

Jihočeská univerzita v Českých Budějovicích

Pedagogická fakulta

Katedra anglistiky

## **DIPLOMOVÁ PRÁCE**

Mapping the scale of lexemes from colloquialism up to  
vulgarism (expletives, swear words) in everyday English

Zmapování výrazů na škále hovorové slovo – vulgarismus  
v běžně užívané současné angličtině

České Budějovice 2014

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## PROCLAMATION

I claimed that I was working on the diploma thesis *‘Mapping the scale of lexemes from colloquialism up to vulgarism (expletives, swear words) in everyday English’* on my own and I used the recourses mentioned in the references part.

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I would like to sincerely thank to the supervisor of my diploma thesis, Mgr. Leona Rohrauer, for her professional guidance, useful advice, and a lot of time she dedicated to the revisions and consultations of my diploma thesis. I would also like to thank to my beloved family who have been supporting me during my studies.

## ABSTRACT

This diploma thesis is focused on dangerous words in everyday English. Among such words belong a wide range of expressions from informal, colloquial language, slang, jargon, euphemism, double-meaning words as well as dysphemisms, vulgarisms and taboo words. In the theoretical part, it is dealt with the definition of the individual categories on this scale. A historical perspective on swearing is examined and contrasted with the contemporary attitudes. A suggestion of how to treat swearing in education is given in this part, too. The practical part focuses on examining written and spoken excerpts from various points of view, i.e. from the perspective of frequency of the occurrence. The corpora of the written samples were collected from books of literature recommended for high schools, and one book of author's choice; the spoken samples come from TV series, and one movie - all of them freely available to the public.

## ANOTACE

Tato diplomová práce se zaměřuje na nebezpečná slova v běžné angličtině. Mezi taková slova patří široká škála výrazů pocházejících jak z neformálního jazyka, hovorového jazyka, slangu, žargonu, eufemismů, dvojznačných slov, tak i z dysfemizmů, vulgarismů a tabu slov. Teoretická část se zabývá definicí jednotlivých kategorií na této škále. Historický pohled na klení je zkoumán a porovnán se soudobými názory. V této části je také podán návrh na to, jak zacházet s klením ve vyučování. Praktická část se zaměřuje na prozkoumání psaných a mluvených vzorků z různých pohledů, na příklad z hlediska frekvence výskytu. Korpus psaných vzorků byl sesbírán z knih doporučené literatury a jedné knihy dle autorčiny volby; mluvené vzorky pocházejí ze seriálů a jednoho filmu - vše volně dostupné veřejnosti.

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## 1 INTRODUCTION

It may seem that colloquialisms, swear words and bad language in general have recently become an inseparable part of the lexicon of our society. We hear foul language on TV, on the radio; we are exposed to the songs with inappropriate lyrics, and computer games shout vulgar words at our children. People use nasty expressions in various everyday situations: when they want to convey some emotionally charged contents, or for example when publishers try to shock with a vulgar title in order to raise interests of the readers and so make them read the whole article. In the 21<sup>st</sup> century, we stopped to fear to talk about taboos in public. There are almost no restrictions and censorship in the primetime, media, and life.

Even though students are literally surrounded by natural informal language and swearing, such an indecent language is not presented at schools at all. On the contrary, teachers seem to deliberately avoid teaching and using colloquial language. However, nowadays' children are not interested in reading unauthentic articles in their students' books any more. They want the education to be as close to the real-life situations as possible. And this is exactly one of the reasons for my choice of the topic of this diploma thesis. Teachers of the language should be shown that the unseemly language belongs into the teaching of English and that they should not avoid presenting this phenomenon to the students.

Other reasons why I have chosen this topic are strictly personal. As well as the majority of students, I did not come in contact with colloquial language at school. When it came to the meeting with a native speaker or when I happened to watch an American movie, I realized that the school had not prepared me for functioning in English in its full extent. Correctly formed sentences in highly formal style do not simply represent the way English is used by the native speakers.

And finally, the last of my reasons for mapping the suggestive language is related to my proficiency in English. I have always been asked by my friends or students whether English is as rich in vulgarisms as Czech. Since most people think that English abounds only in '*f-word*' and '*shit/crap*' exclamations. I would like to be able to provide them with an adequate amount of examples of expletives and make them sure there are as many expressions of profane language in English as there is in Czech.

### **1.1 Structure**

This diploma thesis consists of three major parts: theoretical part, practical part and conclusion. Theoretical part deals with the explanation of concepts on the scale from the colloquial language up to the taboo words. One chapter within the theoretical part deals with the reasons why people actually swear. The next chapter is dedicated to swearing in public, and the last crucial chapter describes the issues of forbidden language in education.

Practical part focuses on work with two hundred excerpts from written texts as well as spoken media. The data for spoken samples have been collected from British and American sitcoms, TV Series and movies accessible to the youngsters. Samples for the written language come from books of recommended literature for students and freely available books on the market. A colloquial dictionary of commonly used expressions will emerge on the basis of these excerpts. Where necessary, a context or explanation for some expressions is provided as well.

Conclusion offers possible answers to the following questions raised within the thesis:

- Is material with an inappropriate content freely available to (underage) public?
- What influence does the use of vulgarisms have?
- Are there any ways how to present profane language to the pupils/students in a natural, unoffending way?



## 2 THEORETICAL PART

### 2.1 Terminology

This chapter deals with definition of basic terms on the scale ranging between the colloquial speech up to the taboos in language. Following labels will be defined:

Informal language (colloquial speech)

Slang

Jargon

Dysphemisms

Vulgar words

Taboos

Euphemisms

Double-meaning words

#### 2.1.1 Informal (colloquial) language

Informal, colloquial or conversational speech is commonly used by every speaker regardless of their social standing or education. It is an appropriate register we switch to when we speak among friends and peers. “Over 90 per cent of everything you said from the moment you learned to speak until now would be colloquial.” (Crystal 2013)

For a better understanding of what is really meant under the term ‘*informal language*’, David Crystal (2013) uses a metaphor with clothes: we possess various types of clothes ranging from very informal dressing gowns up to the very relaxed clothes such as loose pants. However, “the ones you use most

often are probably somewhere in between (such as a casual top). Similarly, you can have several different levels of formality in language” (Crystal 2013).

The use of contractions in written media can be considered as informal language as well as using elliptical sentences in a response to spoken stimuli. Typically colloquial dialogues between friends can be as follows:

▶ Example 1 (JK 25) **105**:

A: “*Is Carlo Marx in town?*”

B: “*Yes*”

The example 1 illustrates the usage of ellipsis during a conversation.

▶ Example 2 (HIMYM S08E20) **199**:

A: *Ted, I'd like you to meet 20-years-from-now-Barney.*

*20-years-from-now-Barney, you remember Ted?*

B: “*‘sup.*”

The sample 199 comprises a clipped form of the word ‘*suppose*’.

According to Crystal (2013) this kind of a relaxed speech differs from formal language in three categories: Pronunciation, vocabulary, and grammar.

**a) Pronunciation**

Crystal (2013) gives an example of “*gimme*” (instead of *give me*).

▶ Example 3 (HIMYM S08E20) **154**: *It's going to be a great night.*

In the sample 154, the indefinite article “*a*” is pronounced as [eɪ].

▶ Example 4 (2&HM S08E3, SP S05E08) **126**: *Dumbass*

In the example 4, pronunciation of *ass* [æs] changes into (əʃ).

**b) Vocabulary**

- ▶ Example 5 (EJ 58; ZS 9) **34**: *Fool*
- ▶ Example 6 (2&HM S08E06) **155**: *Jerk*
- ▶ Example 7 (ZS 205) **47**: *Idiot*

### c) Grammar

- ▶ Example 8 (ZS 103) **48**: *I-don't-fucking-know-what*

The sample 48 shows the use of contraction in a written text. The whole expression is then a quotation compound.

- ▶ Example 9 (DU) **150**: *I'm fuckin' with my eyes holes*

In the examples 9, there is a contraction (*I'm*) and an omission of the last letter of 'g' in suffix '-ing' typical of fast spoken informal language.

- ▶ Example 10 (DU) **133**: *Fuck all y'all!*

The sample 133 demonstrate elision of *-ou* in word *you*

We can feel free to use the colloquial language in an everyday conversation with socially and occupationally equal people. However, Crystal (2013) warns against using casual language before an audience, at public ceremonies and in written communication where it would be very inappropriate to use colloquialisms.

For the purposes of the thesis a term '*informal language*' will be used to label this category. Other names for this type of language contain colloquial, casual, relaxed and conversational speech. Most of the authors find these terms equal and the usage of one or the other term varies in dependence on the speaker/writer.

### 2.1.2 Slang

There are many layers in the English lexicon distinguishing the word-stock on the basis of the social, territorial and expressivity differentiation. Dalzell (2006: 17) claims that a slang word is restricted to a certain social class, environment or a group of people with the same interests. Dalzell (2006: 17f) further elaborates on the term of slang; it creates a highly informal type of speech used exclusively in private conversation by a specific group of peers or people connected by the same occupation.

Webster's Collage Dictionary (2014) defines '*slang*' in other words:

"Slang is a set of new, very informal words used in private conversation language. Slang is used by a specific social or age group, only later becoming more widely used. They are expressive, witty, frequently ironical and often impolite, using unpredictable formation. Slang helps to make speech vivid, colorful and interesting." (Webster's College Dictionary 2014).

'Slang-isms' can be found in various slang dictionaries (e.g. Green, J. (1988). *The Slang Thesaurus*. London: Penguin Books.; Spears, R.A. (1982). *Slang and Euphemism*. New York: A Signet Book) or they are defined by common (non-specialized) dictionaries. Nevertheless, many slang words are not included in such common dictionaries and therefore have to be looked up in the specialized ones.

There are many online slang dictionaries accessible on the Internet such as The Online Slang Dictionary (available at <<http://onlineslangdictionary.com/>>) or Urban Dictionary (available at <<http://www.urbandictionary.com/>>). As the most valuable contribution of the online slang dictionaries should be named the fact that the entries can easily be added and edited. "So rapid are the changes that take place in people's notions of what is decorous" (McEnry 2006: 100); the usage and the meaning of slang words change through times and therefore printed slang dictionaries quickly become obsolete. There is certainly a long gap between the production and the time a dictionary gets to the readers. After

their publication, printed dictionaries in general get obsolete in the course of time.

Examples of slang:

▶ Example 11 (AB 113) **49**: *Inmate*

The example 11: “*Inmate*” is a “noun used as a term of derision, applied to a prisoner who follows prison rules and curries favor with the prison administration” (Dalzell 2006: 355).

▶ Example 12 (SGA S04E12) **179**: *Quitter*

In Dalzell (2006: 525) example 12 ‘*quitter*’ represents a suicide.

In Webster’s College Dictionary (2014) the word is defined as “a person who quits or gives up easily”.

▶ Example 13 (2&HM S09E14) **197**: *Stud*

The sample 197 means “A male homosexual prostitute who projects a tough, masculine image” (Dalzell 2007: 175).

### 2.1.3 Jargon

Webster’s dictionary (2014) classifies jargon as “a strange, outlandish, or barbarous language or dialect; unintelligible, meaningless, or incoherent speech”. In other words, jargon is often comprehensible only within a certain group of users (doctors, thieves, inhabitants of a particular area, etc.). To the individuals outside the group, jargon can seem not understandable.

Every specialized area of living has its own jargon. Crystal (2013) relates the use of jargon mainly to the doctors, mechanics, lawyers, etc. It should be pointed out that jargon “should be reserved for the technicalities of science, the professions, and the trades” (Dalzell 2006: xv). Crystal (2013) mentions that

the use of jargon is absolutely alright (it is even needed for precision in expressing specialized terms) but only when the individuals belonging to a particular field (IT, engineers, mathematicians, etc.) speak together.

As an example of jargon serves “*boobitas; boobititas* – jargon used by University of Texas” (Dalzell 2008: 18). Other examples come from Burgess’ novel *A Clockwork Orange*. Without providing a glossary of *Nadsat language*, the readers could not probably decipher the story:

▶ Example 14 (AB 111) **11:Bratchnies**

The sample 11: *Bratchnies* means bastards in *Nadsat language*

▶ Example 15 (AB 110) **87:Sod**

The example 15 means “To fornicate, fornicator” (Burgess 1962: 178-179)

Jargon and slang represent two categories that are sometimes not easily distinguishable from each other. Similarly like with the ‘colloquial/casual/relaxed speech’ and ‘informal language’ jargon and slang will be classified under one superior term ‘slang’ in this thesis.

#### **2.1.4 Dysphemisms**

Dysphemisms are words not necessarily used for insulting or offending someone but they are used instead of neutral word. Adherent expressivity is very typical of dysphemisms. In contrast to the contextually expressive words, dysphemisms do not have to be set in a context to be seen as negative or unpleasant.

Steven Pinker (2010) states that dysphemism is the exact opposite to euphemism and draws a parallel between both terms; People use euphemisms “when we have to talk about this for a specific purpose, but let’s avoid thinking

about how awful it is” whereas we use dysphemism when we “want to think about how awful this is.” (Pinker 2010). Pinker (2010) also says that speakers use dysphemisms in order to let the listeners know that they are angry with the subject or upset in the time of the speech. As an example he shows “Will you pick up your dog shit!” when a dog foul our lawn and we witness it, or “So while I’ve been taking care of the kids, you’ve been fucking your secretary!” (Pinker 2010).

▶ Example 25 (AB 89) **46: *Hole***

In the example 25, *hole* means mouth; context: “*Close that hole!*”

▶ Example 26 (DLM S02E08) **135: *Fucking***

In sample 135, *fucking* is used as an intensifier: “*It’s fucking incredible*”

Sometimes, dysphemisms might be only redundant words which add a dysphemistic meaning to the whole utterance:

▶ Example 27 (SP S16E09) **143: *What the hell is this? Who the hell are you?***

In the sample 143, the word ‘*hell*’ can be seen as a dysphemism. Instead of “*What is this? Who are you?*” speaker shows the hearers that the subject raises some negative emotions in him by using dysphemism.

### 2.1.5 Vulgar words

Claire (2000: 5ff) assigns the use of vulgar words to the speech of lower, uneducated social class and to the immature and immoral people. She calls the vulgar terms dirty, profane, four-letter words or obscene. Other terms describing vulgar language might be: swearing, cursing, foul, bad language, filthy, disgusting, sexy, bawdy, rude, coarse language, risqué, raunchy,

naughty, off-color language, unseemly, indecent, gutter, suggestive, barracks language and innumerable quantity of other terms.

Claire (2000: 7) attributes using vulgarisms strictly to all-male groups. Men use spicy words to be perhaps more interesting, to show they belong to a group and that they are 'tough'. However, while used by women, vulgarisms are perceived as totally inappropriate in any situation. On the other hand, McEnry (2006: 28f) disagrees and finds this statement rather stereotypical. McEnry's claims that women and men swear equally could be supported by the samples from Elfriede Jelinek's – *Lust*, and Zadie Smith's – *On Beauty*. These samples come almost entirely from female heroines.

Examples:

- ▶ Example 28 (2&HM S09E14) **124**: *Dude*
- ▶ Example 29 (SP S05E08) **104**: *Asshole*
- ▶ Example 30 (ITC S04E06) **173**: *Piss off*

### 2.1.6 Taboo Words

The word 'taboos' itself has an old and interesting origin. Over the centuries it has not changed its denotative meaning but there are certain differences in what the word represents for various religions, confessions and cultures.

Allen (2006: 2ff) dates the origins of the word into the 18<sup>th</sup> century when it first appeared in language of Polynesia as '*tabu*'. "The word means simply 'to forbid', 'forbidden' and can be applied to any sort of prohibition. A rule of etiquette, an order issued by a chief, an injunction to children not to meddle with the possessions of their elders, may all be expressed by the use of the word *tabu*." (Radcliffe-Brown 1939:5, cited in Allen 2006: 3).



Cook and Anderson were writing similarly about the word in their logbooks from their voyages. The use of the word remained more or less the same as it is used today. Things that were to be avoided, abandoned, should not be done or seen denoted the word taboo. (Allen 2006: 3ff). Taboos have always related to the physical world rather than a linguistic phenomenon. Allen (2006: 5) gives us examples of taboos in world's religions and worship. Examples of religious taboos could be violating Ten Commandments to the Christians or eating beef meat to the Hindus.

This thesis, however, focuses on tabooed words in language. Pinker (2010) declares that to see a written taboo word or to hear it in a conversation is automatically connected to negative emotions. If we translated a particular taboo word into another language, it would not probably get the same effect. Nonetheless, taboos which are associated with negative emotions tend to fall in general into five categories; (Pinker 2010):

1. *Supernatural; this category increases emotions of awe and fear*
2. *Bodily effluvia and organs – increases emotions of disgust*
3. *Death, disease, infirmity; emotion of dread*
4. *Sexuality; emotion of revulsion at depravity*
5. *Disfavored people and groups which raises emotions of hatred and contempt.*

Some examples of taboo words:

- ▶ Example 31 (JK 5) **103**: *Whore*

The sample 103 increases emotions of depravity. It therefore falls into category 4.

- ▶ Example 32 (EJ 58) **75**: *Puke*

The example 32 falls under the category of bodily effluvia. The word increases emotion of disgust.

► Example 33 (DU) **166**: *Nigger*

The sample 166 belongs into category five. It expresses hatred towards Afro-Americans.

### 2.1.7 Euphemisms

The euphemisms and double-meaning expressions represent a unique, separate category standing very close to the scale of the informal language up to the vulgarisms. However, they do not lie directly within the scale. If the scale (informal language – vulgarisms) was perceived as a horizontal line, euphemisms and double-meaning expressions would widen the scale vertically. The category of euphemisms and double-meaning expressions is connected to the scale; however ranging them within the scale would make the scale a little heterogeneous. It should be pointed out that these two categories appear very often in everyday English and therefore they deserve to be dealt with them. Euphemisms and double-meaning expressions are commented upon as the last two categories to display that they are complementary categories rather than items of the scale (informal language – vulgarisms).

Allen (2006: 2) describes two ways in which language acquires new expressions. One of them is inventing a new meaning for an already established word. The old counterpart gains a pejorative meaning through politeness and inventiveness of the speaker. And this is exactly the way how euphemisms get into the language.

Euphemisms substitute supposedly hurtful, offensive or disagreeable terms. They are used for substitution of terms relating to death, body functions, sexual intercourse, and so on. Another reason for the usage of euphemism is rendering

or hiding the truth. Fry (2011) talks about such a use or rather an abuse of euphemism in the times of Nazi era during the World War II. Both “*Endlösung der Judenfrage*” (The Final Solution) and “*die Kurbäder*“ (bathhouses) described sinister genocide of the Jewish community and gas chambers designed for the mass murders. Euphemisms can afterwards be very dangerous because under ‘soft’ and mild terms hide much more evil reality. In this respect, euphemisms are more dangerous and more obscene than swear words (Fry 2011).

Kelly (2013) brings some examples of the ten most scandalous euphemisms which include “*final user*” (euphemism for men who use prostitutes) or “*slipping my moorings*” (euphemism for illicit sex). Other examples:

▶ Example 16 (2&HM S08E06) **186**: *Self-abusing zoo monkey*

The sample 186 means a pervert or deviant who has been caught while masturbating on public

▶ Example 17 (EJ 43) **55**: *Member*

The example 16 is enlisted in An Indispensable Guide to Dangerous English. Member is a euphemism of a penis (Claire 2004: 24).

▶ Example 18 (SGA S05E08) **101**: *Acceptable losses*

The sample 101 denotes human casualties who were deliberately sent to a suicidal mission by a leader.

### 2.1.8 Double-meaning words

Users of any language should be aware of a phenomenon of double-meaning expressions. Accidentally used word with a hidden meaning can turn into a source of embarrassment and subsequent scorn. One of the cases can be a diminutive form of the name ‘Richard’ which sounds ‘Dick’.

► Example 19 (ZS 205) **23: Dick**

In the example 19 *dick* is a word used for the penis.

The context of the example 19 is as follows:

*“Oh, I’m so sorry your dick offends your intellectual sensibilities. [...] There’s your subtle, wonderful, intricate brain and all the time it turns out your dick is a vulgar, stupid little prick.”* (Smith 2005: 205)

As the other example serves diminutive for of the name ‘William’;

► Example 20 (EJ 11) **104: Willie**

The context of the sample 104: *“In a rage, he addresses himself to her frontage, forcing her to take hold of his dying willie.”* (Jelinek 1989: 11)

► Example 21(ITC S01E05) **106: Bastard**

The example 21 is means as an offense (*“You bastard”*)

Other meanings of the word *bastard* are defined by Webster’s Dictionary (2014) as follows: “an illegitimate child” or “something that is spurious, irregular, inferior, or of questionable origin”.

► Example 22 (EJ 58) **92: Thing**

The example 22 is enlisted in A Dictionary of Obscenity, Taboos and Euphemism by James McDonald. Thing is an euphemism used for a penis (Dalzell 2008: 46)

*“thing”* is defined in Webster's Dictionary (2014) as:

*“An object whose name is not known or stated;*

*An object, animal, quality, etc., of any kind;*

*A particular event, occurrence, or situation)”*

However, a ‘*thing*’ set deliberately into a different context has a very different meaning: *“Gerti has to praise her mouth open and suck this thing in.”* (EJ 58)

Similarities can be found in the following examples:

▶ Example 23 (EJ 11) **72: Plug-and-socket**

The context of the example 23: “[*The boy*] is pondering a present he wants bought in return for not having seen any of his *plug-and-socket* parents’ secrets.”

▶ Example 24 (EJ 11) **91: Tail**

The context of the sample 91: “*How quickly the Man’s tail has grown into a fine upstanding fellow in these friendly surroundings.*”

When used on purpose, doublespeak represents a creative way in advertising. Gibson (1975: 2) claims that advertising companies misuse the words to obscure their true business intentions and therefore ‘legally’ deceive their customers. Doublespeak “is the product of clear thinking” and mainly “language that has been carefully designed to change reality and to mislead” (Crystal 2004: 176)

Doublespeak is also closely related to the political correctness of the language. There are no “*shop assistants*” anymore but a customer faces a “*Customer Experience Enhancement Consultant*” behind the cash register, cleaning the house is not a job for a mere “*housewife*” but it is a domain of a “*Domestic Technician*”. (Wardrop 2009). All these examples are called politically correct words. Crystal (2004: 177) point out that political correctness has become a widely-discussed topic in the recent years. Anyone who speaks a language should be politically correct, otherwise he/she risks condemnation by critics and activist groups defending rights of minorities. Crystal (2004: 177) gives the most common example of politically correct label “*African-American*” instead of dysphemistic term “*negro*” or politically incorrect “*Afro-American*”.

## **2.2 Classification**

Some of the categories display only small differences and can therefore blend into one. In the practical part it will be worked with following five categories:

1. Informal language (includes informal language and colloquial speech)
2. Slang (includes slang and jargon)
3. Euphemism (includes euphemisms and double-meaning words)
4. Expletives (includes dysphemisms, vulgar words and linguistic taboos)

## **2.3 Why do we swear?**

This chapter focuses on reasons why people actually use bad language. As the basis for the chapter serve various studies on language, specialized articles and publications.

Jay's Neuro-Psycho-Social theory (1999) looks at cursing as something done on purpose, something that has certain rules. There are basically three distinctive approaches to swearing. The first one represents a socio-psychological approach; members of a society create their own criteria for appropriateness in their language and for a certain awareness of what is seen as acceptable and what is unacceptable. The use of dirty words is seen "as the result of psychological development within a socio-cultural language" (Jay 1999: 20).

Another approach to swearing is based on neuro-psychological studies of the human brain. According to Jay (1999: 20ff) language is connected to neurological system consisting of the cerebral cortex and the subcortical

systems. These systems influence emotions and therefore the use of the dirty language is also interconnected with the emotional experience.

Jay (1999) has made some interesting observations on dirty language users who suffer from brain damage or mental diseases. He claims that swear words in language are sometimes attached as side effects of Alzheimer's Disease or Broca's Syndrome. The use of inappropriate language is also connected with two other disorders – Coprolalia and Tourette syndrome. Medical dictionary Rocha (2014) defines Coprolalia as a '*faeces speak*'; an urge to use inappropriate terms mainly from the field of digesting processes. At children, Coprolalia can demonstrate a protest against social norms; however at adults it can signalize an explosive form of Tourette syndrome. Rocha (2014) describes Tourette syndrome as a neuropsychiatric disorder; typical of the syndrome are sudden, repetitive movements. These unwanted movements cannot be controlled because the centers for inhibiting those movements are located in the most primitive parts of our brains. Jay (1999: 33) confirms the connection between these parts - subcortical system's elements (limbic system, basal ganglia, and amygdale) - and the language. When these parts of the brain are affected by the illness, uncontrollable movements and bad language occurs. The abuse of derogatory terms (Coprolalia) is therefore one of the symptoms of the damaged brain parts (mainly basal ganglia). People suffering from both diseases mentioned above typically use '*nonpropositional*' speech - the speech full of cursing, clichés and reflexive responses.

Professor Cathy Price (in Fry 2011), a clinical psycholinguist, confirms the theory that vulgar expressions are connected with certain parts of the brain. During our speech we deliberately use those parts to illicit the vulgarisms. People who suffered a stroke or whose brain's part responsible for control of vulgarisms have been damaged cannot easily control the function of the brain and therefore cannot control swearing. Price also points out that the first words that arise in mind of stroke-affected patients are swearing words. The recovery of the speech after the stroke focuses afterwards on the remedy of the ability to

illicit the profane language again. Jay (in Fry 2011) supports the theory with a comment on small children; before children learn how to express their emotions verbally, they usually react with outbursts of violence because impulses for violent animal behavior are located in the same, evolutionary lower parts of the brain as the bad language.

It has already been written in the introduction that people swear in situations of large diversity. McEnry (2006: 1) claims that the most prominent reason for using offensive language is to shock others. Dalzell (2007: xvi) confirms this statement and ascertains other most common reasons why people actually swear. Among them, he introduces an attempt to be novel and picturesque in our speech. Probably the most famous example of being picturesque and/or startling performed George Carlin, a comedian of the 70s, who recorded his sketch titled '*Seven Words You Can Never Say on Television*'. In the show, the humor aroused from the fact that he actually stated all these seven words: "shit, piss, cunt, fuck, suck, motherfucker and tits" (Carlin 1972) and commented upon them. Here, he mentioned the words to emphasize irrational restrictions of the government on regulation of usage of taboo words. In his monologue, the use of the expletives was inevitable, accepted by the audience and the source of entertainment.

People use vulgar language in order to release outbursts of anger and express positive but mostly negative emotions more easily. This is exactly the example of the verbal attack of the former Democratic presidential candidate John Kerry whose recorded words have been dragged throughout newspapers during 2004 presidential elections. He strongly opposed President Bush's actions towards Iraq and used a "highly unusual language for a presidential contender" (Orin 2004) in an interview. In order to show his disillusionment and disappointment, he said: "Did I expect George Bush to fuck it up as badly as he did?" (Orin 2004). By using a single inappropriate word, Kerry easily demonstrated that he



stands against the behavior of his opponent and perhaps drew even more attention to his personality. The articles about ‘cursing Kerry’ were in the spotlight and center of the attention which is definitely appreciated during the elections. In 2004, the article was even ranked among the most read and discussed articles relating to the politics in the New York Post online magazine. Pinker (2010) says that emotional content is instantly registered by our brain. This way, language can be used as a weapon which we use to make listeners think something unpleasant or emotionally charged about the subject. A dirty word in our speech “fuels the sentence, it gives it an energy and a drive that any replacement can have.” (Fry 2011).

McEnry (2006: 42ff) deals with the common cliché in our society that expects the use of expletives to be higher among lower-class than among higher-class members. His studies on the topic however proved that all classes swear almost equally. There are certain differences in how the words are used. Lower-class members use bad language mostly to offend someone, whereas higher-class people use it to convey emotions over the subject. McEnry (2006: 45f) also mentions that swearing is a multifactor resultant. The interplay of factors such as social class, age and sex applies. For example, immature individuals may use the expletives because of the lack of other ways how to express themselves or as attempts to show they have already been growing up.

Other motives for using bad language can be related to trying “to put ourselves in tune with one’s company” (Dalzell 2006: xvii) and to projecting a membership in a group. As a demonstration serves the following extract:

► Example 34 (AB 10) **28**:

“There was me, that is Alex, and my three droogs, that is Pete, Georgie, and Dim. Dim being really dim, and we sat in the Korova Milkbar making up our rassoodocks what to do with the evening, a flip dark chill winter bastard though dry.” (Burgess 1952: 28)

Example 34: in this novel, the use of jargon expresses the belonging into a group of friends. If the novel was written in Standard English, it would not create such an authentic impression. The author's motive for using vulgarisms, slang and jargon throughout the whole book could have been the desire to be novel, authentic or perhaps creative. The reason why the protagonists of the book used Nadsat language and its jargon can be the pride of the membership in the community.

Fry (2011) maintains that swearing plays a positive role in social interactions. There are advantages in usage of abusive language. This theory supports a rather joyful experiment; under the supervision of Doctor Richard Stevens, who is researching the link between swearing and pain, Fry's right hand was exposed to ice-cold water while the only words he could have been uttering were neutral words. During the second part of the experiment, he was allowed to use foul language to vent his pain. The results were rather astonishing. If we swear during having the hand in ice-cold water, we will keep the hand under water for longer than when we use neutral language. We tolerate the hand in the ice-cold water and bear the pain easier. Fry (2011) concludes that the swear words are cathartic pain relievers.

Crystal (2009) describes a similar positive social function of swearing. Based on a psycholinguistic study, Crystal (2009) claims that swearing plays an important role in a social group. In the study, an expedition of zoologists was observed in harsh weather conditions in Arctic. The study proved that swearing has a positive effect while reducing stress as the conditions became harsher. Crystal concludes similarly like Fry (2011) that bad language serves as a pain reliever; "It raises the interesting hypothesis that those who swear suffer less from stress than those who do not." (Crystal 2009). It can be uttered that the usage of swearing may become a bond among people who lived through an emotional experience and/or shared mutual feelings in a tense situation.

## **2.4 Swearing in public**

This chapter deals with an inappropriate language in public from the historical up to the modern perspective. The ways how the dirty words were rendered in the past and how we avoid them nowadays are represented. The last part of this chapter deals with the use of foul language at schools.

### **2.4.1 Expletives in the course of centuries**

McEnry (2006: 50) dedicates the whole chapter in his book to the swearing and its censorship in Early Modern English period (15<sup>th</sup> – 17<sup>th</sup> century). He claims that swearing in the sixteenth and the seventeenth century was quite different to what is considered as swearing in the twenty-first century. At that time, swearing related mostly to the oaths. In the late 17<sup>th</sup> century, blasphemy was an important source of offence.

As McEnry (2006: 54) states, the censorship of the printed words has emerged first during the reign of the Queen Elizabeth I. (1533 – 1603) with the development of printing. The censorship was established to suppress printing of dangerous texts and prevent undesirable propaganda weakening the reign of the Queen. The censorship in the Elizabethan era was severe; as an evidence serves the fact that “in the 1590s, only 44 per cent of printed works were authorized.” (McEnry 2006: 55).

The throne ascending of King James I., 1649 meant a significant turn in censorship in printing; the number of licensed works almost doubled at this

period. According to McEnry (2006: 56ff) the censorship was dealing with the control of printed materials as well as with the control of the language of plays.

In the longer period of reigns of both Charles I. and Charles II., the scene of censorship changed drastically in the hands of two important censors; Sir George Buc and Sir Henry Herbert. McEnry (2006: 60f) compares their attitudes towards the bad words on the censorship of the play by John Fletcher called *The Tamer Tamed*. The acceptable phrases for Buc meant incredible obscenities for Herbert. The quote of Herbert, that documents his tough attitudes towards bad language, sounds: “in former time the poets took greater liberty than is allowed them by me.” (McEnry 2006: 61).

The end of the civil war, 1651 signified the end of the era of war imposed upon the bad language. McEnry (2006: 64ff) talks about how the bad language legislation of government took aim at preventing the spreading of dangerous opinions towards the state. The similar precautions had been already practiced before - in the Elizabethan era. The most significant group of a protestant sect was The Ranters. McEnry (2006: 65) points out that The Ranters would be considered radical even for today's standards. The members of The Ranters indulged in blasphemy and free love and their actions actually proved the adaptation of the Blasphemy Act 1650. In the late 17<sup>th</sup> century, Sir Henry Herbert again played a role in censorship. This time, however the ruler Charles II. intervened in censorship as well. Whereas Herbert devoted himself to render bad language in literary works, Charles II. focused on censoring the politics contained in them. “The Restoration was not concerned with the suppression of bad language and dispensed with its use as a tool for suppressing texts” (McEnry 2006: 68).

The eighteenth century is marked by the economic growth in England as well as the rise of the influence of the middle-class. McEnry (2006: 71ff) sees this as a matter of importance to the bad language attitudes. Middle-class society identified swearing as a feature of the lower-class and therefore agitated

against using it and even initiated foundation of religious societies with the aim of “eliminating immoral practices such as bad language in everyday life.” (McEnry 2006: 72). These religious societies, namely the Society for the Promotion of Christian Knowledge (SPCK) and Society for the Reformation of Manners (SRM), were powerful instances in the censorship in the first half of the eighteenth century.

McEnry (2006: 98) continues with the description of the Victorian era as for the language tendencies. He claims that bad language at that time was avoided in the polite company. Some swear words gained certain popularity, however dangerous words were used exclusively in the lower society as a marker of class distinction. McEnry (2006: 98f) also points out the fact that in the Victorian society, women were seen as moral ‘guardians’ and therefore swearing in the company of a woman would be highly improper, even tabooed.

Some words which only distantly reminded people of improper terms were avoided and replaced by others in the Victorian era. Such prudishness in society led to the enrichment of the lexicon. Morton (2000: 52f) explains such phenomena on an example of the word *brazier*. The word denotes “a large, metal pan containing live coals” (Morton 2000: 52). The use of the word declined after the introduction of a similarly sounding word – *brassiere* – denoting a part of female undergarment. Since some people may had troubles in uttering the word, another expression had to be sought, while the original term slowly declined in usage. Morton (2000: 53) further presents examples of the word *rape* (oil-producing grain) that had to be replaced by a new term, *canola*. There are other words that, due to the Victorian prudery and the fear of bad language, had to be abandoned and new ones were invented in their place. Gay (1984) mentions that even the word ‘leg’ was improper in formal company. The word ‘limb’ was used instead. Morton (2004: 81) adds that around 1870 people invented a euphemism ‘white meat’ and ‘dark meat’ as a substitution to the expressions ‘chicken leg’ and ‘chicken breast’ in culinary world.

These religious societies (SPCK and SRM) were controlling the language throughout the nineteenth century and so “prior to the 19<sup>th</sup> century, bad language and the swear words were almost extinct” (McEnry 2006: 50). Major changes in foul language in English started to take place in the nineteenth and the most significantly in the twentieth century (McEnry 2006: 52).

#### **2.4.2 Expletives in the 20<sup>TH</sup> century**

Bad language, according to McEnry (2006: 102) returned to the stage with Shaw’s play *Pygmalion*. The twentieth century marked the expansion of mass media, radio, and television. The most important institution within BBC (British Broadcasting Corporation) was established by the government to develop a ‘standard’ of what may and may not be broadcast.

McEnry (2006: 103f) dates the first swearing on radio back to the times of the Second World War. The radio program was called the *Workers’ Challenge* and it meant a sensation because of its novelty in the use of bad language in public. However, the reactions of the British press and some viewers to the *Workers’ Challenge* contributed to banning the program and the use of bad language, though artistically used, ceased for the next twenty years.

The attitudes towards bad language in public have rapidly changed during 1960’s. McEnry (2006: 104ff) mentions another television comedy program called *Till Death Us Do Part* which comprised harsh language. A theatre director, Kenneth Tynan, used the word *fuck* in an interview for BBC and last but not least, a singer of the 60’s, Marianne Faithfull was singing in her song about *dick* and *cunt*. Such a changing nature of language on media could not be let simply be without a reaction. During the 60’s, an organization, VALA (the National Viewers’ and Listeners’ Association) was established to “clean up

TV” (McEnry 2006: 102) wherein Mary Whitehouse presented her campaign against bad language in public.

The whole era of the 70s’ up to 80s’ were marked by Mary Whitehouse’s efforts to ban the filth, ban the rude language and depiction of violence and sex in public. Jeffries (2012) writes about the book published by Ben Thompson called *Ban That Filth! Letters from the Mary Whitehouse Archive*. The book is a collection of Whitehouse’s letters to directors, musicians, and important people in media industry about inappropriate texts or anarchistic philosophy. Mary Whitehouse was a real fighter against brutality and bad language in public but she was perhaps too much of a purist. Already in 1972, she turned into a subject of mockery for her excessive fight against presumed inappropriateness. Jeffries (2012) names the story with a song by Alice Cooper. Mary Whitehouse complained about the lyrics of his song “because of this millions of young people are now imbibing a philosophy of violence and anarchy” (Jeffries 2012). Alice Cooper reacted to her assaults with a bunch of flowers for Mary Whitehouse thanking her for bringing him even more publicity because of her letter to the BBC’s head of light entertainment.

### **2.4.3 Expletives and its rendering in the 21<sup>st</sup> century**

Pinker (2011) notes that today’s novels and plays often print swear words in full, and in the later part of the evening, we regularly hear them on radio and television. Bad language has been penetrating into our lives in the 21st century. Crystal (2013) also mentions that in the past, swear words would never appear in the texts or they would be written with dashes.

We also come across improper words in advertisements. Douglas (2001) mentions the name of the famous clothing company FCUK. The name of the brand naturally resembles the anagram of the word ‘*fuck*’. The billboard

advertisement of the company raised fastidious eyebrows about the appropriateness of the language, though hidden behind the anagram. Such criticism and medial attraction, as Douglas (2001) adds, usually only raises profit of the advertisers in question.

Allen (2006: 56) gives an example of entirely opposite tendency in hiding a swear word behind an anagram. The king of Denmark, England and Norway (10th - 11th century) was called Knútr. Thanks to the influence of the English, his name was written as Cnut. Here, the anagram of the word *cunt* was not intended at all and so he is today commonly referred to as Canute.

Nowadays, “we are a less bit scandalized by use of the sex language; however we are still a bit more touched by sexual orientation and gender words” (Pinker 2011). This statement is supported by a song which can be heard on the radio at any time. The song is performed by Cee-Lo Green and is called *Fuck you*. The lyrics goes:

► Example 35 (CG) **102**:

*“I said, if I was richer, I'd still be with ya  
Ha, now ain't that some shit?  
(ain't that some shit?)  
And although there's pain in my chest  
I still wish you the best with a...  
Fuck you!”*

In the sample 102 the *fuck*-word appears in the lyrics seventeen times, together with nine times *shit* and twice *nigga*. The title of the song has sometimes been modified to *FU*, *F\*\*k You!*, *F\*\*\* You!* or even completely altered to *Forget You*. The change of the title, however does not changed the lyrics and so the words can still be heard. Another example of the language on the radio can be any song by the rapper 50 Cent. Here are some verses of his song:



► Example 36 (50 C) **102:**

*“You ain't no gangsta  
You're a busta, a customer, a sucker  
You fake fraudulent motherfucker  
You ain't a gangsta [...]  
You owe a nigga? You don't wanna pay him?  
Kill him, that's what they said...”*

In the example 36, there is a slang-ism “*ain't*” used several times together with taboo words such as *motherfucker*. The song as well as the example above has been broadcast in public at any time.

It can be added to the Pinker's (2011) quote (see above) that we are also a bit more touched by bad language used by politicians, diplomats, and people in government in general. The theory proves Allen's (2006: 26) claim of that the Secretary of Defense is never abbreviated as SOD, whereas, for example DOD is widely used for the Department of Defense. It has already been discussed that John Kerry used an inappropriate language while expressing his contrary opinions on the politics. In her article, Orin (2003) calls Kerry's acting a foulmouthed attack. His deliberate cursing raised attraction and a wave of dissatisfaction with the language of the politician in public.

On the opposite side of these purist tendencies of rendering an unintended intent stands yet another phenomenon typical of the 21<sup>st</sup> century; an extensive usage of euphemisms. Euphemisms cover unpleasant words or inconvenient truth behind nicer words and therefore they might be much more dangerous than explicit swearing in public. Pinker (2011) shows ‘*collateral damage*’ as an example. Behind this phrase, army officers hide mass murdering. Crystal (2004: 176) gives an example of “*air support*” for bombing.

In Canada, 2010 senator Nancy Ruth sent a “Shut the f--- up” warning to the organizations who would ask for money of the government funding. Ruth naturally did not send her warning in the exact phrasing but she cloaked it behind other words. However, newspapers printed the article with this heading (The Star 2010) and so dysphemized what the senator had euphemized. The heading shows that dashing a swear word represents one way of how the harmful words can be avoided, or rather moderated. Instead of dashes, small stars can be used, as demonstrated on the example 35 – *F\*\*k You!* or *F\*\*\* You!*.

A funny way how to ‘legally’ swear in a TV series, was invented by Glen A. Larson, a famous producer. Talbott (2008) even calls him genius and points out his inventiveness with the word ‘*frak*’ in his famous sci-fi TV series of *Battlestar Galactica*. Using ‘*frak*’ “is sort of a way to be able to use a four-letter word without getting into any kind of HR trouble or with people you’re really not quite comfortable being yourself with” (Talbott 2008). Such a word is a clever avoidance of a bad word and the way to overcome the standards of television censorship.

## **2.5 Swear words in education**

First, it should be mentioned that there are basically two levels of swearing in education. First level represents a situation when a teacher use a dirty word in the mother tongue to, for instance quiet the students down. The second level labels a situation when a teacher teaches English as the foreign language. The second level is the case with which this chapter deals.

McEnry (2006: 81f) offers an insight into the issue from a historical perspective. In the times of the tough control by the religious societies in the 18<sup>th</sup> century, the principle of education for the children from higher social

classes was based on adopting moral conventions as well as the proper language. The bad language was abandoned in the class and it was unthinkable that a teacher would utter a swear words in front of the class. Bad language in the classroom was suppressed and punished as a sin. McEnry (2006: 82) notices already in these times that children use swear words more frequently in the company of their parents than before. McEnry further on quotes from Allestree's book *The Whole Duty of Man* that “swearing was a work of the Devil was becoming ever more common. This is a sin that is grown into a fashion amongst us; and now its being so, draws daily more men into it” (Allestree in McEnry 2006: 82).

During the nineteenth century, bad language in education was not a central subject of the linguists and language purists. The change came much later with Mary Whitehouse, about which it has already been written in the previous chapter. McEnry (2006: 109f) notes that Mary Whitehouse condemned the bad language as being childish. She suggested that adults (and teachers as well) should guide children in moving “from this immature form [bad language] of language to responsible adult use.” (Whitehouse in McEnry 2006: 109).

David Crystal, a contemporary prominent British linguist, takes rather a reactionary stand on the use of expressions taken from informal language. Crystal's publications are widely used as specialized literature and read by all generations because they are enjoyable and accessible even to the laymen. He is definitely an expert in his field and his observations on language seem to be modern and accessible to new tendencies. However, Crystal (2013) cannot imagine approving of an appearance of any expletive in a schoolbook. He fears the reaction of the parents who would see such language in their children's schoolbooks. And that is the reason why he would not ever sanction printing a swear word in educating materials.

The use of the swear words in education is still a subject of interest. If a teacher do not use bad language for offending or humiliating the students, the lesson

can be more pleasant than if the teacher speaks like a highly educated professional rhetorician. Some rude words might be needed during the teaching in situations when the class makes too much noise and cannot be silenced by teacher's appeals. In situations like this, it must be agreed with Pinker's (2011) opinion that "the swear words are most effective if they are not over-abused."

However, every teacher should bear in mind that "swearing is contagious" (Crystal 2013) and any four-letter "is viral, it spreads like a virus" (Talbot 2008). No one can prevent further use and/or abuse of impolite phrases which the teacher used in the classroom. On the other hand, as Crystal (2009) suggested, usage of dirty words within a group can help to release the tension and stress, and create sort of a relaxed atmosphere.

The suggestion of how to present and deal with the swear words during a lesson might be as follows:

The teacher: explains/translates the phrase '*quiet please*'. He/she points out that there are, however other ways how to express when the speaker asks for less noise.

The teacher elaborated on that if we have already been a bit angrier with the noise, we can leave out the word '*please*' and say '*Quiet!*'. The teacher continues that there is yet another word, which sounds '*Silence!*' If the noise is unbearable anymore, then we can use '*Shut up!*'. Here, the teacher should call on to be careful because this is an impolite appeal. Next, the teacher continues that there are some people who can get seriously angry sometimes and they would naturally use much harsher language. He/she asks the students whether they have already heard a ruder call than '*shut up*' in English/in Czech.

The students: will presumably answer yes.

The teacher: asks where they heard that, who said that to whom and on what occasions?

The students: will give their stories and their phrases.

The teacher: translates the phrases into English.

Teacher gets to the point that there are phrases like ‘*Shut your damn mouth up*’, ‘*Shut the fuck up!*’, ‘*Shut your fucking mouth up*’, ‘*Be quiet, you idiot*’ etc.

At this moment, the teacher could talk about the use of expletives in public, on TV, on the radio and in books. He can assign homework; to find out ten bad words in a book of recommended literature, and ten of such expressions from the students’ favorite TV series or movie.

The teachers have also at disposal a bright offer of literature dealing with the phenomenon of foul language. They should study some chapters themselves and let the students to learn about the bad language from the books as well. Working with the literature could be realized as a group work. The task would be, for example to find as much information as possible about history, usage and meaning of word ‘*fuck*’. As a basic material can serve following books: *Expletive Deleted: A Good Look at Bad Language* by Ruth Wajnryb; *Blue Streak: Swearing, Free Speech, and Sexual Harrassment* by Richard Dooling; *Dangerous English 2000: An Indispensable Guide For Language Learners And Others* by Elizabeth Claire, and many more.

## **2.6 Methodology**

This diploma thesis maps the scope of lexemes denoting taboo concepts on the scale from colloquial speech up to the vulgarisms in language.

The excerpts were collected from written and spoken media and elaborated upon in both theoretical and practical part. The examples are ranged chronologically (from example 1 to example 37 in the theoretical part and from example 38 to example 81 in the practical part). For a better orientation, the examples are arranged in the form, as follows:

- ▶ Example 0 (EJ 16) **1**: *Add mustard to sausage*
- ▶ Example 00 (SGA S05E08) **1**: *Acceptable loses*

In the examples above, the code in the brackets symbolizes the initials of the author (here: EJ = Elfriede Jelinek) and the number stands for the page of the book on which the sample first appeared; the phrase ‘*add mustard to sausage*’ can be found on page 16. The example 00 comes from Stargate Atlantis (SGA) episode 08 of the season 05 (S05E08). Number in bold following the brackets tags the number of the sample within the dictionary part of the thesis.

The expression following the colon is the excerpt itself. It is commented upon the examples underneath; sometimes the context is provided to illustrate a phenomenon. In some cases, an interesting context or explanation is given as well.

### **2.6.1 Data collection**

The data for this diploma thesis come from two areas; from the written texts and from the spoken media. The corpora of the written texts was created from two books of literature recommended for high schools – Anthony Burgess’s novel *A Clockwork Orange*, Jack Kerouac’s novel *On the Road* – next, one novel that appeared as a part of the reading list for university subject of the German literature of the 20<sup>th</sup> century (Elfriede Jelinek’s novel *Lust*), and the last book of the author’s choice; Zadie Smith’s novel *On Beauty*.

The samples from spoken media originate in American and British sitcoms (*How I Met Your Mother*, *IT Crowd*, *Dead Like Me*, *South Park*) which are broadcast at various times during the day and therefore they are available to the viewers of any age. A number of samples come also from the popular sci-fi TV series of *Stargate Atlantis*, and movie *Django Unchained* directed by Quentin Tarantino.

The dictionary that is created out of these samples contains samples from the areas mentioned above. The dictionary however does not cover all the expletives or colloquialisms that appear in these collected excerpts. The samples are chosen deliberately to illustrate diverse phenomena that are commented upon. Since the diploma thesis maps the scope of lexemes on the scale of colloquial language up to the vulgar expressions, there would be too many samples, for instance of the informal language elements that can be collected from the spoken media; because under the category of the informal language falls, according to Crystal (2013) even the usage of contractions which is a very typical feature of a fast spoken speech.

The excerpts of the written part were collected from four books. The samples were taken from approximately one hundred and fifty pages from each book. The samples from the spoken media were collected from six various sources. The excerpts that come from TV series were taken from twenty-one different episodes. Such a high amount of episodes proves the fact that some words tend to be repeated in the spoken language and therefore they were counted as one lexeme. It is a difficult task to estimate the total time of how long it took to collect all the samples from the spoken media. All the excerpts of the spoken area originate in these media after approximately twenty minutes of watching of each episode (either at the beginning or in the middle of it). The total time in which the samples were collected can be therefore reduced to approximately ten hours.

It took approximately three minutes to read one standard page of the book. When we multiply three minutes by 150 pages (the scope of one book from which the samples were collected), we get 450 minutes (seven and a half hour). It can be said that it took 7.5 hour to collect samples from each book. When we multiply these 450 minutes by four (the number of the books), we get the final number of thirty hours (1,800 minutes). The result is that it took totally thirty hours to collect all the written excerpts. When we compare this result (30 hours) with 10 hours (the time it took to collect spoken samples), it must be pointed out that the samples from the spoken area are easier and quicker to collect. The spoken samples tend to appear on a smaller time section than the written samples.

### **2.6.2 Data analysis**

The data are analyzed from several points of view. The first perspective includes frequency of the samples – written and spoken ones alike. The number of various types/lexemes is called tokens and is brought into a table for a clearer arrangement. From the point of view of frequency, the classification on the basis of four categories (informal expression, slang, euphemism, and expletive) is also included. The chapter section contains a wider analysis of these four categories. In addition to that, the section of expletives includes a table of what common denominators the expressions display (excretion, sexuality, bodily fluids). Another section presents the contrasts arisen due to the mode in which the text exist, for example written and spoken samples.



### 3 PRACTICAL PART

#### 3.1 *Frequency*

This chapter concentrates on the analysis of the samples from various points of view. The samples are elaborated upon and where needed, the context of the samples is given as well.

The examples evince a diverse frequency; some of the samples appear more often than others within one area (written or spoken) of collecting. The corpora of samples is enriched with expressions of *Nadsat* language; the language which appears in the book *A Clockwork Orange*. The words like ‘*cal*’, ‘*bolshy*’, ‘*sod*’, etc. have mostly Slavic origin and their meaning can be predicted by the native speakers of Slavic language. The native speakers of English will probably have difficulties in understanding the separate expressions without a given context.

The samples of *Nadsat* language are involved in the corpora because the book belongs into the literature recommended for high schools. In the course of time, the book has also become sort of a basis for reader’s literacy. *A Clockwork Orange* inseparably belongs into the cultural legacy of the American literature and it therefore deserves to be dealt with in this diploma thesis.

##### 3.1.1 **Frequency in written samples**

The table 1 shows the most frequent excerpts which appeared repeatedly. The samples that appeared more than ten times in the texts are involved in the table 1.

Table 1: Distribution of 337 excerpts of the written samples

Example	Type	Tokens
37	Cal/shit	90
38	Hell	40
39	Bolshy	39
40	Fuck/sod	37
41	Bastard/Bratchny	27
42	Whore	27
43	Dirty/Grahzny	20
44	Dumb	14
45	Cutter	13
46	Shack	10
47	In-out	10
48	Madman	10

► Example 37 (AB 111/EJ 16) **16/81**: *I don't mind about the ultra-violence and all that cal./He wants her trailing a banner of sweat, piss and shit scents. .*

The example 37 appeared more than ninety times in the whole corpora of the excerpts of the written texts. Such a high frequency might be caused by the fact that 'cal', that appeared more than 40 times, means 'shit' in the *Nadsat* language. That is why the words 'cal' and 'shit' were counted as one type. 'Shit' is used in various parts of speech. Most typically it stands as an interjection/exclamation but there are some examples of 'shit' used as an object:

Example 37.1 (ZS 191) **81**: *Those kids don't know shit, but I know.*

In the example 37.1, ‘*shit*’ means nothing. The whole phrase means that ‘they’ know nothing.

Example 37.2 (EJ 7) 81: *Such a one dives into the shit as others dive into the sea*

In the example 37.2, ‘*shit*’ is demonstrated in a figurative expression with a dysphemistic result meaning ‘*get into troubles*’. The context of the expression is given as above.

Example 37.3 (EJ 44) 81: *[...] these sons and daughters reek of the byre from their long morning’s work with the cattle, up to their ankles in leaden shit.*

Example 37.4 (ZS 207) 81: *Holy shit. You want to sue me for themselves over her eyeballs*

The examples 37.3 and 37.4 show that as an exclamation, ‘*shit*’ is often premodified by adjectives. In the example 37.3, it is premodified by adjective ‘*leaden*’ and in the example 37.4 ‘*holy*’ premodifies ‘*shit*’.

► Example 38 (JK 17) 43: *Hell, we don’t know. Who cares?*

‘*Hell*’ is often used as an exclamation as well as the example above.

Example 38.1 (ZS 102) 38: *Bloody hell. Could you excuse us? Like Piccadilly Circus here.*

The sample 38 represents a very typical connotation of the word ‘*hell*’. McEnry (2006: 103) claims that the first appearance of the intensifier ‘*bloody*’ dates back up to the times of the introduction of Shaw’s play *Pygmalion* on stage.

Example 38.2 (ZS 166) **38**: [...] *there are worse things to be told. But the fact remained: as a sentence it was really beginning to bore the hell out of her.*

In the example 38.2, *hell* is practically a redundant word. Without the ‘*hell*’-word, the phrase could sound: Something bored me out. The example demonstrates that ‘*hell*’ also appears very frequently as an intensifier which adds a dysphemistic tone of the utterance.

► Example 39 (AB 79) **9**: *He was a bolshy great burly bastard.*

The sample 9, ‘*bolshy*’, appears exclusively in Anthony Burgess’s novel *A Clockwork Orange*. It should be therefore pointed out that the higher rank at frequency table of this sample might be questionable. The word appears very often but only in the novel. ‘*Bolshy*’ is used as an adjective and means something big or great (Burgess 1986: 178) but most often it means ‘*fucking*’ as in the context above.

► Example 40 (EJ 2) **36**: *And Father is as puffed-up as a pig’s bladder, he sings, plays, yells, fucks.*

The example 40 proves the hypothesis that contemporary English abounds in *f*-word, as the ‘*fuck*’ is sometimes referred to. The sample emerges in varied parts of speech:

Example 40.1 (ZS 13) **36**: *This is a fucking joke, right?*

In the example 40.1, ‘*fuck*’ changes into an adjective which stands before the noun. It therefore is an attribute premodifying the word ‘*joke*’.

Example 40.2 (EJ 33) **36**: *Can we talk about his later? What the fuck...?*

The sample 36 shows another usage of the word ‘*fuck*’. The phrase is an exclamation of amazement either positive or negative.

Example 40.3 (EJ 72) **36**: *These people can fuck fearlessly anywhere at all.*

The sample 36 can also be used as a verb. ‘*To fuck*’ means to have sex with somebody (Merriam-Webster’s Learner’s Dictionary 2013).

Example 40.4 (AB 67) **36**: *May Bog blast you to hell, grahzny Bratchny as you are, you sod.*

Example 40.5 (EJ 44) **37**: *Father wants his son to be a plucky yellow, not a yellow fucker.*

The examples 40.4 and 40.5 show different uses of the example 40; both expressions are expletives aimed at offending someone else. They represent an explicit offence. In the example 40.4 the personal pronoun ‘*you*’ is used to indicate that the offence is directed towards the counterpart of the speaker.

Example 40.6 (ZS 139) **37**: *[...] I mean, he just had this affair – yeah, I know, it all came out, it was with this other professor – so everything’s pretty fucked up at home right now.*

According to Merriam-Webster’s Learner’s dictionary (2013) ‘*fuck up*’ is a phrasal verb that means making mistakes, behave stupidly or being confused.

Example 40.7 (EJ 43) **38**: *The Direktor has fucked his wife’s tube enough, now gapes at an empty screen.*

The sample 38 appears in Elfriede Jelinek’s *Lust* and demonstrates another usage of the word ‘*fuck*’. The whole expression can be classified as a

euphemism/dysphemism. The *'tube'* marks literally a penis; the word can be considered as a euphemism. The word has no offensive connotation and might even be used in a child's presence. However, the whole phrase should be classified as a dysphemism.

► Example 41 (AB 74) **6**: *Have you some new torture for me, you bratchny?*

The sample 6, *'bastard'*, stands for a very unpleasant and annoying person. The word is offensive, usually accompanied by the personal pronoun you. *'Bratchny'* is an equivalent of bastard in Nadsat language of the Burgess's novel.

► Example 42 (JK 5) **100**: *And where's Marylou? I asked, and Dean said she'd apparently whored a few dollars together and gone back to Denver. The whore!*

Example 42 is widely used in Kerouac's novel *On the Road*. Under the same type also belongs the usage as a verb *'whored'*.

The word represents an expletive; it is a politically incorrect term. The Internet debates and blogs introduce different, politically correct, terms for a whore, such as: *night worker, sex worker, escort, the lady of the evening, professional woman, substitute wife, street worker*, etc. Some of them seem to be rather thought-up terms created for entertainment. However, most of the comments agree on the use of the term *'escort'* or *'sex worker'* being the most politically correct words.

► Example 43 (JK 7/AB 76) **41**: *His dirty workclothes clung to his so gracefully, as though you couldn't buy a better fit from a custom tailor [...] /It had not been like edifying, indeed it had not, being in this grahzny hellhole and like human zoo for two years [...]*

The sample 41 can be classified as a euphemism. *Dirty* appears in neutral context meaning an unclean thing or person. The euphemistic use is demonstrated on the context phrase ‘*get dirty*’ which means get involve in a crime (murder).

▶ Example 44 (JK 4) **29**: *She was awfully dumb and capable of horrible things.*

The example 44 means stupid, not-intelligent. The sample slightly differs from other samples in this section. ‘*Dumb*’ does not represent a vulgarism, it is an informal term. ‘*Dumb*’ also creates an adverb ‘*dumbly*’. ‘*Dumb*’ in varied word classes can be plentifully found especially in Kerouac’s *On the Road*.

▶ Example 45 (AB 16) **21**: *In the trousers of this starry veck there was only a malenky bit of cutter (money, that is).*

The same commentary applies to the example 45 as for the example 39. The word *cutter* belongs into the ten most frequently used words in the corpora of the written samples. The reason is the extensive use of the word in the novel *A Clockwork Orange*. The expression belongs into the category of jargon; it is used only by a small group of the speakers of *Nadsat* language and the outsiders of the group are not familiar with this term denoting ‘*money*’.

▶ Example 46 (JK 33) **81**: *She knew of an old miner’s house at the edge of town where we boys could sleep for weekend; all we had to do was clean it out. We could also throw parties here. It was an old shack of a thing covered with an inch of dust inside.*

The sample 81 is defined by Webster’s Dictionary (2013) as a rough cabin or a shanty, usually of a very poor quality. In addition to this meaning, the word

also appears as a slang phrasal verb ‘*shack up*’ explained as “to live together as sexual partners without being legally married” (Webster’s Dictionary 2013).

‘*Shack*’ can be found as a part of compound words (found in Kerouac), e.g. ‘*Toolshack*’, ‘*chickenshack*’, ‘*cookshack*’, and ‘*woodshack*’. All these expressions denote various ‘*shacks*’ (shanty, barn, hovel) serving for different purposes.

► Example 47 (AB 72) **48**: *I gave them the ultra-violence, the crasting, the dratsing, the old in-out-in-out, the lot, right up to this night’s veshch with the bugatty starry ptitsa with the mewling kots and koshkas.*

The example 47 is defined in Sex Slang dictionary as “sex at its most basic” (Dalzell 2006: 91). The example appears frequently in *A Clockwork Orange*, especially in the context of violent and often forcible sex and/or rape.

► Example 48 (JK 103) **52**: *Then there’s Connie Jordan, a madman who sings and flips his arms and ends up screaming like a woman.*

The example 48 may be classified as a milder expletive. In Kerouac, ‘*madman*’ is often used among friends as an expression for a crazy, freely living person; a bohemian.

### 3.1.2 Frequency in spoken samples

The table 2 shows the most frequent excerpts which appeared repeatedly. The samples that appeared more than ten times in the spoken media are involved in the table 2.

Table 2: Distribution of 197 excerpts of the spoken samples



Example	Type	Tokens
49	Fuck	60
50	Nigger	45
51	Shit	21
52	Ass	15
53	Hell	13
54	Dude	12
55	Damn	11
56	Crap	10
57	Bitch	10

► Example 49 (DLM S01E08) **31**: *His name is Henry Lantridge. He made a lot of money in real estate. “Oh?- I’d fuck him!”*

The example 49 appears extensively in the spoken language. Typical usage of the expression is as an exclamation of a shock or disappointment.

Example 49.1 (2&HM S09E14/DLM S01E08) **32**: *What the fuck happened? What the fuck is wrong with you?*

In the example 49.1, ‘*fuck*’ is used several times as an intensifier, which makes it similar like the example 38. The phrase “*What the fuck...*” appears very frequently in the spoken samples. Other equivalents can be as follows: “*What the hell...*”, “*What on Earth...*”? “*What the hack...*?” etc.

Example 49.2 (DU) **33**: *Fuck all y’all!*

The sample 33 is an offence aimed at a bigger group of people (all you all). The example also displays the characteristics of informal language, ‘y’all’ – an omission of double vowel ‘-ou’.

Example 49.3 (DU) **34**: *Fuck [you] Willard!*

The sample 34 demonstrates a different use of the expression. It is an offensive exclamation towards a person (Willard). The expression can be treated as a partial conversion of the word ‘fuck’; ‘fuck’ should pose as an attributive adjective in this phrase, and therefore it should have one of the proper adjectival suffixes. Due to the partial conversion, the form of the word stays unaltered. The phenomenon is typical of colloquial speech.

Example 49.4 (DLM S01E08) **35**: *Corned beef hash [...] doesn’t look good. I do not say this phrase lightly, in this hallowed place: This is fucking inedible.*

The sample 35 appears as an adjective and adverb; it premodifies nouns, adjectives and verbs.

Example 49.5 (DU) **36**: *Greenville is just too dangerous for you to go fucking around there.*

Dalzell (2007: 66) dates the first usage of ‘fucking’ as a noun back up to the 16<sup>th</sup> century. The example denotes sexual intercourse.

Example 49.6 (DLM S01E08) **37**: *Fucking it up*

The sample 37 has already been commented upon in the example 40.

► Example 50 (DU) **65**: *Good god almighty these niggers stink!*

The sample 65 abounds in the movie *Django Unchained*. The movie tells a story from the 18<sup>th</sup> century; the times of slavery. ‘Nigger’ labels an African-American slave and the term is nowadays considered as politically incorrect and vulgar. The use of the word borders on racism.

Example 50.1 (CG, 50C): *Oh shit she’s a gold digger. Well, just though you should know nigga.*

The example 50.1 is collected from two songs that were performed by two different artists. This form of the sample seems to appear typically in songs in order to create a verse and to indicate the actual pronunciation in a fast spoken speech. ‘Nigger’ [nig’ər] changes into ‘nigga’ [’nigə]. This sample is not involved in the dictionary part of the thesis because the songs are not the source of the corpora.

► Example 51 (DLM S01E08) **86**: *I’d say I’m sorry for disappoint you, but I’m not. I excel at not giving a shit.*

The sample 86 is a widely used exclamation. The usage of the example can be compared to the usage of the example 56. *Shit* usually appeared in British cultural, whereas ‘*crap*’ is a typical American equivalent.

Example 51.1 (ITC S04E06) **87**: *That is the amount, it is not up for negotiation. “Balls from hell, you shit-twins!” Calm down, Mr. Reyholm.*

Example 51.2 (DU) **88**: *Do we have to wear ‘em (the masks) when we ride? Oh well shitfire! If you don’t wear ‘em as you ride up that just defeats the purpose!*

The examples 51.1 and 52.2 demonstrate the usage of the word as a premodification. In both examples, the premodified word becomes a dysphemism.

Example 51.3 (DU) **84**: *I can't see fuckin' shit out of this thing!*

The sample 84 is used in a similar context as the example 37.1. Here, 'see shit' means 'see nothing'.

► Example 52 (2&HM S08E06) **3**: *What's to talk about? He's a boy. He saw a woman's ass. He liked it!*

The example 52 is the fourth most often used word in the corpora of the spoken excerpts.

Example 52.1 (SP S16E06) **27**: *Stop drinking Double Dew, fat ass.*

Example 52.2 (2&HM S09E14) **26**: *We were making a video - cool stunts. [...] You heard of 'Jackass'? "Yeah." We are Dumbass.*

The examples 52.1 and 52.2 display the possible premodifications of the sample 3. Both samples are used as vulgar offences aimed at someone.

Example 52.3 (SP S05E08) **4**: *[...] Yeah, and the sweet thing is, the stupid asshole didn't even charge me money for it.*

Meriram-Webster's Dictionary (2014) defines the example 52.3 as a usually vulgar term for anus. It can also mean a "stupid, incompetent, or detestable person". In the TV series of the *South Park*, 'asshole' was used as an expletive uttered towards other person.

Example 52.4 (DLM S01E08) **57 (58)**: *Kiss my (dead) ass (goodbye).*

Example 52.4 demonstrates another usage of the word 'ass' in a phrase 'kiss somebody's ass (goodbye)'. The collocation is used as an expression of rejection.

► Example 53 (SP S16E09) **43**: Hell!

The example 53 appears as an exclamation of dissatisfaction; an exclamation mark commonly follows the word.

Example 53.1. (SP S16E09) **43**: Holy hell, what unimmersive nonsense is this...?

The sample 43 can be premodified by ‘*holy*’ to create a stronger exclamation.

Example 53.2 (SGA S05E17) **44**: What the hell...?

In the example 53.2, ‘*hell*’ is used as an intensifier. ‘*Hell*’ appears most frequently in the phrases: *What the hell is this/that?* *Where the hell are we?* *Who the hell are you?* Another way how to use the word is in the phrase: *He’ll be hell fine.*

► Example 54 (2&HM S09E14; SP S05E08) **24**: Holy shit, dude!

The example 54 is a salutation of a friend. Merriam-Webster’s Dictionary (2014) dates the usage of the word back up to the year 1883. The word is not an offence; it is an informal addressing to a known person.

► Example 55 (ITC S04E06; DU) **20**: Damn good bloody good job

Example 55 is used quite frequently. It is an exclamation after an unsuccessful, or it poses as a premodification: ‘*that damn thing*’

Example 55.1 (SGA S05E17) **104**: What’s so damn important?

In the sample 104 ‘damn’ also appears as an intensifier in the sentence, similarly like hell (‘*What the hell is so important?*’).

Example 55.2 (DU; SP S08E04) **41**: *Stop shooting, goddamit!*

Example 55.3 (DU, SP S05E08) **42**: *Now if I was old Ben, I would cut my daddy’s goddamn throat [...]*

The examples 55.2 and 55.3 show another possible usage of the word ‘damn’. It can become a part of the compound word. The expressions can be classified as informal expressions and/or dysphemisms. The informality of the speech changes the writing of ‘damn’ into ‘damit’ in the sample 41.

► Example 56 (SGA S05E17) **17**: *Oh crap!*

The sample 17 is an expletive used most often as an exclamation.

Example 56.1 (SP S08E04) **18**: *Now I, for one, think evolution is a bunch of bullcrap!*

The example 56 can be a part of a compound as demonstrated in the sample 18.

Example 56.2 (SGA S05E17) **70**: *The schematic you gave us is a piece of crap.*

The sample 70 denotes ‘nonsense’ or ‘something of a poor value’ and the phrase demonstrates the usage of the example 56 as an indirect attribute.

► Example 57 (2&HM S08E11) **8**: *I am getting married next Sunday and I just wanted to let you know before you hear it somewhere else. “Where else would I hear it? The society page of the Crazy Bitch Gazette?”*

The example 57 is a double-meaning word. In Webster's Collage Dictionary (2014) bitch denotes a female dog. On the other hand, slang usage of the word denotes a malicious, unpleasant, selfish woman.

Example 57.1 (SGA S04E12) **94**: *Son of a bitch! He actually did it.*

Example 57.2 (DU) **95**: *[...] watch my wife work all day gettin' thirty bags together for you ungrateful sonsabitches!*

Merriam Webster's Dictionary (2014) documents the first known use of the example 57 already in 1671. It is an expression that is sometimes used interjectionally to express surprise or disappointment. The second possible writing 'sonsabitches' is caused by a fast speech and dialect spoken in the movie.

### **3.1.3 Classification of the samples**

In this section, the samples are classified on the basis on the definition in the theoretical part (see page 7). There are four classes on the scale.

The classification of the samples into the four categories (see above) was made on the basis on the author's linguistic intuition and language sensitivity.

Table 3: Occurrence of 106 excerpts of the written samples and 105 excerpts of the spoken samples

	Written samples	Spoken samples
	Occurrence	Occurrence
<b>Informal/colloquial</b>	39	54
<b>Slang/jargon</b>	13	4
<b>Euphemism/double-meaning words</b>	24	10
<b>Expletive/dysphemism/vulgarism/taboo</b>	30	38

The table 3 shows the quantity of occurrences of the single categories. The table also demonstrates the differences in numbers of the occurrence of written and spoken samples.

The most obvious differences arise in the category of informal language and euphemisms. In the category of euphemisms, the double-meaning words are also included. The corpora of the written samples evince a higher quantity of the euphemisms/double-meaning expressions. This can partly be caused by Elfriede Jelinek's novel *Lust* from where the majority of the samples come. An interesting phenomenon is observed; the highest number of euphemisms relates to mark the male genitals.

► Example 58 (EJ 48) **5**: [...] *now he's the one who's overgrown. A bagatelle.*

The example 58 labels male genitals. Within the corpora of the written samples, many other expressions that labels the same reference can be found: **23** *Dick* (ZS 205), **26** (EJ 42) *Dong*, **27** (EJ 42) *Drill*, **31** (EJ 11) *Fellow*, **32** (EJ 45) *Fiddler*, **50** (EJ 42) *Jug*, 53 (EJ 43) *Member*, **64** (EJ 43) *Pet*, **71** (EJ 58)



*Pork sausage*, **72** (ZS 205) *Prick*, **77** (EJ 11) *Rat*, **89** (EJ 11) *Tail*, **90** (EJ 58) *Thing*, **95** (EJ 57) *Tool*, **102** (EJ 11) *Willie*

- ▶ Example 59 (SGA S04E12) **65**: *Mr. Helpful*
- ▶ Example 60 (2&HM S08E11) **64**: *Mr. Potato head*

The examples 59 and 60 should also be mentioned. Both excerpts come from TV series and were counted among euphemisms.

The sample 65 denotes an example of irony and is not used as an offense. ‘*Mr. Helpful*’ was called a man who admitted that the team is stuck in their work and cannot find a solution to the problem. The other members of the team called him ‘*Mr. Helpful*’ which is obviously meant as a reversed truth.

The example 60 demonstrates a similar instance. ‘*Mr. Potato head*’ refers to a man who, naturally does not wear a mask of potato on his head, but the issue is a comparison; the person at whom the expression was aimed behaved stupidly and also liked to eat potato chips. The inventiveness created the expression.

Other differences can be observed in the category of informal language and slang. The commonest informal-isms in both areas were ellipsis, omission of letters, and contractions. Slang-isms and colloquialisms can also be found almost equally in both areas.

▶ Example 61 (DU) **102**: *your niggers gonna be stripped and clipped and hangin’ from my motherfuckin’ gate.*

The sample 102 is a typical example of an element from informal language. Crystal (2013) presents ‘*wanna*’ as a prototype of a word of informal speech. ‘*Wanna*’ means ‘*want to*’ and demonstrates the difference in pronunciation.

► Example 62 (2&HM S08E11) **110**: Za

Example 62 stands for an interesting example of a colloquialism. Quoting from the episode of *Two and a Half Man*, ‘za’ is a colloquialism for pizza.

Some minor differences can be observed in the category of expletives. Dysphemisms, taboos and vulgar words belong into the category of expletives. Some of the samples appear in both written and spoken area, such as:

► Example 63 (ZS 188) **57**: Dear Motherfuckers, thank you for your letter of the twelfth. I really could not give a fuck. Get your asses back to work. Yours sincerely, Mister Bailey.

The example 63 can be found in the both written and spoken samples. It is an offensive term which falls under the category of taboo words.

Example 63.1 (DU) **63**: [...] your niggers gonna be stripped and clipped and hangin’ from my motherfuckin’ gate.

The sample 63.1 demonstrates an attributive usage of the sample 63. The omission of the letter ‘-g’ in the ‘-ing’ suffix denotes an informality of the speech.

► Example 64 (EJ 72/DLM S01E08) **36/31**: Fuck

The example 64 is also a universal vulgarism used in written and spoken media alike. It has already been commented upon this word (see chapter above).

Other samples which appear in both areas are for example: **4/4** (EJ 11/SP S05E08) *Asshole*, **6/6** (AB 18/ITC S01E05) *Bastard*, **22/20** (ZS 137/ITC

S04E06) *Damn*, **43/43** (JK 5/SP S16E09) *Hell*, **81/87** (EJ 16/DU) *Shit*, **101/100**  
(JK 5/SP S08E04) *Whore*, and so forth.

### 3.2 Categorization

This chapter deals with the classification of the samples on the basis of four categories:

Informal language/colloquial speech

Slang/jargon

Euphemism/double-meaning words

Vulgarisms/expletives/dysphemisms/taboo words

#### 3.2.1 Category of informal language

Expressions of the informal language and colloquial speech are involved in this category. This category counts the highest number of samples in both written and spoken area.

Table 4: Informal/colloquial samples (39 excerpts of the written samples and 54 excerpts of the spoken samples)

	Written samples	Spoken samples
<b>Informal/colloquial</b>	39 out of 106	54 out of 105
	37%	51%
	<b>Total: 44%</b>	

Table 4 shows the total share of informal language in the whole corpora of the excerpts. Informal and colloquial expressions appear the most often in both areas. The expressions from both categories then create 44% of all samples. The other three categories therefore share the remaining fifty-six percent.

The informal language appear frequently even in the written texts. This can be ascribed to the fact that the language used in the books should more or less imitate natural spoken language. In *A Clockwork Orange*, the whole story is told by a youngster. The adventures are told from his point of view and he also presents dialogues with his peers.

Zadie Smith in her book *On Beauty* records everyday English used within a family. The main character of the book is a distinguished professor at the university. The author captures an interesting phenomenon of today's English; the protagonist freely uses informal language (sometimes even expletives) at the university ground. This discourse is, however, accepted by the audience of students and even appreciated. The example follows:

► Example 65 (ZS 142) **22**: “*See, now, with pah-point,*” persisted Smith, “*the whole class can see what’s going on. It’s pretty damn sharp, the image you git.*”

In the example 65, three informal elements can be found; the first two represent contractions “*what’s*” (what is) and “*it’s*” (it is). The sample 22 “*damn*” has already been commented upon in the previous chapter. In this context, “*damn*” serves as an emphasis of the succeeding phrase (*sharp image*).

On the ground of the data collection, it can be said that informal-isms and colloquialisms are typical of spoken English used in the modern sitcoms, TV series and movies. The language of these media should copy the ‘real language’ – the language that is normally spoken in everyday communication.

► Example 66 (DLM S01E08) **11**: “*So what does JD stand for?*” *I don’t know. “Maybe his owner was a boozer. Maybe JD stands for Jack Daniels.”*

The sample 11 demonstrates one of the typical ways of how the informal language is used in the spoken media. The “*boozier*” is a colloquial term for an alcoholic.

▶ Example 67 (SGA S03E04) **12**: ‘*Caveman*’ is a nickname. *Buddies* have nicknames!

▶ Example 68 (SP S05E08) **24**: Hey, *dude*!

The examples 67 and 68 demonstrate another frequent phenomenon in spoken samples. Both examples refer to addressing a friend/peer. These samples cannot be classified as offensive. They are used among friends of the same age or status.

### 3.2.2 Category of slang

Both slang-isms and jargon expressions fall in this category.

Table 5: Slang/jargon samples (13 excerpts of the written samples and 4 excerpts of the spoken samples)

	Written samples	Spoken samples
<b>Slang/jargon</b>	13 out 106	4 out of 105
	12%	4%
	<b>Total 8%</b>	

The table 5 shows that slang and jargon expressions appear unlikely in the two areas of data collection. The higher number of jargon expressions in the written samples come mostly from the book *A Clockwork Orange*. As it has already

been pointed out these samples should be involved in the corpora even though they are not widely used among native speakers. On the other hand, the book is an important part of the literary canon and should not be ignored.

The *Nadsat* language is “English with a polyglot of slang terms and jargon thrown in. The main sources for these additional terms is Russian” (Burgess 1962: 196). That is why the jargon-isms of *Nadsat* are better comprehensible to the native speakers of a Slavic language than to English natives.

► Example 69 (AB 65) **19**: *Now as I got up from the floor among all the crarking kots and koshkas what should I slooshy but the shoom of the old police-auto siren in the distance, and it dawned on me skorry that the old forella of the pusscats had been on the phone to the millicents when I thought she'd been govoreeting to the mewlers [...]*

In the sample 19, the word ‘*crark*’ is a typical jargon of *Nadsat* language. It has been used several times in the book. When searching on the Internet, the word cannot be found. It is an exclusively used jargon-ism in the Burgess’s novel.

In the example 69, other interesting jargon terms can be noticed. ‘*Kots*’ and ‘*koshkas*’ means “*tomcats*” and “*cats*”. These two terms are transparent to the speakers of some East European languages (Czech, Ukrainian, etc.) because the words comes from Russian terms ‘*кóт*’ [ko:t] and ‘*кóшка*’ [ko:jka]. The word ‘*govoreeting*’ is also a Russian name for ‘speaking/talking’. Russian ‘*говорить*’ [gɐ'varit] underlies English grammatical rules – suffix ‘*ing*’ is added to create the participle. All these examples clearly demonstrate how the Russian expressions are incorporated in the *Nadsat* language.

Among the slang-ism in the spoken samples belongs the following example:

► Example 70 (2&HM S08E13) **90**: *Am I that skivvy? (After a woman say she will have to dip him in ammonia before letting him near her.)*

Merriam-Webster’s Dictionary (2014) defines the word ‘*skivvy*’ as a female servant who does work that is dirty and unpleasant. In the sample 90, however, the ‘*skivvy*’ is used as a subject complement and the one who is asking is a male. Judging from the context, the word has a similar meaning to ‘*repulsive*’ or ‘*disgusting*’.

### 3.2.3 Category of euphemism

In the category of euphemisms, double-meaning expressions are counted as well.

Table 6: Euphemisms (24 excerpts of written samples and 10 excerpts of spoken samples)

Euphemisms/double-meaning words	Written samples	Spoken samples
	24 out 106	10 out of 105
	23%	10%
	<b>Total 16%</b>	

The table 6 shows that total share of the euphemisms/double-meaning words in the whole corpora of the excerpts is twice as big as the total number of slang/jargon expressions.

Twenty-four samples of euphemisms in the written area come mostly from the book *Lust* by Elfriede Jelinek. In the book, many euphemistic expressions denote sexual intercourse and a male sexual organ.



► Example 71 (ZS 206) **53**: *My leg weighs more than that woman. What have you made me look like in front of everybody in this town? You married a big black bitch and you run off with a fucking leprechaun?*

The sample 71 serves as an example of euphemism. In Webster's College Dictionary (2003) 'leprechaun' denotes a dwarf or one of the race of elves. In the context above, 'leprechaun' is used as a euphemism especially in the contrast of the previous title: 'big black bitch' is put into the contrast with the "leprechaun". The reader could expect to read about a 'big black bitch' and on the other side about a 'small white bitch' and instead of the exact opposite, the author used a euphemism of 'leprechaun'. The classification of 'leprechaun' as a euphemism is of course made by the language intuition of the author of this thesis. A different evaluator could oppose that 'leprechaun' is a dysphemism, especially in the case when 'fucking' precedes the expression. This issue demonstrates the fact that there is a thin border line between euphemism and dysphemism and the classification of the expression is strongly dependent on the interpretation of the reader.

► Example 72 (DLM S01E08) **59**: *"Are a doer in the home, Millie?" I'm more of a TV watcher. "You came to the wrong place, lazy bones!"*

The sample 59 is a euphemism. From the literary point of view, 'lazy bones' is a metaphor. The meaning of the phrase is obvious – it is a mild term for someone who is lazy.

### **3.2.4 Category of vulgarisms**

Category of vulgarisms represents the widest category of all four categories. Vulgarisms, dysphemisms, expletives and taboo words belong in this category.

Table 7: Vulgarisms (30 excerpts of written samples and 38 excerpts of spoken samples)

<b>Vulgarisms/dysphemism/ Expletives/taboo</b>	<b>Written samples</b>	<b>Spoken samples</b>
	30 out 106	38 out of 105
	28%	35%
	<b>Total 32%</b>	

The table 7 shows that total share of expletives used in the whole corpora of the samples counts 32%. This finding could be quite surprising considering the fact that all the sources are available even to the underage public.

Pinker (in Fry 2011) states that the common denominators of the swear words are negative emotions. The rich source of swear words most often relate to excretion, bodily fluids, religion and sexuality. And all these areas are connected with negative emotions.

Not all the samples of the whole corpora belong to the swear words and therefore the following table does not contain all 211 samples but only those relevant for this chapter. Some expressions of jargon are involved because they are jargon and vulgar at the same time.

Table 8: Distribution of 28 vulgarisms with three common denominators

<b>Denominator</b>	<b>Occurrence</b>		<b>Total share in the corpora</b>
	Written samples	Spoken samples	
<b>Excretion</b>	5	4	9
<b>Sexuality</b>	7	4	11

<b>Bodily fluids</b>	6	2	8
<b>Total (tokens)</b>	18	10	28
	60%	27%	13,5%

The table 8 shows the quantity of the tokens of the single denominators. The most of the samples refer to sexuality and arise negative emotions connected with this area. Pinker (in Fry 2011) comments on this category that it is no surprise that people connect sexuality with negative emotions. Despite the fact that sexual intercourse is definitely a source of mutual pleasure, there are also things like adultery, rape and exploitation that closely relate to this category.

► Example 73 (ZS 120) **39**: *I said I would like to give the devotchkas the old in-out in-out with lot of ultra-violence. [sic]*

Example 73 ‘to give a fuck/an in-out’ is a representative sample of the sexuality denominator. The example explicitly relates to sexuality; Collins English Dictionary (2014) defines the phrase as “to have a sexual intercourse with” and used in slang “to treat unfairly or harshly”.

Example 73.1 (ZS 120) **39**: *Nobody gives a fuck about Rembrandt.*

The sample 39, in addition to the previous meaning poses a different meaning. In this context, the sample 39 means ‘not to care about something’.

Other terms which are connected with the sexuality and denote the sexual intercourse can be represented by: **36/31** (ZS 120/DLM S01E08) *Fuck*, **48** (AB 25) *In-out*, **70** (EJ 11) *Plug-and-socket*, **72/77** (ZS 205/SP S08E04) *Prick*, **84** (EJ 45) **79** (EJ 52) *Screw*, **84** (EJ 45) *Slit*, **85** (AB 110) *Sod*

The references to the bodily fluids occurred 8 times in the corpora of the samples. All the excerpts arouse negative emotions of disgust.

► Example 74 (EJ 43) **56**: *In an ante-room where they wait till the women come to their assistance with the musty holes knocked open by the hail.*

Example 74 relates to female vagina. It represents a strong dysphemism. In the context used in the book, the attribute ‘*musty*’ refers to the vaginal secretion and that is why this sample is counted in the category of the bodily fluids.

► Example 75 (EJ 16) **67**: *He wants her trailing a banner of sweat, piss and shit scents.*

The sample 67 means to urinate.

The example 75 also appears in another context:

Example 75.1 (EJ 49) **68**: *Men shall not have lived in vain. If they wish it, women will piss in their faces.*

Example 75.2 (ITC S04E06) **73**: *Piss off, June!*

Example 75.3 (SGA S05E17) **74**: *Now, I understand that you are pissed off about your crew [...]*

Example 75.4 (2&HM S09E15) **75**: *What do you do to women to piss them off so much? “If I knew, don’t you think I’d stop?”*

Example 75.5 (EJ 45) **69**: *They all have to make a song and dance of their sufferings, piss out something creative so that everyone will notice and love them.*

The examples 75.2 and 75.3 do not refer to bodily fluids but they are lexemes derived from the example 75. Although they possess the same root of the word (-piss-), they gain a transferred meaning. Collins English Dictionary (2009) explains the phrasal verb ‘*to piss off*’ as “to annoy, irritate, or disappoint”. It

also denotes a British intransitive verb meaning “to go away, depart, often used to dismiss a person”.

Example 75.4 demonstrates the transitive usage of the verb.

Example 75.5 ‘ *piss out* ’ is according to Urban Dictionary (2014) a slang farewell clause used among friends. It can be compared to the phrases “peace out, later, and bye”. In addition to this meaning, in the context of the book the phrase refers to ‘ *make something up* ’ or ‘ *think something up* ’.

► Example 76 (SP S16E09) **70**: *When we pee on the monkey it fills it with rage.*

Example 76 represents a euphemism of the example above. It also means to urinate, usually used in the children’s talk.

► Example 77 (EJ 58) **73**: *Helplessly the people retch with drink. They bring it up when it ought to be having a lie down. They puke in the snow, leaning on their cars.*

Webster’s College Dictionary (2014) defines the example 77 as “to vomit” and as an expression for “anything that is repulsive, contemptible, or worthless”. According to the context of the book, the excerpt denotes the bodily fluid of vomiting.

The category of excretion is surprisingly not that rich. There are only four expressions relating to the act.

► Example 78 (EJ 42) **30**: *The Direktor’s brow is innocent of effort. As a violinist he is just a fart in a hurricane, but he can still service his wife in just five minutes.*

Example 78 is enlisted as a term related to excretion, although it is not excretion in the primal sense of the word. Webster's College Dictionary (2010) explains the word as “to expel intestinal gas through the anus”. The example 70 is a vulgar word; the neutral expression could be ‘*to break wind*’.

▶ Example 79 (AB 111) **16**: *He was sort of flattened to the wall and his platties were a disgrace, all creased and untidy and covered in cal and mud and filth and stuff.*

▶ Example 80 (ZS 400) **18**: *Because he tends to go all in for one thing – you know how he is. I worry that all the crap that’s been going on in this house has been... throwing him off balance somehow.*

▶ Example 81 (EJ 63) **81**: *With laughter, since his mother’s tickling him, the boy shits himself, dumping his dung in Mother’s face.*

Examples 79, 80, and 81 all relate to defecation and differ in register. Example 79 denotes the term of jargon of the *Nadsat* language. Example 80 is widely used expression in American English, whereas example 81 commonly appears in British English.

All the examples can denote both verbs and nouns and undergo lexical phenomenon of derivation, specifically suffixation (*crap* – *crapped*; *shit* – *he shits*).

## 4 CONCLUSIONS

The main aim of this diploma thesis was to map the scale of the informal language up to the vulgarisms in everyday English. The expressions from the scale appear frequently in everyday English; spoken and written language alike. The most often used expressions are shown in the theoretical part and injected into tables. The representation of the single categories on the scale is expressed as a percentage and quantified in numbers. The samples are analyzed qualitatively from various points of view.

The data collection proved that we spend more time to get a certain amount of written samples than to get the same amount of the samples by watching spoken media. The corpora of the spoken samples were collected in much shorter time than the corpora of the written samples. The data analysis showed that spoken samples abound primarily in informal language/colloquial expressions and expletives. The written samples evince larger number of slang-isms/jargon expressions and euphemisms.

The data collection displayed the most frequent words in the written and spoken corpora of the samples. The most frequently used word in the written corpora is the word '*shit*' (and its *Nadsat* equivalent '*cal*'), in the spoken corpora the word '*fuck*' appears the most frequently. The results are expressed in numbers in the tables 1 and 2.

Particularly interesting results brought the category of informal language. The table 4 shows that the expressions of the informal language and colloquialisms create 44% of all 211 samples. The same table also proves that informal/colloquial expressions are more typical of the spoken samples; the spoken informal-isms create more than a half (51%) of all spoken samples, whereas their written counterparts create 37% of all written samples.

The corpora of the samples are brightened with the expressions of *Nadsat language* – a specialized register used in the book *A Clockwork Orange* by Anthony Burgess. The inclusion of the samples of *Nadsat* might be responsible for slightly distorted findings, especially in the category of slang and jargon. The table 5 shows that there are approximately 12% of jargon expressions in the written corpora of 106 samples. The majority of the samples belong into the *Nadsat* expressions. Despite of this, the samples of *A Clockwork Orange* are included because the book represents an important part of the literary canon.

At the beginning of the thesis three major questions were put:

- Is material with an inappropriate content freely available to the (underage) public?
- What influence does the use of vulgarism have?
- Are there any ways how to present profane language to the pupils/students in a natural, unoffending way?

The first question asked whether an inappropriate material is freely available to the (underage) public. The possible answer has been already given in the theoretical part.

The dirty words, either vulgar words or elements from informal language, surround us in our everyday reality. They can be heard in the prime time on TV and song lyrics contain lexemes perceived as inappropriate. Harsh words and/or their anagrams can be seen in advertisements. The investigations in the theoretical part showed that there are some restrictions and censorship (bleeping, small stars, and anagram) of the expletives; however our children cannot be completely protected from vulgarisms. They can easily access a bad content via the Internet. Through the social interactions at school and in various circles, they gain new language conventions which later become customary and can develop into a norm of the social group.



The first question (is material with an inappropriate content freely available to the (underage) public) is therefore answered; expletives and foul language is easy to access by anyone. The dictionary part evidence this conclusion by examples of four books with bad words in them which are available on the market, and several TV series broadcast before 10pm on TV.

It has been dealt with the second question concerning the influence of vulgarisms in the theoretical part. Colloquial words and expletives are very powerful words; they can turn a neutral sentence into a sentence that expresses emotions, negative feelings and/or urge the listener to do something. One swear word in a sentence can replace – with a little bit of an exaggeration - a 'hundred' polite words. When a speaker gets agitated and utter a swear word, he/she indicates his/her attitudes and eagerness about the subject of speaking.

Vulgar words and/or their anagrams ingeniously placed in an advertisement raise interest of the language skeptics and after a medial agitation, the advertisement becomes even more popular. A swear word uttered by, for instance a politician during his campaign attracts attention of the voters either positively or negatively. All these influences of the swearing were dealt with in the theoretical part.

Apart from the cases mentioned above, other positive influences of swearing are also mentioned in the theoretical part; if we are swearing while we are experiencing a pain, we could definitely hold on the pain much longer then if we were using only neutral words. An interesting experiment done by Fry which proves this statement is described in the chapter 'Why do we swear'.

The classroom represents a social environment where children and teacher interact with one another. The teacher passes the knowledge on the pupils together with the language. Especially in the early grades, he/she becomes an idol and a bearer of the virtues to the pupils. The teachers therefore should not use harsh language. On the other hand, he/she can definitely express his/her

emotions and disillusionment over under-averaged marks or bad behavior. Pupils should be made conscious about that something bad had happened or they had done something wrong. Instead of verbose explaining, one '*hell*' or '*f-word*' may be much more helpful. Children are definitely sensitive upon the statements intensified by a dirty word.

Another case of swearing in education represents the teaching of English as a foreign language. Pupils and students should be taught that there exists a diverse register in everyday English. Most of the students watch sitcoms, listen to the English-speaking songs, and possibly read some books of the Anglo-American literature in original language. Then they certainly come across expressions that they have not learned at school and probably will never do. The practical part proved that expletives abound even in the books of literature recommended for the high schools.

If the pupils' communicative competence was supposed to be developed in its full extent, a qualified teacher also should hold lessons elaborating on informal language and vulgar words because even the expletives belong into the field of study of the language. The evidence bears lectures held by the professor Steven Pinker, an experimental psychologist, cognitive scientist, and linguist. His lectures support the idea that teachers should dedicate some time of the class to swearing and discuss the appropriateness of individual words in different contexts.

The expressions from the scale (informal language – vulgar word) belong into the natural speech and therefore should not be eliminated from the education. Deleting the swear words from education can be compared to deleting topics of politics in social sciences because it is not convenient for the teacher to talk about such a topic.

The third question relates to the ways of how to present these dangerous words to the students. A suggestion of how to deal with the presentation of bad

language is given at the end of the theoretical part. There are naturally other ways of how to deal with the dirty words in English but the course of the school lesson is always unique and unpredictable; a pupil can simply ask the teacher in front of the whole class about what a '*fuck*' means. The teacher should be ready for a question like this, especially when he/she knows how often the word appears in sitcoms. The teacher should possess such knowledge and competences to examine the topic and give an adequate explanation, usage and context of such a word.

The last question is answered affirmatively; yes, there are some ways of how to present profane language to the pupils/students in a natural, unoffending way. There are many songs and TV series which serve as an example on which the profane language can be demonstrated. The corpora of the samples proved that harsh language appears in popular sitcoms and movies. These media can also serve as good basic material for presentation of profane language to the pupils/students. The teacher should be able to elaborate on the examples at least partly as it was elaborated upon the samples in the practical part because bad words unthinkably belong into everyday language and therefore deserve to be dealt with in the classroom. Teachers should talk about the foul language and explain the examples with a strong communicative power.

In the practical part, it has been commented upon the samples from various points of view, context has been given, and several interesting facts about the excerpts were described. The analysis of the samples in the practical part presents another natural, unoffending way of how to present this delicate topic. Teachers have at their disposal a popular educative document – Steven Fry's *Uses and Abuses* – from which it has also been quoted several times in the theoretical part. The document can serve as an educative material for older students. And so should be dealt with the document, and all the material; the teacher should present the material, comment on it, and allow students to put questions, and discuss the topic. In addition to that, the chapter 'Swearing in

education' offered suggestions of literature focusing on the topic of inappropriate language.

This diploma thesis was dealing with a delicate topic of swearing. The profanity seems to be avoided and disapproved in higher societies; when a politician or an advertising company dares to use a foul language, a huge sensation is made about it and afterwards the 'affair' cause a dividing the public into two 'camps'; of those who are not offended by a dirty word and see it as a natural way of expressing oneself, and those who strongly oppose the use of the harsh word.

The restrictions towards the use of vulgarisms seem to be even harsher in the Czech Republic. It is very rare to hear a nasty language on commercial television and absolutely forbidden on public television. We avoid displaying the bad words, yet we use them in everyday communication. Swearing is like a public secret.

This diploma thesis contributes to brighten the knowledge of this field of lexicology and primarily raise the awareness of the swearing in public. The teachers get a suggestion of how to present the profane language to the pupils. The diploma thesis provides suggestions for books dealing with the topic and links to freely available online dictionaries of slang, euphemisms, and taboo words.

The topic of swearing is incredibly broad. I recommend other research focusing on examining the swear words according to the gender of the speaker. The hypothesis may predict that there is a higher rate of male swearers than the female ones.

It would be really interesting to create a questionnaire for the students and pass it to the class of both 7th graders (12/13 years) and the last graders of the

secondary school (18/19-year-olds). The questions would ask about what swear word they know in English and where they have heard/seen them. A dictionary of the commonest known swear words to the Czech students would arise from the answers. The other questions would ask whether the teacher of English sometimes use any bad words in English during the lesson.

A remarkable research could be made on the swearing at preschool children. It could be dealt with the bad words that surround them and whether they understand their meaning. Possible samples for study can create answers on questions like: Do you use any swear words sometimes, too? Is it alright to use it? What does your mum say when she hears you saying it? etc. This possible research would definitely be particularly difficult because of the age (3-6 years) of the respondents.

## 5 SUMMARY

Hlavní cílem této diplomové práce bylo zmapovat škálu od neformálního jazyka až po vulgarismy v běžně užívané angličtině. Výrazy z této škály se objevují často jak v psané, tak mluvené angličtině. Nejčastěji užívané výrazy jsou ukázány v teoretické části a vneseny do tabulek. Jednotlivé kategorie jsou vyčísleny procentuálně i čísly. Vzorky jsou analyzovány kvantitativně i kvalitativně z různých perspektiv.

Klení je tématem, které stále budí mnoho emocí. Zdá se, že každý někdy zakleje, a to i ve společnosti ostatních lidí, avšak veřejně se mu stále bráníme a dokonce jej odsuzujeme. Pro výuku anglického jazyka v celém jejím rozsahu je však důležité, aby učitelé/učitelky uměli prezentovat i fenomén užívání hovorového jazyka a vulgarismů, neboť i tyto jazykové varianty se vyskytují v běžně užívané angličtině velice často.

Tato diplomová práce je rozdělena do tří částí. První část je částí teoretickou a zabývá se především definicemi výrazů na škále od hovorového jazyka, přes eufemizmy, až po tabu slova v jazyce. K demonstraci příkladů jsou použity jak příklady z odborné literatury, tak především vzorky z nasbíraných dat (viz. Appendix).

Důležitou kapitolu této části představuje kapitola s názvem „*Why do we swear?*“ (Proč klejeme?) Zde je udáno mnoho důvodů, proč lidé klejí. Podkladem pro tuto kapitolu se staly zejména odborné studie (např. psychosociální studie Timothyho Jaye) a přednášky profesora Stevena Pinkera. Velmi užitečným zdrojem se také stal krátký dokument Stevena Frye právě o klení. Na základě jeho dokumentu jsou popsány dva zajímavé experimenty týkající se tohoto tématu.

Dále se v této kapitole rozebírá klení na veřejnosti. Jako příklad užití nevhodných výrazů na veřejnosti slouží výrok Johna Kerryho, kandidáta na amerického prezidenta v roce 2004, na adresu jeho oponenta. Tato část práce se také soustředí na nevhodný jazyk z historického hlediska a postupně přechází do současnosti a soudobých názorů na klení.

Praktická část zpracovává sesbíraná data ze tří hledisek. Prvním hlediskem je frekvence výskytu jednotlivých výrazů. Toto hledisko prokázalo, že některá slova se objevují i několikanásobně vícekrát než jiná. Vzorky z psaných médií jsou kontrastovány se vzorky z mluvené řeči a všechny výsledky jsou poté uspořádány v tabulkách. Druhé hledisko se týká rozdělení vzorků podle klasifikace do čtyř skupin, a to: neformální výraz, slang, eufemismus a sprosté slovo. Výsledky obou oblastí (z psaných a mluvených médií) jsou opět popsány a společně porovnány. Dalším hlediskem, dle kterého se vzorky zkoumaly, představuje společný jmenovatel. Rozdělení na jmenovatele je následující: exkrece, sexualita a tělesné tekutiny. Toto rozdělení staví na přednáškách současného předního lingvisty profesora Stevena Pinkera.

Tato práce si kladla za cíl zmapovat škálu lexémů od hovorových výrazů až po vulgarismy a také zodpovědět tři základní otázky:

1. Je materiál s nevhodným obsahem volně dostupný (nezletilé) mládeži?
2. Jaký vliv má užívání vulgarismů?
3. Existuje nějaká přirozená, neurážlivá cesta, jak studentům prezentovat nevhodné výrazy?

První otázka je zodpovězena již v teoretické části. V dnešní době se mládež setkává s materiálem s nevhodným obsahem v mnoha formách a ačkoliv se snažíme tento materiál cenzurovat, mládež nemůže být od vulgarismů plně uchráněna. Neslušné výrazy se dokonce objevují v knihách doporučené literatury pro střední školy.

Druhá otázka je taktéž rozebírána v teoretické části. Užívání vulgarismů má - pro mnohé možná překvapivě - pozitivní vliv. Jako příklad slouží experiment Stevena Frye popsany v kapitole „Why do we swear?“ (Proč klejeme?).

Třetí otázka se týká způsobu, jakým by bylo možné studentům prezentovat nevhodné výrazy. V poslední kapitole teoretické části je podán návrh na takovou prezentaci. Je však nutno brát v potaz, že vyučovací hodina je velice nepředvídatelná jednotka. A tak může dojít například k tomu, že se žák svého učitele otevřeně zeptá na velice nevhodný výraz, se kterým se setkal v angličtině. V takové situaci by měl učitel být připraven adekvátně zareagovat a vysvětlit, kdy se jaký výraz používá.

Diplomová práce „*Mapping the scale of lexemes from colloquialism up to vulgarism (expletives, swear words) in everyday English*“ se zabývá velice choulostivým tématem – klením v různých podobách a aspektech. Přínosem této práce by mělo být rozšíření znalostí o tomto lexikologickém tématu a především pak zvýšit povědomí o klení na veřejnosti. Práce obsahuje návrh na uvedení žáků do tématu klení, a také nabízí návrhy na literaturu zabývající se tímto tématem a několik odkazů na volně přístupné online slovníky slangu, eufemizmů a tabu slov.

Téma klení je velice široké. Doporučuji další výzkum zaměřující se na užívání vulgarismů podle pohlaví mluvčího. Hypotézu by mohlo tvořit všeobecné přesvědčení, že muži klejí častěji než ženy. Velice zajímavé by také bylo vytvoření dotazníku pro studenty sedmých ročníků základní školy a čtvrtých/osmých ročníků středních škol, který by se studentů ptal na otázky, jako například jaká sprostá slova znají v angličtině a kde se s nimi setkali. Velice zajímavým výzkumem by poté mohlo být zkoumání klení u předškolních dětí. Tento výzkum by však byl mimořádně náročný vzhledem k věku respondentů.



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## **6.1 Dictionaries**

*Collins English Dictionary – Complete & Unabridged 10th Edition* [online]. Available at [http://dictionary.reference.com/browse/give a fuck](http://dictionary.reference.com/browse/give%20a%20fuck)

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## **6.2 Samples of the written texts**

**AB:** BURGESS, Anthony. (1962). *A Clockwork Orange*. William Heinemann: UK

**EJ:** JELINEK, Elfriede (1989). *Lust*. Rowohlt Verlag GmbH: Hamburg. Translated 1992 by Michael Hulse.

**JK:** KEROUAC, Jack. (1957). *On the Road*. Viking Press: U.S.

**ZS:** SMITH, Zadie. (2005). *On Beauty*. Hamish Hamilton: London

## **6.3 Samples of the spoken media**

**2&HM:** *Two and a Half Men*. Directors: Lee Aronsohn, Chuck Lorre. CBS, 2003-2014. TV Series. [Cited episodes: S08E03; S08E04; S08E06; S08E11; S09E14]

**HIMYM:** *How I Met Your Mother*. Directors: Carter Bays, Craig Thomas. 20<sup>TH</sup> Century Fox Television, 2005-2014. TV Series. [Cited episode: S08E20]

**DLM:** *Dead Like Me*. Director: David Grossman. MGM Television, 2003-2004. TV Series. [Cited episodes: S01E08; S01E09]

**DU:** *Django Unchained*. Director: Quentin Tarantino. Columbia Pictures, 2012. Movie

**ITC:** *IT Crowd*. Director: Graham Linehan. Channel 4 Television Corporation, 2006-2013. TV Series. [Cited episode: S01E05; S04E06]

**SGA:** *Stargate Atlantis*. Directors: Robert C. Cooper, Brad Wright. MGM Television, Acme Shark, 2004-2009. TV Series. [Cited episodes: S04E11; S04E12; S05E17]

**SP:** *South Park*. Directors: Trey Parker, Matt Stone. Comedy Central, 1997-2013. TV Series. [Cited episodes: S05E08; S05E06; S08E04; S08E05; S15E09; S15E12; S16E09; S16E11]

## 7 APPENDIX

In the appendix, following acronyms are used for sources:

2&HM = Two and a Half Men

AB = Anthony Burgess

DLM = Dead Like Me

DU = Django Unchained

EJ = Elfriede Jelinek

HIMYM = How I Met Your Mother

JK = Jack Kerouac

SGA = Stargate Atlantis

SP = South Park

ZS = Zadie Smith

Following acronyms appear in the column “Category”:

E = Euphemism (double-meaning word)

I = Informal language (colloquial speech)

S = Slang (jargon)

V = vulgarity (dysphemism, expletive, taboo word)

### 7.1 *The dictionary part – written samples*

LEXEME	SOURCE	CATEGORY
1. Add mustard to sausage	EJ 16	E
2. Arse-down in sth.	EJ 50	I
3. Ass	EJ 11; 193; 188	I
4. Asshole	EJ 48; ZS 133	V
5. Bagatelle	EJ 48	E
6. Bastard	AB 18	V

<b>7.</b>	Beefy rooker	AB 79	I
<b>8.</b>	Bitch	ZS 206, 205	V
<b>9.</b>	Bolshy	AB 79	S
<b>10.</b>	Boozing	EJ 42	I
<b>11.</b>	Bratchnies	AB 111	S
<b>12.</b>	Buddies	JK 7	I
<b>13.</b>	Bullshit	ZS 181,5	V
<b>14.</b>	Butt	ZS 208	I
<b>15.</b>	Buttocks	EJ 43	I
<b>16.</b>	Cal	AB 111	V
<b>17.</b>	Cock	EJ 58, ZS 9	E
<b>18.</b>	Crap	ZS 171; 154	V
<b>19.</b>	Crark	AB 65	S
<b>20.</b>	Cunt	EJ 11; ZS 9; EJ 42; 49	V
<b>21.</b>	Cutter	AB 109	S
<b>22.</b>	Damn	ZS 137; AB 78, EJ 16, JK 15	I
<b>23.</b>	Dick	ZS 205	E
<b>24.</b>	Dirty	JK 7	I
<b>25.</b>	Dock sb.'s nozzle at pump	EJ 45	I
<b>26.</b>	Dog-cal	AB 77	V
<b>27.</b>	Dong	EJ 42	E
<b>28.</b>	Drill	EJ 42	E
<b>29.</b>	Droog	AB 10	S
<b>30.</b>	Dumb	JK 4; EJ 58	I
<b>31.</b>	Fart	EJ 42	V
<b>32.</b>	Fellow	EJ 11	E
<b>33.</b>	Fiddler	EJ 45	E
<b>34.</b>	Filthy	AB 111	I
<b>35.</b>	Fool	EJ 58; ZS 9; 191	I
<b>36.</b>	Fox-hole	EJ 49	E
<b>37.</b>	Fuck	ZS 120; 208; 103	V
<b>38.</b>	Fuck his tube	EJ 43	V

<b>39.</b>	Fucked up	AB 51; ZS 103	V
<b>40.</b>	Fucker	EJ 44	V
<b>41.</b>	Give a fuck	ZS 120; AB 165	V
<b>42.</b>	Gobble each other up	EJ 49	I
<b>43.</b>	Grahzny	AB 111	S
<b>44.</b>	Hell	JK 5; ZS 102; 171	I
<b>45.</b>	Hellhole	AB 76	V
<b>46.</b>	Hole	AB 89	S
<b>47.</b>	Idiot	ZS 217; 205	V
<b>48.</b>	I-don't-fucking-know-what	ZS 103	I
<b>49.</b>	Inmate	AB 113	S
<b>50.</b>	In-out	AB 25	I
<b>51.</b>	Instrument	EJ 42	E
<b>52.</b>	Jug	EJ 42	E
<b>53.</b>	Leprechaun	ZS 206	E
<b>54.</b>	Madman	JK 5	I
<b>55.</b>	Member	EJ 43	E
<b>56.</b>	Merzky	AB 72	S
<b>57.</b>	Miserably weary	JK 4	I
<b>58.</b>	Musty hole	EJ 43	V
<b>59.</b>	Motherfucker	ZS 188	V
<b>60.</b>	Nazz	AB 41	S
<b>61.</b>	Nigger	ZS 191	V
<b>62.</b>	Nipples	EJ 11	V
<b>63.</b>	Nutty	JK 7	I
<b>64.</b>	Overexcited nut	JK 6	I
<b>65.</b>	Pervert	AB 111	V
<b>66.</b>	Pet	EJ 43	E
<b>67.</b>	Piggy	EJ 14	I
<b>68.</b>	Pig-headed	ZS 171	I
<b>69.</b>	Piss	EJ 16	V
<b>70.</b>	Piss in the face	EJ 49	V



<b>71.</b>	Piss out	EJ 45; ZS 103	V
<b>72.</b>	Plug-and-socket	EJ 11	E
<b>73.</b>	Pork sausage	EJ 58	E
<b>74.</b>	Prick	ZS 205	I
<b>75.</b>	Puke	EJ 58	E
<b>76.</b>	Pussy	EJ 42	V
<b>77.</b>	Queer	JK 6	E
<b>78.</b>	Rascal	EJ 44	I
<b>79.</b>	Rat	EJ 11	I
<b>80.</b>	Rudder	EJ 42	V
<b>81.</b>	Screws	EJ 52	I
<b>82.</b>	Shack	JK 6; 169; 53; 58	I
<b>83.</b>	Shit	EJ 16; ZS 171; EJ 44	E
<b>84.</b>	Shut up	AB 86; ZS 50	I
<b>85.</b>	Silly me	EJ 58	I
<b>86.</b>	Slit	EJ 45	E
<b>87.</b>	Sod	AB 110	S
<b>88.</b>	Sodding	AB 111	S
<b>89.</b>	Stuck pigs	EJ 52	I
<b>90.</b>	Sucker	JK 15	V
<b>91.</b>	Tail	EJ 11	E
<b>92.</b>	Thing	EJ 58	E
<b>93.</b>	Titbits	EJ 16	I
<b>94.</b>	To filly with sb.	AB 100	I
<b>95.</b>	To hang around	JK 7	I
<b>96.</b>	To roar off	JK 7	I
<b>97.</b>	Tool	EJ 57	E
<b>98.</b>	Udder	EJ 42	E
<b>99.</b>	Under-veck	AB 110, 104	I
<b>100.</b>	Vulture	EJ 52	I
<b>101.</b>	Warder	AB 89	S
<b>102.</b>	Weed	JK 6	I

<b>103.</b>	Whore	JK 5; 70; 50	V
<b>104.</b>	Willie	EJ 11	E
<b>105.</b>	Wise-ass	ZS 9; 120	I
<b>106.</b>	Yes	JK 25	I

## **7.2 The dictionary part – spoken samples**

<b>LEXEME</b>	<b>SOURCE</b>	<b>CATEGORY</b>
<b>1.</b>	Acceptable losses	SGA S05E08 E
<b>2.</b>	Ain't	DU S
<b>3.</b>	Ass	2&HM S08E06; DU I ITC S04E06
<b>4.</b>	Asshole	SP S05E08 V
<b>5.</b>	Bang sb.	2&HM S09E14 I
<b>6.</b>	Bastard	ITC S01E05, 2&HM S08E03 V
<b>7.</b>	Be skivy	DLM S01E08 I
<b>8.</b>	Bitch	2&HM S08E11; ITC S01E05 V SP S08E04
<b>9.</b>	Bloody awful	ITC S01E05 I
<b>10.</b>	Boobs	SP S16E11 I
<b>11.</b>	Boozer	DLM S01E08 I
<b>12.</b>	Buddy	2&HM S08E11 I
<b>13.</b>	Bullcrap	SP S08E04 S
<b>14.</b>	Bullocks	ITC S04E06; ITC S04E06 I
<b>15.</b>	Bullshit	DLM S01E08 V
<b>16.</b>	Cow	SP S05E08 I
<b>17.</b>	Crap	SGA S05E17; SP S05E08 V
<b>18.</b>	Crap into sth.	DLM S01E08 I
<b>19.</b>	Curseball	SGA S05E17 I
<b>20.</b>	Damn	ITC S04E06; DU I

<b>21.</b>	Dick	SP S16E13	E
<b>22.</b>	Dirty slut	SP S15E12	V
<b>23.</b>	Drunkard	2&HM S08E03	V
<b>24.</b>	Dude	2&HM S09E14; SP S05E08	I
<b>25.</b>	Dumb squib	ITC S04E06	I
<b>26.</b>	Dumbass	2&HM S08E03	V
<b>27.</b>	Fat ass	SP S16E06	V
<b>28.</b>	Flabbergasted	ITC S01E05	I
<b>29.</b>	Foolish	SGA S04E12	I
<b>30.</b>	For crying out loud	SP S15E07	I
<b>31.</b>	Fuck	DLM S01E08	V
<b>32.</b>	Fuck (intensifier)	DLM S01E08	V
<b>33.</b>	Fuck all y'all!	DU	V
<b>34.</b>	Fuck Willard!	DU	V
<b>35.</b>	Fucking (adj., adv.)	DLM S01E08; DU SP S08E04	V
<b>36.</b>	Fucking (n.)	DLM S01E08	V
<b>37.</b>	Fucking it up	DLM S01E08	V
<b>38.</b>	Garbage	SP S15E07	I
<b>39.</b>	Get sick of sb.	HIMYM S08E20	I
<b>40.</b>	Go to hell	2&HM S08E06	I
<b>41.</b>	Goddamit	DU; SP S08E04	I
<b>42.</b>	Goddamn	DU, SP S05E08	I
<b>43.</b>	Gonna	DU	I
<b>44.</b>	Hell	SP S16E09	I
<b>45.</b>	Hell (intensifier)	SGA S05E17; S04E12 DU, 2&HM S08E11	I
<b>46.</b>	Hipster Jesus	2&HM S09E14	I
<b>47.</b>	Holy shit	SP S16E11	V
<b>48.</b>	Hook up	2&HM S08E06	I
<b>49.</b>	Hooker	2&HM S08E06	I
<b>50.</b>	Horny	2&HM S08E06	I

<b>51.</b>	Hurl	HIMYM S08E20	I
<b>52.</b>	I'll fuck him	DLM S01E08	V
<b>53.</b>	I'm fuckin' with my eye holes	DU	V
<b>54.</b>	It sucks	SP S08E04	I
<b>55.</b>	It's going to	HIMYM S08E20	I
<b>56.</b>	Jerk	2&HM S08E06	V
<b>57.</b>	Kick sb. out	DLM S01E08	I
<b>58.</b>	Kiss my ass	DLM S01E08	I
<b>59.</b>	Kiss my dead ass good bye	DLM S01E08	I
<b>60.</b>	Lazy bones	DLM S01E08	E
<b>61.</b>	Let's get the hell outta here	SGA S05E17	I
<b>62.</b>	Loser	2&HM S08E11; SP S15E09	V
<b>63.</b>	Motherfuckin' gate	DU	V
<b>64.</b>	Mr. Helpful	SGA S04E12	E
<b>65.</b>	Mr. Potato head	2&HM S08E11	E
<b>66.</b>	Nigger	DU	V
<b>67.</b>	No fucking way	DLM S01E08	V
<b>68.</b>	Nuts	2&HM S08E06, SP S16E09	I
<b>69.</b>	Pain in the ass	DLM S01E08	E
<b>70.</b>	Pee	2&HM S08E11	E
<b>71.</b>	Piece of ass	ITC S01E05	E
<b>72.</b>	Piece of crap	SGA S05E17	E
<b>73.</b>	Piss off	ITC S04E06	I
<b>74.</b>	Pissed off	SGA S05E17; SP S05E06	V
<b>75.</b>	Pissed sb. off	2&HM S09E15; DLM S01E08	V
<b>76.</b>	Poof	2&HM S09E14	S
<b>77.</b>	Prick	SP S08E04	I
<b>78.</b>	Pussy	SP S08E04	I
<b>79.</b>	Quitter	SGA S05E17	I
<b>80.</b>	Retard	SP S15E12	V
<b>81.</b>	Revolting	SGA S04E12	I
<b>82.</b>	Rubbish	ITC S04E06	I

<b>83.</b>	Screwed	SGA S05E17 2&HM S08E03; SP S16E08	I
<b>84.</b>	Screwing me	2&HM S08E11	I
<b>85.</b>	See shit	DU	V
<b>86.</b>	Self-abusing zoo monkey	2&HM S08E06	E
<b>87.</b>	Shit	DU; DLM S01E08	V
<b>88.</b>	Shit twins	ITC S04E06	V
<b>89.</b>	Shitfire	DU	V
<b>90.</b>	Shut up	SP S08E04	I
<b>91.</b>	Skivvy	2&HM S08E03	S
<b>92.</b>	Skunk	SP S16E11	I
<b>93.</b>	Skunkbed	2&HM S08E03	I
<b>94.</b>	Slut	2&HM S08E03	V
<b>95.</b>	Son of a bitch	SGA S04E12; DU 2&HM S08E03; SP S05E06	V
<b>96.</b>	Sonsabitches	DU	V
<b>97.</b>	Stud	2&HM S09E14	I
<b>98.</b>	'sup	HIMYM S08E20	I
<b>99.</b>	Take a shit	SP S16E09	V
<b>100.</b>	That's just sick	DLM S01E08	I
<b>101.</b>	What the fuck	SP S16E08	V
<b>102.</b>	What the heck	ITC S01E05	I
<b>103.</b>	What's so damn important	SGA S05E17	I
<b>104.</b>	Whore	SP S08E04	V
<b>105.</b>	You lying cow	ITC S01E05	V
<b>106.</b>	Za (pizza)	2&HM S08E11	I