shown below:

Drawing attention: Immediate attention is done through the implementation of powerful and strong words with respect of how taboo words can be influential. Drawing people’s attention is figured out through the following utterance:

KENNY: I know. (KENNY MUMBLES) Very well, then. I will pull my minions back. I guess I'm destined to live in hell alone. (p. 53)

Showing contempt demonstrates scornfulness towards someone and the aversion to another person’s actions or a group of people. Disrespecting some people is straightforwardly shown. Showing contempt is represented in the following context:

STAN SINGS: There's the girl that I like Tell about when Terrance called Phillip a testicle-shitting rectal wart. Now more than ever, she gives me butterflies. It makes my stomach queasy Every

time she walks by Asshole, I'm talking to you. I know I can be cool if I try. (p. 7)

Being aggressive or provocative includes two different terms which are found within the movie as shown hereby:

MR. GARRISON: Okay, children, let's take our seats. We have a lot to learn today. We sure do, Mr. Hat. Let's start the day with a few new math problems. What is five times two?

A Fat Boy: Mr. Garrison.

MR. GARRISON: Shut up, fat boy!

A Fat Boy: Don't call me fat, you fucking Jew!

MR. GARRISON: You can't say "fuck" in school, you fucking fat ass. (p. 8)

Mocking authority is used in the movie is to show scornfulness towards political affairs and authority. It also shows the disrespect towards the authorities and to dishonor the existing government officials or the institutions. One of the most remarkable notations is the figure of the Iraqi president Saddam Hussein as shown below:

SADDAM: Hey, Satan. Did you hear the news? A war just broke out up on Earth. Meet Saddam Hussein, my new partner in evil. You're hogging all the fun. Man, this is getting me so hot! Would you let me do my job? Rub my nipples while I torture this little piggy. Could I talk to you over here? I don't see why you have

to belittle me in front of people like that. Relax, guy. Sometimes, I think you don't have any respect for me. (p. 23)

The following context, also, illustrates the character of Saddam:

KENNY: What's the matter, dude? It's Saddam. He doesn't nurture my emotions. He just wants sex and can't learn to communicate. (p. 39)

The following table shows the data findings pertinent to the category of taboo words as shown below:

Number	Types of Taboo Words	Frequency	Percentage
1	Epithets	43	35%
2	Obscenity	41	33%
3	Profanity	26	15%
4	Vulgarity	23	13%
5	Insults and Slurs	8	4%
	Total	141	100%

Regarding the above-mentioned table, it is clear that epithets preside over the table; that is to say, the characters are immersed into emotional language namely hatred. The second rank is associated with obscenity which sheds light on intercourse words. Profanity comes in the third place indicating the religious standard namely damn and curse. Vulgarity comes in the fourth rank denoting street language referred to be the word “ass”. The last rank includes insults and slurs.

5. Conclusions

The study shows that there are five types of taboo words found in characters' conversation in this movie, which is the epithets to be the most outstanding type of taboo word. Characters use epithets to identify curse as an expression of their emotion, such as surprise, anger, or to highlight something. Furthermore, there are four functions of taboo words, the most predominant function is drawing people's attention. In addition, it represents the character's intention of using taboo words in contexts and situations, to notice something, to emphasize something or to cause someone to focus on something. In addition, taboo words can be interpreted depending on the situation, context, and way of conveying taboo words, as well as the response from the interlocutor when receiving words that are considered taboo.

6. References

Alfarisi, M. S., Adi, A., & Astuti, E. S. (2019). A Sociolinguistic Analysis of Taboo Words in "*Alpha Dog Movie*". *Journey: Journal of English Language and Pedagogy*, 2(2), 146-155.

Allan, Keith and Burridge, K. (2006). *Forbidden Words. Taboo and the Censoring of Language*. Cambridge: Cambridge University Press.

Battistella, L.E. (2005). *Bad language: Are some Words better than others?* New York, NY: Oxford University Press.

Chaika, E. (1982). Language: The Social Mirror. **Massachusetts: Newbury House Publishers, Inc.**

Clark, H., & Clark, V. (1977). Psychology and Language: An Introduction to Psycholinguistics. *Journal of Child Language*, 4(2), B1-B3. DOI: 10.1017/S0305000900001562

Crabtree B. F., Miller W. L. (1999). *Doing Qualitative Research* (2nd Ed). Sage.

Creswell, J. W., & Plano Clark, V. L. (2007). *Designing and Conducting Mixed Methods Research*. London: Sage Publications Ltd.

Fitzgerald, M. (2007). Offensive Language Spoken on Popular Morning Radio Programs. Unpublished Dissertation. Department of Communication: Florida State University Libraries.

Hoeksema, J. (Ed.). (2019). *The Oxford Handbook of Taboo Words and Language*. New York: Oxford University Press, Inc.

Holmes, J. (2013). *An Introduction to Sociolinguistics (5th Edition)*. London & New York: Routledge.

Hornby, S. (2000). Oxford Advanced Learner's Dictionary of Current English. **Oxford: Oxford University Press.**

Houssaini, K. (2019). Sociolinguistic Approach of Taboo Words in Moroccan Society. *European Scientific Journal*, Vol.15, No.29 ISSN: 1857-7881 (Print) e -ISSN 1857- 7431.

Jay, T. (2009). The Utility and Ubiquity of Taboo Words. *Respective on Psychological Science*, Vol. 4, pp. 153-161. Massachusetts College Liberal Arts.

Kennedy, D. F., & Lubiner, E. D. (1993). *An Introduction to Sociolinguistics* (4th ed). New York: Routledge

Kreidler, C. W. (2013). *In Introducing English Semantic* (2nd ed). London and New York: Routledge.

Krizan, A. C. Buddy, Merrier, P., Logan, J., & Williams, K. (2008). *Business Communication* (7th ed). USA: Thomson South-Western.

McGuire, S. M. (1973). Obscenity: Its Use and Abuse. *The Communicator*, 4 (2), 6-13.

Mercury, R.-E. (1995). Swearing: A "Bad" Part of Language; A Good Part of Language Learning. *TESL Canada Journal*, 13(1), 28.

Pearson, C. (1985). Gender and Communication. **Dubuque, Iowa: Wm. C. Brown Publishers.**

Putri, D. E., & Barnabas, S. (2019). An Analysis of Taboo Words in Rich Brian's Song Lyrics. *Journal of English Education and Teaching*, 3(2), 143-155.

Rahmayani, D. P., & Fitrawati, F. (2018). Analysis Types and Functions of Taboo Words in “*The Wolf of Wall Street*” Movie. *English Language and Literature*, 7(3).

Sitohang, M., & Mansur, M. (2021). An Analysis of Taboo Words and euphemisms in the Characters in the Movie Entitled " *The Purge: Election Year*". *JELL (Journal of English Language and Literature)* STIBA-IEC Jakarta, 6(02), 115-134.

Wardhaugh, R. (2006). An Introduction to Sociolinguistics (5th Edition). Oxford: Blackwell Publishing Ltd.

Zikmond, W., Barry. Babin, J., & Griffin, M. (2010). *Business Research Methods* (9th Ed.). Canada: South Western Cengage Learning.

Online Resources:

<https://www.screenwritersnetwork.org/wp-content/uploads/2021/08/South-Park-Bigger-Longer-Uncut-1999.pdf>