

**LANGUAGE TABOO EXPRESSED IN AMERICAN COMEDY  
FILM *DEUCE BIGALOW***

**THESIS**

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This thesis is to certify that Sarjana's thesis of Suprapti Handayani entitled "Language Taboo Expressed in American Comedy Film *Deuce Bigalow*" has been approved by the advisor for further approval by the Head of English Letters and Language Department

Malang, September 22, 2007

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## **MOTTO**

*Alive for presenting the best one,  
Be Meaningful to the World  
And For the Great Beyond*

**(K.H. Abdullah Gymnastiar)**

## DEDICATION

This thesis is specially dedicated to:

1. My Great Beloved parent who loves me and saving me all my long life. Without you everything will never be the same. Loves, cares, affections, values, and faith all should be yours.
2. Dear brother, my sister, and my cute little sister. I need you all in every step of my future live.
3. Great thanks for my entire teachers and lecturers who shared me much experiences and knowledge. I would never forget you in my pray.
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5. The last is to all of my friends, especially in English Department, and my nice friends in Simpang G-51 palace. Thanks for coloring my day.

Writer

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I praise and thankful to my everlasting love, Allah SWT, that always keeps me anytime and anywhere. Without Your love, I will never live in this earth. My life, my die, and my devotion are only for Allah.

Sholawat and salam always give to the Holy person, our prophet Muhammad SAW, who has showed us to the right way.

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## ABSTRACT

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The writer is interested in analyzing taboo words or utterances expressed by the characters in American comedy film *Deuce Bigalow*. This study attempted to answer the following research questions: (1) What are the classifications of taboo? and (2) What is the context of situation when the taboos are expressed by all of the characters in the film?

This study is a descriptive qualitative research as it is concerned with the description of taboo words or utterances expressed in *Deuce Bigalow* film, and the context in which the taboo words are expressed. This research is sociolinguistic study by using ethno methodological theory because in getting the data of taboo word it is focused on analyzing the conversation or dialog of the characters in the film. The data were gathered by watching American comedy film entitled *Deuce Bigalow*. In order to obtain the valid data, the writer analyzed data through watching the American comedy film *Deuce Bigalow*, listening carefully for every dialog or conversation to cross check with the script of the film, taking notes of every possible taboo words, and then classified them based on three kinds of taboo that are obscenity, insult, and profanity.

The result of the study showed that the taboo words expressed in the film are classified into taboo obscene related to sexuality, taboo insult referred to verbal and behavioral insult, and the last is taboo profane that mostly related to religion. All these taboo words were expressed in many contexts; in the meeting room, at home, in the office, and mostly in the public area, such as in the beach, parks, and cafe. The most taboo words were uttered by the characters are to express emotion, anger, happiness, and feel amazed of things.

Finally, the researcher suggested to other future researchers who are interested in analyzing the similar topic to be able to develop this study by analyzing another point of view because there are still many elements that have not been analyzed yet, such as taboo behavior or gesture, and taboo on picture.

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## **CHAPTER I**

### **INTRODUCTION**

This chapter presents background of the study, problem of the study, objectives of the study, scope and limitation, significance of the study, and definition of the key terms.

#### **1.1 Background of the Study**

Language is representing the meaning of real life. It has a social function as the way of communication among human beings whether oral or symbol. As Elaine (1982:1) states that language and society are so intertwined, it is impossible to understand one without another. By language, people can express their feeling, willing, opinion, and idea. Language becomes unpleasant when a language expressed not as its main function and violates the moral code as the concept of culture. As Holmes in Purba (1998:32) states that culture consists of three main concepts as: values, norms, and technology.

Language is a part of culture, without language, the culture of society would never develop and is materialized (Nababan in Rahardjo, 2002:42). All of language speakers will always connect with the elements of society's culture because language events are culture events. Cultures are composed of two different areas; first, an overt space is a visible area that people construct their lives around. Second, the covert sphere is invisible area that people need to understand those experiences not overt or presented in the first. Without the covert area, the overt sphere is invisible because there is no context in which to define it. Likewise, the covert is an indefinable space in the absence of the sphere.

Experiences and norms acceptable in one area may not be accepted in others. In many ways, language plays a role in a culture for identifying which experiences lay in specific area, and language has the power to move an experience into the overt sphere of culture.

In case of communication, people often express the language freer, they forget about cultures or norms. People express their feelings in any situation by filthy words; the words that are forbidden reflecting the particular customs and views of the society, not only in oral expression, but also in acts or behavior related to impolite one, and deemed taboo. A taboo is a strong social prohibition (or ban) against words, objects, actions, discussions, or people that are considered undesirable or offensive by a group, culture, or society. Wardaugh (1986:230) states that language taboo or called as ‘free speech’ is one way of people expresses its disapproval of certain kinds of behavior believed to be harmful, either for supernatural reasons or because it is violate of moral code. Other taboo results are embarrassment (an unpleasant emotional), shame (the consciousness or awareness of dishonor, disgrace, or condemnation), and rudeness (the disrespect and failure to behave within the context of a society or etiquette).

In Islamic perspective, language taboo or offensive language is clearly forbidden. It is being in contradiction with Surah An-Nisa’ verses 4:148 of the Holy Qur’an:

يَلْحَبُّ اللَّهُ لِجَهْلِهِمْ وَبِأَسْوَأِ مَا يَأْتُونَ مِنَ الْقَوْلِ إِلاَّ مَن ظَنَّ أَنَّهُ سَمِعَ بِغَيْرِ إِهْتِمَامٍ )

) ١٤٨

“God frowns upon bad utterances, (what said) frankly except by man who

has injustice. God was The Most Heard again The Most co-signature”

That Allah dislikes a bad speaking, such as mockery, dirty words, and talking about badness others is true and moslem people are not allowed to do that.

In certain societies, words that have religious connotations are considered profane if they are used outside formal or religious ceremonies. In England, the word “bloody” is a taboo word because it originally refers to the blood of Christ. As Fromkin (1997:285) said that taboo is a word, utterance, behavior, or act that is forbidden because of social custom and violation of a moral code. Words related to death, sex, excretion, animal, bodily functions, religious, and left hand are part of the set taboo words of many cultures (Freud, 1918:33). In real life, exactly in Indonesian culture, people call others using animal name (monkey, pig, dog, etc) is indicated taboo, and also in American culture, such as little pussy cat, fuck dog, and so on. These are violating culture because they tend to be taboo words.

Language taboo becomes phenomena in modern society. These are happening too in most of the entertainments such as TV’s program, radio, and tabloid. Today, the public is digging many more information by watching television or reading a newspaper for people aware that they need to know and understand the world around them. As Hayakawa (1972) claims that the power apparent to even the media of mass communication: the press, motion pictures, radio, and television, all these are helping to change the social world.

At the present time, filthy words and naughty acts--known as taboo forms--are encountered everywhere; on the screen, in the theatres, in the comic papers, in the magazines, and in the floor of congress, and even in daily life (Mencken, 1937:300). It means that taboo forms are expressed in anywhere whether in reality or in entertainment world. In the past, we may rarely find language taboo showed in TV's programs, but now we can find it easier. Likewise language expresses in dialogues of a film is necessary to give attention because it can be one of the powers to affect the public sense. There are some words or utterances that often expressed by some actors or actresses in film and implicated from taboo forms, such as *damn*, *fuck*, and also *left-handed*.

Actually, many entertainments today have taboo in some contexts just to make the film more interesting to be watched. This fact is found in many entertainments of American movie and so in comedy films. Mostly they are colored by some taboos in some events. Taboo forms are also found in American comedy films that are popular shown widely in cinemas. *Deuce Bigalow* is one of American comedy films with amusing dirty jokes including words and acts. It includes jokes, such as *farts*, *fuck*, *piss off*, *breasts*, *fish*, *pimps*, *nude*, etc., and also some profanities, such as *Goddamn*, *my God*, *hell*, and many others which are not suitable to be shown for public audience.

Comedy film is different from drama or action film whether in script or expression. As Voltz (1964) states that comedy film is freer in expressing language because it has jokes effects. The jokes effects, such as mockery, ludicrous, or funny things whether in words or acts are the components of humor.

Comedy film often applies dirty jokes (an analysis of sexual humor) and pornography (the explicit representation of the human body or sexual activity with the goal of sexual arousal and/or sexual relief). Therefore, the researcher chooses comedy film as the object to be analyzed in this study because in comedy film the expression of taboo words is freer than other films. Comedy film can entertain the audience and make them laugh because it makes everybody fun by the jokes effects, ridiculous, and possible taboo forms too. It is reasonable if many comedy films are popular in entertainment world. For that the researcher chooses the comedy one as the second reasons. The third reason is that all of taboo obscenity, insult and profanity which are expressed in the film above have been common thing in America for it describes present social life of people there and these are showing that taboo still exists around us and people believe it as the reality of phenomenon. Besides, American people are very respecting about freedom, so it is not strange if the social life over there become free. The last reason, American comedy film *Deuce Bigalow* had won the Golden Award for the funniest drama comedy film, it was proofed that the film with amusing dirty jokes including taboo forms is enjoyed. The aim of this research is to study the categories of taboo and what taboo words are found in American comedy film *Deuce Bigalow* that are expressed by all characters.

In conclusion, taboo languages are not strange anymore in the society, both in high class and low class of society. Precisely, many of the taboo words expressed in American comedy film *Deuce Bigalow* enjoyed by most of the society, so it became the most popular one after it was the top ten best seller

movies of the USA box office in the twentieth century. So, we must admit that taboo words with any forms have a power in entertainment world for affecting public audience, besides reflecting the social life in the present time.

Finally, the researcher is interested in categorizing and analyzing the taboo words expressed by all characters in an American comedy film entitled *Deuce Bigalow*.

## **1.2 Problems of the Study**

As the researcher has explained above, there are many taboo utterances and acts are expressed in American comedy films, then the researcher intends to study the taboo words of an American comedy film entitled *Deuce Bigalow*. The problems investigated in this research are:

1. What are the categorizations of taboo words expressed by the characters of American comedy film *Deuce Bigalow*?
2. What are the contexts of situation of taboo words expressed by all characters in American comedy film *Deuce Bigalow*?

## **1.3 Objectives of the Study**

Based on the problems stated above, the purposes of this study are classified as follows:

- (1) to categorize the most taboo words that are expressed in American comedy film *Deuce Bigalow*;
- (2) to describe the context of situation when the taboo words are expressed by the characters in American comedy film *Deuce Bigalow*.

#### **1.4 Scope and Limitation of the Study**

This study attempts to categorize and analyze the taboo words or utterances that are expressed in American comedy film *Deuce Bigalow*. It also discusses about the context of situation when taboo words expressed in the film. The taboo words or utterances are taken from the script of *Deuce Bigalow* film.

The scope of the study is the taboo words or utterances, while any taboo behaviors, pictures, or gesture occur in the scene of film are not discussed. The problems of the study are limited only to categorize and to know the context of situation when taboo expressed by all characters in the film.

#### **1.5 Significance of the Study**

Theoretically, significance of this study is to give contribution toward the knowledge development, especially sociolinguistics study, and how to analyze taboo words using the script of film *Deuce Bigalow* as the object by finding the taboo words expressed by all of the characters, and then categorize them into taboo obscenity, insult, and taboo profanity.

Practically, the result of this study is hoped to be useful for students of English Department, especially for students on linguistics to deepen their understandings on sociolinguistics area focus on taboo field by showing examples of taboo languages based on its categories which are taken from American comedy film above. For future researchers on the same field, it is expected that this research can give a directive to carry out the same study.



## **1.6 Definition of the Key Terms**

In order to avoid misunderstanding and misinterpreting about the terms used in this thesis, the researcher gives brief explanation of the key terms used as follows:

1. Taboo word is a word, utterance, behavior, or acts that is forbidden because of social customs and violation of a moral code.
2. Comedy is amusing aspect of something, act with humor effects, popular entertainment composed of jokes, satire, or humorous performance.
3. Film is moving pictures, a series of moving pictures recorded with sound that tells a story, shown on TV, or at cinema, and movie theater.
4. Obscenity is language or behavior related to sexuality and bodily function.
5. Profanity is a word, expression, gesture, or other social behavior-which are socially constructed or interpreted as insulting, rude, or/and vulgar. It can also be defined as language that disrespects reference to religion and its symbols.
6. Insult or slur is offensive language related to verbal attack on another person, a statement or action which affronts or demeans someone.

## **CHAPTER II**

### **REVIEW OF THE RELATED LITERATURE**

#### **2.1 Language and Culture**

Language is more than just a means of communication. It influences our culture and even our thought processes. In many ways, language plays a role in a culture for identifying which experiences lay in each specific area. Besides, many times, the same experience may lie in both spaces, depending on how the language is used to describe it. Language has a power to move an experience into the overt sphere of culture or to snatch it quickly behind the closed doors of the covert (Sagarin in Josh, 1962:123).

Sapir and Whorf (in Wardaugh, 1986:89) said that language determines what we see in the world around us. In other words, language acts like a polarizing lens on a camera in filtering reality; we see the real world only in the categories of our language. People learn the relationship between sphere and space as through the verbal and written norms of their particular culture. They learn what is appropriate to address the overt and the covert through different types of language in order to avoid miscommunication that can cause anger, embarrassment, rejection, or discomfort between the interlocutors.

*Language* is regarded as a set of rules enabling speakers to process information from the outside world or to relate sounds to information (Gumperz, 1971: 222). The possession of language is more than any other attributes, distinguishes humans from animals. Chomsky (in Fromkin and Rodman, 1997:3)

argue that when we study human language, we are approaching what some might call the 'human essence,' the distinctive qualities of mind that are, so far as we know, unique to man. Yule (1985:195) says that the process of cultural transmission by which languages is acquired; it makes a lot of sense to emphasize the fact that linguistic variation is tied so much to the existence of different cultures.

*Culture* is the know-how that a person must possess to get through the task of daily living (Wardhaugh, 1986:211). The relationship between language and culture are very close that each influences the others. The intimate relationship of both of them is strikingly illustrated by the survey, which confirms the view that language and culture cannot exist without each other. Worf (1929) claims that the relationship between language and culture is that the structure of a language determines the way in which speakers of that language view the world. In this case, culture refers to all aspects of human life insofar as they are determined or conditioned by membership in a society.

Rahardjo (2002:43) states that certain words in a certain language are closely related to culture. The culture here is related to everything that needs to be known by people in order that people can behave appropriately in the society so they know as the people who know. Goodenough in Wardhaugh (1986:11) also provides that "a society's culture consists of whatever one has to know or believe in order to operate in manner acceptable to its members, and to do so in any role that they accept for anyone of themselves."

Nababan in Rahardjo (2002:42) suggests that language is a part of culture,

without language, the culture of society would never develop and is materialized. All of language speakers will always connect with the elements of society's culture because language events are culture events. Here, the culture refers to all aspects of society life, not as the high culture like music, art, or literature.

Dennis (1998) argues that the cultural environment in which people grow up can have surprising effects on how they interpret the world around them. Keesing and Fifii (1969) further show how the language is tied to cultural context when they describe how in Kwaio, an Austronesian language of Malaita, the common name of a person is associated with the "essence of that person."

In Kwaio, the first name is a possession of the body, and it is considered taboo that directly refers to someone by using their first name (Allan and Burrige, 1991: 33). In this particular culture, first name address is considered taboo, while in American teen culture, referring to someone by anything except first name is taboo because it means expressing his or her culture. It cannot be denied that language influence the culture and also the taboo language. For some people, language is a means of identifying with a community or a nation. A national language defines many countries throughout the world.

## **2.2 Taboo**

A taboo can be described as "a total or partial prohibition of the use of certain words, expressions, topics, etc., especially in social intercourse." A linguistic taboo means that certain words are regarded as offensive language and are avoided in particular contexts. The taboo is expressed not only in form of words, but also in terms of gestures, pictures, attitudes, and behavior. Wardaugh

(1986:229) states that taboo is related to culture meaning which is expressed in language. Taboo is discussed under the sociolinguistics field in chapter of language and culture. As language is part of human life, and it becomes a tool of communication and social life, taboo also takes part in culture and socialization.

### **2.2.1 The Concept of Taboo**

Taboo is originated from the primitive society and is mostly influenced and colored by the system of its religion and morale. Cassirer in Purba (1987:63) states that in the primitive society, the system of taboo was considered as a priori principle for the religious and moral thought. The religion functioned as laws that control the society life. The primitive society even regarded taboo like an imperative category: the unconditional orders which ruled the community to obey orders and perform good acts in their community.

For example, touching religious instrument, handling the dead, blowing a sacred flute, etc was prohibited. Those who violated and were against the religious orders would get a curse.

However, taboo is closely associated with the notion of an innate power or force called *mana*, inherent for all objects, animals, and people that can cause fortune or misfortune. The concepts of taboo include things that are avoided as a normal course of action. Originally, taboo is coming from Tongan language or other related to Polynesian languages. Common etymology traces the word back to the Tongan tabu (or tapu) meaning under prohibition. The word taboo and the concept were introduced into the English speaking world in 1777 by Captain James Cook (Sturtevant in Purba, 1962:64).

Wundt (1906) explains that taboos were originally nothing other than an objectified fear of a "demonic" power that was believed to lie hidden in a tabooed object. The taboo concept written by Thomas (1995: 7) in Encyclopedia Britannica, eleventh editions 1995 is as follows:

Exactly, taboos are including: (a) holy (or filthy) things or person; (b) a forbidden caused of the meaning of taboo; and (c) holiness (or filthiness) caused of prohibition something forbidden. The converse of 'taboo' in Polynesian is *noa*, which means 'common' or 'generally accessible'.

Freud (1918) says that taboos can include dietary restrictions (*halal* and *kosher* diets, religious [vegetarianism](#), and the prohibition of *cannibalism*), restrictions on [sexual activities](#), [gender roles](#) and [relationships](#) (sex outside of marriage, [adultery](#), [intermarriage](#), [miscegenation](#), [homosexuality](#), [incest](#), [animal-human sex](#), [pedophilia](#), [necrophilia](#) and [paraphilias](#)), restrictions of bodily functions ([burping](#), [flatulence](#), [defecation](#), [urination](#), [masturbation](#), [nose picking](#), and spitting), restrictions on state of genitalia, such as [circumcision](#) or [sex reassignment](#), [exposure of body parts](#), [pornography](#) and [nudity](#), [illicit drugs](#), [substance abuse](#), [alcoholism](#), bodily [pain](#), medical [surgery](#), devil worship, restrictions on the use of [offensive language](#) also known as *profanity*, *obscenity* and *slur/insult*.

The list of "common courtesy" taboos is more having to do with [western](#) etiquette and respecting others, include topics on [sexuality](#), [religion](#), [death](#), [disease](#), [natural disasters](#), [divorce](#), [politics](#), [crime](#), [justice](#), [money](#) issues, [gender](#), [race/ethnicity](#). When it is not in "polite society", discussions on taboos are allowed in *humorous* expression, such as [comedy](#) and [satire](#). A taboo operates to

suppress or inhibit certain behavior (Jay, 1992:4).

Freud in Brill (1995:30) defines that taboo is diverged in two contrary directions. It means, on the one side is 'sacred', 'consecrated', and on the other sides are 'uncanny', 'dangerous', 'forbidden', and 'unclean'. Taboo is the name of prohibitions which are self-imposed together with their sanctions in the event of transgression, and whose lack of meaning or any obvious referent.

### 2.2.2 Offensive Language

Offensive words can be defined into different categories depending on the situation in which people are used and what the reason is for them being used.

Some of Jay's categories of offensive words are cursing, profanity, and blasphemy, epithets, obscenity and insults (Jay, 1992:4). *Cursing* is a speech act which is used to invoke harm on another person through the use of certain words or phrases. The power of cursing is through religious or social demigration. *Profanity* and *blasphemy* are types of speech acts which are both related to religion and often mistaken for one another. The example of profanity is saying *Jesus Christ* or *oh my God*. An *epithet* is a short but forceful burst of emotional language which is motivated by frustration or anger. *Obscenity* is a legal term and refers to matters dealing with sexual activity. An *insult* or *slur* is a clear verbal attack on another person powered by real imagined characteristics being denoted on the target. There are subcategories of insults, such as social and racial insults. These subcategories denote the mental, physical or psychological qualities of the target. A social insult would be *whore* or *bastard* while a racial slur would be *nigger* or *kike*. *Nigger* is pejorative term referring to dark-skinned people, mostly

those of African.

### **2.3 Categorization of Taboo**

Taboo objects are classified into animals, excretion, name of God and persons, obscenities, ominous expressions, and supernatural beings (Wardaugh, 1986:230).

In certain communities, the name of God and persons are tabooed, for example the male Indian does not call the names of his sisters and of some other female relatives. Taboo language is also related to activity in toilet, sex and religion, part of human body, and certain function of the part of human body (Claire in Rahardjo, 2002:133).

Rahardjo (2002:37) also said that English language is rich of taboo words. For examples, *fuck, damn, shit, bitch, bloody, bullshit, piss turd, farther, feces, lust, erection, ass, prostate, bang, balls, buttocks, penis butter, arse, ass hole, ass peddler, bastard, blow, bone, clap, bugger, clit, cunt*, and many others. These words have been familiar between English speakers, and they must know those words.

Formkin and Rodman (1997:286) stated in their book that words relating to sex, sex organs, and natural bodily functions make up large part of the taboo words of many cultures. In all societies certain acts or behaviors are frowned on, forbidden, or considered taboo. The words or expressions referring to these taboo acts are then also avoided or considered impolite.

#### **2.3.1 Taboo Obscenity**

*Obscene* means shocking and offensive feelings in sexually. As Jay



(1992:5) states that *Obscenity* is a legal term and refers to matters dealing with sexual activity used in public setting, for example in a movie. The implication of it that is anything can be appealed to base, and depraved tastes. The term is most often used in a legal context to describe expressions of words, images, actions that offend the prevalent sexual morality of the time. Despite its long formal and informal use with a sexual connotation, the word still retains the meanings of "inspiring disgust" and even "inauspicious; ill-omened", such uses as "obscene profits". It can simply be used to mean profanity, or it can mean anything that is taboo, indecent, abhorrent, or disgusting.

Wilson in Wijianingsih (1923:18) stated that the label *obscene* describes a basis for rejection of word, meaning, or locution from English standard. In addition, in Oxford dictionary (1995) an obscenity means any words, gesture, or action related to obscene language or behavior.

### 2.3.2 Taboo Insult

A taboo insult or sometimes called as a slur is a clear verbal attack on another person. Insult can be a statement or action which affronts or demeans someone. These insults are categorized into social insult and racial insults. The examples of social insults are *bastard*, *whore*, *bitch*, *idiot*, etc., while the examples of racial insults are *nigger* or *kike* (Jay 1992:8). Taboo insult is powered by real characteristics being denoted on the target. Meanwhile, speech or behavior can refer as taboo insult.

An insult has some categories. It is not limited to words. Insult is categorized into eight categories: (1) insult to intelligent, e.g., *retard*, *idiot*, *dummy*; (2) insult to education, e.g., *dropout*, *nerd*, and *egghead*; (3) insult to behavior and moral, e.g., *liar*, *thief*, *psycho*. *Insult to personality*, e.g. *bitch*, *jerk*, and *asshole*; (4) insult to appearance, e.g., *ugly*, *fatso*, *fatty*, etc., and insult to ethnic, e.g., *chink*, *nigga*, also *white trash*. The last is insult to sexual orientation, e.g., *gay*, *dyke*, and *fag*; and the higher level insult is the verbal abuse.

### 2.3.3 Taboo Profanity

*Profanity* is the quality or state of being profane, it can also relate to using profane language or desecration or disrespect toward an object of religious veneration. It can be a word, expression, gesture, or others. Profanity is related to religious words, such as *Jesus Christ*, *my God*, *goddamn*, *hell*, etc., and it is used as a swear word.

Taboo Profanity is often applied as cuss, curse, swearing, expletive, bad word, dirty word, strong language, irreverent language, and blasphemous

language. The profane languages are to treat something sacred with abuse, irreverence, or contempt desecrated, and to debase by a wrong, unworthy, or vulgar use. It can be a word, expression, gesture, or other social behaviors which are socially constructed or interpreted as insulting, rude, or vulgar. Many times profanity is conducted under colloquialism. Furthermore, some people may be often using insulting language that may include profanity for style or comedy purpose, especially among friends or familiar company where the intention is either not to insult or is to apply only a very mild insult.

Additionally, many profanities applied original meanings, usually associated to their context and which may depend on the purpose of the word in the sentence. For example, the sexual act as being offensive or as a subject is impolite conversation, such topic about sexual references or reference to body parts, or religiously, sensitive subjects will have no objection to these subject matters and therefore words used to describe them.

#### **2.4 Reason of Using Taboo Language**

As Anderson (2001:11) states that the reasons for using taboo words vary significantly depending on the situation. These can be defined into three categories: psychological reasons, linguistic reason, and social reasons.

The psychological reasons are shown in utterances of anger or pain. These utterances are not planned. Secondly, a linguistic reason is motivated since swearwords are just words they can be used like any others words. The last is social reasons that are people using dirty words might be to show power and toughness, to shock, to argue or even to show kinship, such as jargon in a group of

friends and not seen as offensive.

## **2.5 Taboo and Cultural Beliefs**

Here will be discussed about taboo acts against cultural beliefs. Frazer in Freud (1918) had observed taboo included in some cases that taken from his great work the Golden Bough, these are:

### **2.5.1 The Taboo on Food**

This taboo act was occurred to the primitive society. Someone-unintentionally- who has eaten food that is forbidden, she or he will get depression and just wait for her or his death, and then she or he will die surely. For example: A Māori (one name of ethnic) woman having eaten of some fruit, and being afterwards told that the fruit had been taken from a tabooed place, exclaimed that the spirit of the chief, whose sanctity had been thus profaned, would kill her. This was in the afternoon, and next day by twelve o'clock *she was dead. An observer who knows the Māori well says, tapu (Taboo) is an awful weapon.*

### **2.5.2 The Taboo on the Dead**

We know that the dead are powerful rulers, but we may perhaps be surprised when we learn that they are treated as enemies. The taboo on the dead includes the taboo against touching of a corpse and those who are caring for it; the taboo against mourners of the dead; and the taboo against anything is associated with the dead (e.g., the dead person's name), as follows:

a. *The taboo on corpses*

• Among the *Māori*, anyone who had touched a corpse or followed in its burial was judged in the highest unclean and was almost cut off from intercourse with his fellow-men. He could not enter any house, or do contact with any person or thing without infecting them. He might not touch food with his hands because their uncleanness, and had become useless. Food would be given for him on the ground, and then he would sit or knee down, and, with his hands held behind his back, would eat it by his mouth. In some cases, he would be fed by another person with outstretched arm contrived to do it without touching the tabooed man. The mourners of the dead were also secluded from the public. When their period of mourning had finished, all the dishes he had used in his seclusion were diligently smashed, and all of the clothes he had worn were thrown away.

b. *The taboo on mourners*

- In the *Shuswasp* ethnic of British Columbia widows and widowers in mourning are secluded and forbidden to touch their own head or body; the cups and cooking vessels which they use may not be used by anyone else. No hunter would come near such mourners, for their presence is unlucky. If their shadow were falling on anyone, he would be taken ill. The mourners must sleep on thorn-bushes for bed and pillow, in order to keep away the ghost of the deceased; and thorn bushes are also laid around their beds.
- In the *Agutainos*, an ethnic who live in Palawan, one of the Philippine Islands, a

widow may not leave her house for seven or eight days after the death, except at night when she does not meet anybody, for whoever looks into her will die in a sudden. To avoid this fatal case, the widow knocks with a wooden peg on the trees as she goes a walk, thus warning people of her dangerous proximity; and every tree on which she knocks soon die.

### **2.5.3 The Taboo on Naming the Dead**

Frazer in Freud (1918:91) explains that the taboo on naming the dead prohibits any utterance of a dead man's name any other words similar to it in sound. For examples:

- Among the *Guaycurus* ethnic of Paraguay, when a death had taken place, the chief used to change the name of every member of the ethnic; and then everybody should remember his new name as if he had got first name after born.

### **2.5.4 The Taboo on Rulers**

In society, taboo on rulers is the most things whose rules to be done. Exactly, taboo on rulers is because a king has the powerful to lead his populace. No ones are allowed to deny him. People do whatever their king's instructions to them because they will get the punishment if they break it. Someone who is against the king's is considered as taboo. Also for the king himself, he cannot violate whatever has been fixed in the rules of rulers. For examples:

- *The Nubas* of East Africa believe that they would die if they entered the house of their priestly king; however they can evade the penalty of their intrusion by baring the left shoulder and getting the king to lay his hands on it.

- In West Africa, at Shark Point near Cape Padron, in Lower Guinea, lives the priestly king Kukulú, alone in a wood. He may not touch a woman or leave his house; indeed he may not even quit his chair, which he is obliged to sleep sitting, for if he lays down no wind would rise and navigation would be stopped.

## 2.6 American Taboo

Based on the Japanese Journal of American Studies, No.10: 1999, “Taboo in American Society” was the title of one of the sessions of the 32nd annual conference of the Japanese Association for American Studies, held at The Chiba University in June 1998. This conference discussed about the social problematic issues of taboo related to the sexuality. As matter of fact, in the journal also mentioned that the Freudian pointed out that the early 20th century was contributed to the wide circulation of various neuron psychoanalytic words, such as *suppression*, *libido*, and *fixation* those were bad speaking, the most commonly disseminated concept which was public accepted rather arbitrarily from Freudian psychology. Taboo was closely related to those ideas.

Freud in Brill (1918) points out that anthropology had conventionally located taboo in “primitive or savage” cultures, it may begin to dawn on us that the taboos of the savage Polynesians are after all not so remote from us as we thought that the moral and conventional prohibitions by which we ourselves are governed may have some essential relationship with these primitive taboos and that an explanation of taboo might throw the obscure origin of our own ‘categorical imperative.’ Indeed, even in “civilized” society there are various “conventional prohibitions” or “don’ts”, which without any explicit and

reasonable explanation; everyone takes it to be mandatory to obey. Prohibition itself becomes the central and main factor of taboo.

Another part of the journal also mention that there are ten crimes listed include Witchcraft, Blasphemy, Murder, Manslaughter, Poisoning, Sodomy, Adultery, Man-stealing, False Witness in Capital Cases, Conspiracy and Rebellion. Applied to American society, various phenomena could be regarded as taboos. Among many other things, the most obvious are those related to sex or sexual mores. In the 1920, wide socio-cultural trends grouped together under the term 'Modern Temper' occurred. Various social customs and mores that have survived from the Victorian era came to be understood as taboos under the Freudian liberal influence, and as a result became targets to be attacked. For example, various new fashions and forms of behavior characteristic of young women during the so-called Jazz Age, such as the short skirt, or bobbed hair, were considered to be taboo breaking (homosexuality).

In such ways, the USA, as a country of liberty and freedom, deals with involving suppressions and prohibitions embedded in traditional mores. Taboo issues of religion (blasphemy, anti-abortion), race and ethnicity (miscegenation, racial discrimination), sex and gender, media (political correctness) and other daily customs and manners (table manners) are all cultural spheres where uniquely American conflicts or solutions have been made. In other words, the USA is a country where the process or tendency of taboo breaking or taboo-enforcing has been always present. In fact, the history of America can be considered as a constant battle against various taken for granted taboos based in traditional



cultures.

## 2.7 Taboo Language in Contexts

Culture is composed of two different areas of space. First is visible sphere that people construct their lives around. Second is covert area where people need to understand deeper and defining interactions of the overt.

Before the researcher can learn how to refer to the language used to represent the space, hereafter *taboo language*, we must understand where the boundaries between sphere and space exist, which is difficult because the boundaries change based on the context the taboo occurs. Because “the context in which a message occurs determines both comprehension and reaction”, speakers must be aware of how certain words relate to individual contexts in order to establish whether the terms are taboo or acceptable (Jay in Josh, 2007:3). Exactly, the existence of the taboo as a product of the space changes is based on the three different contextual areas the first is *Historical context*, in which the use of taboo has changed the definition; it can be considered as taboo or acceptable. Today it may be considered that an inappropriate use of taboo language may have been acceptable as a taboo concept within the normative sphere.

The second is *Cultural context*. In one culture, a language may be considered in taboo space, while in another, a language may be acceptable to be spoken. Furthermore, the taboo is tied to cultural context as described in Kwaio, an Austronesian language of Malaita, the “common” name of a person is associated with the “essence of that person.” In Kwaio, a first name is a possession of the body, and it is considered as taboo if it refers directly to

someone by using their first name. In this culture, first name is considered taboo, while in American teen culture, referring to someone by anything except first name is taboo. Again, expressions are deemed taboo or acceptable based on the cultural context in which they occur, (3) *Situational context*, depending on the individual norms created by the specific situation, words move from being considered taboo to being considered fully acceptable. For example, around close friends, it may be acceptable to say, “I have to take a shit” while around one’s family, it may be taboo.

This section has shown how taboo notions, and describe how language used in different areas depends on the space of the taboo. These three contexts were represented as concentric circles with the historical context as the outer circle and the situational context located in the center. The situational context of a tabooed term is necessarily dependent on the cultural context, which is in turn informed by the historical context. Speakers unconsciously locate the taboo term within the space/sphere continuum based on an analysis of these three contexts. Based on these three contexts, the taboo referent can float between the outer limits of the space and the inner sanctum of the sphere.

## 2.8 The Previous Studies

The researcher has found other theses discuss about taboo language as follows: Nisful Laili (2003) studied about "Study on Taboo Language Used in Joyoboyo Terminal, Surabaya". She found and classified the kinds of taboo words used by people in Joyoboyo bus station in Surabaya, related to sexuality and oral violence as result and common words to be said by people there, especially among the drivers of public transportation, and also among the vendors in Joyoboyo bus station. Language taboos expressed by people in Joyoboyo bus station were clearer than the language taboo used in Gadang bus station. Most of them were related to part of the body, but the taboo words used in Gadang bus station were related to name of persons.

Another taboo research was written by Ridwin Purba (1998). He studied about "Linguistic Taboo in Simalungan: a Sociolinguistic Study", he analyzed taboo word and phrases spoken by Simalungan society classified into the name of God, the name of persons, ominous speech, obscenity words, animals, and excretions. He concentrated on the concept of words and phrases of taboo existed in Simalungun community based on the kinship system of *Tolu Sahundulan Lima Saodoran*, Simalungun ethnics, Simalungun religion, and philosophy of *Habonaro do bona*.

Although this research had similar discussion, but the object and the way in analyzing was absolutely different. Both theses above use Indonesian object references, and the taboo forms that mentioned were Indonesian and Javanese

taboo. But this research is using the script of film *Deuce Bigalow* to be analyzed.

In this research, the researcher classifies the taboo language into three; those are taboo obscenity, insult, and taboo profanity. Besides, the object analyze was taken from the script of American comedy film *Deuce Bigalow*. Furthermore, the researcher also develops this research by including some examples of taboo behaviors in our society that are ever close to social cultural beliefs.

## CHAPTER III

### RESEARCH METHOD

This chapter discusses the methodology used in the process of studying; those are research design, research instruments, data sources, data collection, triangulation, and data analysis.

#### 3.1 Research Design

In this thesis, the researcher is using descriptive qualitative research one. The purpose of descriptive qualitative method of this study is to find out, describe, and to analyze the subjects, what, and how the taboo expressed, factual and accurate with data, based on a phenomenon that is researched.

Following Bryman in Silversman (1993:29) qualitative research is to understand actions and meanings in their social context, and describing the mundane detail of everyday setting. This study is based on ethno methodology theory, because focused on analyzing the data in the form of words or utterances in the daily conversation of the film. This study is based on ethno methodology theory. As Faisal in Rahardjo (2002:74) said that the most appropriate theory used in linguistic research is ethno methodology theory. This theory is focused on analyzing the data in the form of conversation and expressions when people doing communication in daily live.

The main data of the research is the American comedy film entitled *Deuce Bigalow*, and the data are the words or utterances taken from the conversation expressed by all characters in *Deuce Bigalow* movie.

### **3.2 Research Instruments**

The researcher is the key or the main instrument of this study as she spends a great deal of her time watching and trying to analyze the taboo words and acts of the American comedy film entitled *Deuce Bigalow*. She also tries to describe the categories of taboo that are expressed in the film. To get the data, the researcher watches some American comedy films, and chooses the best one that appropriate to this study. After that the researcher searches the taboo words and then categorizing as taboo profanities, taboo insults, and taboo obscenities.

In this research, the proponent instruments are the informants and electronics media. The researcher asks her friends to give an idea about the language taboo expressed in the film, and then the researcher comparing with herself idea. For electronics media, the researcher uses computer, tape recorder, and VCD player. Finally, the researcher had selected *Deuce Bigalow* film as the best one of some American comedy films to be observed just to get the valid data and describe it accordance with the problems of the study.

### **3.3 Data Sources**

The sources of the data in this thesis are the words and utterances of taboo that expressed by all characters. The data are taken from American comedy film *Deuce Bigalow*.

The whole utterances expressed in this study are from original scripts (text conversation) of the film combined with the dialog of the film as cross check the data.

### **3.4 Data Collection**

There are four major methods used by the researcher in this research those are, watching the CD of American comedy film *Deuce Bigalow*, listening carefully to every conversation occurring among the players, rewinding for every missing conversation, and then taking notes for the taboo words expressed by the characters. Finally, the researcher selected and collected the data based on taboo obscenity, insult, and profanity.

### **3.5 Data Analysis**

After obtaining the data, the researcher continued to analyze the data by doing some steps. The first step is looking for the words considered as taboo language. The Second step is describing the context of situation when taboo expressed by the characters. The Third step is presenting and grouping those data into three categories. The categorization related to the taboo obscenity, insult, and taboo profanity. Finally, the researcher made a final conclusion based on the result of data analysis to answer the problems of the study.

## CHAPTER IV

### FINDINGS AND DISCUSSIONS

This chapter consists of data presentation and analysis; and findings and discussions.

#### 4.1 Data Presentation and Analysis

The next step of this research process is the findings of the taboo words or utterances that are expressed in American comedy film *Deuce Bigalow*. The taboo words are categorized into three; those are *taboo obscenity*, *taboo insult*, and *taboo profanity* (cursing abuse through religious or social demarcation). Moreover, the context where the taboos are also expressed in the film are explained and discussed.

##### 4.1.1 Taboo Words Related to Obscenities

###### Data 1

- **Context:** In the public city park where the situation surrounds is very crowded. There is a woman who screams out about the democracy. Then a man who sits in the park angry to the woman. She makes him buzzing with her voice.

- **Conversation:**

Woman (2): I love America. I love President Bush

Woman (2): Thank you for bringing democracy to Iraq

Man (1) : Shut up!

Man (1) : *Oh, shit!*

- **Data Analysis**



This taboo word is expressed in anger by the player in the film. The word “Oh, shit” is easily found in the conflict sequence. This word is spoken not only by the player in the film, but also commonly expressed by American society.

The word “shit” has role in spoken sentences as the emphasize matter of the intended messages that the speaker wants to convey. The word “shit” is considered taboo word because it is a dirty word that forceful burst of emotional language which is motivated by frustration or anger.

## Data 2

- **Context :** In the public city park where there are many people surrounded, suddenly an old woman screams out expressing aggression to USA. A minute later, a police man comes and brings her out from the city park.

- **Monolog:**

Old Woman (1): *Fuck you, American! You imperialist bastard!*

- **Data Analysis**

A woman expresses her anger by using word “fuck you” to American. It is taboo obscenity of behavior and offensive language because ‘fuck’ word describes pain, hate, or aggression to things or persons.

## Data 3

- **Context:** In the T.J.'s home. Deuce comes to T.J. Hicks's home just to know his new home. He is so surprised about what has he seen in T.J.'s home. It is a very unique house he has ever seen.

- **Conversation:**

Deuce: It's nice. I like what you've done with it.

T.J. : Now, if you gotta use the bathroom, lift up the toilet seat.

T.J. : This is where I live. This my home.

T.J. : I don't want nobody *pissing on* my toilet seat.

- **Data Analysis**

It could be found words like "piss", "pissing" referred to body waste. In linguistic taboo, it was categorized into taboo obscenity, and sometimes vulgar. This "Pissing" word expresses the unlikeness of something as the habitual. 'Pissing' is the toilet's activity, as explained in chapter two that taboo is including toilet activity, sex, and sex activity.

#### Data 4

- **Context:** Still in the T.J.'s home. T.J talked to Deuce about the home, Then Lil'l kim character came in hurry and without permission. Suddenly, he expressed his anger to T.J.

- **Conversation:**

T.J. : Hey, Lil'l kim, what's up?

Lil'l kim: I no more man-whore. Too much danger.

T.J. : Excuse us for a moment, Deucey.

T.J. : Listen up, Lil'l kim. When your little bony ass had SARS, who got you out of guarantee?

T.J. : Go make me some money

Lil'l kim: No way!

Lil'1 kim: I take *my three inches* else where

- **Data Analysis**

Lil'1 kim is scared about what happens to many man-whore, he does not want to like them, killed one by one. So he said a dirty talk related to part of the body in scariness. The words “three inches” here absolutely taboo word because it relates to part of body belongs to men. “Three inches” means the size of sex organ of male (Lil'1 kim character)

## Data 5

- **Context:** Deuce and T.J. are sitting in the café where there are many gigolos come and hang around together. They are drunk and make some drugs. Deuce and T.J. met Heinz, one of the famous gigolos in America. T.J introduces Heinz to Deuce, and then they are chatted each other for a few minute.

- **Conversation:**

T.J. : I wanna introduce you to my friend, Deuce Bigalow.  
 T.J. : He's gigolo from America.  
 Deuce : Hi!  
 Heinz Hummer: Sometimes you're really funny, T.J.  
 T.J. : How much you getting for a filthy Ramirez these days?  
 T.J. : I could get you more.  
 Heinz : A filthy Ramirez? Where have you been?  
 Heinz : Nobody pays for *that shit* anymore.  
 Heinz : See you around T.J.

- **Data Analysis**

As the plot flows, more taboo words expressed by the player in the film are related to the body part. As the word “that shit” above is taboo word because it is cursing abuse related to the body part of man.

### **Data 6**

- **Context:** In the café. There are many gigolos sit around and some bottles of beer. T.J. and Deuce are sitting in the café too. They talked about a gigolo who is called as “lord of the wangs”, he sits not too far from Deuce.

- **Conversation:**

T.J. : Man, if I had a he-bitch like Heinz Hummer...put me back in the game

Deuce: Is he that good?

T.J. : “Is he that good?”

T.J. : They don’t call him “*Lord of the wangs*” for nothing.

- **Data Analysis**

The taboo or dirty words expressed here is as an idiom. The word is considered taboo obscenity because the word “lord of the wangs” here means “masturbation”. It describes the king of masturbating. It was the sex activity.

### **Data 7**

- **Context:** Deuce and T.J are in the café, and then Deuce is drunk

because of drugs, so he flies of mind.

- **Conversation:**

Deuce: I'm starving

Deuce: It's a little dry. Keep eating. It gets better

T.J. : You sure you don't want any?

Deuce: No

T.J. : Never been high, never gonna be

Deuce: This is pretty good cake, though

Deuce: *Fucking excellent*

- **Data Analysis**

In this dialog, Deuce's character is a drunk because he likes drug.

Deuce said "fucking excellent" as expression of his imagination to the vulgar things when he saw a picture of beautiful girl in the wall. 'Fucking excellent' here is taboo words describing about unbelievable about something.

### Data 8

- **Context:** The dialog happens in the café between Deuce and a girl in the picture who become real in Deuce's imagination. Deuce is drunk because of drug, so he feels fly away and come into the girl in the picture that hanging on the wall. As if he is talking with her and making love.

- **Conversation:**

The girl in the picture: Maybe you can help me.

Deuce : Really?

Girl in the picture : I don't want a man who's chiseled and sculpted.  
I like soft and weak.

Deuce : You do?

Girl in the picture : I want a man who's unemployed and went to a

community college.

Deuce : I am and I did.

Girl in the picture: You know what really *turns me on*?

Deuce : What?

Girl in the picture: Is thinking about him in his tightly whittles.

- **Data Analysis**

The word “turns me on” is a taboo word related to sexuality act.

The girl expressed that word as the stimulate expression when she

looked Deuce, and she wanted Deuce to kiss her at that time.

### Data 9

- **Context:** T.J. and Deuce are walking on the road after going out from the café. On the road, they are talking about what had happened before in the café that was Deuce had bitten T.J.’s hilt when Deuce was drunk. For Deuce, T.J. looked like a beautiful girl in the picture.

- **Conversation:**

T.J. : My nipple’s ruined! You’re lucky I was born with a sphare.

T.J. : There go one of my whores.

Deuce: The old guy in the walker’s one of your whores?

T.J. : Yeah, why ain’t his *ancient ass* out there making me my money?

T.J. : *Kaisert get your old ass* back in the booth!

- **Data Analysis**

These taboo words relate to the body part. These dirty words are often vulgar because they illustrate the part of our body which are not proper to express so it is considered as the taboo one in language spoken.

## Data 10

- **Context:** T.J is on the boat. He brings a corps of gigolo. At that time, someone looks him and judging that T.J. had killed person.

- **Conversation:**

T.J. : Goddamn!

T.J. : No wonder Delisha never came back.

That shit's the real Loch Ness monster.

Man: What's over there? Look where his hand is

T.J. : *What the shit is this.* What are you looking at?

Turn off them damn cameras!

- **Data Analysis**

In this scene, T.J. character is fed up because he is considered killing someone. So he expressed his annoyance to “man” by saying dirty word “What the shit is this” as expression of annoyance.

## Data 11

- **Context:** In the police office. In that office there are only Deuce and a police man named Gaspar. Deuce is investigated by Gaspar, a police man, about the criminal act had been done by T.J., because Deuce is T.J's friend.

- **Conversation:**

Gaspar (policeman): Your friend is obviously a killer.

Deuce : T.J.'s not a killer.

Gaspar (policeman): If he isn't a murderer...then what was he doing.

Checking out a dead *man's penis?*

(Neutral offensive)

Deuce : I guess he was curious. He heard it was big and juicy...

- **Data Analysis**

Taboo word here exactly considered as taboo obscenity because the word “penis” relates to the part of human body. As explained before in chapter two that taboo obscenity is word or behavior related to sex or sexual activities.

### **Data 12**

- **Context:** In the gigolo’s courts where many gigolos are assembling to discuss about whom killed Heinz (one of gigolo). T.J and Deuce comes there; T.J. informes to Deuce for every gigolo he looks in the court.

- **Conversation:**

T.J. : His *nulsack* is insured for a million dollar.

That’s Assapopuluss from Greece. He can actually kiss you with his *butt hole*.

Deuce: I’d like to never see that

Assapoppulus (Gigolo): (in the podium) I’d like to say a few words about our fallen comrade, Heinz Hummer....

- **Data Analysis**

T.J. said taboo word “nulsack and butt hole”. Both relate to taboo obscenity as the human bodily function. These are very vulgar to be heard by audience. Actually T.J. expresses these taboo words as information to Deuce. There is no certain expression.



### 4.1.2 Taboo Words Related to Insult

#### Data 1

- **Context:** The conversation happened in the beach where Deuce is doing vacation. He meets two boys in the beach. They are mocking Deuce at that time because they know who Deuce is, they know that Deuce is a gigolo.

- **Conversation:**

Little boy (2): That's a pretty big word for a *man-whore* (mocking with laugh)

Deuce : I'm not a man-whore, I'm a fish enthusiast.

Deuce : I stopped man-whoring when I met my wife.  
(Expressing angry)

- **Data Analysis**

The taboo insult utterances here relates to mockery one. It is expressed by a little boy to mock Deuce. This term is considered taboo of social insult because it clears verbal attack to Deuce character.

#### Data 2

- **Context:** Deuce is in the beach, and then two little boys annoy him as the stupid gigolo who had killed his wife long time ago. The little boy mocks Deuce using taboo word as hostility expression. Hearing that, Deuce is very angry to them.

- **Conversation:**

Little boy (2): My mom said your wife got eaten on your honeymoon...

Little boy (1): ...because you tried to feed the sharks

Deuce : You tell your mom I was trying to feed the turtles.

Deuce : Didn't realize there was meat sauce on the lettuce.  
Little boy (2): Whatever. I bet that thing doesn't even work,  
You *stupid he-bitch!*

- **Data Analysis**

The word "Stupid he-bitch" here denote as taboo social insult rather same as word 'idiot' because it expressed to attack another person (Deuce is character). This taboo word is usually offensive and informal language.

### Data 3

- **Context:** In the Malibu beach. Deuce is playing turtles in the Malibu beach, then two little boys come and mock him as the crazy man and they take away the Deuce's turtles. It makes Deuce angry.

- **Conversation:**

Little boy (2): Come on, I got it (running away the Deuce's ball).

Deuce : Hey, you *little bastards!*  
Deuce : Give that back! That's not a toy!

- **Data Analysis**

As it has noted before in the chapter two, the word "bastard" is the common expression of taboo social insult because it is the term of abuse and offensive language.

**Data 4**

- **Context:** Still in the Malibu beach. Deuce is making a trouble resulted an old man sink on the beach. The situation in the beach is very crowded; everybody try to help that old man who almost sank.

- **Monolog:**

Little boy (2): It was some weird guy.

Little boy (2): He tried to touch *my ball*.

- **Data Analysis**

The little boy expresses taboo insult “ball” to blame the Deuce’s character as the weird guy who made the trouble in the Malibu beach. The word “ball” is a dirty word and usually vulgar because it refers to the part of body.

**Data 5**

- **Context:** In the city park area. A woman is screaming out in the city park. She insults the American government. She makes everybody in the park looking at her.

- **Monolog:**

A woman: Fuck you American, you *imperialist bastard!*  
(Scream out to the publics)

- **Data Analysis**

The word “imperialist bastard” relates to taboo insult which is expressing of an attack on another thing as the target. That word is expressed by a woman who hates American people.

### Data 6

- **Context:** Deuce and T.J. are in the café, they are talking about their job as the gigolo which is getting danger because there are some gigolos who have been killed.

- **Conversation:**

T.J. : ....is a flouting man-ho.

Deuce: Make sense.

T.J. : Then all these man-whore murders started.

T.J. : My *he-bitches* got too scared to go to work. What kind of world do we live in...

- **Data Analysis**

“He-bitches” is taboo word relates to insult because it is term of abuse. The character expresses this taboo word as an annoyance. The word “he-bitches’ here means the gigolo.

### Data 7

- **Context:** The conversation between T.J. and Deuce happen on the road. T.J. and Deuce are walking on the road.

- **Conversation:**

T.J.: Deucey, meet me back at the float-crib.

T.J.: *Bitches* out here and like they never seen *a pimp* before.

- **Data Analysis**

The word “bitches” and “a pimp” relates to term of abuse or cursing abuse. The two words above are considered taboo insult which is often vulgar and usually to demean someone.

### Data 8

- **Context:** In the dark alley. Hanz is walking alone in the dark of narrow street/alley when suddenly he is surprised of unknown person who follows him. No body else over there except Hanz and unknown person with long curly hair.

- **Monolog:**

Gigolo 3: Hey, do you know who I am?

Gigolo 3: I am Heinz Hummer. I'm the gigolo with the most below. Okay?

Gigolo 3: I can give you a filthy lopez like you never had before. I could give you a Cambodian creamside...

Gigolo 3: ...that will make you scream all night. Okay?

But not now because I'm busy. So leave me alone, *bitch*.

- **Data Analysis**

The setting here is in the dark alley. Hanz is walking alone then someone spying on him and he wants to kill him. The word “bitch” here expresses as his annoyance. It is the term of abuse.

## Data 9

- **Context:** In T.J.'s house. T.J. is angry because Deuce take a gigolo home. That gigolo is Hanz. Actually, T.J. dislikes Hanz because Hanz is his rival in Gigolos area.

- **Conversation:**

T.J. : Damn. That old Kaiser's got legs.

T.J. : You gotta *keep your bitches* in line.

Deuce: Yeah.

T.J. : What's he doing here?

Deuce: I found him passed out in the alley. I couldn't just leave him there.

- **Data Analysis**

The word "bitches" here is absolutely considered as taboo language of insult categories because this word is expressed by T.J.'s character to demean other persons. That taboo word expresses angriness.

## Data 10

- **Context:** On the boat T.J. is ransacking Hanz's corpse. He will throw out Hanz's corpse to the pier.

- **Monolog:**

T.J.: Goddamn, white boy.

T.J.: You think the police gonna believe a stone-black pimp...

T.J.: ...had nothing to do with a dead prosti-dude in his float-crib.

T.J.: Before I toss *your dumb ass* in the canal, I just wanna say...for the record under T.J.'s management....

- **Data Analysis**

This taboo word does not relate to part of the body but it is the taboo insult to intelligent which is considered dirty word and often vulgar to be expressed by anyone. T.J. expresses this word is to affront another gigolo.

### **Data 11**

- **Context:** Still in the boat where T.J. is ransacking Hanz's corpse before he throws it away. T.J. believes that nobody will pass through in the pier at night. But he is wrong, a boat of person passes near by T.J.'s boat. So they judge that T.J. is doing sodomy. They call T.J. as a gay.

- **Conversation:**

Man: What's over there? Look where his hand is

T.J. : What the shit is this. What you looking at?  
Turn off the damn cameras!

T.J. : I ain't *gay*! I was only looking down his pants...because I heard his schlong was so big and juicy.

- **Data Analysis**

The word 'gay' is expression of taboo insult related to sexual orientation. It is expressed by T.J. character as his refusal of accusation homosexual.

## Data 12

- **Context:** In the city jail. Deuce comes to see T.J in the jail. T.J. is blamed as the Hanz's killer and sodomy the Hanz's corpse.

- **Conversation:**

T.J. : I ain't gay!

News reporter: The suspected killer...has been identified as Tiberius Jefferson Hiks.

Deuce : *You idiot!*

News reporter: He is still at large...  
.....and extremely...

Deuce : Hold it!

- **Data Analysis**

This taboo word expresses feeling of emotion. Deuce is angry to T.J. because of his stupid act that makes him suspected as the killer. Word 'idiot' is taboo insult to demean the intelligence of someone. This word is categorized as taboo insult to intelligence.

## Data 13

- **Context:** In the gigolo's court. One of gigolo stand in the podium and he talked about his experience during he became as a gigolo in America. In the court many gigolos were gathered.

- **Monolog:**

Gigolo (6): ....that we were to begin washing our private areas between customers. And once again, I'm ashamed to report to you gentleman...but now sir, for what am I to tell my year-old-boy...

When he comes to me and he says: "what's that things



hanging off of *your he-pussy?*”

- **Data Analysis**

The word “he- pussy” is exactly an offensive language and considered as taboo insult which is usually vulgar. Here the word Pussy relates to sex organ. Exactly it is the sex orientation expressed in a word not in gesture.

#### 4.1.3 Taboo Words Related to Profanity

##### Data 1

- **Context:** In the beach. Many persons are confused of the three blind people that lost in the beach. A woman as wife one of the blind persons who lost screams out and curses to Deuce. Because of him, her husband is sink on the beach.

- **Conversation:**

Wes Takashi in Malibu, where three blind swimmers were missing (The News broadcaster announcing in the TV station).

Woman (1) : I hope that man rots in *hell* (expressed as swear word).

Little boy (2): It was some weird guys.

Little boy (2): He tried to touch my ball...

- **Data Analysis**

The word “hell” is said by a woman as swearing word to Deuce character. As it has explained that “hell” is categorized as taboo profanity because it connects with religion.

## Data 2

- **Context:** On the road, at night. T.J. and Deuce are walking on the road.

- **Conversation:**

T.J. : Deucey, meet me back at the float-crib

T.J. : Bitches out here act like they never seen a pimp before

T.J. : I raise my hand, they look at it like it's a *Goddamn croissant*.  
Then BAAM... Feel my pimp hand

Deuce: Where's the boat?

- **Data Analysis**

The taboo word expressed by T.J. character in the film relates to swearing and offensive to some. The word "Goddamn" is considered taboo profanity because it is speech act connects with religion.

## Data 3

- **Context:** In T.J.'s house. Nobody is at home, just Deuce and Heinz that are unconscious. Deuce tries to wake Heinz up. He hits any things to Heinz's head in order to wake Heinz up.

- **Monolog:**

Deuce: Heinz...

Deuce: Man, are you wasted? I gotcha

Deuce: Coming up next, more weather.

Deuce: What this? Hey, Heinz..wake up, check this out.

Deuce: *Holy shit* . Europe just got a little better.

- **Data Analysis**

The context here Deuce finds Heinz passes out on the street.

Deuce brings him up to T.J.'s house. He wakes Heinz up, unfortunately,

Heinz is died. Here Deuce expresses the taboo profanity "holy shit" as

he worried about Heinz. The word “holy shit” is considered taboo as the emphasize matter and to invoke harm on another person through the use of certain words.

#### Data 4

- **Context:** In the restaurant. Deuces and a woman named Sally are getting dinner in the restaurant. Sally is a woman with a penis on her face (as her nose).

- **Conversation**

Sally : You smell nice. What is it?

Deuce: It's old nice. It's a knockoff of old spice

Sally : I like it, but I think it makes me sneeze

Deuce: What happens when you sneeze?

Sally : (sneezing out makes her penis nose spread the sperm out. It falls everywhere in the room of restaurant)

Deuce: Oh, *Jesus*, I'm sorry. *Oh good Lord*....now is a good time to turn.

- **Data Analysis**

Those two words “Oh, Jesus, and oh, good lord” is expressing taboo profanity and relate to religion (name of God). These are considered taboo words because they are expressed by Deuce as the shit word when Sally sneezed the sperm out from her nose.

#### Data 5

- **Context:** In the gigolo's court. An American gigolo is standing in the podium and he talks about his experience in front of many man-whores.

- **Conversation:**

Boy : Hey, daddy. I was looking in your underwear drawer and I found...this bracelet.

Baillif (father): *Holy mother of God*. That's not a bracelet, boy. That is a device that your daddy has to wear on his he...his he...happy birthday, son, you got a bracelet. Great (Baillif is shifting his son's question)

- **Data Analysis**

The word "holy mother of God" is also kind of taboo profanity connected to religion. It is to express surprise of bailiff about what his child is found. He feels ashamed so he said that taboo profanity same as word "oh God damn".

## 4.2 Findings and Discussions

The researcher found out that there were many language taboos in this film. It could be in word, behavior, picture, and gesture. In American comedy film *Deuce Bigalow*, the researcher found any taboo words categorized as below:

- Taboo word named *obscenity*. Taboo obscenity not always has vulgar meaning, it depends on the context of how the speaker is expressing it. Mostly, taboo obscenity means vulgar because it usually refers to sexual activity. Taboo obscenity can be a word, act, and name part of body.

For example, kick-ass, bullshit, and piss off.

- Taboo category as *insult*. In this film there are two categorization of insult found in the conversation. One is insult to intelligence, such as

“idiot, dumbass, jackass.” The second one is insult to personality, such as “bitch, jerk, and asshole.” Actually taboo insult is also to attack the race, for example, words that refer to taboo insult are always to attack or demean others.

- Taboo related to *profanities*. Taboo profanity is words or utterances mostly relates to religion aspects. These taboo words often expressed as the swear words, such as in this film are:”Goddamn, oh God, go a hell, Jesus, etc.

All the taboo words or utterances expressed in this American comedy film *Deuce Bigalow* shows us that teenagers and adult people apply the taboo word as their conversation in daily life. Adult people, such as Deuce and T.J. uses taboo word or dirty word in speaking whether with a friend or his enemy (rival).

All conversations performed informal and casual stage of film. The norms are various from friendship, close friendship, refusal, emotional, interruption, etc. emotion is the most norm appeared in the conversation. The most taboo they used in the film is on the three categorizations: taboo of profane, taboo obscene, and taboo insult.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

#### 5.1 Conclusions

After analyzing the script of film *Deuce Bigalow*, the researcher makes conclusion related to the study about language taboo expressed in American comedy film *Deuce Bigalow* as follows.

- a. Related to the categorization of taboo words expressed by all the players in the film, the taboo words are divided into three categories:
  1. *Taboo obscenity*. These taboo words mostly related to sexuality and often vulgar, it can be in oral or behavior. For example, taken from the words:” kick-ass, piss off, fuck, and bullshit.”
  2. *Taboo insult*. There are taboo of behavioral insults and verbal insult. Taboo insult is an utterance or action which affronts or demeans someone. It is usually for underestimating intelligence or knowledge of the others. For example, the word *idiot*, *dropout*, *bitch*, and so on.
  3. *Taboo profanity*. It can be a word, gesture, or expressions which are socially interpreted as rude and vulgar. Such as, profane language (swearing, dirty word), *fuck you*, and *fucking cool*. Profanity related to religion, such as *God damn*, *hell*, *my lord*, etc.

- b. Related to the context where and how taboo language expressed in the *Deuce Bigalow* film, there are some expressions, such as taboo expressed in joke situations, feeling emotion, and calling someone's name.

## **5.2 Suggestions**

The researcher has some suggestions which are directed toward the further researchers, film producers, and government. Hopefully these suggestions will build up new knowledge for a better research because this research is still far from completeness. Some suggestions are given to:

### **1. Other Researchers**

This study only discusses about taboo word expressed in American comedy film "Deuce Bigalow". There are many other aspects in film can be analyzed, such as taboo behavior, taboo on pictures, and gesture film. Hopefully other researchers are able to analyze those aspects about taboo especially in entertainments.

### **2. Film Producers**

It is better for the producers to make good quality and education films to add the audience's knowledge, not only for commercial needs. It is necessary to the language use and actions shown in film do not give bad effects and be more acceptable.

### **3. Government**

To the government, especially to the censorship must be more serious in censoring the dialog or action which is impolite, dirty, or taboo because the audience might be influenced by the language expressed in the film.



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## APPENDIXES

Review by Luke Buckmaster

Rating (out of 5): 🚩🚩🚩

...jokes about tall people, thin people, mentally ill people, obese people...jokes about farts, breasts, fish, pimps and gigolos...At least this movie doesn't discriminate -- it makes fun of all kinds of things. What begins as a dangerously wacky adventure becomes a dangerously conventional film -- who would have thought a movie that thrives off viewers' expectations to laugh at sick humor would arrive at, sigh, a morally correct conclusion. Did we really see a title like 'Deuce Bigalow: Male Gigolo' to learn how to treat people decently? The answer, inevitably, is a loud "NO." We want our dirty jokes.





Deuce dance with Sally in the restaurant.

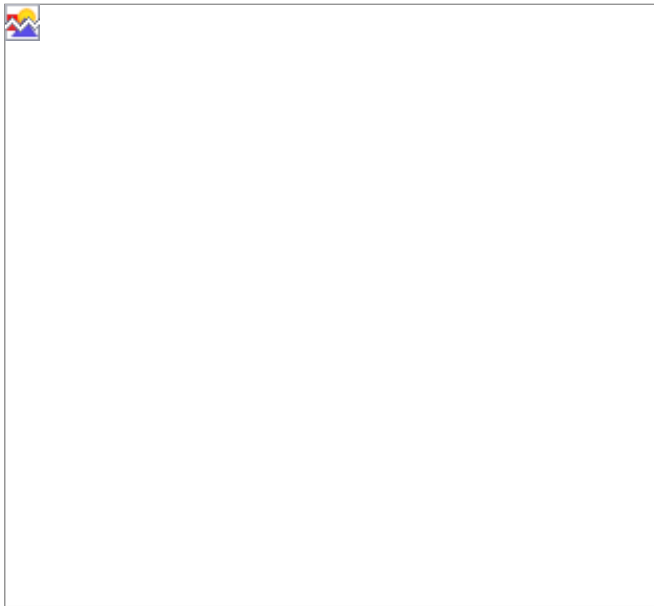


T.J. and Deuce came to Gigolo's court as the waitress.



Deuce with American gigolos

# DEUCE BIGALOW: EUROPEAN GIGOLO



Everybody's favorite American man-whore tramples into Europe for his second big screen adventure in this crass toilet-bowl comedy that amply sustains its rhythm and pace.

*Figure 2*



## PRODUCTION INFO

**Cast: Rob Schneider, Eddie Griffin, Arija Bareikis, Oded Fehr, Til Schweiger**

**Director: Mike Bigelow**

**Screenplay: Rob Schneider, David Garrett and Jason Ward**

**Music: James L. Venable**

**Running time: 77 minutes**

**Australian theatrical release date: September 22, 2005**

Applying critical criteria to a movie like *Deuce Bigalow: European Gigolo* isn't an exercise noted for its filmic insight. Screwball non-PC comedies – and they don't get a great deal screwier or more non-PC than Bigalow's toilet-bowl world of pimps, hoes and obscenely deformed women – are chuckle-aspirers largely devoid of pretension and, concurrently, largely devoid of aspirations beyond tickling the funny bone. Comedy itself however is its own immensely knotty spectrum. That old saying "it's harder to make somebody laugh than it is to make them cry" certainly carries weight in the cinema: by and large it's easier to frame a realistically drawn drama than it is to shape a consistently funny comedy. Sustaining dramatic credibility and sustaining the rhythms of good comedy are, after all, entirely different ball games. Unaffecting moments in an affecting drama can slip by largely unnoticed – part of an emotional build, perhaps – but a really bad joke in a comedy can stick out like a sore thumb infected with gangrene, coated in varnish and then hung above the mantel piece. In a fast-paced comedy like *Deuce Bigalow: European Gigolo* literally hundreds of gags rocket out of the script with machine-gun regularity. Partly it's a numbers game – the more gags that come out of the canon, the greater chance that a bunch of them will connect – but mostly it's about finding and maintaining an appropriate tone and jive. And most of all, of course, it's about creating something that's actually funny.

For that criteria – finding its ebb, hitting the right notes and sustaining pace – this facile but at times guiltily enjoyable gross-out comedy from a director credited as Mike Bigelow (your guess is as good as mine) shows surprising dexterity before of course regularly dirtying its own underwear by crassness and

idiocy. The film provides more than ample warning to potentially standoffish crowds that this might not be the film for them – even just from its title audiences should be able to easily distinguish whether or not it may take their fancy. In other words: if you don't think you'll enjoy it chances are you won't. Inside an industry that often attempts and largely fails to tailor its films for niche genres and specialized groups here is one film that wears its bludgeoned heart on its sleeve and makes no bones about its content: you can take it or leave it on its own twisted terms. In my review of *Deuce Bigalow* I wrote that “this movie doesn't discriminate – it makes fun of everybody” and here the same Farrelly brothers/Mel Brooks/Trey Parker/Matt Stone ideology applies: nothing is sacred and everything can try to be squeezed for a laugh.

So in his second big screen adventure our dropkick man-whore hero embarks on a European odyssey after the love of his life is chewed up by a hungry shark, and he becomes embroiled in a meek murder mystery subplot that actually gives this film a more fluent story structure than its predecessor. Every time a murder occurs – a man-whore killer is on the loose, presumably aiming to eradicate the industry – Deuce's pimp T.J. Hicks (Eddie Griffin) not only gets unfairly implicated in the crimes but also, quite hilariously, gets his sexuality questioned after every killing. That's no easy task for a screenwriter: not only must T.J. be 'framed' for murder; he must also stumble away from the crime scene looking obscenely homosexual. On one occasion T.J. is caught in the police spot light with, quite innocently, a burnt penis clutched in his hands.

Writers Schneider, David Garrett and Jason Ward mine some decent laughs from Deuce's culture-clash perspective of Amsterdam: he wonders why the ladies in red-lit rooms facing the street don't bother closing their curtains; he freaks out when a police officer spots his friend's joint, only for the cop to offer to light it and then offer to roll the next one. Also included in the package are the series' signature jokes about ludicrously handicapped and deformed women, including one pretty lady who wears a scarf over her face to conceal a penis positioned just below her nose. No prizes for guessing what happens when she sneezes.

So you get a idea of the tone of the jokes in Deuce Bigalow: European Gigolo and perhaps even an understanding that they're not as brainlessly orientated as they might seem. That said, the film's relentless juvenility certainly gets the better of its intellect, and arguing that the film is ultimately an intelligent one would be very difficult to substantiate. After all, if you're interested in watching Deuce Bigalow: European Gigolo you're probably not going to care too much about its critical worth, nor the criteria applied to its assessment.



<http://www.dailyscript.com/movie.html>

**Author:** Claudio Carvalho from Rio de Janeiro, Brazil

After an accident with dolphins and elders on a beach, the clumsy fish tank cleaner and former gigolo Deuce Bigalow (RobSchneider) is invited by his pimp friend T.J. Hicks (Edie Griffin) to travel to Amsterdam where he is presently living. Once there, T.J. Hicks is wrongly taken as a whore-men serial killer. Bigalow joins the gigolo's association trying to find the true identity of the murderer and clean TJ Hicks. Meanwhile, he meets the gorgeous Eva (Hanna Verboom), and while dating her, he suspects that she may be the wanted killer.

"Deuce Bigalow: European Gigolo" is politically incorrect, rude, gross but also hilarious and extremely funny. There are many jokes with the stereotype and clichés of the behavior of Americans, Dutchmen and Europeans in general. The wonderful Amsterdam is mostly shown in the prostitution area of the Red Light Zone District and some bars where the consumption of drugs are free. There are many jokes also with the behavior of tourists. This movie would be never nominated to an Oscar, but deserved the "Man-Whore Award". This movie is a great entertainment for non-conceited people that accept jokes with stereotypes and like this type of humor. Otherwise, do not spend your time. My vote is seven.

Title (Brazil): "Um Gigolô Europeu Por Acidente" ("An European Gigolo by Accident")

<http://movies.msn.com/movies/movie.aspx?m=1842>

### **Synopsis**

Yet another Saturday Night Live alumnus makes his bid for big-screen success as Rob Schneider, best remembered as the "Making copies!" guy, tackles his first leading role in this broad comedy. Deuce (Rob Schneider) earns a meager living as a professional fish tank cleaner until he's asked to housesit for a gigolo. Deuce mistakenly answers the gigolo's business phone and finds himself having sex with a woman he's never met and getting paid for it (not a bad deal, since women generally avoid Deuce like the Ebola virus). It's not long before Deuce learns that there's more to selling your body than one might expect: for example, being re-styled by your pimp or having to explain your new source of income when the owner of the house gets home.

Deuce Bigalow: Male Gigolo was the first feature film produced by Adam Sandler's production company, Happy Madison; Sandler himself makes a cameo appearance, while Oded Fehr, William Forsythe, Eddie Griffin, and Marlo Thomas highlight the supporting cast. ~ Mark Deming, All Movie Guide.

## **Casting of “Deuce Bigalow” film**

Rob Schneider : Deuce Bigalow  
William Forsythe : Det. Chuck Fowler  
Eddie Griffin : T.J. Hicks  
Arija Bareikis : Kate  
Oded Fehr : Antoine Laconte  
Gail O'Grady : Claire  
Richard Riehle : Bob Bigalow  
Jacqueline Obradors : Elaine Fowler  
Big Boy : Jabba Lady  
Amy Poehler : Ruth  
Dina Platias : Bergita  
Torsten Voges : Tina  
Deborah Lemen : Carol  
Bree Turner  
Andrew Shaifer : Neil  
Charlie Curtis : Half-Dressed Girl  
Adam Sandler  
Allen Covert : Vic  
Caroline Ambrose : Mother  
Norm MacDonald : Bartender  
Louise Rappaport : Old Woman in Line  
Ron Soble : Judge  
Marlo Thomas : Margaret  
Brenda Vaccaro : Uncredited telephone voice  
Thomas Bellin : Elderly Couple in Car  
Barry Cutler : Doctor Rosenblatt  
John Harrington Bland : Patient  
Jackie Titone : Sally  
Robb Skyler : District Attorney  
Flora Burke : Elderly Couple in Car  
Natalie Garner : Natalie  
Karlee Holden : Megan  
Shain Holden : Beautiful Porsche Woman  
Chloé Hult : Amber  
Elle Tanner Schneider : Girl of America  
Pilar Schneider : Old Lady at Restaurant  
Bee Turner : Allison  
Jason Wall : Bailiff

## **Production info**

**Cast** : Rob Schneider, Eddie Griffin, Arija Bareikis, Oded Fehr, Til Schweiger

**Director:** Mike Bigelow

**Screenplay:** Rob Schneider, David Garrett and Jason Ward

**Music** : James L. Venable

**Running time:** 77 minutes

**Australian theatrical release date:** *September 22, 2005*

**List of all Taboo words (offensive words) used in conversations of American taboo topics**

<b>Offensive/taboo words</b>	<b>labels</b>	<b>category</b>
Bullshit	Usually vulgar (!)	Obscenity
Crap	Usually vulgar (!)	Obscenity
Fuck	Usually obscene (!)	Obscenity
Kick-ass	Often vulgar	Obscenity
Piss off	Sometimes vulgar	Obscenity
Asshole	Usually vulgar (!)	Insult
Bastard	Term of abuse (!)	Insult
Bitch	Term of abuse	Insult
Creep	Informal	Insult
Fatty	-	Insult
Hooker	Informal	Insult
Idiot	Usually offensive, informal	Insult
Pervert	-	Insult
Prick	Usually vulgar (!)	Insult
Pussy	Usually vulgar (!)	Insult
Scum	Informal	Insult
Slime ball	-	Insult
Tub of lard	-	Insult
Whore	(!)	Insult
Chrissakes	Offensive to some	Profanity
Christ	Offensive to some	Profanity
Goddamn	Offensive to some	Profanity
God no	-	Profanity
Hell	-	Profanity
Jeez	-	Profanity
My god	Offensive to some	Profanity
Oh gee	-	Profanity
Oh god	Offensive to some	Profanity
Oh, Jesus	Offensive to some	Profanity
Oh my God	Offensive to some	Profanity
Thank God	Offensive to some	Profanity
God	Offensive to some	Profanity
Damn!	Informal	Epithet
Oh shit!	Usually vulgar (!)	Epithet
Screw it!	Usually vulgar (!)	Epithet
Fuck!	Usually obscene (!)	Epithet
fuck'em	Usually obscene (!)	cursing

## **CURRICULUM VITAE OF THE RESEARCHER**

### **A. Identify**

Name : Suprapti Handayani  
Place&date of birth : Bangkalan, 18<sup>th</sup> May 1985  
Address : Jl. Penggalang 34, Jombang-Jawa Timur  
Sex : Female  
Marital status : Single  
Religion : Islam  
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### **B. Education Background**

1. Kindergarten at TK Pertiwi 1 Jombang (1991)
2. Elementary School at SDN 1 Jombang (1991-1996)
3. Junior High School at MTSN Tambakberas Jombang (1997-2000)
4. Senior High School at MAN 1 Jombang (2000-2003)
5. S1 degree at English Department State Islamic University of Malang (2003-2007).

Malang, September 22, 2007

Suprapti Handayani