

**DYSPHEMISM USED IN
GREEN DAY'S AND SLIPKNOT'S LYRICS**

THESIS

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MOTTO

قَوْلٌ مَّعْرُوفٌ وَمَغْفِرَةٌ خَيْرٌ مِّنْ صَدَقَةٍ يَتَّبِعُهَا أَذَىٰ ۗ وَاللَّهُ غَنِيٌّ حَلِيمٌ ﴿٢٦٣﴾

*“Kind words and forgiving of faults are better than Sadaqah (charity) followed by injury. And Allah is Rich (Free of all needs) and He is Most Forbearing.”
(Al-Baqarah: 263)*

**“I can be very polite, but I’ve found that doesn’t always get a result. You have got to bang and thump tables”
Joy Baluch**

DEDICATION

This thesis is dedicated to

Ma'e (Almh. Hj. Supiyati) and Mbahkung (H. Ng. Mustaqim)

You're the best grandparents I ever have

Mbahe (Almh. Marfuatun) and Mbahkung (Hambali)

Your affection and prays, I always miss

Ibuk (Siti Mutmainah) and Bapak (Manshuri Hambali)

Thousand thanks for your never ending loves, struggles and prays

My coquettish li' l sister, Rensi Afrila Caesara

My 'silent-cool' nephew, Mb' Lut

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P. Jejen, Bulik Yana, Hikam, Irham

P. Rudi, Bulik Heny, Finery the 'curly girl'

Thanks for every supports and prays

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Thanks for patience and motivation,
making me your princess, introducing me the meaningful of faith, tough and love

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Author,

Elisa Nurul Laili

ABSTRACT

Laili, Elisa Nurul. 2009. *Dysphemism Used in Green Day's and Slipknot's Lyrics*. Thesis. English Letters and Language Department. Humanities and Cultures Faculty. State Islamic University Maulana Malik Ibrahim of Malang.

Advisor : Prof. Dr. H. Dimjati Ahmadin, M. Pd.

Key Words : Dysphemism, Green Day, Slipknot, Lyric

Dysphemism is an expression with connotations that are offensive either about the denotatum or the audience. It is used to talk about one's opponents, things one wishes to show disapproval of, and things one wishes to be seen to downgrade. The topic of dysphemism is crucial to investigate because dysphemism is the infraction of the rules of politeness that deals with the matters of face and face effects. This research is conducted in order to find the types, sources, styles and functions of dysphemism used in Greenday's and Slipknot's lyrics.

The primary source of data are Green Day's and Slipknot's lyrics which was searched in some official sites <http://metrolyrics.com>, www.greenday.com, and www.slipknot1.com. The secondary data is from interviewing the informants who have more understanding in lyrics interpretation and dysphemism. After the data are collected, they are arranged systematically to answer the problems of study. After the data are discussed and the findings are presented, the researcher makes the tentative conclusion of the study. After consulting it with the experts, the final conclusion and as the finding of the study is presented. Then final suggestions are proposed.

From this investigation, the researcher found seven types of dysphemism. First, taboo terms used as insults, epithets, and expletives. Second, profane swearing and profane oaths. Third, comparisons of people with animals that are conventionally ascribed certain behaviour. Fourth, dysphemistic epithets that pick on a real physical characteristic that are treated as though they are abnormalities. Fifth, imprecations and epithets invoking mental subnormality or derangement. Sixth, -ist dysphemism used as insult. Seventh, terms of insult or disrespect, which invoke slurs on the target's character. Furthermore, the researcher also found fourteen sources of dysphemism. Among of them are circumlocution, the usage of technical jargon or learned terms, hyperbole, metonymy, understatement, simile, omission, synecdoche general for specific, irony, the usage of term borrowed from another language, the usage of colloquial or common terms, clipping, synecdoche part for whole, and remodelling. While the style of dysphemism used in the whole Green Day's and Slipknot's lyrics are casual style. In addition, the researcher found tenth functions of dysphemism. First, insulting or teasing. Second, cursing. Third, expressing unconcern. Fourth, criticizing. Fifth, accusing or blaming. Sixth, refusing or denying. Seventh, convincing. Eighth, expressing defiance. Ninth, promising. Tenth, questioning.

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CHAPTER I

INTRODUCTION

This chapter presents the background of study, statements of the problems, objectives of the study, scope and limitation of the study, significance of the study, and definitions of key terms.

1.1 Background of the Study

Language has evolved across from time to time. Like the other human made, as a product of culture, it develops to the various usages. Language is used to express human's idea, thought, feeling and emotions. Language is actually the realization or the oral representation of human thoughts.

Language is not only used for maintaining human communication, but also used for downgrading, belittling, humiliating or even 'killing' the enemies. The functions of language are varying according to the people who use it. It can be used as shield or weapon to conquer the enemies¹.

In general, language is used as a tool of communication and for establishing the relationship with others. According to Nababan in Masrokhin²

¹ Keith Allan and Kate Burridge. *Euphemism, Dysphemism, and Cross-Varietal Synonymy: Academic Paper*, www.latrobe.edu.au/linguistics/LaTrobePapersinLinguistics/Vol%2001/1AllanandBurridge.pdf (April 5, 2009).

² Masrokhin, "A Sociolinguistics Study on the Rude Words Used by the Street Children in Malang," (Unpublished Thesis, State of Islamic Studies Malang, Malang, 2002), 3-4.

language has other functions that seem to be more specific.

In this case, language is used in three ways. First, it is used as cultural development device. Second, it used to keep a culture still going on. Third, a language is an inventory of culture characteristics.

Language has a special role in human life. It is classified into two: First, based on the scope and another is based on the field of usage. There are two functions of language based on the scope: a national language and a group language. As a national language it has some functions such as symbol of the country pride, unity device, and a symbol of a country identity. A group language is a language that it is used by small group, i.e. ethnic groups in a country and it is a symbol of their identity.

Language has educational functions. They are integration, instrument, cultural and reasoning function. Integration function is emphasized to language as a way used by a learner to be a member of society. It makes someone to become a member of certain ethnic group. Instrument function is the use of language to get material profit, to get job, etc. Cultural function is the use of language to give respect in certain society. Reasoning function is the use of language as the way to think, understand, and create some concepts with a simple reasoning.

Language has individual functions. It depends on the speaker intention. Language is used to be a tool for fulfilling needs. And to share thought and feeling to others. Crystal³, also stated that one of language functions is language is as

³ David Crystal, "The Functions of Language," *The Cambridge Encyclopedia of Language*, (Cambridge: Cambridge University Press,), 10.

emotional expression. It has function to express human's emotion. It is shown when people are angry or frustrated, fear or affection. When someone expresses affection, he/she shows positive emotion. But when he/she expresses angry or frustrated, he/she shows negative emotion. Negative emotions are commonly used by swear words and obscenities. Here, language also known as ideational function.

Based on the last reason, someone usually used language depends on mood. In this case, the language is influenced by emotions. It can be very good and polite, and sometimes it can be very bad, rude or even impolite. And it usually cannot be realized or controlled by the speaker.

The development of language not only goes on the better usage. But now, it tends to break the rules of politeness. Taboo words, swearwords, profanity, blasphemy and so forth that was avoided in the past time, now it becomes usual and casual words to say. Some people use those to express their contempt, protests, and critics. They also use those words to strengthen their statement or even to show the casualty and solidarity in their community.

Basically, the harsh words can be uttered, but we have to know when and where those words can be uttered. Harsh words can be uttered in certain condition and should not be exaggerate. Islam suggests Moslems to act politely and forbids to act impolitely to keep the communication to their parents, family, neighbors or to their society well. As Allah says in Al-Baqarah ayah 83, Al-Baqarah ayah 263, and Al-Isra' ayah 23 which are translated by Muhsin Khan and Taqiud-Din Al-Hilali below:

وَإِذْ أَخَذْنَا مِيثَاقَ بَنِي إِسْرَائِيلَ لَا تَعْبُدُونَ إِلَّا اللَّهَ وَبِالْوَالِدَيْنِ إِحْسَانًا وَذِي الْقُرْبَىٰ وَالْيَتَامَىٰ
وَالْمَسْكِينِ وَقُولُوا لِلنَّاسِ حُسْنًا وَأَقِيمُوا الصَّلَاةَ وَآتُوا الزَّكَاةَ ثُمَّ تَوَلَّيْتُمْ إِلَّا قَلِيلًا مِّنْكُمْ وَأَنْتُمْ
مُعْرِضُونَ ﴿٨٣﴾

“And (remember) when We took a covenant from the Children of Israel, (saying): Worship none but Allah (Alone) and be dutiful and good to parents, and to kindred, and to orphans and Al-Masakin (the needy), **and speak good to people** [i.e. enjoin righteousness and forbid evil, and say the truth about Muhammad], and perform As-Salat (the prayers), And give Zakat (obligatory charity). Then you slid back, except a few of you, while you are backsliders.” (Al-Baqarah: 83)

قَوْلٌ مَّعْرُوفٌ وَمَغْفِرَةٌ خَيْرٌ مِّنْ صَدَقَةٍ يَتَّبِعَهَا أَدَىٰ ۗ وَاللَّهُ غَنِيٌّ حَلِيمٌ ﴿٢٦٣﴾

“Kind words and forgiving of faults are better than Sadaqah (charity) followed by injury. And Allah is Rich (Free of all needs) and He is Most Forbearing.” (Al-Baqarah: 263)

وَقَضَىٰ رَبُّكَ أَلَّا تَعْبُدُوا إِلَّا إِيَّاهُ وَبِالْوَالِدَيْنِ إِحْسَانًا ۗ إِمَّا يَبُلُغَنَّ عِنْدَكَ الْكِبَرَ أَحَدُهُمَا أَوْ
كِلَاهُمَا فَلَا تَقُلْ لَهُمَا آفٌ وَلَا تُنهَرهُمَا وَقُلْ لَهُمَا قَوْلًا كَرِيمًا ﴿٢٣﴾

“And your Lord has decreed that you worship none but Him. And that you be dutiful to your parents. If one of them or both of them attain old age in your life, say not to them a word of disrespect, nor shout at them but address them in terms of honor.” (Al-Isra’: 23)

The usage of harsh words or phrases which cause the audiences offending is called dysphemism. Dysphemism is an offensive language used as weapons against others, or as release valves from anger and frustration⁴.

Allan and Burrige⁵ define that “dysphemism is an expression with connotations that are offensive either about the denotatum or the audience, or both, and it is substituted for a neutral or euphemistic expression for just that reason. It is used to talk about one’s opponents, things one wishes to show disapproval of, and things one wishes to be seen to downgrade.”

⁴ Keith Allan and Kate Burrige, *Euphemism and Dysphemism: Language Used as Shield and Weapon*, (New York: Oxford University Press, 1991), 2.

⁵ Ibid., 26.

Goffman in Renkema⁶ introduces the concept of 'face' which means the image that a person projects in his social contacts with others. In Goffman opinion, every participant in the social process has the need to be appreciated by others the need to be free and not interfered with. Goffman calls the need to be appreciated 'positive face' and the need to not be disturbed 'negative face'.

Brown and Levinson⁷ state that politeness strategies are developed in order to save the hearers' "face". Face here refers to the respect that individual has for him/ himself, and maintaining that "self-esteem" in public or in private situations. Here, we try to avoid embarrassing the other person, or making them feel uncomfortable. Face Threatening Acts (FTAs) are acts that infringe on the hearers' need to maintain his/her self-esteem, and be respected. Politeness strategies are developed for the main purpose of dealing with these FTAs.

Goffman in Wardaugh⁸ says that politeness is a manner of maintaining a social interaction by playing such 'mini drama' to keep both our own face and other faces. Here, human being as creature has to take role in social life. It can be concluded that Goffman presents a theory of respecting others in matter of belief, opinion, and so forth based on human's right without breaking the social rules and social norms of behavior.

Grundy⁹ states that "politeness phenomena are one of manifestation of the wider concept of etiquette, or appropriate behavior." From this statement, we can

⁶Jan Renkema, *Discourse Studies: an Introductory Textbook*, (Philadelphia: John Benjamins Publishing Company, 1993), 13.

⁷ Penelope Brown, and Stephen Levinson, *Politeness: Some Universals in Language Usage*, (Cambridge: Cambridge University Press, 1987)

⁸ Ronald Wardaugh, *Introduction to Sociolinguistics: Fourth Edition*. (Oxford: Blackwell Publishers, 2002), 275.

⁹ Peter Grundy, *Doing Pragmatics* (London: Arnold, 2000), 146.

say that human being has etiquette or appropriate behavior in term of social life. As we know in different society, there is different culture which influences the politeness concept in each society. So, the etiquette may different also in each society. But basically every people in the world want to be treated politely.

The topic of dysphemism is crucial to investigate because dysphemism is the infraction of the rules of politeness that deals with the matters of face and face effects. It also breaks the rules of taboo that is forbidden to say but now it becomes usual. It is expected to give some additional information in sociolinguistics, semantics and discourse area. In sociolinguistics, it includes in words and culture especially in the scope of euphemism and taboo (see Wardaugh)¹⁰. In the semantics it gives some additional contribution in the scope of meaning change and connotation (see Allan)¹¹. While in the discourse fields, it gives additional knowledge on the scope of discourse and social interaction; meaning and context, and politeness (see Johnstone)¹².

Artists are the influential actors to influence the human history. Through their works, they influence human minds, behaviors, and life styles. One of the dominant users of dysphemism are the artists. Through their dramas, novels, poems and songs they express their idea, contemplation or even their critics to the environment. They often take their works from environment, for example the critics to the government, social life, life style, or even to the God.

Green Day's and Slipknot's lyrics are attractive to the audiences. It contains

¹⁰ Ronald Wardaugh, *Introduction to Sociolinguistics: Fourth Edition*, (Oxford: Blackwell Publishers, 2002)

¹¹ Keith Allan, *Natural Language Semantics*, (Wiley-Blackwell Publishers, 2001)

¹² Barbara Johnstone, *Discourse Analysis*, (Wiley-Blackwell Publishers, 2002)

some provocative utterances which sometimes let in the audiences' emotions inside their songs. Their lyrics also contain many protests, contemplation, deprecation, and criticism. Those are expressed in dysphemistic utterances to strengthen their intention. They also use the dysphemistic utterances to offend and touch their addressee's feeling or sympathy. Therefore, their lyrics are attractive to be investigated.

One of examples of dysphemism found in Green Day's lyric is "*American idiot*". Idiot is offensive because it expresses the physical and mental disabilities which humiliate the addressee. Another example found in Slipknot's is "*Fuck you!*" Because the usage of expletive and swear word *fuck* is tabooed in English and offended the hearer, it indicates the usage of dysphemism.

This research is based on some researches. One is done by Mudmainah (2005)¹³ which analyzed on the dysphemistic expressions used in Malang Post on Headline Colomn. She found there are four types of dysphemism. First, the terms which belittle or degrade one's race, gender, rationality, or religion. Second, the profanity words. Third, the taboo words which refer to genitals, sexual acts and bodily functions. And the fourth is crude phrases.

Another research is done by Masrokhin (2002)¹⁴ which analyzed on the rude words used by the street children in Malang, East Java. He found that some rude words used by the street children in common are addressing friends by using name animal. They also used the rude words and swearwords to show emotional

¹³ Pipit Mudmainah, "Dysphemistic Expression Used in Malang Post on Headline Colomn," (Unpublished Thesis, State Islamic University of Malang, Malang, 2005).

¹⁴ Masrokhin. "A Sociolinguistics Study on the Rude Words Used by the Street Children in Malang," (Unpublished Thesis, State of Islamic Studies Malang , Malang:2002).

expression.

Here, the researcher investigates the dysphemism which is used by the artists in their works. The researcher investigates the lyrics of Green Day and Slipknot, who are the famous American rock band that often use dysphemism in their songs. Through their songs, they often express their disagreement, idea or contempt by the harsh words or dysphemistic expressions to strengthen their intention.

This research is done in order to know what the types and sources of dysphemism used by Green Day and Slipknot in their songs. Also, it is done to know what the styles and functions of the dysphemism used in Green Day's and Slipknot's lyrics. In this research, the researcher focuses only to the usage of dysphemistic expression which is used in the lyrics of Green Day's and Slipknot's. It continues the previous study which analyzed the dysphemistic expression in journalism and also field study on Malang's street children. Finally, the researcher gives the comprehensive investigation about this topic entitled *“Dysphemism Used in Green Day's and Slipknot's Lyrics”*.

1.2 Statements of the Problems

Based on the background of study described above, this research is conducted in order to find the answers to the research problems that can be formulated below:

1. What are the types and sources of dysphemism used in Green Day's and Slipknot's lyrics?
2. What are the styles and functions of dysphemism used in Green Day's and Slipknot's lyrics?

1.3 Objectives of the Study

Based on the problems of study above, the objectives of this study are:

1. to understand the types and sources of dysphemism which are used in Green Day's and Slipknot's lyrics
2. to recognize the styles and the functions of dysphemism which are used in Green Day's and Slipknot's lyrics

1.4 Scope and Limitation of the Study

The scope of the study is discussing the dysphemism in the area of sociolinguistics field. The subjects are the lyrics of Green Day's and Slipknot's. Meanwhile, this research limited only on the dysphemistic expression which are used by them and will be analyzed based on types and sources of each, and also the styles and functions of dysphemism used in those lyrics.

1.5 Significance of the Study

The main purpose of this study is answering the question about the types and sources of dysphemism used in Green Day's and Slipknot lyrics. And also to explain styles and functions of dysphemism used in those lyrics. The findings are expected to give some additional information in sociolinguistics, semantics and discourse area. In sociolinguistics, it is included in words and culture especially in the scope of euphemism and taboo (Wardough: 2002). In the semantics it gives some additional contribution in the scope of meaning change and connotation (Allan: 2001). While in the discourse fields, it gives additional knowledge on the scope of discourse and social interaction; meaning and context and politeness (Johnstone: 2002). It is also made to fulfill one of the requirements to get strata one degree on English Letters and Language Department, the Faculty of Humanities and Culture, the State Islamic University Maulana Malik Ibrahim of Malang. Finally, the results is expected to give other additional information to the readers and further researchers about the dysphemism.

1.6 Definitions of Key Terms

- Dysphemism** : refers to the usage of an intentionally harsh word or expression instead of a polite one; it is an opposite of euphemism. (cited in Allan and Burridge 1991: 26)
- Green Day** : is an American rock trio band which is formed in 1987. The band has consisted of Billie Joe Armstrong (vocals, guitar), Mike Dirnt (bass guitar, vocals), and Tré Cool (drums,

percussion) for the majority of its existence.

Slipknot : is an American heavy metal band from Des Moines, Iowa, formed in 1995. Slipknot consists of nine members, the current band members are Sid Wilson, Joey Jordison, Paul Gray, Chris Fehn, Jim Root, Craig Jones, Shawn Crahan, Mick Thomson, and Corey Taylor. Each member of the band wears a unique mask.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses some important ideas and theories in conducting the research. These are the brief explanation of politeness, the concept of euphemism, the brief explanation of the relationship between euphemism, ortophemism and dysphemism, the comprehensive concept of dysphemism, the text, co-text and context, the concept of song and lyric, the biography of Green Day, the biography of Slipknot and the previous studies relevant with this research.

2.1 The Brief Explanation of Politeness

Goffman in Renkema¹⁵ introduces the concept of 'face' which means the image that a person projects in his social contacts with others. In Goffman opinion, every participant in the social process has the need to be appreciated by others the need to be free and not interfered with. Goffman calls the need to be appreciated 'positive face' and the need to not be disturbed 'negative face'.

Brown and Levinson¹⁶ state that politeness strategies are developed in order to save the hearers' "face". Face here refers to the respect that individual has for him/ himself, and maintaining that "self-esteem" in public or in private situations. Here, we try to avoid embarrassing the other person, or making them

¹⁵ Jan Renkema, *Discourse Studies: an Introductory Textbook*, (Philadelphia: John Benjamins Publishing Company, 1993), 13.

¹⁶ Penelope Brown, and Stephen Levinson, *Politeness: Some Universals in Language Usage*, (Cambridge: Cambridge University Press, 1987), 61.

feel uncomfortable. Face Threatening Acts (FTAs) are acts that infringe on the hearers' need to maintain his/her self-esteem, and be respected. Politeness strategies are developed for the main purpose of dealing with these FTAs.

Goffman in Wardaugh¹⁷ says that politeness is a manner of maintaining a social interaction by playing such 'mini drama' to keep both our own face and other faces. Here, human being as creature has to take role in social life. It can be concluded that Goffman presents a theory of respecting others in matter of belief, opinion, and so forth based on human's right without breaking the social rules and social norms of behavior.

Grundy¹⁸ also states that "politeness phenomena are one of manifestation of the wider concept of etiquette, or appropriate behavior." From this statement, we can say that human being has etiquette or appropriate behavior in term of social life. As we know in different society, there is different culture which influences the politeness concept in each society. So, the etiquette may different also in each society. But basically every people in the world want to be treated politely.

In this case, Allan and Burridge¹⁹ define politeness in terms of inoffensiveness, and categorize orthopemism and euphemism in the same terms. While impoliteness and dysphemism are their negative counterparts. (In)offensiveness is definable in terms of face that is described as 'public self-image'. All these categories of language and behaviour are wedded to context, time and place.

¹⁷ Ronald Wardaugh, *Introduction to Sociolinguistics: Fourth Edition*, (Oxford: Blackwell Publishers, 2002), 275.

¹⁸ Peter Grundy, *Doing Pragmatics*, (London: Arnold, 2000), 146.

¹⁹ Keith Allan and Kate Burridge, *Forbidden Words: Taboo and the Censoring of Language*, (Cambridge-United Kingdom: Cambridge University Press, 2006), 53-54.

In summary, politeness is applied in every society, although the rules and the realization are different. Every society has every action or verbal behaviour, but they have the same concept of politeness in their mind. In the other words, basically people wants to act and to be treated politely. Euphemism becomes one of ways of expressing politeness. In the other hands, dysphemism is one of ways of expressing impoliteness because it affronts the hearers' faces.

2.2 The Concept of Euphemism

Euphemism is derived from the Greek eu- 'good' / dus- 'bad' + phem- 'speak', originally "to use what of good omen". The definition of euphemism as we know today is similar, it is the substitution of a mild or inoffensive expression for one that may offend something unpleasant. A euphemism is a word or phrase that is used in place of a disagreeable or offensive term. When a phrase becomes a euphemism, its literal meaning is often pushed aside. Euphemism topic has arisen since the late sixteenth century. Euphemisms are used to hide unpleasant idea, even when the term is not necessarily offensive²⁰.

Furthermore, Friedman states²¹ that the process of coining euphemism is called taboo deformation. The method of historical euphemistic can reveal tracks of taboo deformation. Several are known to have accurate in Indo-European language. For example include the original Indo-European words for bear (**rktos*), wolf (**wlkwas*), and deer (originally, *hart*). In different Indo-European language, each of this words have difficult etymologies because of taboo

²⁰ Friedman, *Euphemistic Language*, (Online at www.google.com: 2004), 01.

²¹ Ibid, 02.

deformation. A euphemism was substituted for the original, and the form of original word no longer occurs in the language. The Germanic word “*bear*” means “grown guy”, the Slavic root (**medo-ed-*) means honey eater. Euphemism can be eventually taboo words themselves through a process for which the linguist Steven Pinker coined the term of euphemism is treadmill, which is comparable to Gresham’s law acquires all the negative connotation of its referent, and has to be replaced by a substitute. In extreme cases, the process can happen many kinds, and indeed may still be happening.

Fromkin et.al.²² state that the existence of euphemisms is used to hide unpleasant ideas, even when the term for them not necessarily offensive. This kind of euphemism is used extensively in the fields of public relations and politics. For example “*collateral damage*” for civilian casualties, “*unplanned landing*” for plan crash, “*spontaneous energetic disassembly*” for explosion, “*protective custody*” for imprisonment without judicial proceeding, and “*gay*” for homosexual. The existence of taboo words or taboo ideas stimulates the creation of euphemism.

Allan and Burridge²³ define that “a euphemism is used as an alternative to a dispreferred expression, in order to avoid possible loss of face: either one’s own face or, through giving offense that of the audience, or of some third party.” In short, euphemisms are alternatives to dispreferred expressions, and are used in order to avoid possible loss of face. The dispreferred expression maybe taboo, fearsome, distasteful, or for some other reason have too many negative

²² Victoria Fromkin, et.al., *An Introduction to Language*, (London: Harcourt, 1999), 427.

²³ Keith Allan and Kate Burridge, *Euphemism and Dysphemism: Language Used as Shield and Weapon*, (New York: Oxford University Press, 1991), 11.

connotations to execute Speaker's communicative intention on a given occasion.

Wardaugh²⁴ also states that euphemistic words and expressions allow us to talk about unpleasant things and 'neutralize' the unpleasantness, e.g. the subject of death and dying, unemployment, taboo and animality. We are constantly renaming things and repackaging them to make them sound 'better'.

Euphemism in Encarta World Dictionary is: 1. less offensive synonym; a word or phrase used in place of a term that might be considered too direct, harsh, unpleasant, or offensive. A wide range euphemisms is used in connection with death, sex, and excretion. 2. Use of inoffensive words; the use of a word or phrase that is more neutral, vague or indirect to replace a direct, harsh, unpleasant or offensive term.²⁵

In summary, euphemism is an important matter as the implementation of the things, words, phrases, sentences, and so on, by a language user to cover up or repackaging them to make them sound better both for the Speaker and the Hearer. We use euphemism as an attempt to manipulate the emotional response and dispreferred expression to avoid possible loss face. Euphemism can be used to maintain the communication between the Speaker and the Hearer well and politely. So, euphemism is one of orally politeness implementation in social interaction and communication.

2.3 The Brief Explanation of the Relationship between Euphemism,

Ortophemism and Dysphemism

²⁴ Ronald Wardaugh, *Introduction to Sociolinguistics: Fourth Edition*, (Oxford: Blackwell Publishers, 2002), 238.

²⁵ *Encarta World English Dictionary*, (London: Bloomsbury Publishing Plc., 1999)

Euphemism is “sweet talking” or preferred expression to maintain the communication well and to save our face²⁶. While ortophemism is “straight talking” or neutral expression without sweet sounding, or overly polite (euphemistic), nor harsh, blunt, or offensive (dysphemistic)²⁷. They are have positive connotations for the speaker, the hearer, or the third party who is heard those expressions.

Ortophemisms and euphemisms are words or phrases used as an alternative to dispreferred expression. They are used to avoid loss face in a communication between the speaker, the hearer, or some third party. So, it is one of the strategies of expressing politeness.

Allan and Burridge²⁸ conclude that ortophemism and euphemism arise from conscious or unconscious self-censoring. They are used to avoid the speaker, the hearer and the third party being embarrassed or offended, in accordance with the effort of speaker to be polite. The differences between them are:

- An ortophemism is more formal and direct or literal than euphemism.
- A euphemism is more colloquial and indirect or figurative than ortophemism.

Allan and Burridge also affirm that impoliteness is more visible than politeness²⁹. Because impolite behaviour is offensive, it is dysphemistic.

Dysphemism is the opposite of euphemism. It is not maintaining but damaging the

²⁶ Keith Allan and Kate Burridge, *Forbidden Words: Taboo and the Censoring of Language*, (New York: Oxford University Press, 2006),

²⁷ Richard Nordquist. *Ortophemism*. www.about.com (March 19, 2009)

²⁸ Op.cit., 33.

²⁹ Ibid. 31.

speaker's, the hearer's or the third party's face³⁰. Here, Allan and Burrige³¹ suggest the technical term of the union set of ortophemisms, euphemisms, and dysphemisms as X-phemisms and related as follows:

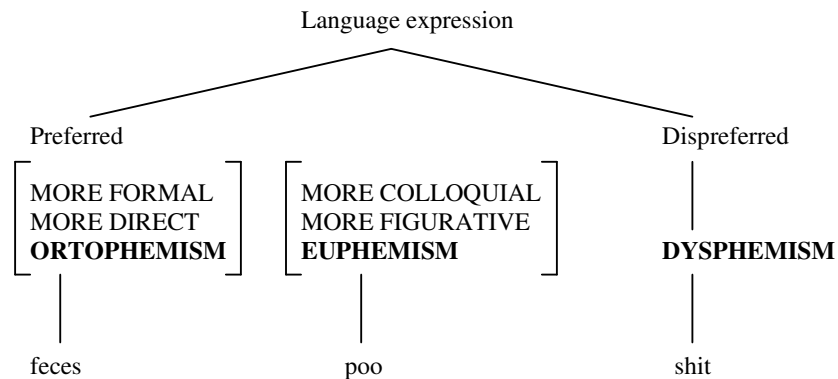


Figure 2. 1

Here are the examples of X-phemisms contrast presented by illustrated by Allan and Burrige³²:

Ortophemism	Euphemism	Dysphemism
Feces	Poo	Shit
Toilet	Loo	Shithouse
Menstruate	Have a period	Bleed
Breast	Chest	Boobs
Jesus	Lord	Christ! [blasphemy]

Table 2.1

The usage of X-phemisms is wedded to context, place and time. For example the term poo can be dysphemistic because it insult the hearer by addressing them using baby language. But the usage of shithouse in soldiers' bar is not dysphemistic because it is joking and showing intimacy. In the moment of

³⁰ Keith Allan and Kate Burrige, *Euphemism and Dysphemism: Language Used as Shield and Weapon*, (New York: Oxford University Press, 1991), 5.

³¹ Op.cit., 33-34.

³² Ibid. 32.

intimacy, both the Hearer and the Speaker are pleasurable and inoffensive.

Finally, X-phemisms is depending on the context in what topic we are discuss, the place where we conduct the communication and when the time we utter the expressions or the terms. The connotations affected differ from context to context, from one community to the other, and occasionally from one individual to other³³.

2.4 The Comprehensive Concept of Dysphemism

The terms dysphemism derived from the Greek “dys” δυς means ‘non’ and “pheme” φήμη means ‘speech’,³⁴ or “dys” δυς means ‘mis-’ and “pheme” φήμη means ‘reputation’. It refers to the usage of intentionally harsh word instead of polite one. It is the rough opposite of euphemism. This topic has arisen since the late nineteenth century.

Whereas euphemisms seek to soften the impact of some horrific event or taboo subject by indirect language and calming metaphors, dysphemisms are direct, metaphorical, or gruesomely physical. An obvious element of black humor is also apparent, since the bizarre metaphors strip away any notion of human dignity. Instead of the classical lexis generally prevalent in euphemisms, the core vocabulary is highly apparent, often in idiomatic phrases. Although this linguistic mode has been established for centuries and the term dysphemism was first recorded in 1884, it has only recently acquired even a specialist currency, being unlisted in many general dictionaries and reference books. The French

³³ Ibid. 32.

³⁴ Online from <http://encyclopedia.jrank.org/articles/pages/671/Dysphemisms.html>

psychologist Albert J. Carnoy gave an extensive definition in his study *Le Science du Mot*, which in translation runs: “Dysphemism is unpitying, brutal, mocking. It is also a reaction against pedantry, rigidity and pretentiousness, but also against nobility and dignity in the language”. There is virtually no aspect of human experience free from dysphemism.³⁵

Death generates such typical euphemisms as to pass away, to pass on, to depart this life, go to one’s Maker, and so on. Parallel dysphemisms would be “*to snuff it*”, “*to croak*”, and “*to push up daisies*”, since these allude graphically and cruelly to the physical aspect of death, down to breathing one’s last, the death rattle, and being reincorporated into the cycle of nature. Similar examples drawn from sensitive or embarrassing topics are “*to have a bun in the oven*” for to be pregnant, “*to be pissed*” for to be drunk, and “*to take a technicolor yawn down the great white telephone*” for to vomit. Many of the huge variety of sexual metaphors are dysphemistic, such as “*bed-pressing*”, “*belly-bumping*”, “*bum dancing*”, “*a squeeze and a squirt*”, “*screw*”, and “*poke*”. As these examples show, dysphemisms are offensive and crude without necessarily using “*four-letter*” words.³⁶

In literature, dysphemism shows a considerable overlap with bawdy. Shakespeare’s *Romeo and Juliet* (1595) is, among other things, a brilliant analysis of the nature of love: Romeo and Juliet embody the idealistic and noble view, while Mercutio and various other characters express a cynical, physical view liberally stocked with dysphemisms. The opening macho exchanges between the

³⁵ Loc.cit.

³⁶ Loc.cit.

servants Gregory and Sampson are in this vein. Mercutio mocks the great romantic lovers of history in dysphemistic terms: “Laura [the inspiration for Petrarch] was but a kitchen maid; Dido a dowdy; Cleopatra a gipsy; Helen and Hero hildings and harlots”. These are all low-register derogatory terms for women: a dowdy was ugly or overdressed, a gipsy was a loose woman, a hilding was a worthless woman, and a harlot was a whore. Several of Shakespeare’s plays, notably Antony and Cleopatra and Troilus and Cressida, set dysphemisms against heroic and romantic myths.³⁷

Dysphemisms abound in current insults. To take the example of stupidity and incompetence, from a rich field there are such terms as “*blockhead*”, “*bonehead*”, “*dickhead*”, “*lamebrain*”, “*not have a full deck of cards*”, “*not know one’s arse (ass) from one’s elbow*”, or “*couldn’t organize a booze-up in a brewery*”. Among terms for ugliness or unattractiveness there is the old euphemism “*plain*”, the pseudo-euphemism “*no oil painting*,” or the crudely dysphemistic “*a face to shatter glass, to stop a clock*” , or “*something the cat dragged in*.”³⁸

Garner³⁹ also defines that dysphemism is the substitution of disagreeable word or phrase for a neutral or even positive one. Dysphemism is the opposite of Euphemism. Dysphemism is used to offend the listeners.”

Nordquist⁴⁰ says that dysphemism is substitution of a more disparaging word or phrase for one considered less offensive. While Encarta World English

³⁷ Loc.cit

³⁸ Loc.cit.

³⁹ Bryan A Garner, *The Oxford Dictionary of American Usage and Style*. (New York: Oxford University Press, 2000)

⁴⁰ Richard Nordquist, <http://about.com.dysphemism-definition>

Dictionary⁴¹ labels that dysphemism is 1. a substitution of a coarser word; the deliberate substitution of an offensive expression for a neutral one, 2 offensive substitute for neutral word; an offensive expression deliberately substituted for a neutral one.

Furthermore, Allan and Burrige⁴² define that “dysphemism is an expression with connotations that are offensive either about the denotatum or the audience, or both, and it is substituted for a neutral or euphemistic expression for just that reason.” It is used to talk about one’s opponents, things one wishes to show disapproval of, and things one wishes to be seen to downgrade. They also⁴³ insert that dysphemism is a word or phrase that connotations that are offensive either about the denotatum and/or to people addressed or overhearing the utterance.

For avoiding politically and emotionally abuse, Allan and Burrige⁴⁴ advise the speaker and reader to choose the neutral alternatives from such lists as follows:

Dysphemistic Locution	Neutral Locution
man(kind) chairman congressman fireman policeman mailman	human beings, humanity, people chairperson, chair member of congress, representative firefighter police officer mail carrier

⁴¹ *Encarta World English Dictionary*, (London: Bloomsbury Publishing Plc., 1999)

⁴² Keith Allan and Kate Burrige, *Euphemism and Dysphemism: Language Used as Shield and Weapon*, (New York: Oxford University Press, 1991), 26.

⁴³ Keith Allan and Kate Burrige, *Forbidden Words: Taboo and the Censoring of Language*, (New York: Oxford University Press, 2006), 31.

⁴⁴ Keith Allan, *Natural Language Semantics*, (Wiley-Blackwell Publishers, 2001), 153; and Keith Allan and Kate Burrige, *Euphemism and Dysphemism: Language Used as Shield and Weapon*, (New York: Oxford University Press, 1991), 44.

foreman salesman actress (air)stewardess	supervisor sales person actor flight attendant
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Table 2.2

Because dysphemism is recent topic, there is only a few theories in accordance with it. The theory presented by Allan and Burridge is chosen to analyze this topic because their explanation of this topic is more detailed and comprehensive. They categorize dysphemism as one of the infraction of politeness phenomena.

2.4.1 Types of Dysphemism

Allan and Burridge⁴⁵ presents the theory of dysphemism in their books.

According to them, there are eight types of dysphemism:

1. **Taboo terms used as insults, epithets, and expletives**⁴⁶. Taboo terms or language derived from such follows:
 - Bodily organs covered by bikinis and swimming trunks because they are organs of sexual desire, stimulation, and gratification and/or used for micturition and defecation (e.g. *asshole*, *prick*);
 - Activities involving these SDM (sex, micturition, defecation) organs(e.g. *fucker*, *whore*, *slut*);
 - Bodily effluvia issuing from these SMD organs (e.g. *shit*);

⁴⁵ Keith Allan and Kate Burridge, *Euphemism and Dysphemism: Language Used as Shield and Weapon*, (New York: Oxford University Press, 1991), and *Forbidden Words: Taboo and the Censoring of Language*, (New York: Oxford University Press, 2006)

⁴⁶ Keith Allan and Kate Burridge, *Euphemism and Dysphemism: Language Used as Shield and Weapon*, (New York: Oxford University Press, 1991), 117.

- Death, dying and killing;
- Disease
- Food and smell;
- Naming and addressing (God; friends, strangers and boss; kinsfolk; dangerous animals; hazardous pursuits).

In addition, a similar idea is expressed by Andersson in Karjalainen⁴⁷, western cultures generally take their taboo words from one or more of the following categories:

- (a) Sexual organs, sexual relations
- (b) Religion, church
- (c) Excrement
- (d) Death
- (e) The physically or mentally disabled
- (f) Prostitution
- (g) Narcotics, crime

2. **Profane swearing and profane oaths**⁴⁸ Profane swearing uses dysphemisms taken from the pool of dirty words as well as blasphemous and profane (i.e. irreligious) language. To swear at someone or something is to insult and deprecate the object of abuse, as well as to use other kinds of dysphemism. For example “*Fuck, I don’t know where is your wallet.*”

Here, swearwords and curses also included in dysphemism because it

⁴⁷ Markus Karjalainen, “Where have all the swearwords gone? An analysis of the loss of swearwords in two Swedish translations of J. D. Salinger’s *Catcher in the Rye*”, (Pro Gradu thesis Faculty of Arts Department of English University of Helsinki, Helsinki, 2002), 17.

⁴⁸ Keith Allan and Kate Burridge, *Forbidden Words: Taboo and the Censoring of Language*, (New York: Oxford University Press, 2006), 76.

insulting the addressees. Furthermore, the Swedish linguist, Ljung⁴⁹ has divided swearwords into the following main categories:

Swearwords motives	Examples
Religious	“Christ”, “Hell”, “Damn”, “Go to hell!”
Scatological	“Shit”, “Crap”, “Ass”, “Asshole”, “Kiss my ass!”
Genitals	“Cock”, “Dick”, “Cunt”, “You stupid prick!”
Sexual	“Fuck”, “Fucker”, “Fucking”, “I don’t give a fuck!”, “Screw you!”
Sodomy	“Up yours!”, “Up your ass!”
Mother	“Motherfucker”, “Son of a Bitch”, “Bastard”
Prostitution	“Whore”, “Pimp”
Masturbation	“Wanker”, “Jerk”
Animals	“Dirty pig”, “Stupid cow”
Death	“Eat shit and die!”

Table 2.3

3. **Comparisons of people with animals that are conventionally ascribed certain behaviour**⁵⁰. For examples calling someone a *pig* because he/she is rude, a *snake* because he/she is untrustworthy, an *ass/ a donkey* because of he/she is stupid.
4. **Dysphemistic epithets that pick on a real physical characteristics that are treated as though they are abnormalities**, for examples *Fatty!*
Baldy! and *Four-eyes!*⁵¹
5. **Imprecations and epithets invoking mental subnormality or derangement**, for examples *Idiot!* *Stupid!* *Nincompoop!* and *Shithead!*⁵².

⁴⁹Magnus Ljung, *Svordomsboken*, (Uddevåla: Nordstedts Akademiska Forlag, 2006), 62-75.

⁵⁰Ibid, 79-80.

⁵¹Ibid, 81-82.

⁵²Ibid, 82.

6. **-IST dysphemism function as insult**⁵³, for examples *Blacks, Nigger*, teasing the other's proper name such as *Zinkewitz* becomes *Stinkyshits*.
7. **Terms of insult or disrespect, which invoke slurs on the target's character**⁵⁴ for examples *bastard, dick, galoot, twat, cunt, faggot*, and *bitch*.

Those are some types of dysphemism presented by Allan and Burridge. In this study, the dysphemism theory presented by Allan and Burridge is used as a tool for analyzing the data. Although there are many dysphemistic expressions or behaviours that is still not included or pointed in this theory that is presented by Allan and Burridge, for examples bullying, harassment and abuse that offend the addressees. Here, bullying, harassment and abuse can be included in term of verbal dysphemism. Although this study concerning with dysphemism, but it is not investigating those (bullying, harassment and abuse).

2.4.2 Sources of Dysphemism

Allan and Burridge⁵⁵ also stated that the sources of dysphemism is the same as the source of euphemism, there are:

1. **Figurative expressions, such as: metaphors**, for example "*Hear the dogs howling out of the key*", **flippancies** for example "*You were Dead from the Git-Go!*", **remodellings**, for examples "*Shoot!*" for "*Shit!*" and "*Darn it!*" for "*Damn it!*", **Simile** for example "*But she looks like hell to me*", **Irony**

⁵³ Ibid, 83.

⁵⁴ Ibid, 85.

⁵⁵ Keith Allan and Kate Burridge, *Euphemism and Dysphemism: Language Used as Shield and Weapon*, (New York: Oxford University Press, 1991), 14 and 31.

for example “*Well maybe I’m the faggot America.*”

2. **Circumlocutions**, for example “*Shit out of luck*” and **clippings**, for example “*fags*” for faggots.
3. **Acronyms**, for examples “*SNAFU*” for Situation Normal, All Fucked Up, “*GRID*” for Gay Related Immuno-Deficiency; and **abbreviations**, for examples “*SOS*” for Shit on Shingle and “*SOB*” for Son of Bitch.
4. **Omissions**, for example “f---“ for printing fuck; and **one-for-one substitutions**, for example “*ass*” for button.
5. **Synecdoche (general for specific**, for examples “*person*” for penis; and **part for whole**, for examples “*tits*” for breasts, and “*He’s a prick!*” for He’s a person [that is hatred]) and **metonymy**, for examples “*Dickhead*”, “*Fuckface*”.
6. **Hyperbole**, for examples “*He’s the rottenest bastard I ever come across*”, “*You great prick!*” and **understatement**, “*If you could just spare me a FEW moments of your time...*” here, “*FEW*” has sarcastic intention.
7. **Usage of learned term or technical jargon**, for examples “*aggressors*”, “*terrorists*” for rebels and “*nigger*” for Blacks; and **usage of colloquial or common terms**, for examples “*Junk*” for something without real value and “*crippled*” for broken or dislike.
8. **Usage of term borrowed from another language**, for examples “*skepsel creature*” for Blacks and Colored [from Afrikaners], “*kriechend*” for Jews [Nazi German] “*blutschande*” or “*blutvergiftung*” for the marriage of ‘Aryan’ and ‘non-Aryan’ [Nazi German].

Those are the sources of dysphemism. The dysphemism can be achieved through those kinds of sources. According to Allan and Burridge⁵⁶ those various sources can be applied both in analyzing euphemism and dysphemism. So, these kind of sources is used in this study.

2.4.3 Styles of Dysphemism

Styles refer to the selection or choosing of linguistic forms to convey social or artistic effects. Styles shape a communication system in its own right, one that determines how a social interaction will proceed, or if it will proceed at all. Style also may tell listeners how to take what being said: seriously, ironically, humorously, dubiously, or in some other way⁵⁷.

Speakers of all languages have each various styles. They speak in various speech patterns during the course of a day. Hymes⁵⁸ states that the term “style” implies selection of alternatives with reference to a common frame or purpose. Someone still could speak of personal styles with regard to any of them by using identified codes, varieties, registers, or even community styles.

Dysphemism and style is not the same thing. They intersect and interact each other. The style used defines the set of dysphemisms, which are conventional within that style; dysphemisms used to help to define and maintain a particular style⁵⁹.

⁵⁶Ibid, 31.

⁵⁷ Norman Fairclough, *Language and Power*, (UK: Longman Group Limited, 1989), 29.

⁵⁸ Dell Hymes, *Foundation in Sociolinguistics: an Ethnographic Approach*, (Philadelphia: University of Pennsylvania Press, 1974), 59.

⁵⁹ Keith Allan, and Kate Burridge, *Euphemism, Dysphemism, and Cross-Varietal Synonymy* www.latrobe.edu.au/linguistics/LaTrobePapersinLinguistics/Vol%2001/1AllanandBurridge.pdf

Joos in Chaer and Agustina⁶⁰ states that there are five styles in English. Those are frozen, formal, consultative, casual and intimate. Labov defines for each style. The first style is called frozen style. Frozen is the most formal style⁶¹. It is commonly used in constitution, such as bible quotations and often contain archaism. For example “*it shows that the imperial judiciary thinks that, in addition to abortion, affirmative action and religion, war should be within its grasp.*” Another example is where a speaker is inferior to hearer or addressee, he/she will uses unreciprocated deferential forms such as *Your/her Majesty, Your/her Highness, Your Lordship, Mr. President* and *Madam*.

The second is formal style, that is an expression functioning as a single unit and which meaning cannot be worked out from its separate parts. It is one way participation, or communication, technical vocabulary and fussy semantics or exact definitions are important. The examples are introductions between strangers, presidential speech, official letters, religious speech, textbooks, and others. In addition, many idioms are often formal style, for example “*laying of workers*” or “*ethnic cleanser*”.

The third is consultative styles that refer to a level of language in a formal situation. It is two way participation. It is an operational styles which is often used in a meeting, or in public school. For example, “*antipersonnel weapon*” for any weapon designed to kill people.

Fourth is casual style that indicates a level of language in all informal

(April 5, 2009)

⁶⁰ Abdul Chaer, and Leonie Agustina, *Sociolinguistik: Suatu Perkenalan Awal*, (Jakarta:PT Asdi Mahasatya, 2004), 70-71.

⁶¹ Ronald Wardaugh, *Introduction to Sociolinguistics: Fourth Edition*, (Oxford: Blackwell Publishers, 2002)

situation, means in-group friends and acquaintance; no background information provided. It usually used when we are speak with family or close friends. It uses allegro, which means the shortened terms. For example, A: “*Let me show you the way*”, B: “*No, its quite all right, I’ll find my way alright, thanks.*”

The last is intimate that is used non-publicly. It is indicated by the usage of incomplete sentences, short with unclear articulation. Here, the intonation is more important than wording or grammar and used private vocabulary that is understood by both speaker and hearer. For example “*Take it easy!*”, “*Enjoy it guys!*”

Allan and Burridge⁶² draw the styles such follows

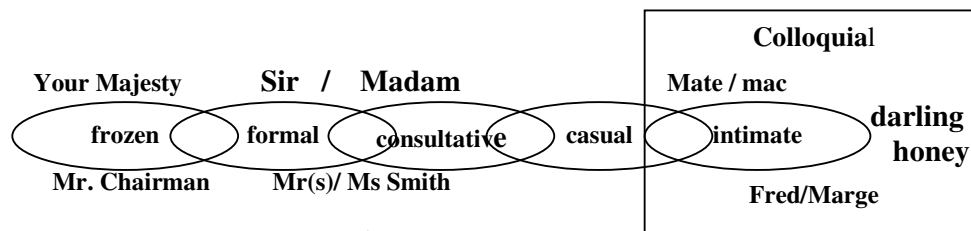


Figure 2.2

2.4.4 Functions of Dysphemism

At the societal level, language has many functions. Many languages are also made to serve a social identification function within a society by providing linguistic indicators, which may be used to reinforce social stratification. Linguistic features are often employed by people, consciously or unconsciously, to identify themselves and others, and thus serve to mark and maintain various

⁶² Keith Allan and Kate Burridge, *Forbidden Words: Taboo and the Censoring of Language*, (New York: Oxford University Press, 2006), 75.

social categories and divisions⁶³. Hymes in Saville-Troike⁶⁴ also stated, at the level of individuals and groups interacting with one another, the functions of communication are directly related to the participant's purposes and needs.

Globally the speaker has two possible motives for referring to a distasteful topic dysphemistically. First, to affront the addressee's face. Second to maximize the wound or insult to the addressee. Generally, the functions of dysphemism are talking about people that frustrate and annoy the speaker, disapproving of and wish to disparaging the addressee, humiliating, wounding and downgrading the addressee, emotive reaction to anger, frustration, or something unexpected or undesirable, and finally bringing the addressee or third party into disrepute.

Specifically, the functions of dysphemism based on its main goals are divided into the numbers below:

1. insulting or teasing the addressee;
2. accusing or blaming the addressee;
3. refusing or denying the addressee;
4. promising to the addressee;
5. criticizing to the addressee;
6. questioning to the addressee;
7. cursing to the addressee;
8. convincing the addressee;
9. expressing unconcern;
10. expressing defiance.

⁶³ M. Saville-Troike, *The Ethnography of Communication*, (Oxford: Basil Blackwell, 1982), 15.

⁶⁴ *Ibid*, 16.

Furthermore, Ljung⁶⁵ also made the following attempt to categorize the function of dysphemistic swearing:

Functions	Examples
Exclamations or irritation or surprise	<i>Shit!, Fuck!, Damn!</i>
Oaths	<i>I'll be damn! Screw me if... Burn in hell!</i>
Approval or disapproval	<i>He damned well did it! You know bloody well I do! In my ass! You bet your ass I will! Like hell it is!</i>
Curses	<i>Goddamn you! To hell with it!</i>
Rude suggestions	<i>Go to hell! Go fuck yourself! Get lost! Kiss my ass!</i>
Insults	<i>Your mama... your Momma's so fat smaller objects orbit her!</i>
Word of abuse	<i>Asshole! Shitface! Cunt! Wanker! Dickhead! Fuckface! Motherfucker! Bitch! Basterd! Son of a bitch!</i>
Disliking determiners	<i>Every fucking time! Life's a bitch!</i>
Higher intensity	<i>Its fucking incredible! She's bloody smart! It scares me shitless! I work my ass off!</i>
Emphasis	<i>No fucking way! Fucking stupid! Shut the fuck up! Ala-fucking-bama!</i>
Emphasis in question	<i>What the hell do you mean? Who the fuck are you?</i>
New meanings to swearwords	<i>Don't fuck with him! He's a fuckup! Move your ass! It takes a lot of balls to do that!</i>

Table 2.4

Those are several functions motivating the usage of dysphemism that is rude, impolite and affront the hearers or the addressees or the third parties that is involved in the communication. But, it has to be underlined again that the usage of

⁶⁵ Magnus Ljung, *Svordomsboken*, (Uddevala: Nordstedts Akademiska Forlag, 2006), 60-61.

dysphemism is wedded to the context, time, and place when conducting the communication.

2.5 Text, Context, and Co-text

2.5.1 Text

Layman in Renkema⁶⁶ states that a text is a sequence of connected sentences or utterances (the form) by which a sender communicates a message to a receiver (the function). While, the listeners do more than just receive message, they also interpret it. Look at the following example, a graffiti text and an experimental poem.

1) In the springtime this building blossoms.

2) Ota
 Ota ota ota
 Boo
 Ota ota ota boo
 Oo Oo
 Oo Oo ota ota ota

The question whether or not a graffiti text consisting of one sentence is a text can be answered mathematically. A sequence or a set of sentences can consist of one element. Therefore, a text can be made up of just one element. The problem becomes more difficult in cases such as the (anglicized) poem by Dutch poet Jan Hanlo given in (2). With some imagination, it is possible for a reader to argue that the poem is traditional poetic conventions. The attribution of coherence is, therefore, partially dependent on the disposition of the receiver.

⁶⁶ Jan Renkema, *Discourse Studies: an Introductory Textbook*, (Philadelphia: John Benjamin Publishing, 1993).

The inaccuracy of the everyday definition of texts is primarily the result of a simplistic approach to texts a message going from sender to receiver. For a better understanding of the concept of text, some explanation of the general communication model is required. The following model is drawn by Claude Shannon and Warren Weaver in Ussaadah⁶⁷.

The General Communication Model

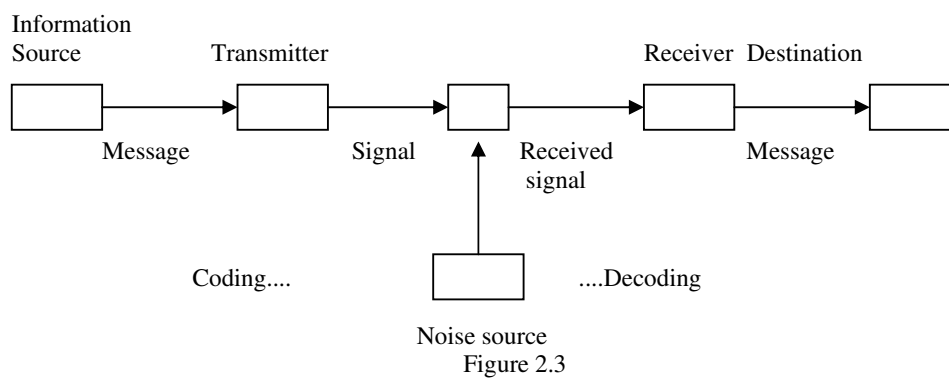


Figure 2.3

This diagram is to be read as follows. In the 'information source' a message is selected. This can consist of written or spoken words, images, music, and so forth. The 'transmitter' codes the message in a signal that is sent through the communication channel to the 'receiver'. The receiver translates the signal into a message –decodes it- and transmits this message to the 'destination'. In the communication, the message can undergo changes by 'noise'; this is called 'interference'.⁶⁸

This model can also be applied to texts. The writer or the lyre is then the information source. The message is codes into words. This is then transports to a communication channel, paper, or screen, to the receiver. The receiver decodes

⁶⁷ Nihayati Ussaadah, "A Pragmatic Study on Speech Acts Used in Humor of Clekit in Jawa Pos", (Unpublished Thesis, State Islamic University of Malang, Malang, 2005),19.

⁶⁸ Ibid., 20.

the message, after which the message arrives at the final destination, the reader's mind.

In addition, Allan and Burridge⁶⁹ states that, usually, a speaker or writer makes a number of utterances to an audience that are linked by some sort of arrangement of related topics. These constitute what is known as the text or discourse. There are many varieties of texts. Some involve the utterances of a single individual: for example, lectures, speeches, sermons, recitations, narratives, and jokes.

Others, like arguments, negotiations, interviews, conversations, and debates are typically made up from the utterances of more than one individual; indeed they can involve any number of people, who all share certain expectations about the structure and flow of the talk-exchange. Even in casual conversations not everyone can talk at once; and there are certain sequencing conventions and cues which govern when and how the interlocutors take turns at speaking. Hearers become speakers, while speakers in turn become hearers, and so forth. There are also ritual utterances, like those used in greetings and partings, or to show that one is paying attention to the speaker holding the turn, so on. Anyone who does not observe these sorts of conventions is considered uncooperative and even rude.

Furthermore, Brown and Yule⁷⁰ define that text is a technical term, to refer to the verbal record of a communicative act, or in the other hand text is the verbal record of a communicative event. According to them, there are two kinds of text,

⁶⁹ Keith Allan and Kate Burridge, *Euphemism and Dysphemism: Language Used as Shield and Weapon*, (New York: Oxford University Press, 1991), 245.

⁷⁰ Gillian Brown and George Yule, *Discourse Analysis*, (Cambridge: Cambridge University Press, 1983), 6.

written text and spoken text. Written text⁷¹ is the printed or handwritten record which contains the author's message to be informed to the reader. The examples are newspaper, letter, text of poem, text of song's lyric and so on. The other one is spoken text⁷², which defined as a verbal record of a communicative act that can be recorded by tape-recording. Examples of spoken text are interview, conversation, song, and the others.

In this study, lyrics are texts to be analyzed. Lyrics are uttered by the singer; Green Day and Slipknot. Lyrics also 'speak' and 'express' some messages to the audiences. The audiences receive the message from the signal given by the singer as information source. Here, the process is called "coding". Then the audience interpret the message to the goal that is hoped by the singer or especially the lyre. This process is called "decoding".

2.5.2 Context

Allan and Burrige⁷³ states that the term context in pretty much its everyday meaning, but note that it can be interpreted in terms of three categories: co-text, setting, and world spoken of. All three contribute significantly to the production and interpretation of utterances. Context is crucial in determining the meaning of an utterance; it is also critical in deciding what constitutes politeness. They will show that an expression will understood as being either euphemistic (inoffensive) or dysphemistic (offensive) depending on the context (any one or more of the three categories) in which it is embedded.

⁷¹ Ibid, 6-7.

⁷² Ibid, 9.

⁷³ Op.cit., 236-237.

Moreover, Van Dijk in Ussaadah⁷⁴ states that contexts are courses of events. It changes from moment to moment. This change must affect objects in the successive states of context. Grundy⁷⁵ also says that context is not treated as given common ground, but rather as a set of more or less accessible items of information which are stored in short-term and encyclopaedic memories or manifest in the physical environment.

In addition, Levinson⁷⁶ says that a context must be understood to be a set of propositions, describing the beliefs, knowledge, and commitments and so on of the participants in a discourse. The basic intuition is very simple: when a sentence is uttered more has taken place than merely the expression of its meaning; furthermore, the set of background assumptions has been changed. The contribution that an utterance makes to this change in the context is its speech act force or potential. Here are four sub areas involved in fleshing out what is meant by context⁷⁷.

1. **Physical context:** the physical context refers to the place where the conversation happens, the object presented in communication and the action of language users in communication.
2. **Epistemic context:** the epistemic context refers to what speakers know about the world. For example, what background knowledge of the speakers

⁷⁴ Nihayati Ussaadah, "A Pragmatic Study on Speech Acts Used in Humor of Clekit in Jawa Pos", (Unpublished Thesis, State Islamic University of Malang, Malang, 2005), 20.

⁷⁵ Peter Grundy, *Doing Pragmatics* (London: Arnold, 2000), 107.

⁷⁶ Stephen Levinson, *Pragmatics*, (Cambridge: Cambridge University Press, 1983), 276-277.

⁷⁷ Nirmala Sari, *An Introduction to Linguistic*, (Jakarta: Departemen Pendidikan dan Kebudayaan, 1988), 19.

share is crucially part of your epistemic knowledge when you have a conversation with someone else.

3. **Linguistic context:** the linguistic context refers to what has been consisted of utterances previous to the utterance under consideration in communication. For example, if we begin a discussion by referring to Drew Barrymore and in the next sentence refer to “her” as being a famous actress. The linguistic context tell us unconsciously that the antecedent of “her” is Drew Barrymore. in other words, “her” refers to Drew Barrymore.
4. **Social context:** the social context refers to the social relationship and setting of the speakers and the hearers.

Hymes in Brown and Yule⁷⁸ views the role of context in interpretation as, on the one hand, limiting the range of possible interpretations and, on the other, as supporting the intended interpretation:

The use of linguistic form identifies a range of meanings. When a form is used in a context it eliminates the meanings possible to that context other than those the form can signal: the context eliminates from consideration the meanings possible to the form other than those the context can support.

In summary, context is needed to interpret a text. Context let both of speaker and hearer understand what topic they are talking about. So, in analyzing the data (Green Day and Slipknot lyrics). The context of each lyrics has to be understood in order not to misinterpret the message whether the texts containing dysphemism or not.

⁷⁸ Gillian Brown and George Yule, *Discourse Analysis*, (Cambridge: Cambridge University Press, 1983), 37-38.

2.5.3 Co-text

Halliday in Brown and Yule⁷⁹ states that co-text means the words occur in discourse are constrained by what is called by co-text. It is, however, the case that any sentence other than the first in a fragment of discourse will have the whole of its interpretation forcibly constrained by the preceding text, not just those phrases which obviously and specifically refer to the preceding text. In understanding euphemism the co-text plays an important role; since the interpretation of individual lexical items is constrained by co-text.

Allan and Burrige⁸⁰ also state that co-text is the term denotes the linguistic context of a given expression (i.e. the text that surrounds it). Utterances link up with their co-text by including devices to mark topic continuity; for example, pronouns and other anaphoric expressions versus full noun phrases, names, and the like; focusing devices like as for noun phrase; also sentence fragments whose gaps are filled using information provided by the co-text. Utterances not only take from their co-text, they also give to it: what they say at any point is probably going to have an important bearing how a text will continue.

Since, Ruqayyah in Mazidah⁸¹ points that the notion of the text and context are inseparable, text of language operative in a context of situation, and context are ultimately constructed by the range of texts produced within a community. In the other words, text are characterized by the unity of their structure and the unity of their texture. Text creates its own context. As a result,

⁷⁹ Ibid, 46.

⁸⁰ Keith Allan and Kate Burrige, *Euphemism and Dysphemism: Language Used as Shield and Weapon*, (New York: Oxford University Press, 1991), 237.

⁸¹ Ani Mazidah, "A Study on Euphemism used in Newsweek Magazine", (Unpublished Thesis, The State Islamic University of Malang, Malang, 2007)

co-text is an appropriate device in interpreting dysphemism. So, co-text plays an important role in interpreting dysphemism.

2.6 The Concept of Song and Lyric

2.6.1 Song

Lewis in Rohana⁸² says that song is a form of words which, whether written for music or no, keep something of the immediacy or the artful artlessness that reveal its musical ancestry. Song, the source of lyrical poetry, we are up to think of as the most spontaneous form of literature a welling up of pure feeling, joyful or sad. While in Oxford English Dictionary, song is poem set to music, intended to be sung. Song in any poem, even there is an attention of it being set to music, poem maybe called a song.

Furthermore, Albert in Rohana⁸³ affirms that song as lyric set to music and every kind of music can be used to accompany a lyric for music is the most important thing as the accompaniment of lyric. It can be concluded that song is the form of any poem being set to music. Song usually refers to a poem in regular metrical that can be sung.

Songs' composers interpret a poem, translating its mood atmosphere and imagery into music. Stressed tones and melodic climax emphasizes important words. Lyrics are an important part of the song. Lyrics are the words of songs, which are short-poems, written in the simple and direct and usually express personal emotions such as joy, sorrow, and love or hatred.

⁸² Damiaty Rohana, "A Semantic Analysis on the Lyrics of Christian Bautista", (Unpublished Thesis, State of Islamic Studies Malang , Malang: 2006), 30-31.

⁸³ Ibid.

Song is one form of poetry that can be heard. Song contains number of verbs, group o lines of the kind forming a unit in a rhyme scheme. While each line represents ideas of the writer about all sides of life. It is about nature, God, happiness, sadness, love and hatred, advice or suggestion and protest or criticism which happens in human life or environment.

Songs have their own characteristics to express the artists' ideas or messages to the audiences. Song represents and expresses the artist's feeling or emotion which can be addressed to the audiences or third party that is not stated explicitly in the lyrics of song. Nowadays, there are so many singers use the song as propaganda, criticism, or protest to the environment like what is done by Green Day and Slipknot.

Musicians have to choose words intended to make the lyrics are good enough to be listened. There is a close relationship between words. The musicians use the meaning of the words in combination with context in which they occur and it must allow the interpretation.

2.6.2 Lyric

A song of course consists with lyric. Lyrics are the words in songs. Lyrics can be written as the accompanying music is composed or added afterwards. Sometimes, however, music is adapted to or written for a song or poem that has already been written. A person who writes lyrics is called a lyricist or lyre. The meaning conveyed in lyrical verses can be explicit or implicit. Some lyrics are so abstract as to be completely unintelligible. In such cases, there is a tendency to

emphasize the form, articulation, meter and symmetries of the expression.

The definition of lyric given by Lewis in Rohana⁸⁴ is short poem which usually divided into stanza or strophes and directly expressing the poet own thoughts and sentiments. Since lyrics become the part of songs or poems, it cannot be denied that lyric can influence the beauty of the song or poem depends on the beauty of the lyrics itself.

In addition, Abrams in Rohana⁸⁵ states that lyric is any fairy short poem, consisting of the utterance by a single speaker who expresses a state of mind on a process of perception, thought and feeling. Furthermore, he says that in the original Greek, lyric signified a song rendered to the accompaniment of lyre. He also adds that in some current usages, lyric still retains the sense of a poem written to be set to music. Logically, every poem can be performed as song. It depends on the composer to arrange the musical expression.

However, the character of the lyrics speaker is adapted to the particular lyric situation and effect, and the utterance is ordered into an artistic whole. In many lyrics the speaker is an invented character and one who may be very different from the actual poet. The process of observation, thought, memory, and feeling in a lyric may organized in variety of ways. For example, in song lyric the speaker may simply express his or her state of mind in an ordered form.

⁸⁴ Ibid.

⁸⁵ Ibid.

2.7 The Biography of Green Day

Green Day is an American rock trio formed in 1987. The band has consisted of Billie Joe Armstrong (vocals, guitar), Mike Dirnt (bass guitar, vocals), and Tré Cool (drums, percussion) for the majority of its existence.⁸⁶

Green Day was originally part of the punk rock scene at 924 Gilman Street in Berkeley, California. Its early releases for independent record label Lookout! Records earned them a grassroots fanbase, some of whom felt alienated when the band signed to a major label. Nevertheless, its major label debut *Dookie* (1994) became a breakout success and eventually sold over 10 million copies in the U.S. alone, and 15 million copies sold worldwide. As a result, Green Day was widely credited, alongside fellow California punk bands The Offspring and Rancid, with reviving mainstream interest in and popularizing punk rock in the United States. Green Day's three follow-up albums, *Insomniac*, *Nimrod* and *Warning* did not achieve the massive success of *Dookie*, but they were still successful, reaching double platinum, double platinum, and gold status respectively. Green Day's 2004 rock opera *American Idiot* reignited the band's popularity with a younger generation, selling five million copies in the U.S. The band's eighth studio album, *21st Century Breakdown*, released in May 15, 2009.⁸⁷

Green day has sold over 65 million records worldwide, including 22 million in the United States alone. They have won three Grammy Awards; Best Alternative Album for *Dookie*, Best Rock Album for *American Idiot*, and Record

⁸⁶ Online from <http://www.greenday.com> (April 9, 2009)

⁸⁷ Ibid.

of the Year for "Boulevard of Broken Dreams".⁸⁸

Green Day's sound is often compared to first wave punk bands such as the Ramones, The Clash, The Jam, and the Buzzcocks. The majority of their song catalog is composed of distorted guitar, fast, manic drums, and relatively high-treble bass. Most of their songs are fast-paced and under four minutes. Billie Joe Armstrong has mentioned that some of his biggest influences are seminal alternative rock bands Hüsker Dü and The Replacements, and that their influence is particularly noted in the band's chord changes in songs.⁸⁹

In fact, Green Day has covered Hüsker Dü's "Don't Want to Know If You Are Lonely" as a b-side for the "Warning" single, and the character "Mr. Whirly" in their song "Misery" is a reference to the Replacements song of the same name. Among other influences, Green Day have also cited Queen, and proto-punks The Who. Armstrong's lyrics commonly describe alienation, ("Jesus of Suburbia", "Boulevard of Broken Dreams", "Road to Acceptance", "Disappearing Boy", "Castaway") hysteria ("Basket Case", "Panic Song"), girls ("She", "80" "Only of You", "Maria" "She's a Rebel"), growing up ("Longview" and "Welcome to Paradise"), and the effects of doing drugs ("Geek Stink Breath", "Green Day"). The Ramones had similar lyrical themes such as hysteria ("Anxiety", "Psycho Therapy"), alienation ("Outsider", "Something To Believe In"), girls ("I Wanna Be Your Boyfriend", "Sheena Is a Punk Rocker"), and drugs ("Now I Wanna Sniff Some Glue", "Chinese Rocks"). Green Day has covered Ramones songs several times, including recording "Outsider" for the tribute album *We're a Happy Family*,

⁸⁸ Ibid.

⁸⁹ Matt Doeden, *Green Day: Keeping Their Edge*, (USA: Lerner Publications, 2006)

and performing "Blitzkrieg Bop" and "Teenage Lobotomy" when the Ramones were inducted into the Rock and Roll Hall of Fame in 2002.⁹⁰

Beginning with the release of Dookie, and the subsequent explosion of MTV airplay it received, Green Day has received considerable criticism from those who see the punk genre as a social movement independent of corporate sponsorship. With the release of American Idiot and the subsequent draw of many new fans, much of this criticism has been revived.⁹¹

Brandon Flowers of The Killers went on record in 2007 claiming that Green Day's politically driven concept album American Idiot displays "calculated Anti-Americanism." He explained that he has problems with the album content itself and also the fact that the band's recent live DVD, Bullet in a Bible, was filmed in England. The taping of the concert, featured on Bullet in a Bible, shows thousands of Europeans singing along to "American Idiot."⁹²

2.8 The Biography of Slipknot

Slipknot is an American heavy metal band from Des Moines, Iowa, formed in 1995. Slipknot consists of nine members, the current band members are Sid Wilson, Joey Jordison, Paul Gray, Chris Fehn, Jim Root, Craig Jones, Shawn Crahan, Mick Thomson, and Corey Taylor. Each member of the band wears a unique mask.⁹³

⁹⁰ Ibid.

⁹¹ Ibid.

⁹² Online from <http://www.green-day.com> (April 9, 2009)

⁹³ Online from <http://www.slipknot1.com> (March 21, 2009)

Slipknot formed in 1995 and underwent several line-up changes following the independent release of their first demo “*Mate. Feed. Kill. Repeat.*” in 1996. That album featured original lead vocalist, Anders Colsefini. Their self-titled, major label debut, Slipknot, was released in 1999, featuring permanent new lead vocalist, Corey Taylor, and was followed by Iowa in 2001 and Vol. 3: (The Subliminal Verses) in 2004. On August 25, 2008, the band returned to release their fourth studio album, All Hope Is Gone, which debuted at the top spot on the Billboard 200 charts. The band has released three DVDs, including Disasterpieces, which was certified quadruple-platinum in the United States.⁹⁴

The band's primary influences include Led Zeppelin, Black Sabbath, Slayer, Judas Priest, Korn, AC/DC, Kiss and Beastie Boys. Death metal, black metal and heavy metal have been mentioned as a key influence on the band's musical direction alongside *nu* metal, the category of the band is generally listed as. They have also stated that they are influenced by industrial bands like Head of David, Godflesh and Skinny Puppy as well as Neurosis and jungle music like Roni Size.⁹⁵

Slipknot are seen as pioneers of the New Wave of American Heavy Metal developing a lean and aggressive brand of metal formed from thrash, metalcore and death metal. In this they can be compared with groups such as Pantera, Machine Head, Biohazard, Life of Agony, and Prong and are known for often chaotic and energetic live shows. The extreme performance style provided by their large line-up featuring a typical heavily down-tuned guitar set-up (lead,

⁹⁴ Ibid.

⁹⁵ Joel McIver, *Slipknot : A Biography*, (USA: Omnibus Press, 2001)

rhythm, and bass guitars), two percussionists in addition to the primary drummer, and electronics (samplers and turntables). Robert Cherry of Rolling Stone compared the band's sound to "a threshing machine devouring a military drum corps".⁹⁶

Their early work hosted a diverse range of vocal styles, ranging from rapping to occasional singing to growled vocals. In more recent work, this vocal style remains present, but now includes more melodic singing. The lyrics generally follow a very aggressive tone and feature themes such as darkness, nihilism, anger, disaffection, love, misanthropy and psychosis. Rick Anderson of All music regards the group's lyrics as "not generally quotable on a family website". There has been controversy surrounding Slipknot's lyrics, including a case in which a pair of young killers blamed the lyrics from the song "Disasterpiece" for their vicious crime and a case in 2006 in which lyrics from the song "Surfacing" were found at the site of a grave robbing.⁹⁷

The band is known for its attention-grabbing image: the members wear matching jumpsuit uniforms, and each one has a unique mask. In the past, their jumpsuits have featured large UPC barcodes printed on the back and sleeves, which are identical and render the same barcode number to the barcode on their first demo," *Mate. Feed. Kill. Repeat.*" Aside from their real names, members of the band are referred to by numbers zero through eight.⁹⁸

With each new album, Slipknot has used new masks and coveralls. The masks haven't changed dramatically with the release of their second and third

⁹⁶ Ibid.

⁹⁷ Ibid.

⁹⁸ Online from <http://www.slipknot1.com> (March 21, 2009)

albums, as the masks are more of an extension of what they previously were. Jordison addressed the issue in an interview in 2004, stating that the change in masks are to show growth and difference within age. During the music video and live performances of their single "Vermilion" the band change their respective masks to death masks made from casts of their own faces. Also in 2004, Gray claimed that the special effects company Screaming Mad George made their masks from their third album cycle, and pictures of the band's masks from their second album cycle can be found on the SMG website.⁹⁹

The masks have been subject of much criticism, generally thought of as a gimmick to try sell their product. The band strongly objects to these claims, proclaiming that the masks are used to draw the attention away from themselves and put it on the music. Several members have said how the masks are a visual representation of how the music makes them feel and how they put the members in an animal-like mentality. The coveralls and numbers are an extension of the anti-image concept they created with the masks. The integrity of the masks is also a topic of criticism as band members have appeared outside of Slipknot without the masks. The issue has been addressed by most band members. Percussionist Crahan specifically addressed the issue during an interview on The Sauce when discussing the release of their 2006 DVD *Voliminal: Inside the Nine*, proclaiming that the masks are always going to be part of the Slipknot show.¹⁰⁰

The band's image has started controversy over the years. A portion of the controversy comes from the band Mushroomhead, who, along with their fans,

⁹⁹ Ibid.

¹⁰⁰ Ibid.

claim that Slipknot stole their image. In 2005, another source of controversy was the band's lawsuit against Burger King, claiming that company created the advertising based band Coq Roq to capitalize on Slipknot's image. The band's lawyer claimed that Burger King had contacted the band's label to get Slipknot to take part in an "advertising campaign designed to motivate young people to vote". Burger King responded to the suit with a countersuit, and in that suit pointed out that many other bands, such as Mudvayne, Kiss, and GWAR have used masks as part of their image, although after private discussions the advertising campaign was dropped.¹⁰¹

2. 9 Previous Studies

This research is based on some researches. One is done by Masrokhin¹⁰² who analyzed on the rude words used by the street children in Malang, East Java. He found that some rude words used by the street children in common are addressing friends by using name animal. They also used the rude words and swearwords to show emotional expression.

Also, Mudmainah¹⁰³ analyzed on the dysphemistic expressions used in Malang Post on Headline Column. She found there are four types of dysphemism. First, the terms which belittle or degrade one's race, gender, rationality, or religion. Second, the profanity words. Third, the taboo words which refer to genitals, sexual acts and bodily functions. And the fourth is crude phrases.

¹⁰¹ Joel McIver, *Slipknot : A Biography*, (USA: Omnibus Press, 2001)

¹⁰² Masrokhin. "A Sociolinguistics Study on the Rude Words Used by the Street Children in Malang," (Unpublished Thesis, State of Islamic Studies Malang , Malang: 2002).

¹⁰³ Pipit Mudmainah, "Dysphemistic Expression Used in Malang Post on Headline Colomn," (Unpublished Thesis, State Islamic University of Malang, Malang: 2005).

Those are the relevant studies that support the researcher's investigation. The researcher wants to investigate the dysphemism in Green Day's and Slipknot's lyrics because they contain many dysphemistic expressions. Therefore, this study continues the previous studies but different in the theory and topic which are used.

Here, the researcher draws the similarities and differences between the present study and the previous studies. The similarities of the present study and the previous studies are as follows:

- a) The topic of all investigation is dysphemism.
- b) The topic of investigation is the infraction of politeness.
- c) The topic of investigation is sociolinguistic field.
- d) The researches are designed as descriptive qualitative researches.

In the other hands, the differences between the present study and the previous studies are:

- a) The present study investigates the lyrics of songs, while the previous studies are:
 - Mudmainah¹⁰⁴ investigated the dysphemism in journalism or mass media.
 - Masrokhin¹⁰⁵ investigated the dysphemism or rude words in Malang street children.
- b) The present study and Mudmainah study are library research, while Masrokhin's study is field research.
- c) The present study uses the theory presented by Allan and Burridge. They

¹⁰⁴ Pipit Mudmainah, "Dysphemistic Expression Used in Malang Post on Headline Column," (Unpublished Thesis, State Islamic University of Malang, Malang: 2005).

¹⁰⁵ Masrokhin. "A Sociolinguistics Study on the Rude Words Used by the Street Children in Malang," (Unpublished Thesis, State of Islamic Studies Malang , Malang: 2002).

present the comprehensive and detailed theory of dysphemism. So, the findings of this research is hoped to enrich the information about dysphemism and to fulfill the gaps that had not been investigated by the previous studies.

The topic of dysphemism is crucial to investigate because dysphemism is the infraction of the rules of politeness that deals with the matters of face and face effects. One of the dominant users of dysphemism is the artists, who are the influential actors to influence the human history through their works, including human minds, behaviors, and life styles. Through their dramas, novels, poems and songs, artists usually express their idea, contemplation or even their critics to the environment. They often take their works from environment, for example the critics to the government, social life, life style, the lackness of themselves or even to the God.

Green Day and Slipknot are one of influential bands in America. Their lyrics are attractive for their audiences. It contains some provocative utterances which sometimes let in the audiences' emotions inside their songs. Their lyrics also contain many protests, contemplation, deprecation, and criticism. From this stand point, their lyrics are interested to investigate comprehensively.

CHAPTER III

RESEARCH METHOD

This chapter discussed about the research methodology used in the study. It comprises the discussion of the research design, research instrument, data sources, data collection, data analysis and triangulation.

3.1 Research Design

The research design is the researcher's plan of how to proceed to gain an understanding of some group or some phenomenon in its natural setting¹⁰⁶. The qualitative research design is applied in the study since the form of data is in the words, phrases, clauses and sentences rather than numbers¹⁰⁷. Data taken from the Green Day's and Slipknot's lyrics are words expressions that enable the researcher to apply qualitative research method.

As qualitative research, this study is concerned with characteristics of the qualitative research, such as natural setting, human instrument, inductive data analysis, descriptive discussion and focus more on process than the result¹⁰⁸. Since the objectives of this research are to understand and to recognize the types, sources, styles and the functions of dysphemism which are used in Green Day's and Slipknot's lyrics, the researcher report in form of descriptive research.

In the qualitative research, the human investigator is the primary

¹⁰⁶ Donald Ary, et.al., *Introduction to Research in Education*, (New York: Holt Richard and Winston, 2002), 426.

¹⁰⁷ Miles and Huberman, *Qualitative Data Analysis*, (London: SAGE Publication, 1994), 1.

¹⁰⁸ Lexy J. Moleong, *Metodologi Penelitian Kualitatif*, (Bandung: Remaja Radikarya, 2000), 4.

instrument for gathering and analyzing of data¹⁰⁹. Since this research is carried out in discussing the song's lyrics, the researcher needs to observe by collecting the lyrics of Green Day and Slipknot from the internet. Then, she chooses the lyrics that contain dysphemistic expressions. The researcher collects the data via observing and understanding those lyrics as an outsider observer.

The data collections which are collected in this qualitative research are not in the form of numbers, but words, phrases, clauses, and sentences. Therefore, the findings are discussed and analyzed in the term of words, phrases, clauses, and sentences. The statistical data analysis is not applied in this study. At the last, the qualitative research focuses on the process more than the result, which implies that it is much better in investigating the object of research in detail and accurate within the process.

3.2 Research Instrument

Research instrument is tool or equipment utilized in collecting the data. Because it is qualitative research, the researcher herself is the primary instrument for gathering and analyzing the data.

The researcher spends a great deal of time to observe and take an active participation by reading intensively, understanding, browsing, selecting, analyzing and taking notes of dysphemism used in those lyrics. Because via those efforts, the data required can be taken and selected. The researcher involves directly in analyzing the data and placed as an observer.

¹⁰⁹ Donald Ary, et.al., *Introduction to Research in Education*, (New York: Holt Richard and Winston, 2002), 424.

3.3 Data Sources

In this study, the primary source of data was Green Day's and Slipknot's lyrics which was searched in the lyrics' sites: <http://metrolyrics.com> and also some official sites of Green Day: www.greenday.com and Slipknot: www.slipknot1.com and www.slipknot2.com. It includes all of their albums and chosen based on the words or utterances in the lyrics which contain dysphemistic expressions to analyze. Those are valuable data that are collected through outsider observation. The data are words and utterances written in the lyrics.

The secondary data is from interviewing the informants who have more understanding in lyrics interpretation and dysphemism. The researcher interviews Mundi Rahayu, M. Pd. as an expert in lyric interpretation and slang language used in lyrics, then crosschecks the data to the expert of dysphemism, Djoko Susanto, M. Ed., Ph. D. It help the researcher to improve her understanding in dysphemism found in those lyrics. It is also important to strengthen the primary data sources.

3.4 Data Collection

First, the researcher tries to find out the lyrics of Green Day and Slipknot through <http://metrolyrics.com>, then she also checks those lyrics into their official sites in www.greenday.com, www.slipknot1.com, and www.slipknot2.com whether those lyrics are valid or not. After obtaining the data from those sites, the researcher reads the lyrics again and again until she understands the dysphemism found in those lyrics.

Then, the researcher tries to find informants who have more understanding

in lyrics interpretation and dysphemism as the secondary data sources. The researcher interviews the informant to improve her understanding in dysphemism found in those lyrics. This interviews aims to strengthen the primary data sources. Finally, the researcher arranges the data systematically in accordance with the problems of study.

3.5 Data Analysis

The process of analysis is using the interactive model, such as drawn By Miles and Huberman¹¹⁰. After the data are collected, they are arranged systematically based on the problems of study. Then they are selected, which one is considered dysphemistic expression in the lyrics. Next, the data are classified into types, sources, styles, and function of dysphemism.

Then, the data are presented or displayed one by one utterances analysis based on the dysphemistic expression, described and explained to answer the statements of the problems. To ease the process of analysis, the data are categorized per lyric of songs that contains dysphemistic expressions.

Next, the data are transformed through paraphrasing based on the types, sources, styles and functions of each. After the data are discussed and the findings are presented, the researcher draws and makes the tentative conclusion of the study. After consulting with the experts, the final conclusion and as the finding of the study is presented, then final suggestions are proposed.

¹¹⁰ Miles and Huberman, *Qualitative Data Analysis*, (London: SAGE Publication, 1994), 134.

3.6 Triangulation

One process involved in corroboration efforts that is strengthen the quality of study has become known as triangulation. The definition of triangulation given by Miles and Huberman¹¹¹ that striped to its basics, triangulation is supposed to support a findings by showing that independent measures of it agree with it or, at least, do not contradict it. The purpose of triangulation as stated by Stainback and Stainback¹¹² is to increase the researcher's understanding of whatever is being investigated and the probability that the findings are credible or worthy of consideration by others.

Rahardjo¹¹³ expounds that there were four categories as follow; the first is data sources triangulation, the researcher compares and checks the data using some sources. The second is investigator triangulation, that collects the data from multiple observer of the some object. The third is theoretical triangulation, that checks the validity of data using some different theories perspective in the same subject. The last is methodological triangulation, which checks the data through some different methods. While Denzin in Stainback and Stainback¹¹⁴ points out that there are several types of triangulation. The first is triangulation of data sources which involves the convergence of multiple data sources. The second is methodological triangulation which involves the convergence of data from multiple data collection procedures. The last is investigator triangulation which involves the multiple researchers in an investigation.

¹¹¹ Ibid, 266.

¹¹² Susan Stainback and William Stainback, *Understanding and Conducting Qualitative Research*, (Iowa: Kendall/Hunt Publishing Company, 1988), 70-71.

¹¹³ Mudjia Rahardjo, *Pengantar Penelitian Bahasa*, (Malang: Cendekia Paramulya, 2002), 56.

¹¹⁴ Op. cit., 71-72.

In this case, the researcher would like to use methodological triangulation and data sources triangulation. Related to methodological triangulation, besides reading the lyrics of the songs, the writer also interviewing the informants who has more understanding in dysphemism found in the lyrics. Dealing with the data sources triangulation, besides the lyrics from the internet site www.metrolyrics.com, the researcher also used the lyrics from some officials' sites of Green Day and Slipknot in the sites www.greenday.com, www.slipknot1.com, and www.slipknot2.com .

CHAPTER IV

RESULTS AND DISCUSSION

This chapter presents and discusses the data obtained from the data sources which covers the discussion of data analyses include the types and sources of dysphemism and styles and functions of dysphemism used. In each subdivision of the data analysis ended with findings and interpretation. Furthermore, after the researcher accomplished the whole data analyses, she presents the tentative conclusions and suggestions. After consulting with the experts, the final conclusion and as the finding of the study is presented, and then final suggestions are proposed.

4.1 Platypus (I Hate You) by Green Day

This part contains the data presentation from the lyric of Platypus (I Hate You) by Green Day. The presentation begin with the data tabulation and classification in accordance with the statement of problems. Here, the table is presented to answer the types, sources, styles and functions of dysphemism found in each utterance systematically.

NO	WORDS/ UTTERANCES	TYPES	SOURCES	FUNCTIONS	STYLES
1	Cause you ain't worth the shit Under my shoes or the piss on the ground	Taboo terms used as insults, epithets, and expletives	Circumlocution	Insulting	Casual
2	I heard you're	Taboo terms	Usage of	Expressing	

	sick Suck on that cancer stick A throbbing tumor and a radiation high	used as insults, epithets, and expletives	technical jargon or learned terms	unconcern	
3	Shit out of luck	Profane swearing and profane oaths	Circumlocution	Cursing	
4	It brings me pleasure just to know you're going to die	Taboo terms used as insults, epithets, and expletives	Hyperbole	Insulting	
5	Dickhead	Imprecations and epithets invoking mental subnormality or derangement	Metonymy	Cursing	
6	Fuckface	Terms of insult or disrespect, which invoke slurs on the target's character	Metonymy	Cursing	
7	Cocksmoking	Taboo terms used as insults, epithets, and expletives	Metonymy	Cursing	
8	Motherfucking	Profane swearing and profane oaths	Metonymy	Cursing	
9	Asshole	Taboo terms used as insults, epithets, and expletives	Hyperbole	Cursing	
10	Dirty twat	Terms of insult or disrespect, which invoke slurs on the target's character	Hyperbole	Cursing	
11	Waste of semen	Taboo terms used as insults, epithets, and expletives	Hyperbole	Insulting	
12	I hope you die	Taboo terms used as insults, epithets, and expletives	Hyperbole	Insulting	
13	Red eye	Taboo terms used as insults, epithets, and expletives	Metonymy	Insulting	
14	Code blue	Terms of insult or disrespect, which invoke slurs on the	Usage of technical jargon or learned terms	Insulting	

		target's character			
15	I'd like to strangle you	Taboo terms used as insults, epithets, and expletives	Hyperbole	Insulting	
16	And match your eyes bulge right out of your skull	Terms of insult or disrespect, which invoke slurs on the target's character	Circumlocution	Insulting	
17	When you go down head first into the ground I'll stand above you just to piss on your grave	Terms of insult or disrespect, which invoke slurs on the target's character Terms of insult or disrespect, which invoke slurs on the target's character	Understatement	Insulting	

Table 4.1

This lyric uses the style of dysphemism that is called casual style. The lyric uses the language in informal situation. It is used to express Billie Joe's (the lyricist's) hatred to the magazine writer or reporter who refused Green Day after Dookie album come out, but then he becomes the fan of Kerplunk album. While the types, sources, and functions of dysphemism in each utterance are explained comprehensively below²²⁹.

4.1.1 Datum 1

Cause you ain't worth the shit

Under my shoes or the piss on the ground

This utterance uses the type of dysphemism that is called "taboo terms used as insults, epithets and expletives." The word "shit" is tabooed because it is

²²⁹ Online from (<http://www.songfacts.com>), from (April 18, 2009)

bodily effluvium that is issued by defecation organ. While all of bodily effluvia issued from SMD (sex, micturition, and defecation) organs are tabooed. Shit is rude word means faeces. So, it is a kind of dysphemism that is used by the lyre in this song because it is used to insult the addressee by comparing him/her with shit. Moreover, this utterance is followed by the more downgrading utterance “under my shoes.” The addressee that is addressed by “you ain’t worth the shit under my shoes” is hoped to be affronted or loss his/her face.

Then, it is followed by “or the piss on the ground” that refers to “you” in the previous utterance. The word “piss” is also tabooed because it is an effluvium issued from SMD organs. Piss is colloquial word means urine. It aims to humiliate the addressee.

Here, the source of dysphemism is circumlocution. It is derived from the usage of too many words to express an idea. These too many words actually can be summarized with the same meaning, such as “You are shit.” In this case, the usage of circumlocution aims to increase the degree of insulting intention.

The main function of this utterance is insulting or teasing the addressee. Here, the lyre “shit under my (the lyre) shoes” and “the piss on the ground” to show his hatred. It teases and insults the addressee because the addressee is downgraded.

4.1.2 Datum 2

I heard you're sick

Suck on that cancer stick

A throbbing tumor and a radiation high

These utterances use the type of dysphemism that is called “taboo terms used as insults, epithets and expletives.” The word cancer and tumor is tabooed because these are kinds of disease. These diseases are the commonest cause of death²³⁰. These words are used to increase the degree of insulting intention. “Suck on that cancer stick, a throbbing tumor and a radiation high” is affronting the addressee’s face because it humiliates or downgrades him/her.

In this case, this utterance uses the source of dysphemism that is called “the usage of learned terms or technical jargon.” Cancer and tumor are medical jargon. These are commonly used in medical field. So, the taboo terms “cancer and tumor” is used to humiliate the addressee.

The function of this utterance is to express unconcern to the addressee. The lyre uses the rude suggestion “*Suck on that cancer stick, a throbbing tumor and a radiation high.*” Before, he abuses the addressee by the so-called sympathy utterance “*I heard you're sick.*” It is just a humiliation to the addressee that maximizes the wound that is suffered by the addressee.

²³⁰ Keith Allan and Kate Burridge, *Euphemism and Dysphemism: Language Used as Shield and Weapon*, (New York: Oxford University Press, 1991), 182-185.

4.1.3 Datum 3

Shit out of luck

This utterance is categorized as the types of dysphemism that is called “profane swearing and profane oaths.” The utterance “shit out of luck” is swearing at someone or the addressee to insult and deprecate him/her. The motives of this swearwords is called scatological motive. This utterance aims to affront the addressee’s face because it means the hope for the addressee for being unlucky.

In this case, the lyre uses the source of dysphemism that is called circumlocution. Too many words aim to strengthen the intention of abuse the addressee. So, although too wording is ineffective usage, but the intention is effective to touch the addressee’s emotion.

The function of this utterance is cursing the addressee. It used the expletive “Shit” to curse or swear at the addressee. It is emotive reaction for the addressee. It expresses the anger and frustration that is felt by the lyre.

4.1.4 Datum 4

It brings me pleasure just to know you’re going to die

This utterance uses the type of dysphemism that is called “taboo terms used as insults, epithets and expletives.” The word “die” is tabooed because it is motivated by some fears²³¹, such as: 1) fear of the loss of loved ones, 2) fear of the corruption and disintegration the body, 3) death is the end of life, and there is fear of what follows, 4) fear of malevolent or of the souls of the dead. The usage of

²³¹ Keith Allan and Kate Burridge, *Euphemism and Dysphemism: Language Used as Shield and Weapon*, (New York: Oxford University Press, 1991), 153.

“die” aims to insult the addressee by asking him/her to die in order to please the lyre.

Here, the source of dysphemism is hyperbole. The lyre exaggerates his hatred by showing his pleasure if the addressee die. This expression is exaggerated in order to increase the degree of wound that is felt by the addressee.

The function of this utterance is insulting or teasing the addressee. It can be seen from the utterance “*It brings me (the lyre) pleasure just to know you’re (the addressee) going to die.*” It expresses the happiness of the lyre when the addressee dies. This statement is insulting the addressee because he is wished to die.

4.1.5 Datum 5

Dickhead

This utterance uses the type of dysphemism that is called “imprecations and epithets invoking mental subnormality or derangement.” Dickhead is imprecation that has similar meaning with idiot or mental dispaired. It aims to downgrade or disparage the addressee by invoking mental subnormality.

In this case, the source of dysphemism is metonymy. Dickhead is linked with the characteristic of dick or penis that is fool and difficult to control, not knowing the other world because it lives in its own world. So, it offends and wound the addressee.

The function of this utterance is cursing the addressee. The lyre uses the word “dickhead” that is considered coarser that means idiot. It aims to show his

hatred to the addressee. This expletive is downgrading the addressee because it abuses the addressee.

4.1.6 Datum 6

Fuckface

This utterance is categorized as the type of dysphemism that is called “terms of insult or disrespect which invoke slurs on the target’s character.” Fuckface means despicable person. Here, the lyre uses this utterance to show his disapproval of the addressee to insult and disrespect the addressee.

In this case, the source of dysphemism used in this utterance is metonymy. Fuckface is linked with the addressee’s behaviour. So, it aims to hurt or offend the addressee.

The function of this utterance is cursing the addressee. The lyre uses the word “fuckface” that is rougher to offend the addressee. Fuckface is used to swear at the addressee. It means the despicable person that is addressed to the person who is hated by the lyre (the writer or reporter that does not like Green Day).

4.1.7 Datum 7

Cocksmoking

This utterance is categorized as the type of dysphemism that is called “taboo terms used as insults, epithets and expletives.” Cocksmoking is expletive derived from tabooed bodily organ “cock.” Here, “cocksmoking” also reflects sexual behaviour that is also tabooed. Cocksmoking means oral sex performed on

a man; that has intention to show the despicable characteristic of the addressee.

Here, the lyre uses the source of dysphemism that is called metonymy. Cocksmoking is linked with the addressee's behavior. So, the usage of this utterance is hoped to insult the addressee.

The function of this utterance is cursing the addressee. The term "cocksmoking" is used to swear at the addressee. It means downgrading the addressee and bringing him/her into disrepute.

4.1.8 Datum 8

Motherfucking

This utterance is categorized as the type of dysphemism that is called "profane swearing and profane oath." This utterance include in swearword motive that is called mother motive. Motherfucking is emphatic intensifier, but here it is used offensively to wound the addressee.

In this case, the source of dysphemism used is metonymy. Motherfucking is linked with the despicable behaviour of the addressee. This expression aims to deprecate the object of abuse or the addressee.

The function of this utterance is cursing the addressee. It is used to swear at the addressee by using "*Motherfucking*" that means too horrible. It offends the addressee because it used offensively.

4.1.9 Datum 9

Asshole

This utterance uses the dysphemism type that is called “taboo terms used as insults, epithets and expletives.” Asshole is tabooed because it is one human’s tabooed bodily organs. It is used as an expletive to offend the addressee. Asshole is maximizing the degree of wound that is pointed to the addressee.

Here, the source of dysphemism is categorized into hyperbole. Asshole is exaggerating the hatred of the lyre to the addressee by downgrading him/her and bringing him/her into disrepute. The usage of asshole is hurtful because the addressee is compared with asshole that is a defecation organ.

The function of this utterance is cursing the addressee. The lyre swears at the addressee by the usage of despicable word “asshole”. It compares the addressee with the asshole that is an organ for defecation. It is related with human loathsome thing or faeces. It is hurtful because it downgrades and disparages the addressee.

4.1.10 Datum 10

Dirty twat

This utterance uses the dysphemism that is called “taboo terms used as insults, epithets and expletives.” Twat means vagina and it is used as an abusive epithet for the addressee. Twat is tabooed because it is derived from female tabooed bodily organ. It aims to downgrade the addressee and bring him/her into disrepute.

Here, the lyre uses the source of dysphemism that is called hyperbole. Moreover, the lyre adds “dirty” in front of this word. It maximizes the degree of offending the addressee.

The function of this utterance is cursing the addressee. The lyre swears at the addressee by the usage of despicable word “twat”. It compares the addressee with the twat or literally means vagina that is an SMD organ. It related with human tabooed thing. It is hurtful because it downgrades and disparages the addressee. Moreover, the lyre adds the word dirty in front of it that maximizes the degree of insulting intention.

4.1.11 Datum 11

Waste of semen

This utterance uses the type of dysphemism that is called “taboo terms used as insults, epithets and expletives.” Semen means sperm. It is tabooed because it is derived from tabooed bodily effluvium that is issued by male tabooed bodily organ. The lyre offends the addressee by comparing him/her with “waste of semen” and bringing him/her into disrepute.

Here, the lyre uses the source of dysphemism that is called hyperbole. The lyre exaggerates his hatred by comparing the addressee with contemptible thing; semen. Also, he maximizes the degree of wound that is pointed at the addressee. So, the addressee is bringing into disrepute and loss of face.

The function of this utterance is insulting or teasing the addressee. It shows from this utterance that deprecates the addressee because the usage of

tabooed term “semen” that is a tabooed male bodily effluvium issued from SDM organ. The lyre also maximizes the degree of insulting by the word “waste of...” that means a useless and loathsome thing that is wasted in vain.

4.1.12 Datum 12

I hope you die

This utterance uses the dysphemism that is called “taboo terms used as insults, epithets and expletives.” The word “die” is tabooed because it is motivated by some fears, such as: 1) fear of the loss of loved ones, 2) fear of the corruption and disintegration the body, 3) death is the end of life, and there is fear of what follows, 4) fear of malevolent or of the souls of the dead. It is used to insult the addressee. It aims to wound the addressee by wishing him/her to die.

In this case, the source of dysphemism is categorized as hyperbole. This utterance shows the deep hatred of the lyre through hope the addressee’s death. Here, the lyre exaggerates his hatred to the addressee to maximize the degree of wound.

The function of this utterance is insulting or teasing the addressee. It shows from the utterance “I hope you die.” It expresses the wishes of the lyre when the addressee dies. This statement is insulting the addressee because he is hoped to die.

4.1.13 Datum 13

Red eye

This utterance is categorized as the type of dysphemism that is called “taboo terms used as insults, epithets and expletives.” Red eye literally means anus. In this case, the usage of anus is tabooed because it is derived from human tabooed bodily organ that is used for defecation. It aims to deprecate, downgrade and insult the addressee. The addressee is brought into disrepute because he/she is compared with anus that is issuing the faeces.

Here, the source of dysphemism used is called metonymy. Red eye is linked with anus in its characteristic and it is used as epithet. It aims to link the addressee’s character with anus to humiliate him/her.

The function of this utterance is insulting or teasing the addressee. The lyre uses the term “red eye” that means anus to humiliate the addressee and offend him. The addressee is comparing with the tabooed word that is used to defecate the faeces.

4.1.14 Datum 14

Code blue

This utterance is categorized as the type of dysphemism that is called “terms of insult or disrespect which invoke slurs on the target’s character. “The term “code blue” is used in medical field. It means an emergency or dangerous situation. It refers to the addressee’s character that is dangerous. It shows that the lyre disapproval of the addressee and wish to disparage the addressee.

In this case, the source of dysphemism is called the usage of technical jargon or learned term. Code blue is technical term that is commonly used in medical field. Here, the dangerous situation refers to the addressee's existence. Finally, it affronts the addressee's face and offends him/her.

The function of this utterance is insulting or teasing the addressee. The lyre uses the term "code blue" that means an emergency or dangerous situation that is referred to humiliate the addressee and offend him. The addressee's existence is comparing with the emergency situation or feared by the people around him.

4.1.15 Datum 15

I'd like to strangle you

This utterance is categorized as the type of dysphemism that is called "taboo terms used as insults, epithets and expletives." The lyre is very hate of the addressee. It shows from the word "strangle" that is used to kill someone. The word strangle is tabooed because it cause someone die. This utterance aims to express the lyre anger to the addressee.

Here, the source of dysphemism is called hyperbole. It maximizes the degree of wound and exaggerates the insult to the addressee. So, the addressee is brought into disrepute and loss of face.

The function of this utterance is insulting or teasing the addressee. It shows from the utterance "*I'd like to strangle you.*" It expresses the willing of the lyre to kill the addressee because of his hatred to the addressee. This statement is

insulting the addressee because his die is hoped by the lyre.

4.1.16 Datum 16

And match your eyes bulge right out your skull

This utterance is categorized as the type of dysphemism that is called “terms of insult or disrespect which invoke slurs on the target’s character.” It aims to humiliate the addressee by asking him/her to “match your eyes bulge right out your skull.” This utterance contains slur to insult or disrespect the addressee.

Here, the source of dysphemism used is called circumlocution. It uses too many words to strengthen the intention. The lyre wants to disparage the addressee. Although too wording is ineffective in some cases, but here the intention is effective to touch the addressee’s feeling or emotion.

The function of this utterance is insulting or teasing the addressee. It shows from the utterance “*And match your eyes bulge right out your skull.*” It expresses the lyre’s hatred to the addressee. This statement is insulting the addressee because the lyre abuses him by the physical derangement that is used to humiliate the addressee.

4.1.17 Datum 17

When you go down head first into the ground

I’ll stand above you just to piss on your grave

This utterance uses the type of dysphemism that is called “taboo terms used as insults, epithets and expletives.” “Go down head first into the ground” is

offending the addressee. Moreover it is followed by “I’ll (the lyre) stand above you (the addressee) just to piss on your (the addressee’s) grave.” The word piss is tabooed term derived from bodily effluvium that means urine. It is used as insult to offend the addressee.

In this case, the lyre uses the type of dysphemism that is called “understatement”. It is indicated by the usage of “just” that has sarcastic intention. So, the addressee is brought into disrepute.

The function of this utterance is insulting or teasing the addressee. It shows from the utterance “When you go down head first into the ground I’ll stand above you just to piss on your grave.” It expresses the happiness of the lyre to humiliate and tease the addressee’s death. This statement is insulting the addressee because though the addressee dies the lyre still insult him by urinates his graves.

4.1.18 Findings and Interpretation

From data presentation above, the researcher found four types of dysphemism. First, taboo terms used as insults, epithets, and expletives, for example “*Cause you ain’t worth the shit under my shoes or the piss on the ground.*” Second, profane swearing and profane oaths (profanity or blasphemy), for example “*Shit out of luck.*” Third, imprecations and epithets invoking mental subnormality or derangement, for example “*Dickhead*”. Fourth, terms of insult or disrespect, which invoke slurs on the target’s character, “*Fuckface.*”

Furthermore, the researcher also found five sources of dysphemism. First,

circumlocution, for example “*Cause you ain’t worth the shit under my shoes or the piss on the ground.*” Second, usage of technical jargon or learned terms, for examples “*cancer*” and “*tumor*”. Third, hyperbole, for example, “*It brings me pleasure just to know you’re going to die.*” Fourth, metonymy, for example “*Dickhead*”. Fifth, understatement, for example “*When you go down head first into the ground, I’ll stand above you just to piss on your grave.*”

This lyric uses the style of dysphemism that is called casual style. The lyre uses the language in informal situation. It is used in expressing the lyre’s intention (angry, hatred and frustration) to the addressee.

Finally, the researcher found three functions of dysphemism. First, insulting or teasing, for example “*I’d like to strangle you.*” Second, cursing, for example “*Asshole.*” Third, expressing unconcern, for example “*I heard you’re sick, Suck on that cancer stick, a throbbing tumor and a radiation high.*”

4.2 Fashion Victim by Green Day

This part contains the data presentation from the lyric of Fashion Victim by Green Day. The presentation begin with the data tabulation and classification in accordance with the statement of problems. Here, the table is presented to answer the types, sources, styles and functions of dysphemism found in each utterance systematically.

NO	WORDS/ UTTERANCES	TYPES	SOURCES	FUNCTIONS	STYLES
1	He's a victim of his own time At the dog and pony show	Comparisons of people with animals that are conventionally ascribed certain behaviour	Metaphor	Insulting	Casual
2	Living well and dressed to kill	Taboo terms used as insults, epithets, and expletives	Hyperbole	Insulting	
3	But she looks like hell to me	Taboo terms used as insults, epithets, and expletives	Simile Hyperbole	Criticizing	
4	Do the anorex	Taboo terms used as insults, epithets, and expletives	Hyperbole	Criticizing	
5	For pedophiles as the credit card explodes	Taboo terms used as insults, epithets, and expletives	Simile	Criticizing	
6	You auctioned off your life for the "most" expensive price	Terms of insult or disrespect, which invoke slurs on the target's character	Hyperbole	Accusing or blaming	

Table 4.2

This lyric uses the style of dysphemism that is called casual style. The lyric uses the language in informal situation. It is used to express the lyric's criticism to the American people who becomes the victim of fashion or lifestyle. They try to follow and live in the most current lifestyle, although they have to pay the most expensive price for it. Finally, this song is about people will do anything to be fashionable, often at the expense of their happiness and health. Examples include a guy who must dress the way others want him to, and a girl who is anorex. The types, sources and functions of dysphemism used in this lyric are explained

comprehensively based on each datum below²³².

4.2.1 Datum 1

He's a victim of his own time

At the dog and pony show

This utterance is categorized as the type of dysphemism that is called “comparison of people with animals that are conventionally ascribed certain behaviour.” “Dog and pony show” means an elaborate presentation. The lyre compares the addressee’s situation that is difficult with the dog and pony show (that is difficult in real situation) as a comparison. Here, the lyre uses this utterance that is considered coarser to downgrade the addressee.

In this case, the source of dysphemism used by the lyre is called metaphor. The lyre compares an entity with the same quality. Here, the lyre compares the difficult situation between the dog and pony show that has same characteristic (the degree of difficulty) with the addressee. It aims to strengthen the downgrading effect to the addressee.

The function of this utterance is insulting or teasing the addressee. It can be seen from the utterance “He’s a victim of his own time, at the dog and pony show.” It expresses the disapproval of the addressee in following the lifestyle or fashion that is too extreme from time to time.

²³² Online from (<http://www.songfacts.com>), from (April 18, 2009)

4.2.2 Datum 2

Living well and dressed to kill

This utterance uses the type of dysphemism that is called “taboo terms used as insults, epithets and expletives.” The word kill is tabooed because it causes someone’s death. The lyre chooses this word to strengthen the intention by choosing the coarser word. It aims to offend and insult the addressee or to affront the addressee’s face.

Here, the source of dysphemism is called hyperbole. The lyre exaggerates his disappointment by the usage of the coarser word “dressed to kill.” It shows the lyre’s disapproval of the addressee.

The function of this utterance is insulting or teasing the addressee. It can be seen from the usage of paradox “*Living well and dressed to kill*” that is used to exaggerate the degree of offending and insulting. It aims to bring the addressee into disrepute.

4.2.3 Datum 3

But she looks like hell to me

This utterance uses the type of dysphemism that is called “taboo terms used as insults, epithets and expletives.” The word hell is tabooed because it is profane and blasphemous in some religions. The lyre wants to insult the addressee by the usage of coarser word. Here, the lyre compares the addressee with the hell directly.

Here, the source of dysphemism used is called simile. The lyre makes a

direct comparison between the addressee and the hell. He uses “looks like” that indicates direct comparison. Here also, the lyre wants to maximize and exaggerates the degree of his hatred. So, hyperbole is also used as source of dysphemism in this utterance.

The function of this utterance is criticizing the addressee. It shows the hatred of the lyre to the addressee. It can be seen from the utterance “*But she looks like hell to me*” that criticizes the addressee of how the addressee is not attractive although he/she is cloaked with expensive style.

4.2.4 Datum 4

Do the anorex

This utterance is categorized as the type of dysphemism that is called “taboo terms used as insults, epithets and expletives.” The word anorex is one of psychological disorder or disease. Anorex means lost of appetites and someone who suffers it often feel loathsome. The lyre uses this word to criticize the addressee. The lyre criticizes the addressee, that the behaviour to obtain ideal weight to follow the lifestyle is too extreme including the behavior of doing anorex.

In this case, the source of dysphemism used is called hyperbole. The lyre exaggerates his hatred to the addressee by the word anorex. Here, the lyre also maximizes the degree of his hatred to the addressee.

The function of this utterance is criticizing the addressee. The utterance “*Do the anorex*” shows how the lyre criticizes the addressee in the diet program

to fulfill the ideal weight to follow the lifestyle. So, it is hurtful for the addressee.

4.2.5 Datum 5

For pedophiles as the credit card explodes

This utterance is categorized as the type of dysphemism that is called “taboo terms used as insults, epithets and expletives.” The word “pedophiles” is tabooed because it is derived from tabooed sexual behaviour. It means sexual disorder or abnormality that is only satisfied by doing sex with children. The lyre wants to insult the addressee by calling him/her pedophiles.

Here, the source of dysphemism used is called metaphor. The lyre compares the addressee indirectly with pedophiles. It is followed by comparing them directly with credit card explodes. It shows the usage of simile that is indicated by the word “as” to make direct comparison. Here, the lyre makes comparisons to wound the addressee.

The function of this utterance is criticizing the addressee. The lyre criticizes the addressee by the usage of utterance “*For pedophiles as the credit card explodes*”. Here, the lyre criticizes the addressee by the usage of epithet “pedophile” that disparages the addressee.

4.2.6 Datum 6

You auctioned off your life for the “most” expensive price

This utterance uses the type of dysphemism that is called “terms of insults or disrespect, which invoke the slurs on the target’s character.” The lyre criticizes

the addressee about his/her lifestyle because the addressee auctions off his/her life for someone who pays the most expensive price. This utterance reflects to the real world, that many people are played by lifestyles and prices.

Here, the source of dysphemism used is called hyperbole. The usage of the word “most” is exaggerating the effect of wounding the addressee. It downgrades the addressee and brings him/her into disrepute.

The function of this utterance is accusing or blaming the addressee. Here, the lyre accuses the addressee by “*You (the addressee) auctioned off your (the addressee’s) life for the “most” expensive price*”.

4.2.7 Findings and Interpretation

From data presentation above, the researcher found three types of dysphemism. First, taboo terms used as insults, epithets, and expletives, for example “*For pedophiles as the credit card explodes.*” Second, comparisons of people with animals that are conventionally ascribed certain behaviour, for example “*He’s a victim of his own time, At the dog and pony show*” Third, terms of insult or disrespect, which invoke slurs on the target’s character, “*You auctioned off your life for the “most” expensive price.*”

Furthermore, the researcher also found three sources of dysphemism. First, metaphor, for example “*He’s a victim of his own time, at the dog and pony show.*” Second, hyperbole, for example, “*Living well and dressed to kill*” Third, simile, for examples “*But she looks like hell to me*”.

This lyric uses the style of dysphemism that is called casual style. The lyre

uses the language in informal situation. It is used in expressing the lyre's intention (angry, hatred and frustration) to the addressee.

Finally, the researcher found three functions of dysphemism. First, insulting or teasing, for example "*Living well and dressed to kill*" Second, criticizing, for example "*But she looks like hell to me*" Third, accusing or blaming, for example "*You auctioned off your life for the "most" expensive price.*"

4.3 Minority by Green Day

This part contains the data presentation from the lyric of Minority by Green Day. The presentation begin with the data tabulation and classification in accordance with the statement of problems. Here, the table is presented to answer the types, sources, styles and functions of dysphemism found in each utterance systematically.

NO	WORDS/ UTTERANCES	TYPES	SOURCES	FUNCTIONS	STYLES
1	One nation under dog	Comparison of people with animals that are conventionally ascribed certain behaviour	metaphor	insulting or teasing	Casual
2	F*** 'em all	Profane swearing and profane oaths	omission	refusing or denying	

Table 4.3

This lyric uses the style of dysphemism that is called casual style. The lyre uses the language in informal situation. It is used to express the lyre's criticism to the American government who handled the authority. The lyre wants to be a

minority that is not controlled by the rules. Moreover the handler of the authority acts like a dog. The types, sources and functions of dysphemism used in this lyric are explained comprehensively based on each datum below²³³.

4.3.1 Datum 1

One nation under dog

This utterance uses the type of dysphemism that is called “comparison of people with animals that are conventionally ascribed certain behaviour.” The lyre uses the word dog to ascribe the addressee because of the similar characteristic (according to the lyre). Dog means worthless person. He tries to wound the addressee by comparing him/her with animals that aims to downgrade him/her and bring into disrepute.

Here, the source of dysphemism used is called metaphor. The lyre makes indirect comparison between the addressee and dog. The lyre exaggerates his hatred to the addressee by asking him/her dog. The lyre also maximizes the degree of wound. In this case, the usage of hyperbole as the source of dysphemism is also used.

The function of this utterance is insulting or teasing the addressee. The lyre insults the addressee by addressing him as the dog. The utterance “*One nation under dog*” is offending because it is such an irony that means the nation’s authority is handled by the government that has similar characteristic with a dog.

²³³ Online from (<http://www.songfacts.com>), from (April 18, 2009)

4.3.2 Datum 2

*F*** ‘em all*

This utterance uses the type of dysphemism that is called “profane swearing and profane oaths.” Here, the word fuck is used to swear at the addressee. It aims to insult and deprecate him/her. The swearword motive of the usage of “fuck” is called sexual motive.

In this case, the source of dysphemism used is called omission. The lyre omits some letters to euphemize its locution, but the illocution is dysphemism. He prefers to censor and print the word “*f****” instead of fuck without leave the message; to swear at the addressee to show his disapproval and anger.

The function of this utterance is refusing or denying the addressee. The lyre uses the swearword “fuck” to deny or refuse the addressee. He refuses the addressee’s authority and rules of the government or the addressee who act like a dog.

4.3.3 Findings and Interpretation

From data presentation above, the researcher found two types of dysphemism. First, comparison of people with animals that are conventionally ascribed certain behaviour, for example “*One nation under dog.*” Second, profane swearing and profane oaths, for example “*F*** ‘em all*”

Furthermore, the researcher also found two sources of dysphemism. First, metaphor, for example “*One nation under dog*” Second, omission, for example, “*F*** ‘em all*”

This lyric uses the style of dysphemism that is called casual style. The lyric uses the language in informal situation. It is used in expressing the lyric's intention (angry, hatred and frustration) to the addressee.

Finally, the researcher found two functions of dysphemism. First, insulting or teasing, for example "*One nation under dog*" Second, refusing or denying, for example "*F*** 'em all.*"

4.4 American Idiot by Green Day

This part contains the data presentation from the lyric of American Idiot by Green Day. The presentation begin with the data tabulation and classification in accordance with the statement of problems. Here, the table is presented to answer the types, sources, styles and functions of dysphemism found in each utterance systematically.

NO	WORDS/ UTTERANCES	TYPES	SOURCES	FUNCTIONS	STYLES
1	Don't want to be an American idiot	Imprecations and epithets invoking mental subnormality or derangement,	Synecdoche general for specific	<ul style="list-style-type: none"> • Insulting or teasing • Criticizing 	Casual
2	Don't want to be a nation under the new mania	Terms of insult or disrespect, which invoke slurs on the target's character	Synecdoche general for specific	<ul style="list-style-type: none"> • Insulting or teasing • Criticizing 	
3	The subliminal mind fuck America	Taboo terms used as insults, epithets, and expletives	Synecdoche general for specific	Insulting or teasing	
4	Well maybe I'm the faggot America	Terms of insult or disrespect, which invoke slurs on the target's character	Irony	Convincing	
5	I'm not a part of a	Terms of insult	Metonymy	Expressing	

	redneck agenda	or disrespect, which invoke slurs on the target's character		defiance	
6	One nation controlled by the media	Terms of insult or disrespect, which invoke slurs on the target's character	Synecdoche general for specific	<ul style="list-style-type: none"> • Insulting or teasing • Criticizing 	

Table 4.4

This lyric uses the style of dysphemism that is called casual style. The lyre uses the language in informal situation. It is used to express the lyre's criticism to the American people who is influenced by the media. It is a reflection of the American young artist that does not agree with the president George Bush because this song is released during the 2004 presidential campaign where George W. Bush was re-elected. Here, the lyre calls Bush' regime as redneck government who want money and oil. It is also a portrayal of American people that is easily controlled by the media and twisted by someone else by starting up a rumor or gossip because they consume the propaganda and the media. American idiot takes a left wing approach to American foreign policy and political agenda. Green Day supports a capitalistic lifestyle because it is perpetuating a false consciousness that the media is portraying. Although the lyre is faggot (literally means gay, but here is meant he does not agree with America), but he's not a part of redneck agenda and part of the segment of the population that does not adhere to the rules of the government. The types, sources and functions of dysphemism used in this lyric

are explained comprehensively based on each datum below²³⁴.

4.4.1 Datum 1

Don't want to be an American idiot

This utterance is categorized as the type of dysphemism that is called “imprecations and epithets invoking mental subnormality or derangement.” The lyre addresses American as the object of abuse. The usage of idiot is offending because it points at American. The lyre intends to express his frustrate and annoy by invoking idiot to the addressee. It aims to show his disapproval of the addressee.

In this case, the source of dysphemism used is called synecdoche general for specific. The word American refers to a part or some of American that is disappointed by the lyre, not all of the American people. It aims to wound the addressee.

The function of this utterance is insulting or teasing the addressee. The usage of idiot that ascribes the addressee's derangement is insulting because it disparages the addressee. The function of this utterance is also to criticize the addressee. Since the lyre suggests the addressee by the utterance “*Don't want to be an American idiot*”, it criticizes the addressee's previous behavior, including the behaviour.

²³⁴ Online from (<http://www.songfacts.com>), from (April 18, 2009)

4.4.2 Datum 2

The subliminal mind fuck America

This utterance is categorized as the type of dysphemism that is called “taboo terms used as insults, epithets and expletives.” The word fuck is tabooed because it is derived from sexual behaviour. It is used to insult the addressee. Here, the lyre downgrades the addressee by the usage of “fuck” to characterize America.

In this case, the source of dysphemism used is called synecdoche general for specific. Here, America refers to a part of American, not all of American. But the lyre criticizes most of American that is controlled by the media, especially television.

The function of this utterance is insulting or teasing the addressee. The lyre tries to insult the addressee by the usage of “mind fuck” that is addresses directly to the addressee (America). It maximizes the degree of wound because it uses the terms “fuck mind America.”

4.4.3 Datum 3

Well, maybe I'm the faggot America

This utterance uses the dysphemism type that is called “terms of insults or disrespect, which invoke the slurs on the target’s character.” The usage of faggot though seems addresses to the lyre himself are offending the hearers. Faggot means a male homosexual. It is related to the gossip of the lyre (Billie Joe) in the media that he is a homosexual. It aims to create paradox comparison to criticize

the addressee. But, in this case, it is not used and meant literally.

In this case, the source of dysphemism is called understatement. It is indicated by the usage of “maybe”. It aims to create sarcastic intention to wound the addressee.

The function of this utterance is convincing the addressee. The lyre tries to persuade or convince the addressee by the utterance “*Well, maybe I’m the faggot America.*” He understates his utterance but it aims to strengthen his criticism.

4.4.4 Datum 4

I’m not a part of redneck agenda

This utterance uses the type of dysphemism that is called “terms of insults or disrespect, which invoke the slurs on the target’s character.” The usage of redneck is hurtful for country dweller. It is derogatory term used for a country dweller, especially one whose views are considered bigoted by sophisticated citizens. It aims to downgrade the addressee by address him/her redneck.

The source of dysphemism used is called metonymy. The word redneck is linked with some people or government in its characteristic. It aims to insult or wound the addressee.

The function of this utterance is expressing defiance to the addressee. It shows the lyre’s disagreement to the addressee. The lyre outspokenly says that he is not “the part of redneck agenda.” It shows the intentional defiance that is aimed to wound the addressee.

4.4.5 Findings and Interpretation

From data presentation above, the researcher found three types of dysphemism. First, taboo terms used as insults, epithets, and expletives, for example “*The subliminal mind fuck America.*” Second, Imprecations and epithets invoking mental subnormality or derangement, for example “*Don’t want to be an American idiot.*” Third, terms of insult or disrespect, which invoke slurs on the target’s character, “*I’m not a part of a redneck agenda.*”

Furthermore, the researcher also found three sources of dysphemism. First, synecdoche general for specific, for example “*The subliminal mind fuck America.*” Second, irony, for example, “*Well maybe I’m the faggot America*” Third, metonymy, for examples “*I’m not a part of a redneck agenda.*”

This lyric uses the style of dysphemism that is called casual style. The lyre uses the language in informal situation. It is used in expressing the lyre’s intention (angry, hatred and frustration) to the addressee.

Finally, the researcher found four functions of dysphemism. First, insulting or teasing, for example “*Don’t want to be an American idiot.*” Second, criticizing, for example “*One nation controlled by the media.*” Third, convincing, for example “*Well maybe I’m the faggot America.*” Fourth, expressing defiance, for example “*I’m not a part of a redneck agenda.*”

4.5 Holiday by Green Day

This part contains the data presentation from the lyric of Holiday by Green Day. The presentation begin with the data tabulation and classification in

accordance with the statement of problems. Here, the table is presented to answer the types, sources, styles and functions of dysphemism found in each utterance systematically.

NO	WORDS/ UTTERANCES	TYPES	SOURCES	FUNCTIONS	STYLES
1	Hear the dogs howling out of the key	Comparison of people with animals that are conventionally ascribed certain behaviour	Metaphor	Insulting or teasing	Casual
2	And bleed , the company lost the war today	Taboo terms used as insults, epithets, and expletives	Hyperbole	Insulting or teasing	
3	I beg to dream and differ from the hollow lies	Terms of insult or disrespect, which invoke slurs on the target's character	Metaphor	Insulting or teasing	
4	Amen!	Profane swearing and profane oaths	Usage of term borrowed from another language	Convincing	
5	Sieg Heil to the President Gas Man	<ul style="list-style-type: none"> • Sieg Heil= Profane swearing and profane oaths (profanity or blasphemy) • President Gas Man= Terms of insult or disrespect, which invoke slurs on the target's character 	<ul style="list-style-type: none"> • Sieg Heil= Usage of term borrowed from another language • President Gas Man= metonymy 	Promising	
6	Bombs away is your punishment Pulverize the Eiffel towers Who criticize your governments	Terms of insult or disrespect, which invoke slurs on the target's character	Metonymy	Criticizing	
7	Kill all the fags that don't agree	<ul style="list-style-type: none"> • Kill= Taboo terms used as insults, epithets, and expletives 	<ul style="list-style-type: none"> • Kill= usage of colloquial or common terms • Fags = Clipping 	Criticizing	

		<ul style="list-style-type: none"> • Fag= Terms of insult or disrespect, which invoke slurs on the target's character 			
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Table 4.5

This lyric uses the style of dysphemism that is called casual style. The lyric uses the language in informal situation. It is used to express the lyric's criticism to the American government's decision of war to solve the problem between America and Iraq.

This is about the American government and society during the Iraqi War. It begins by commenting on how the thousands of dead Americans and Iraqis are nameless to the average American citizen. The song expresses resentment with the corporate greed and corruption involved in the "rebuilding" effort, and shows how the average protester realizes that the pro-war money involved has more power than they can ever have. It also points out the irony of the Christian right-wing feeling religiously justified in this war: "Can I get another 'Amen'? There's a flag wrapped around the score of men."

This is often considered an anti-American song, but on Green Day's *Bullet in a Bible* DVD, Armstrong says, "This song is not anti-American, its anti-war." Billie Joe Armstrong told Q magazine May 2009 that sometimes he does not know where he gets his songs from. For instance, when he found himself singing "Sieg Heil to the president gas man" on this number, he freaked himself out. He said: "It was kind of like, where the f--- is this coming from? It was taking an ugly

picture and painting it uglier. The thing that justifies it is that it was true.²³⁵"

While the types, sources, and functions of dysphemism in each utterance are explained comprehensively below.

4.5.1 Datum 1

Hear the dogs howling out of key

This utterance is categorized as the type of dysphemism that is called “comparison of people with animals that are conventionally ascribed certain behaviour.” The lyre uses the word “dogs” to express his disapproval of the addressee’s action in relation to the war between America and Iraq. The lyre hates everyone who acts like dogs that is howl and laugh in the war time that kills thousands people (both American and Iraqi).

The source of dysphemism used in this utterance is called metaphor. The lyre compares the addressees with dog directly. It aims to wound the addressees, downgrade and bring them into disrepute.

The function of this utterance is insulting or teasing the addressee. The lyre uses the term “dogs” to address someone who laughs, supports and invests in the war time that kills thousands people both of American and Iraqi. They laugh in the sad time, like that action of dogs that howls in the horrible night. So, it insults the addressee and bites their feeling through the usage of these terms.

²³⁵ Online from (<http://www.songfacts.com>), from (April 18, 2009)

4.5.2 Datum 2

And bleed, the company lost the war today

This utterance is categorized as the type of dysphemism that is called “taboo terms used as insults, epithets and expletives.” It has function to intensify the strongly pejorative adjective in the next utterance, “the company lost the war today.” Bleed is tabooed because it is associated with tabooed bodily effluvia that is issued by woman’s SMD organ. It is associated with the Judeo-Christian taboo on menstruating women²³⁶. It is used dysphemistically to maximize the lyre’s anger or frustration.

In this case, the source of dysphemism that is used is called hyperbole. Bleed here refers to the worst effect of war between America and Iraq. It uses the exaggeration word to strengthen the degree of wounding.

The function of this utterance is insulting or teasing the addressee. The usage of bleed is exaggerating the degree of wound. Bleed shows the dreadful war that kills thousand people.

4.5.3 Datum 3

I beg to dream and differ from the hollow lies

This utterance uses the type of dysphemism that is called “terms of insults or disrespect, which invoke the slurs on the target’s character.” The hollow literally means the huge and freaky monster with strange mask that hide his/her identity, then it eats human’s soul. It refers to the addressee that is hated by the

²³⁶ Keith Allan and Kate Burridge, *Euphemism and Dysphemism: Language Used as Shield and Weapon*, (New York: Oxford University Press, 1991), 130.

lyre. It aims to offend and insult him/her.

In this case, the lyre uses the source of dysphemism that is called metaphor. The addressee is directly compared with the hollow because they have similar characteristics. The addressee is freaky human with ‘mask’ to hide his/her identity. Then he embezzles or undermines the citizen of the addressee’s country or outside.

The function of this utterance is insulting or teasing the addressee. The lyre compares the addressee with the monster (the hollow) to insult him. The lyre considers that the addressee and the hollow have the same characteristics.

4.5.4 Datum 4

Can I get another Amen? (Amen!)

This utterance uses the type of dysphemism that is called “profane swearing and profane oaths.” “Amen!” is swearword that is motivated by religious motive. It is considered blasphemous because it is used to swear at the addressee (object of abuse) to insult him/her.

In this case, the source of dysphemism is called the usage of borrowing term from another language. Amen is derived from Arabic language, especially from the field of Islamic religion. It aims to show the lyre emotive reaction and satirical intention to the addressee.

The function of this utterance is convincing the addressee. The lyre uses the word “Amen” that means convincing the addressee and the third party to agree with his statement or opinion. It also can be an irony to criticize the addressee’s

behaviour that wants to be followed by the other people (here, the addressee is the government or Bush regime, and the addressee is citizen or the other country).

4.5.5 Datum 5

Sieg Heil to the president Gas Man

This utterance uses the type of dysphemism that is called “profane swearing and profane oaths.” It is indicated by the usage of “Sieg Heil” to swear at the addressee. It means an irritation or annoying person. It is followed by the type of dysphemism that is called “terms of insults or disrespect, which invoke the slurs on the target’s character.” It is indicated by the diction “President Gas Man” to refer to the Middle-East president that leads a country of gas. It aims satirical and ironic utterance that is said by the addressee. It humiliates the addressee.

In this case, the source of dysphemism is called usage of borrowing term from another language. “Sieg Heil” is swearwords derived from Germany language. It is followed by the usage of metonymy as the source dysphemism used. “Gas Man” is linked with the icon of addressee’s country. It aims to insult and humiliate the addressee.

The function of this utterance is promising the addressee. The lyre promises by the usage of Germany language “Sieg Heil” that promises the President Gas Man or Middle-East President, while the promise is not explicitly utters. The implied message in this utterance is a promise of “keeping both countries ‘peace’ and ‘war’ in the next years.”

4.5.6 Datum 6

Bombs away is your punishment

Pulverize the Eiffel towers

Who criticize your governments

This utterance uses the type of dysphemism that is called “terms of insults or disrespect, which invoke the slurs on the target’s character.” The utterance “Pulverize the Eiffel towers, who criticize your governments” is derogatory term used for the government’s action. It aims to downgrade the addressee.

In this case, the source of dysphemism is metonymy. Eiffel tower is linked with the France country. It refers to France’s refusal to endorse the US plan to invade Iraq and how American media attacks France, accuses them of ferocious criticism. So, it offends and wound the addressee.

4.5.7 Datum 7

Kill all the fags that don’t agree

This utterance uses the type of dysphemism that is called “taboo terms used as insults, epithets and expletives.” It is indicated by the usage of the word “kill.” This word is tabooed because it causes someone die. It suggests the addressee by the usage of rude suggestion to kill everyone that do not agree with the addressee. It is followed by the usage of “terms of insults or disrespect, which invoke the slurs on the target’s character.” "Fags" is shortened from faggots. It insults the addressee by invoking slur on the target’s character because it uses the word “fag/faggot” that literally means a homosexual man. It aims to wound and

insult the addressee.

In this case, the lyre uses the sources of dysphemism that is called hyperbole. The lyre uses the word kill to suggest the addressee but intentionally it is rude suggestion to criticize the addressee. It aims to maximize the degree of face affront. It is followed by the usage of “fags” that indicates the source of dysphemism that is called clipping. It is called back clipping because it reduces the back letters and shortens the word to one of its part. It is usually used as group slang instead of Standard English. This utterance aims to wound the addressee and maximize the degree of insult.

The function of this utterance is criticizing the addressee. This utterance is criticizes the decision of American government or whoever that supports the war between America and Iraqi and kill the people who oppose his decision. So, it considers insulting and offending the addressee.

4.5.8 Findings and Interpretation

From data presentation above, the researcher found four types of dysphemism. First, taboo terms used as insults, epithets, and expletives, for example “*And bleed, the company lost the war today.*” Second, comparison of people with animals that are conventionally ascribed certain behaviour, for example “*Hear the dogs howling out of the key.*” Third, Profane swearing and profane oaths, for examples “*Amen!*” and “*Sieg Heil*”. Fourth, terms of insult or disrespect, which invoke slurs on the target’s character, “*I beg to dream and differ from the hollow lies.*”

Furthermore, the researcher also found six sources of dysphemism. First, metaphor, for example “*Hear the dogs howling out of the key.*” Second, hyperbole, for example, “*And bleed, the company lost the war today*” Third, metonymy, for examples “*President Gas Man.*” Fourth, usage of term borrowed from another language, for example “*Sieg Heil.*” Fifth, usage of colloquial or common terms, for example “*Kill.*” Sixth, clipping, for example “*fags.*”

This lyric uses the style of dysphemism that is called casual style. The lyre uses the language in informal situation. It is used in expressing the lyre’s intention (angry, hatred and frustration) to the addressee.

Finally, the researcher found four functions of dysphemism. First, insulting or teasing, for example “*Hear the dogs howling out of the key.*” Second, criticizing, for example “*Bombs away is your punishment, pulverize the Eiffel towers, who criticize your governments.*” Third, convincing, for example “*Amen!*” Fourth, promising, for example “*Sieg Heil to the President Gas Man.*”

4.6 Favorite Son by Green Day

This part contains the data presentation from the lyric of Favorite Son by Green Day. The presentation begin with the data tabulation and classification in accordance with the statement of problems. Here, the table is presented to answer the types, sources, styles and functions of dysphemism found in each utterance systematically.

NO	WORDS/ UTTERANCES	TYPES	SOURCES	FUNCTIONS	STYLES
1	He's a sex machine	Terms of insult or disrespect, which invoke slurs on the target's character	Metaphor	Insulting	Casual
2	But isn't it a drag?	Terms of insult or disrespect, which invoke slurs on the target's character	Metaphor	Questioning	
3	It's pretty bloody sad	Taboo terms used as insults, epithets, and expletives	Hyperbole	Criticizing	
4	A clean cut All-American	Terms of insult or disrespect, which invoke slurs on the target's character	Synecdoche general for specific	Criticizing	
5	His royal auditorium, is a murder scene	Taboo terms used as insults, epithets, and expletives	Metaphor	Criticizing	
6	Now where is your fuckin' champion	Taboo terms used as insults, epithets, and expletives	Hyperbole	Questioning	
7	On a bed you laid	Terms of insult or disrespect, which invoke slurs on the target's character	Metaphor	Insulting	
8	He's not the All-American , that you thought you paid	Terms of insult or disrespect, which invoke slurs on the target's character	Synecdoche general for specific	Criticizing	

Table 4.6

This lyric uses the style of dysphemism that is called casual style. The lyric uses the language in informal situation. It is used to express the lyric's criticism to Bush regime in accordance with his decision that often opposes the other countries and shows off the superiority of America. But it emerges controversy in America itself and the other countries because it tends to follow Bush' private ego

and ambition without make a wise decision for the others. Bush' decision is opposed by many people, including some musicians and artists because it usually sacrifices the others.

This song is one of songs in the compilation that is addressed to Bush. It is compiled in an album entitled "Rock against Bush vol. 2", including a number of musicians that does not support Bush regime, for example No Doubt and in the Rock Against Bush vol.1 is The Offspring²³⁷. While the types, sources, and functions of dysphemism in each utterance are explained comprehensively below.

4.6.1 Datum 1

He's a sex machine

This utterance uses the dysphemism type that is called "terms of insults or disrespect, which invoke the slurs on the target's character." The lyre compares the addressee directly by stating that the addressee is a sex machine. It shows in this statement "*He's a sex machine.*" It aims to insult the addressee by using taboo term "sex machine", so the addressee is like a thing that is tabooed by the society. The word "sex" is tabooed because it is an activities or behavior involving the SMD organs.

The source of dysphemism that is used in this utterance is called metaphor. The lyre makes a direct comparison between the addressee and the sex machine. It is based on their similarity in some aspects, that the addressee sometimes make

²³⁷ Online from (<http://www.songfacts.com>), from (April 18, 2009)

the other people happy or satisfy but in other hands he is just a thing that has no feeling, emotion and heart. It aims to offend the addressee.

The function of this utterance is insulting or teasing the addressee. It can be seen from the usage of the terms “sex machine” that compares directly the addressee with that thing. It shows the disrespect of the lyre to the addressee.

4.6.2 Datum 2

But isn't it a drag?

This utterance uses the type of dysphemism that is called “terms of insults or disrespect, which invoke the slurs on the target’s character.” The usage of rhetorical question is used to criticize the addressee. Drag literally means conventional or narrow minded person. It refers to the addressee and aims to disparage him.

The source of dysphemism that is used by the lyre is called metaphor. The addressee is compared with a despicable thing that is unattractive. It aims to wound the addressee and bring him into disrepute.

The function of this utterance is questioning the addressee. The lyre uses the rhetorical question that is offending the addressee because the lyre uses the word “drag” that is insulting the hearer. It has intentional message that disparage the addressee because the lyre humiliate the addressee.

4.6.3 Datum 3

It's pretty bloody sad

This utterance is categorized as the type of dysphemism that is called “taboo terms used as insults, epithets and expletives.” The word “bloody” is intensifying the word “sad”. It refers to the sadness of the victims of the regime of George Bush in the world, especially Iraq. Bloody is tabooed word derived from bodily effluvium issuing from female tabooed SMD organ, as explained before.

The source of dysphemism in this utterance is called hyperbole. Bloody is tabooed word that is used as epithet to strengthen the lyre’s intention. The lyre exaggerates his utterance by the word “bloody”.

The function of this utterance is criticizing the addressee. It criticizes the addressee by maximizing the degree of sad that is resulted by the some actions and decisions of the addressee that do not consider the human rights. It aims to make an irony to insult the addressee.

4.6.4 Datum 4

A clean cut- All-American

This utterance uses the type of dysphemism that is called “terms of insults or disrespect, which invoke the slurs on the target’s character.” The lyre criticizes the addressee’s deception, facades, and lies during the war between America and Iraq. These are clean, tidy and almost untouchable by all-American. The lyre tries to figures out and portrays these through this lyric.

In this case, the source of dysphemism that is used by the lyre is called

synecdoche general for specific. The lyre not addressed all American, but some of American. It aims to strengthen his statement and disapproval of the addressee.

The function of this utterance is criticizing the addressee. The lyre criticizes the addressee by addressing him a clean cut all-American. It has intentional message to make an irony for humiliating the addressee.

4.6.5 Datum 5

His royal auditorium is a murder scene

This utterance uses the type of dysphemism that is called “taboo terms used as insults, epithets and expletives.” The lyre makes a direct comparison between the addressee’s royal auditorium with a murder scene that is used to plan massacres. It reflects that the addressee’s authority, that is portrayed as royal auditorium is used to make a scenario for killing everyone who oppose him.

The source of dysphemism that is used in this utterance is called metaphor. The lyre uses direct comparison to offend the addressee. Here, the lyre compares the addressee’s royal auditorium (authority) with the murder scene (the place for making plans for murdering the enemies or the opponents). So, the lyre offends and downgrades the addressee.

The function of this utterance is criticizing the addressee. The lyre criticizes the addressee by the usage of an irony that is insulting the addressee. He compares the addressee’s royal auditorium with murder scene. This critique aims to downgrade the addressee.

4.6.6 Datum 6

Now where is your fuckin' champion?

This utterance is categorized as the type of dysphemism that is called “taboo terms used as insults, epithets and expletives.” “Fuckin’” is intensifying the rhetorical question that is pointed at the addressee. Fuckin’ is a taboo word derived from the activities involving the SMD organs. It maximizes the criticizing that is based on the lyre’s hatred to the addressee.

The source of dysphemism that is used in this utterance is called hyperbole. It exaggerates the degree of wound that is pointed at the addressee. The lyre insults the addressee by asking where the winner or the champion of this useless war is.

The function of this utterance is questioning the addressee. The lyre uses the rhetorical question for satirizing the addressee. Moreover, he uses the taboo term “*fuckin*” to emphasize the affront. So, it offends the addressee.

4.6.7 Datum 7

On a bed you laid

This utterance uses the type of dysphemism that is called “terms of insults or disrespect, which invoke the slurs on the target’s character.” Here, the lyre uses the word “*on a bed you laid*” to show his disapproval of the addressee. It aims to humiliate the addressee.

The source of dysphemism used in this utterance is called hyperbole. It is used to exaggerate the degree of wound. It humiliates the addressee’s existence

that is shown in the utterance “*On a bed you laid.*”

The function of this utterance is insulting or teasing the addressee. The lyre uses this utterance to show his humiliation to the addressee. It expresses the lyre’s hatred. The word bed refers to show the disability to use his power and authority to create a better life and better country that is safety for the citizens and the other countries.

4.6.8 Datum 8

He’s not the All-American, that you thought you paid

This utterance uses the type of dysphemism that is called “terms of insults or disrespect, which invoke the slurs on the target’s character.” The all-American is slang term means “eighty sixth Airborne Division”, a nickname of a public service association that is paid by the consumers. It is a derogatory term that is used to insult the addressee and bring him into disrepute.

The source of dysphemism that is used in this utterance is called metonymy. “The all-American” is a term that is linked with the behaviour of the addressee. But, the addressee is not the all-American that is paid after finished its job that is in public service area.

The function of this utterance is criticizing the addressee. The lyre criticizes the addressee by addressed them as a public service that is paid by the consumers. It criticizes the addressee’s actions and decisions that are harming the other people. It aims to wound the addressee.

4.6.9 Findings and Interpretation

From data presentation above, the researcher found two types of dysphemism. First, taboo terms used as insults, epithets, and expletives, for example “*His royal auditorium, is a murder scene.*” Second, terms of insult or disrespect, which invoke slurs on the target’s character, “*He’s not the All-American, that you thought you paid.*”

Furthermore, the researcher also found three sources of dysphemism. First, metaphor, for example “*He’s a sex machine.*” Second, hyperbole, for example, “*It’s pretty bloody sad.*” Third, synecdoche general for specific, for examples “*A clean cut All-American.*”

This lyric uses the style of dysphemism that is called casual style. The lyre uses the language in informal situation. It is used in expressing the lyre’s intention (angry, hatred and frustration) to the addressee.

Finally, the researcher found three functions of dysphemism. First, insulting or teasing, for example “*On a bed you laid.*” Second, criticizing, for example “*His royal auditorium, is a murder scene.*” Third, questioning, for example “*But isn’t it a drag?*”

4.7 Spit it Out by Slipknot

This part contains the data presentation from the lyric of Spit It Out by Slipknot. The presentation begin with the data tabulation and classification in accordance with the statement of problems. Here, the table is presented to answer the types, sources, styles and functions of dysphemism found in each utterance

systematically.

NO	WORDS/ UTTERANCES	TYPES	SOURCES	FUNCTIONS	STYLES
1	Since you never gave a damn in the first place	Taboo terms used as insults, epithets, and expletives	Circumlocution	Insulting	Casual
2	You were Dead from the Git-Go!	Taboo terms used as insults, epithets, and expletives	Flippancy	Cursing	
3	Big mouth fucker	Taboo terms used as insults, epithets, and expletives	Synecdoche part for whole	Insulting	
4	Then you're dumber than I thought	Dysphemistic epithets that pick on a real physical characteristics that are treated as though they are abnormalities	Hyperbole	Insulting	
5	Foundation made of piss and vinegar	Taboo terms used as insults, epithets, and expletives	Flippancy	Insulting	
6	Bullshit!	Profane swearing and profane oaths	Usage of colloquial or common term		
7	Just another dumb punk chompin' at this tit	<ul style="list-style-type: none"> • Dumb= Dysphemistic epithets that pick on a real physical characteristics that are treated as though they are abnormalities • Tit= -IST dysphemism used as insult 	Understatement	Insulting	
8	Step up, fairy	Taboo terms used as insults, epithets, and expletives	Metaphor	Insulting	
9	I guess it's time to bury your ass with the chrome	Taboo terms used as insults, epithets, and expletives	Synecdoche part for whole	Insulting	
10	You heard me right, bitch	Terms of insult or disrespect, which invoke slurs on the target's character	Usage of colloquial or common term	Insulting	
11	The ass that you're kissin'!	Taboo terms used as insults, epithets, and expletives	Synecdoche part for whole	Insulting	
12	Bigidy-Biggidy bitch boy	Taboo terms used as insults, epithets, and expletives	Flippancy	Insulting	
13	Can't hear shit cuz I keep gettin' louder	Taboo terms used as insults, epithets, and expletives	Metaphor	Insulting	
14	Now you start	Taboo terms used as	Metaphor	Questioning	

	shit?	insults, epithets, and expletives			
15	Sick o' my bitchin' fallin' on deaf ears	Dysphemistic epithets that pick on a real physical characteristics that are treated as though they are abnormalities	Flippancy	Insulting	
16	Where YOU gonna be in the next five years? The crew and all the fools, and all the politix	<ul style="list-style-type: none"> Terms of insult or disrespect, which invoke slurs on the target's character 	Metaphor	Criticizing	
17	Get your lips ready, gonna gag, gonna make you sick	Terms of insult or disrespect, which invoke slurs on the target's character	Circumlocution	Cursing	
18	You got DICK when they passed out the good stuff	Taboo terms used as insults, epithets, and expletives	Metaphor	Insulting	
19	FUCK ME!	Profane swearing and profane oaths	Metaphor	Insulting	

Table 4.7

This lyric uses the style of dysphemism that is called casual style. The lyric uses the language in informal situation. It is used to express the lyric's hatred to the addressee. It is addressed to Fred Durst who always keeps criticizing Slipknot. It is pointed at him, the other posers and haters who often criticize Slipknot both secretly and outspokenly. While the types, sources, and functions of dysphemism in each utterance are explained comprehensively below²³⁸.

4.7.1 Datum 1

Since you never gave a damn in the first place

This utterance uses the types of dysphemism that is called "taboo terms used as insults, epithets, and expletives." The word damn is tabooed because it is

²³⁸ Online from (<http://www.songfacts.com>), from (April 18, 2009)

derived from the religious field. It is considered as the profane utterance. It means something of little or no worth.

Here, the source of this utterance is called flippancy. The lyre uses too many wordings to strongly fight his argument or opinion. In this case, the usage of circumlocution aims to increase the degree of insulting intention.

The function of dysphemism in this utterance is called insulting or teasing the addressee. The lyre uses the strong intensifier that is aimed to offend the addressee. Here, the lyre face's is affronted by this utterance.

4.7.2 Datum 2

You were Dead from the Git-Go!

This utterance uses the types of dysphemism that is called "taboo terms used as insults, epithets, and expletives." In this case, the word dead is tabooed term that is used for epithet. It shows the lyre's hatred to the addressee. The lyre calls the addressee by addressing him as the Dead from the Git-Go.

Here, the source of this utterance is called circumlocution. The lyre uses too many wordings to strongly fight his argument or opinion. In this case, the usage of circumlocution aims to increase the degree of insulting intention. It follows by the usage of flippancy. It is shown from the word "git-go" that is used recklessly. It does not obey the language's rules.

The function of dysphemism in this utterance is called cursing. The lyre uses the word "Dead from the Git-Go" to curse the addressee. The lyre uses this word to disparage the addressee.

4.7.3 Datum 3

Big mouth fucker

This utterance uses the types of dysphemism that is called “taboo terms used as insults, epithets, and expletives.” The word fucker is tabooed because it is derived from the activities involving these SMD organs. It is used as an epithet that is used to humiliate the addressee.

Here, the source of this utterance is called synecdoche part for whole. The lyre uses the word mouth to address the whole addressee’s body. In this case, the usage of synecdoche part for whole aims to increase the degree of insulting intention that is pointed to the addressee.

The function of dysphemism in this utterance is called insulting or teasing the addressee. The lyre uses the hurtful utterance that is aimed to offend the addressee. Here, the lyre face’s is affronted by this utterance.

4.7.4 Datum 4

Then you’re dumber than I thought

This utterance uses the type of dysphemism that is called “imprecations and epithets invoking mental subnormality or derangement.” The lyre chooses the word “dumber” to create the coarser intention that is pointed to the addressee. The word “dumber” is used to intensify the degree of wound.

In this case, the source of dysphemism is called hyperbole. The lyre exaggerates the wound by the usage of the physical abnormalities that is actually not suffered by the addressee. It intends to affront the addressee’s face and

maximizes the degree of wound.

The function of dysphemism used in this utterance is insulting or teasing the addressee. The lyre uses the utterance “you’re (the addressee) dumber than I (the lyre) thought” to downgrade the addressee. The lyre humiliates the addressee by the usage of this utterance.

4.7.5 Datum 5

Foundation made of piss and vinegar

This utterance is categorized as the type of dysphemism that is called “taboo terms used as insults, epithets, and expletives.” The word “piss” is tabooed term that is used as an insulting utterance. It is derived from the tabooed bodily effluvium that is issued by SMD organs. It is humiliating the addressee by the utterance “foundation made of piss and vinegar.”

Here, the source of dysphemism is called the usage of colloquial or common terms. The word piss is used commonly in the daily conversation. It is used to offend the addressee because it is combined dysphemistically with the word vinegar to make a foundation for the addressee.

The function of dysphemism that is used in this utterance is insulting or teasing the addressee. The utterance “foundation made of piss and vinegar” aims to humiliate the addressee. It affronts the addressee’s face and then brings the addressee into disrepute.

4.7.6 Datum 6

Bullshit!

This utterance uses the dysphemism type that is called “profane swearing and profane oaths.” The utterance “bullshit” is swearing at someone or the addressee to insult and deprecate him/her. The motives of this swearwords is called scatological motive. This utterance aims to affront the addressee’s face and bring him into disrepute.

In this case, the lyre uses the source of dysphemism that is called the usage of colloquial or common term. It is used to express the lyre’s emotion, hatred and anger to the addressee. The word bullshit is used in commonly conversation that expressing angry or frustration.

The function of this utterance is cursing the addressee. It uses the expletive “bullshit” to curse or swear at the addressee. It is emotive reaction for the addressee. It expresses the anger and frustration that is felt by the lyre.

4.7.7 Datum 7

Just another dumb punk chompin’ at this tit

This utterance uses the type of dysphemism that is called “imprecations and epithets invoking mental subnormality or derangement.” It can be seen from the word “dumb” that shows mental derangement. It is addressed to the addressee. It is followed by the usage of the type of dysphemism that is called “-IST dysphemism that is used as insult.” It is shown from the word “tit” that means breast. It is the female tabooed bodily organs. It is used to insult the addressee that

is a male. It indicates the usage of sexist dysphemism used as insult. It is insulting because a male is downgraded by ascribing to him the female characteristics or tabooed bodily organs.

Here, the source of dysphemism is called understatement. It is indicated by the usage of “just” that is used satirically. In other hands, the effect produced is hoped to maximize the wound. It is followed by the usage of synecdoche part for whole that is shown in the word “tit”. It is addressed to the whole body of the addressee. It expresses the lyre’s hatred.

The function of dysphemism that is used in this utterance is insulting or teasing the addressee by pick on real physical derangement that is used to humiliate the addressee by the words “dumb and tit” that is pointed at the addressee. The lyre aims to wound the addressee and shows his hatred to him. So, it affronts the addressee’s face.

4.7.8 Datum 8

Step up, fairy

This utterance uses the type of dysphemism that is called “terms of insult or disrespect, which invoke slurs on the target’s character.” It can be seen from the word “fairy” that is used to calls the addressee. Fairy literally means a male homosexual. It used to deprecate the addressee because it is pointed at the addressee by calling him a fairy.

In this case, the source of dysphemism that is used in is called metaphor. The lyre compares the addressee with fairy. The lyre makes a direct comparison to

insult him.

The function of this utterance is insulting and teasing the addressee. The lyre calls the addressee by the usage of fairy that deprecates the addressee. It downgrades the addressee and brings him into disrepute.

4.7.9 Datum 9

I guess it's time to bury your ass with the chrome

This utterance uses the type of dysphemism that is called “taboo terms used as insults, epithets, and expletives.” It is shown from the word “ass” that is used to disparage the addressee. “Ass” is a tabooed bodily organ that is used for defecation.

Here, the source of dysphemism that is used is called synecdoche part for whole. The word “ass” used to address the whole body of addressee. It is used to insult him.

The function of dysphemism that is used in this utterance is insulting or teasing the addressee. The lyre uses the word “ass” to deprecates the addressee and bring him into disrepute.

4.7.10 Datum 10

You heard me right, bitch

This utterance uses the type of dysphemism that is called “terms of insult or disrespect, which invoke slurs on the target’s character.” It can be seen from the word “bitch” that is used to calls the addressee. Bitch is insulting word that is

used to humiliate the addressee. It is used to affront the addressee's face because it is pointed at the addressee by calling him a bitch.

Here, the source of dysphemism is called the usage of colloquial or common terms. This utterance is used commonly in the daily conversation. It is used to offend the addressee because it is combined dysphemistically for insulting the addressee.

The function of dysphemism that is used in this utterance is insulting or teasing the addressee. The utterance "You heard me right, bitch" aims to humiliate the addressee. It affronts the addressee's face and then brings the addressee into disrepute.

4.7.11 Datum 11

The ass that you're kissin'!

This utterance uses the type of dysphemism that is called "taboo terms used as insults, epithets, and expletives." It is shown from the word "ass" that is used to disparage the addressee. "Ass" is a tabooed bodily organ that is used for defecation.

Here, the source of dysphemism that is used is called synecdoche part for whole. The word "ass" used to address the whole body of addressee. It is used to insult him.

The function of dysphemism that is used in this utterance is insulting or teasing the addressee. The lyre uses the word "ass" to deprecates the addressee and bring him into disrepute.

4.7.12 Datum 12

Bigidy-Biggidy bitch boy

This utterance uses the type of dysphemism that is called “terms of insult or disrespect, which invoke slurs on the target’s character.” It can be seen from the word “bitch” that is used to call the addressee. Bitch is an insulting word that is used to humiliate the addressee. It is used to affront the addressee’s face because it is pointed at the addressee by calling him a bitch.

Here, the source of this utterance is called flippancy. It is shown from the word “bigidy-biggidy” that is used recklessly. It does not obey the language’s rules. In this case, the usage of flippancy aims to increase the degree of insulting intention. It follows by the usage of colloquial or common terms. This utterance is used commonly in the daily conversation. It is used to offend the addressee because it is combined dysphemistically for insulting the addressee.

The function of dysphemism that is used in this utterance is insulting or teasing the addressee. The utterance “Bigidy-Biggidy bitch boy” aims to humiliate the addressee. It affronts the addressee’s face and then brings the addressee into disrepute.

4.7.13 Datum 13

Can’t hear shit cuz I keep gettin’ louder

This utterance uses the type of dysphemism that is called “taboo terms used as insults, epithets and expletives.” The speaker makes a direct comparison between the addressee’s speeches with a shit that is a tabooed bodily effluvium. It is

used to humiliate the addressee and bring him into disrepute.

The source of dysphemism that is used in this utterance is called metaphor. The lyre uses direct comparison to offend the addressee. Here, the lyre compares the addressee's speech with the shit. It also uses the source of dysphemism that is called flippancy. It is shown from the words "can't", "cuz" and "gettin'" that do not obey the language's rules. In this case, the usage of flippancy aims to increase the degree of insulting intention. It follows by the usage of colloquial or common terms. This utterance is used commonly in the daily conversation. Here, it is used to insult the addressee.

The function of dysphemism that is used in this utterance is insulting or teasing the addressee. The utterance "Can't hear shit cuz I keep gettin' louder" aims to humiliate the addressee. It affronts the addressee's face and then brings the addressee into disrepute.

4.7.14 Datum 14

Now you start shit?

This utterance uses the type of dysphemism that is called "taboo terms used as insults, epithets and expletives." The lyre makes a direct comparison between the addressee's speeches with a shit that is tabooed bodily effluvium. It is used to humiliate the addressee and bring him into disrepute.

The source of dysphemism that is used in this utterance is called metaphor. The lyre uses direct comparison to offend the addressee. Here, the lyre compares the addressee's speech with the shit. So, the lyre offends and downgrades the

addressee.

The function of dysphemism that is used in this utterance is questioning the addressee. The lyre uses the rhetorical question that is offending the addressee because the lyre uses the utterance “Now you start shit?” that is insulting and humiliating the hearer. It has intentional message that disparages the addressee because the lyre humiliates the addressee. It affronts the addressee’s face and then brings the addressee into disrepute.

4.7.15 Datum 15

Sick o’my bitchin’ fallin’ on deaf ears

This utterance uses the type of dysphemism that is called “dysphemistic epithets that pick on a real physical characteristic that are treated as though they are abnormalities.” It can be seen from the word “deaf” that shows physical derangement. It is addressed to the addressee.

Here, the source of this utterance is called flippancy. It is shown from the utterance “*Sick o’my bitchin’ fallin’*” that is used recklessly. It does not obey the language’s rules. In this case, the usage of flippancy aims to increase the degree of insulting intention. It follows by the usage of colloquial or common terms. This utterance is used commonly in the daily conversation. It is used to offend the addressee because it is combined dysphemistically for insulting the addressee.

The function of dysphemism that is used in this utterance is insulting or teasing the addressee by pick on real physical derangement that is used to humiliate the addressee by the words “deaf ears” that is pointed at the addressee.

The lyre aims to wound the addressee and shows his hatred to him. So, it affronts the addressee's face.

4.7.16 Datum 16

Where YOU gonna be in the next five years?

This utterance uses the type of dysphemism that is called “terms of insult or disrespect, which invoke slurs on the target's character.” It can be seen from the word “YOU” that is emphasized to call the addressee. It is an insulting word that is used to humiliate the addressee.

In this case, the source of dysphemism used by the lyre is called metaphor. The lyre compares an entity with the same quality. Here, the lyre uses the utterance “the next five years” to compare the addressee's behaviour. It aims to strengthen the downgrading effect to the addressee. It also uses the usage of colloquial or common terms. The word “gonna” is used commonly in the daily conversation. It is used to offend the addressee because it is combined dysphemistically for insulting the addressee.

The function of dysphemism that is used in this utterance is questioning the addressee. The lyre uses the rhetorical question that is offending the addressee because the lyre uses the utterance “Where YOU gonna be in the next five years?” that is insulting and humiliating the hearer. It has an intentional message that disparage the addressee because the lyre humiliates the addressee. It affronts the addressee's face and then brings the addressee into disrepute.

4.7.17 Datum 17

The crew and all the fools, and all the politix

This utterance uses the type of dysphemism that is called “terms of insult or disrespect, which invoke slurs on the target’s character.” It can be seen from the word “The crew and all the fools” that is emphasized to insult the addressee. It is insulting word that is used to humiliate the addressee.

In this case, the source of dysphemism used by the lyre is called metaphor. The lyre compares an entity with the same quality. Here, the lyre uses the utterance “the crew and all the fools, and all the politix” to compare the addressee’s behaviour. It aims to strengthen the downgrading effect to the addressee.

It also uses the source of dysphemism that is called flippancy. It is shown from the word “politix” that are used recklessly. It does not obey the language’s rules. In this case, the usage of flippancy aims to increase the degree of insulting intention. It follows by the usage of colloquial or common terms. This utterance is used commonly in the daily conversation. Here, it is used to insult the addressee.

The function of this utterance is criticizing the addressee. The lyre criticizes the addressee by the usage of the word “the crew and all the fools, and all the politix”. It criticizes the addressee’s actions and decisions that is disagreed by the other people. It aims to wound the addressee.

4.7.18 Datum 18

Get your lips ready, gonna gag, gonna make you sick

This utterance uses the type of dysphemism that is called “terms of insult or disrespect, which invoke slurs on the target’s character.” It can be seen from the word “Get your lips ready, gonna gag, gonna make you sick” that is emphasized to insult the addressee. Moreover, it uses the repetitive word gonna to strengthen the intention. It is insulting word that is used to humiliate the addressee.

Here, the source of dysphemism is circumlocution. It is derived from the usage of too many words to express an idea. These too many words actually can be used to wound the addressee. In this case, the usage of circumlocution aims to increase the degree of insulting intention. The source of dysphemism that is used in this utterance is called metaphor. The lyre uses direct comparison to offend the addressee. Here, the lyre compares the addressee’s speech with the shit.

It also uses the source of dysphemism that is called flippancy. It is shown from the word “gonna” that are used recklessly. It does not obey the language’s rules. In this case, the usage of flippancy aims to increase the degree of insulting intention. It follows by the usage of colloquial or common terms. This utterance is used commonly in the daily conversation. Here, it is used to insult the addressee.

The main function of this utterance is insulting or teasing the addressee. Here, the lyre uses the utterance “Get your lips ready, gonna gag, gonna make you sick” to show his hatred. It teases and insults the addressee because the addressee is downgraded. Then, it is followed by the usage of flippancy. It is shown from

the word “gonna” that is used recklessly. It does not obey the language’s rules. In this case, the usage of flippancy aims to increase the degree of insulting intention.

4.7.19 Datum 19

You got DICK when they passed out the good stuff

This utterance uses the type of dysphemism that is called “taboo terms used as insults, epithets and expletives.” The lyre makes a direct comparison between the addressee’s speeches with “dick” that is one of male tabooed bodily SMD organs. It is used to humiliate the addressee and bring him into disrepute.

The source of dysphemism that is used in this utterance is called metaphor. The lyre uses direct comparison to offend the addressee. Here, the lyre compares the addressee’s speech with the “dick.” So, the lyre offends and downgrades the addressee.

The main function of this utterance is insulting or teasing the addressee. Here, the lyre uses the utterance “You got DICK when they passed out the good stuff” to show his hatred. It teases and insults the addressee because the addressee is downgraded.

4.7.20 Datum 20

FUCK ME!

This utterance uses the dysphemism type that is called “profane swearing and profane oaths.” The utterance “*FUCK ME!*” is swearing at someone or the addressee to insult and deprecate him/her. The motives of this swearwords is

called sexual motive. This utterance aims to affront the addressee's face and bring him into disrepute.

In this case, the lyre uses the source of dysphemism that is called the usage of colloquial or common term. It is used to express the lyre's emotion, hatred and anger to the addressee. The word "fuck" is used in commonly conversation that expressing angry or frustration.

The function of this utterance is cursing the addressee. It used the expletive "*FUCK ME!*" to curse or to swear at the addressee. It is emotive reaction for the addressee. It expresses the anger and frustration that is felt by the lyre.

4.7.21 Findings and Interpretation

From data presentation above, the researcher found five types of dysphemism. First, taboo terms used as insults, epithets, and expletives, for example "*I guess it's time to bury your ass with the chrome.*" Second, dysphemistic epithets that pick on a real physical characteristic that are treated as though they are abnormalities, for example "*Then you're dumber than I thought.*" Third, Profane swearing and profane oaths, for examples "*Bullshit!*" Fourth, -IST dysphemism used as insult, for example "*Just another dumb punk chompin' at this tit.*" Fifth, terms of insult or disrespect, which invoke slurs on the target's character, "*You heard me right, bitch.*"

Furthermore, the researcher also found seven sources of dysphemism. First, metaphor, for example "*Now you start shit?*" Second, hyperbole, for

example, “*Then you’re dumber than I thought.*” Third, flippancy, for examples “*Bigidy-Biggidy bitch boy.*” Fourth, usage of colloquial or common term, for example “*Bullshit!*” Fifth, synecdoche part for whole, for example “*I guess it’s time to bury your ass with the chrome.*” Sixth, circumlocution, for example “*Since you never gave a damn in the first place.*” Seventh, understatement, for example “*Just another dumb punk chompin’ at this tit.*”

This lyric uses the style of dysphemism that is called casual style. The lyre uses the language in informal situation. It is used in expressing the lyre’s intention (angry, hatred and frustration) to the addressee.

Finally, the researcher found four functions of dysphemism. First, insulting or teasing, for example “*You got DICK when they passed out the good stuff.*” Second, criticizing, for example “*Where YOU gonna be in the next five years? The crew and all the fools, and all the politix.*” Third, cursing, for example “*You were Dead from the Git-Go!*” Fourth, questioning, for example “*Now you start shit?*”

4.8 Psychosocial by Slipknot

This part contains the data presentation from the lyric of Psychosocial by Slipknot. The presentation begin with the data tabulation and classification in accordance with the statement of problems. Here, the table is presented to answer the types, sources, styles and functions of dysphemism found in each utterance systematically.

NO	WORDS/ UTTERANCES	TYPES	SOURCES	FUNCTIONS	STYLES
1	Go drill your deserts Go dig your graves Then fill your mouth with all the money you will save	Profane swearing and profane oaths	Circumlocution	Insulting	Casual
2	Sinking in Getting smaller again	Terms of insult or disrespect, which invoke slurs on the target's character	Circumlocution	Insulting	
3	Fake Anti-Fascist Lie	<ul style="list-style-type: none"> • Anti-Fascist = -IST dysphemism • Fake= profane swearing and profane oaths 	<ul style="list-style-type: none"> • Anti-Fascist = usage of technical jargon or learned term • Fake= one-for-one substitution 	Cursing	
4	I tried to tell you, but your purple hearts are giving out	Taboo terms used as insults, epithets, and expletives	Usage of learned term or technical jargon	Accusing or blaming	
5	Can't stop a killer idea if it's hunting season	Taboo terms used as insults, epithets, and expletives	Hyperbole	Criticizing	

Table 4.8

This lyric uses the style of dysphemism that is called casual style. The lyre uses the language in informal situation. It is used to express the lyre's hatred to the addressee. It is addressed to the liars who are determined as the anti-fascist. It is used to show the lyre's confrontation to the addressee's behaviour. While the types, sources, and functions of dysphemism in each utterance are explained comprehensively below²³⁹.

²³⁹ Online from (<http://www.songfacts.com>), from (April 18, 2009)

4.8.1 Datum 1

Go drill your deserts

Go dig your graves

Then fill your mouth with all the money you will save

This utterance uses the dysphemism type that is called “profane swearing and profane oaths.” The utterance “Go dig your graves” is swearing at someone or the addressee to insult and deprecate him/her. The motives of this swearwords is called death motive. This utterance aims to affront the addressee’s face and bring him into disrepute.

In this case, the lyre uses the source of dysphemism that is called circumlocution. Too many words aim to strengthen the intention of abuse the addressee. It has intention to ask the addressee dies or wishes for the addressee to die. So, although too wording is ineffective usage, but the intention is effective to touch the addressee’s emotion.

The main function of this utterance is insulting or teasing the addressee. Here, the lyre uses the utterance “Then fill your mouth with all the money you will save” to show his hatred. It teases and insults the addressee because the addressee is downgraded.

4.8.2 Datum 2

Sinking in

Getting smaller again

This utterance uses the type of dysphemism that is called “terms of insult

or disrespect, which invoke slurs on the target's character." It can be seen from the word "Sinking in, getting smaller" that is emphasized to insult the addressee. Moreover, it uses the word "again" to strengthen the intention. It is insulting word that is used to humiliate the addressee.

Here, the source of dysphemism is called circumlocution. It is derived from the usage of too many words to express an idea. These too many words actually can be used to wound the addressee. In this case, the usage of circumlocution aims to increase the degree of insulting intention.

The main function of this utterance is insulting or teasing the addressee. Here, the lyre uses the utterance "Sinking in, getting smaller" to show his hatred. It teases and insults the addressee because the addressee is downgraded. In this case, the usage of this utterance aims to increase the degree of insulting intention.

4.8.3 Datum 3

Fake Anti-Fascist Lie

This utterance is categorized as the type of dysphemism that is called "sexist, racist, speciesist, classist, ageist, and other -IST dysphemism that is used as insult." It is shown from the word "Anti-Fascist" that means people who is not caught by police. It is an irony for the government who has enough money for paying the police in order not to catch him for his every lies and conspiracies. It also uses the type of dysphemism that is called "profane swearing and profane oaths." It is indicated by the usage of the word "fake". The swearword motive is called sexual motive.

This utterance uses the source of dysphemism that is called the usage of technical jargon or learned terms. It is shown from the word “anti-fascist”. It is a term that is usually used in political field. It also uses the source of dysphemism that is called remodelling to make the utterance coarser. It is shown from the usage of “fake” that remodels the word “fuck.”

The function of this utterance is cursing the addressee. It uses the expletive “Fake Anti-Fascist Lie” to curse or swear at the addressee. It is emotive reaction for the addressee. It expresses the anger and frustration that is felt by the lyre to the addressee.

4.8.4 Datum 4

I tried to tell you, but your purple hearts are giving out

This utterance uses the type of dysphemism that is called “Taboo terms used as insults, epithets, and expletives.” It can be seen from the utterance “purple hearts” that means a tablet of amphetamine used as a recreational drug. It is emphasized the degree of wound to insult the addressee. It is insulting word that is used to humiliate the addressee.

In this case, the source of dysphemism is called the usage of technical jargon or learned term. “Purple hearts” is technical term that is common used in medical field. It affronts the addressee’s face and offends him/her.

The main function of this utterance is insulting or teasing the addressee. Here, the lyre uses the utterance “I tried to tell you, but your purple hearts are giving out” to show his hatred. It teases and insults the addressee because the

addressee is downgraded. In this case, the usage of this utterance aims to increase the degree of insulting intention.

4.8.5 Datum 5

Can't stop a killing idea if it's hunting season

This utterance uses the type of dysphemism that is called “Taboo terms used as insults, epithets, and expletives.” It can be seen from the utterance “a killing idea” that refers to the intentional message of the lyre that is offending the addressee. It emphasizes the degree of wound to insult the addressee. It is insulting word that is used to humiliate the addressee.

In this case, the source of dysphemism is called hyperbole. “A killing idea” is technical term that is common used in medical field. It affronts the addressee’s face and offends him/her.

The main function of this utterance is criticizing the addressee. Here, the lyre uses the utterance “I tried to tell you, but your purple hearts are giving out” to show his hatred. So, it is used to insult the addressee.

4.8.6 Findings and Interpretation

From data presentation above, the researcher found four types of dysphemism. First, taboo terms used as insults, epithets, and expletives, for example “*Can't stop a killing idea if it's hunting season.*” Second, –IST dysphemism used as insult, for example “*Anti-Fascist.*” Third, Profane swearing and profane oaths, for examples “*Fake Anti-Fascist Lie*”. Fourth, terms of insult

or disrespect, which invoke slurs on the target's character, "*Sinking in, Getting smaller again.*"

Furthermore, the researcher also found four sources of dysphemism. First, circumlocution, for example "*Go drill your deserts, Go dig your graves, Then fill your mouth with all the money you will save.*" Second, hyperbole, for example, "*And bleed, the company lost the war today.*" Third, remodelling, for examples "*Fake.*" Fourth, usage of technical jargon or learned term, for example "*Anti-Fascist.*"

This lyric uses the style of dysphemism that is called casual style. The lyre uses the language in informal situation. It is used in expressing the lyre's intention (angry, hatred and frustration) to the addressee.

Finally, the researcher found four functions of dysphemism. First, insulting or teasing, for example "*Sinking in, Getting smaller again.*" Second, criticizing, for example "*Can't stop a killing idea if it's hunting season.*" Third, cursing, for example "*Fake Anti-Fascist Lie!*" Fourth, accusing or blaming, for example "*I tried to tell you, but your purple hearts are giving out.*"

4.9 Get This by Slipknot

This part contains the data presentation from the lyric of Get This by Slipknot. The presentation begin with the data tabulation and classification in accordance with the statement of problems. Here, the table is presented to answer the types, sources, styles and functions of dysphemism found in each utterance systematically.

NO	WORDS/ UTTERANCES	TYPES	SOURCES	FUNCTIONS	STYLES
1	I don't like a fuckin' thing!	Taboo terms used as insults, epithets, and expletives	Hyperbole	Insulting	Casual
2	Music sucks dick	Taboo terms used as insults, epithets, and expletives	Usage of colloquial or common term	Insulting	
3	Suck the snot end the tip of my prick	<ul style="list-style-type: none"> • Snot= terms of insult or disrespect, which invoke slurs on the target's character • Prick= taboo terms used as insults, epithets, and expletives 	Usage of colloquial or common term	Insulting	
4	You fucking cunts	Taboo terms used as insults, epithets, and expletives	Usage of colloquial or common term	Cursing	
5	I don't wanna do a show with shitty fuckin' band	Terms of insult or disrespect, which invoke slurs on the target's character	Hyperbole	Refusing or denying	
6	Get fucked!	Profane swearing and profane oaths	Hyperbole	Cursing	
7	I can't think of any other words to say but fuck!	Profane swearing and profane oaths	Hyperbole	Insulting	
8	It's new school face muthafuckers I hate!	Profane swearing and profane oaths	Hyperbole	Insulting	
9	Suck these nuts!	Profane swearing and profane oaths	Hyperbole	Insulting	
10	All you bands can suck these fuckin' nuts	Taboo terms used as insults, epithets, and expletives	Hyperbole	Insulting	
11	Life's so shitty , but ain't it fuckin' great?	Taboo terms used as insults, epithets, and expletives	Hyperbole	Questioning	

Table 4.9

This lyric uses the style of dysphemism that is called casual style. The lyre uses the language in informal situation. It is used to express the lyre's hatred to the addressee. It is addressed to the band that is hatred by Slipknot. It is used to show the lyre's hatred to the addressee. Here, the lyre expresses his hatred to the

addressee. While the types, sources, and functions of dysphemism in each utterance are explained comprehensively below²⁴⁰.

4.9.1 Datum 1

I don't like a fuckin' thing!

This utterance uses the type of dysphemism that is called “Taboo terms used as insults, epithets, and expletives.” It is shown in the utterance “a fuckin’ thing.” It is tabooed word that is used to intensify the dislike of the lyre to the addressee. It emphasizes the degree of wound to insult the addressee. It is intensifier word that is used to strongly humiliate the addressee.

In this case, the source of dysphemism used is called hyperbole. The lyre maximizes the degree of wound by the usage of intensifier “fuckin’”. The lyre exaggerates his hatred by the usage of coarser utterance “I don’t like a fuckin’ thing!”

The function of dysphemism used in this utterance is insulting or teasing the addressee. The lyre expresses his hatred to the addressee directly and outspokenly. This utterance is used to disparage the addressee and bring him into disrepute.

4.9.2 Datum 2

Music sucks dick

This utterance uses the type of dysphemism that is called “Taboo terms

²⁴⁰ Online from (<http://www.songfacts.com>), from (April 18, 2009)

used as insults, epithets, and expletives.” It can be seen from the utterance “dick” that refers to the intentional message of the lyre that is offending the addressee. It emphasizes the degree of wound to insult the addressee. It is insulting word that is used to humiliate the addressee.

In this case, the lyre uses the source of dysphemism that is called the usage of colloquial or common term. It is used to express the lyre’s emotion, hatred and anger to the addressee. This utterance is commonly used in daily conversation that expressing the speaker’s angry or frustration.

The function of dysphemism used in this utterance is insulting or teasing the addressee. The lyre expresses his hatred to the addressee directly and outspokenly. This utterance is used to disparage the addressee and bring him into disrepute.

4.9.3 Datum 3

*Suck the **snot** end the tip of my **prick***

This utterance uses the type of dysphemism that is called “terms of insult or disrespect, which invoke slurs on the target’s character.” It is shown from the word “snot” that insults the addressee. Snot is slang term that literally means an arrogant, conceited and flippant person. It invokes slurs on the target character. It is followed by the usage of dysphemism type that is called “Taboo terms used as insults, epithets, and expletives.” It can be seen from the word “prick” that literally means penis. It refers to the intentional message of the lyre that is offending the addressee. It is tabooed word that is derived from the male tabooed

bodily organs. It emphasized the degree of wound to insult the addressee. It is insulting word that is used to humiliate and downgrade the addressee.

The function of dysphemism used in this utterance is insulting or teasing the addressee. The lyre expresses his hatred to the addressee directly and outspokenly. It is shown from the utterance “Suck the snot end the tip of my prick” that disparages the addressee. It has intentional message of the lyre’s hatred to the addressee. This utterance is used to disparage the addressee and bring him into disrepute.

4.9.4 Datum 4

You fucking cunts

This utterance uses the type of dysphemism that is called “terms of insult or disrespect, which invoke slurs on the target’s character.” It can be seen from the insulting utterance “cunts” that is used to humiliate the addressee. The lyre maximizes the degree of wound by the usage of emphasizing word “fucking” to insult the addressee. It is insulting word derived from tabooed activities that is used as intensifier to intensify the lyre’s hatred. It is followed by the usage of the type of dysphemism that is called “-IST dysphemism that is used as insult.” “Cunt” is female tabooed bodily organs. In this case, it is used to insult and deprecate the addressee because the addressee is addressed by female tabooed bodily organs. It shows the usage of sexist dysphemism used as insult.

The source of dysphemism that is used in this utterance is called the usage of colloquial or common term. It is used to express the lyre’s emotion, hatred and

anger to the addressee. This utterance is commonly used in daily conversation that expressing the speaker's angry or frustration.

The function of this utterance is cursing the addressee. It uses the expletive "You fucking cunts" to curse or swear at the addressee. It is emotive reaction for the addressee. It expresses the anger and frustration that is felt by the lyre to the addressee.

4.9.5 Datum 5

I don't wanna do a show with shitty fuckin' band

This utterance uses the type of dysphemism that is called "Taboo terms used as insults, epithets, and expletives." It can be seen from the utterance "I don't wanna do a show with shitty fuckin' band" that refers to the intentional message of the lyre that is offending the addressee. The words "shitty" is tabooed words derived from tabooed bodily effluvium that is issued by the SMD organs while "fuckin'" is tabooed bodily activities. Both are used to emphasize the degree of wound that is pointed at the addressee. It is insulting word that is used to humiliate the addressee.

In this case, the source of dysphemism used is called hyperbole. The lyre maximizes the degree of wound by the usage of intensifiers "shitty" and "fuckin'". The lyre exaggerates his hatred by the usage of coarser utterance that is outspokenly said to the addressee "I don't wanna do a show with shitty fuckin' band." Then, it is followed by the usage of flippancy. It is shown from the word "wanna" that is used recklessly. It does not obey the language's rules. In this case,

the usage of flippancy aims to increase the degree of insulting intention.

The function of this utterance is refusing or denying the addressee. The lyre uses the direct refusing utterance “I don’t wanna do a show” to deny or refuse the addressee. He refuses the addressee’s show and denies for doing a performance or show with that band. It is strengthened by the usage of intensifiers “shitty” and “fuckin’” to maximize the wound.

4.9.6 Datum 6

Get fucked

This utterance uses the type of dysphemism that is called “profane swearing and profane oaths.” It can be seen from the utterance “get fucked” that refers to the intentional message of the lyre hates the addressee. The word “fucked” is tabooed bodily activity that is used to swear at the addressee. It is emphasized the degree of wound to insult the addressee. Here, the swearword motive is called sexual motive. It is insulting word that is used to humiliate the addressee.

In this case, the source of dysphemism used is called hyperbole. The lyre maximizes the degree of wound by the usage of utterance “Get fucked.” The lyre exaggerates his hatred by the usage of coarser utterance to show his disapproval of the addressee.

The function of this utterance is cursing the addressee. It uses the expletive “Get fucked” to curse or swear at the addressee. It is emotive reaction for the addressee. It expresses the anger and frustration that is felt by the lyre to the

addressee.

4.9.7 Datum 7

I can't think of any other words to say but fuck

This utterance uses the type of dysphemism that is called “Taboo terms used as insults, epithets, and expletives.” It can be seen from the utterance “I can’t think of any other words to say but fuck” that refers to the intentional message of the lyre that is offending the addressee. The word “fuck” is tabooed bodily activities. It is used to emphasize the degree of wound that is pointed at the addressee. It is insulting word that is used to humiliate the addressee.

In this case, the source of dysphemism used is called hyperbole. The lyre maximizes the degree of wound by the usage of utterance “I can’t think of any other words to say but fuck.” The lyre exaggerates his hatred by the usage of coarser utterance to show his disapproval of the addressee.

The function of dysphemism used in this utterance is insulting or teasing the addressee. The lyre expresses his hatred to the addressee directly and outspokenly. It is shown from the utterance “I can’t think of any other words to say but fuck” that shows the lyre’s disapproval of the addressee. This utterance is used to disparage the addressee and bring him into disrepute.

4.9.8 Datum 8

It's new school face muthafuckers I hate

This utterance uses the type of dysphemism that is called “terms of insult

or disrespect, which invoke slurs on the target's character." It can be seen from the insulting utterance "muthafuckers" that is used to humiliate the addressee. The lyre maximizes the degree of wound by the usage of emphasizing word "I hate" to insult the addressee. It is insulting word derived from tabooed activities that is used as intensifier to intensify the lyre's hatred. It also uses the type of dysphemism that is called "profane swearing and profane oaths."

In this case, the source of dysphemism used is called hyperbole. The lyre maximizes the degree of wound by the usage of utterance "It's new school face muthafuckers I hate." The lyre exaggerates his hatred by the usage of outspokenly coarser utterance to show his disapproval of the addressee.

The function of dysphemism used in this utterance is insulting or teasing the addressee. The lyre expresses his hatred to the addressee directly and outspokenly. It is shown from the utterance "It's new school face muthafuckers I hate" that shows the lyre's disapproval of the addressee. This utterance is used to disparage the addressee and bring him into disrepute.

4.9.9 Datum 9

Suck these nuts

This utterance uses the type of dysphemism that is called "Taboo terms used as insults, epithets, and expletives." It can be seen from the utterance "Suck these nuts" that refers to the intentional message of the lyre that is offending the addressee. The "nuts" is male tabooed bodily organ. Nuts literally mean the scrotum or testicles. It is used to emphasize the degree of wound that is pointed at

the addressee. It is insulting word that is used to humiliate the addressee. It also uses the type of dysphemism that is called “profane swearing and profane oaths.”

In this case, the source of dysphemism used is called hyperbole. The lyre maximizes the degree of wound by the usage of utterance “Suck these nuts.” The lyre exaggerates his hatred by the usage of coarser utterance to show his disapproval of the addressee.

The function of this utterance is expressing defiance to the addressee. It shows the lyre’s disagreement to the addressee. The lyre outspokenly shows his defiance by saying “Suck these nuts” that humiliates the addressee. It shows the intentional defiance that is aimed to wound the addressee. It is followed by the function of dysphemism that used for insulting or teasing the addressee. The lyre expresses his hatred to the addressee directly and outspokenly. It is shown from the coarse utterance “Suck these nuts” that shows the lyre’s disapproval of the addressee. This utterance is used to disparage the addressee and bring him into disrepute.

4.9.10 Datum 10

All you bands can suck these fuckin’ nuts

This utterance uses the type of dysphemism that is called “Taboo terms used as insults, epithets, and expletives.” It can be seen from the utterance “All you bands can suck these fuckin’ nuts” that refers to the intentional message of the lyre that is offending the addressee. The word “fuckin’” is a tabooed bodily activity that is used to intensify the lyre’s hatred. It is emphasized the degree of

wound to insult the addressee. The word “nuts” is male tabooed bodily organs that used to insult the addressee. It is insulting word that is used to humiliate the addressee.

In this case, the source of dysphemism used is called hyperbole. The lyre maximizes the degree of wound by the usage of utterance “All you bands can suck these fuckin’ nuts” The lyre exaggerates his hatred by the usage of coarser utterance to show his disapproval of the addressee.

The function of dysphemism used in this utterance is insulting or teasing the addressee. The lyre expresses his hatred to the addressee directly and outspokenly. It is shown from the utterance “All you bands can suck these fuckin’ nuts” that shows the lyre’s disapproval of the addressee. This utterance is used to disparage the addressee and bring him into disrepute.

4.9.11 Datum 11

Life’s so shitty, but ain’t it fuckin’ great?

This utterance uses the type of dysphemism that is called “Taboo terms used as insults, epithets, and expletives.” It can be seen from the utterance “Life’s so shitty, but ain’t it fuckin’ great?” that refers to the intentional message of the lyre that is offending the addressee. The words “shitty” is tabooed words derived from tabooed bodily effluvium that is issued by the SMD organs while “fuckin’” is tabooed bodily activities. Both are used to emphasize the degree of wound that is pointed at the addressee. It is insulting word that is used to humiliate the addressee.

In this case, the source of dysphemism used is called hyperbole. The lyre maximizes the degree of wound by the usage of utterance “Life’s so shitty, but ain’t it fuckin’ great?” The lyre exaggerates his hatred by the usage of coarser utterance to show his disapproval of the addressee.

It also uses the source of dysphemism that is called flippancy. It is shown from the word “life’s”, “ain’t” and “fuckin’” that are used recklessly. It does not obey the language’s rules. In this case, the usage of flippancy aims to increase the degree of insulting intention. It follows by the usage of colloquial or common terms. This utterance is used commonly in the daily conversation. Here, it is used to insult the addressee.

The function of dysphemism that is used in this utterance is questioning the addressee. The lyre uses the rhetorical question that is offending the addressee because the lyre uses the utterance “Life’s so shitty, but ain’t it fuckin’ great?” that is insulting and humiliating the hearer. It has intentional message that disparage the addressee because the lyre humiliate the addressee. It affronts the addressee’s face and then brings the addressee into disrepute.

4.9.12 Findings and Interpretation

From data presentation above, the researcher found three types of dysphemism. First, taboo terms used as insults, epithets, and expletives, for example “*Music sucks dick.*” Second, profane swearing and profane oaths, for examples “*Get fucked!*” Third, terms of insult or disrespect, which invoke slurs on the target’s character, “*I don’t wanna do a show with shitty fuckin’ band.*”

Furthermore, the researcher also found three sources of dysphemism. First, usage of colloquial or common term, for example “*Suck the snot end the tip of my prick.*” Second, hyperbole, for example, “*I can’t think of any other words to say but fuck!*”

This lyric uses the style of dysphemism that is called casual style. The lyric uses the language in informal situation. It is used in expressing the lyric’s intention (angry, hatred and frustration) to the addressee.

Finally, the researcher found five functions of dysphemism. First, insulting or teasing, for example “*It’s new school face muthafuckers I hate!*” Second, cursing, for example “*You fucking cunts.*” Third, refusing or denying, for example “*I don’t wanna do a show with shitty fuckin’ band.*” Fourth, questioning, for example “*Life’s so shitty, but ain’t it fuckin’ great?*” Fifth, expressing defiance, for example “*Suck these nuts.*”

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the final conclusions and suggestions that have been consulted with the experts. The final conclusion is the findings of the investigation. It presents the types, sources, styles and functions of dysphemism used in Green Day's and Slipknot lyrics. Then, the suggestions are made for the readers and further researcher who is interesting in the next investigation of dysphemism field.

5.1 Conclusion

From this investigation, the researcher finds some various types, sources, styles and functions of dysphemism used in Green Day's and Slipknot lyrics that is formulated as follows.

From data presentation above, the researcher found seven types of dysphemism. First, taboo terms used as insults, epithets, and expletives. Second, profane swearing and profane oaths (profanity or blasphemy). Third, comparisons of people with animals that are conventionally ascribed certain behaviour, for example. Fourth, dysphemistic epithets that pick on a real physical characteristic that are treated as though they are abnormalities. Fifth, imprecations and epithets invoking mental subnormality or derangement. Sixth, -IST dysphemism used as insult. Seventh, terms of insult or disrespect, which invoke slurs on the target's character.

Furthermore, the researcher also found fourteen sources of dysphemism.

First is the source of dysphemism that is called circumlocution. Second, the source of dysphemism that is called the usage of technical jargon or learned terms. Third, the source of dysphemism that is called hyperbole. Fourth, the source of dysphemism that is called metonymy. Fifth, the source of dysphemism that is called understatement. Sixth, the source of dysphemism that is called simile. Seventh, the source of dysphemism that is called omission. Eighth, the source of dysphemism that is called synecdoche general for specific. Ninth, the source of dysphemism that is called irony. Tenth, the source of dysphemism that is called the usage of term borrowed from another language. Eleventh, the source of dysphemism that is called the usage of colloquial or common terms. Twelfth, the source of dysphemism that is called clipping. Thirteenth, synecdoche part for whole. Fourteenth, remodelling.

While the style of dysphemism used in the whole Green Day's and Slipknot's lyrics are casual. It is used as two way communication between the lyre and the addressees, while the third parties are the audiences that enjoy the songs. The audiences are people that are not addressed by the lyre. It is used as a medium for conversation between friends, or criticism to the enemies that is hatred by the lyre. It uses shortened terms that are only understood by both of speaker and the addressee.

In addition, the researcher found tenth functions of dysphemism. First, insulting or teasing. Second, cursing. Third, expressing unconcern. Fourth, criticizing. Fifth, accusing or blaming. Sixth, refusing or denying. Seventh,

convincing. Eighth, expressing defiance. Ninth, promising. Tenth, questioning.

Although the usage of dysphemism is commonly used by most of teenagers, especially in slang language, in the Islamic religion, the usages of dysphemism are forbidden and have to be avoided. It aims to maintain the good relationship in society. It is explained in Al-Baqarah ayah 83 which is translated by Muhsin Khan and Taqiud-Din Al-Hilali below:

وَإِذْ أَخَذْنَا مِيثَاقَ بَنِي إِسْرَائِيلَ لَا تَعْبُدُونَ إِلَّا اللَّهَ وَبِالْوَالِدَيْنِ إِحْسَانًا وَذِي الْقُرْبَىٰ وَالْيَتَامَىٰ
وَالْمَسْكِينِ وَقُولُوا لِلنَّاسِ حُسْنًا وَأَقِيمُوا الصَّلَاةَ وَآتُوا الزَّكَاةَ ثُمَّ تَوَلَّيْتُمْ إِلَّا قَلِيلًا مِّنْكُمْ وَأَنتُمْ
مُعْرِضُونَ ﴿٨٣﴾

“And (remember) when We took a covenant from the Children of Israel, (saying): Worship none but Allah (Alone) and be dutiful and good to parents, and to kindred, and to orphans and Al-Masakin (the needy), **and speak good to people** [i.e. enjoin righteousness and forbid evil, and say the truth about Muhammad], and perform As-Salat (the prayers), And give Zakat (obligatory charity). Then you slid back, except a few of you, while you are backsliders.” (Al-Baqarah: 83)

Kind words or polite word is better than impoliteness. It is shown in Al-Baqarah ayah 263 which is translated by Muhsin Khan and Taqiud-Din Al-Hilali below:

قَوْلٌ مَّعْرُوفٌ وَمَغْفِرَةٌ خَيْرٌ مِّنْ صَدَقَةٍ يَتْبَعُهَا أَذَىٰ ۗ وَاللَّهُ غَنِيٌّ حَلِيمٌ ﴿٢٦٣﴾

“Kind words and forgiving of faults are better than Sadaqah (charity) followed by injury. And Allah is Rich (Free of all needs) and He is Most Forbearing.” (Al-Baqarah: 263)

Allah also orders Moslems to respect the other people by the terms or words of honor and polite. It can be seen in Al-Isra' ayah 23 which is translated

by Muhsin Khan and Taqiud-Din Al-Hilali below:

وَقَضَىٰ رَبُّكَ أَلَّا تَعْبُدُوا إِلَّا إِيَّاهُ وَبِالْوَالِدَيْنِ إِحْسَانًا ۚ إِنَّمَا يُبَلِّغَنَّ عِنْدَكَ الْكِبَرَ أَحَدُهُمَا أَوْ
كِلَاهُمَا فَلَا تَقُلْ لَهُمَا أُفٍّ وَلَا تَنْهَرهُمَا وَقُلْ لَهُمَا قَوْلًا كَرِيمًا ﴿٢٣﴾

“And your Lord has decreed that you worship none but Him. And that you be dutiful to your parents. If one of them or both of them attain old age in your life, say not to them a word of disrespect, nor shout at them but address them in terms of honor.” (Al-Isra’: 23)

5.2 Suggestions

The researcher realizes that in this research there are still many weaknesses and lackness. So, the researcher gives some suggestions for the readers and the next researchers that are formulated as follows.

- 1) The Lyres’ of Green Day and Slipknot is hoped to explains more of the symbolic utterances in official websites of Green Day and Slipknot in order to avoid misunderstanding for whom the lyrics is addressed.
- 2) The readers of this thesis is hoped to read the sources books or references that are attached to the bibliography to check and crosscheck the reliability of the theory used in this study and also the credibility of the findings.
- 3) This research is focused only in sociolinguistics field. So, the next researchers is hoped to investigate more detail and complete to enrich the information about dysphemism. There are many gaps that have not been investigated yet in accordance with this topic. For example dysphemism in semantics area and the dysphemism that infracts the Gricean Maxims that is included in discourse analysis field.

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