Taboo Words in Cartoons: A Pragmatic Study
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المحظورات في افلام الكارتون: دراسة براكماتية
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المديرية العامة للتربية في محافظة بابل

Abstract:

This study investigates taboo words and swearing in cartoons using pragmatic approach. Swearing is mostly used to express emotions, especially anger and frustration, because swearing primary meanings are connotative. The study aims at describing types and functions of swearing in selected cartoons. These cartoons are: Adventure Time, Gumball, Steven Universe, Happy Tree Friends, and Power buff Girls. They are shown on famous channels which are Cartoon Network and Nickelodeon. The study comes to shed light on how cartoons have taboo words which supposedly are not suitable for children. Qualitative and quantitative method is used to analyse the data and the results of the study are as follows:

1) Taboo language is common in cartoons nowadays.
2) Impoliteness strategies, especially positive impoliteness, bold on record and negative impoliteness, are crucial in taboo language. 3) Intentional taboo is more common than unintentional taboo in the data of the study.

Keywords: swearing, cartoons, taboo words, profanity, emotions

الخلاصة

تتحرى هذه الدراسة الكلمات البذيئة والمحظورة في افلام الكارتون وتدرسها براكماتيا . الكلمات البذيئة غالبا ما تستخدم للتعبير عن المشاعر وخصوصا الغضب والاحباط لان سبب استخدامها في بعض الاحيان تعبيري بحت. تهدف هذه الدراسة لايضاح انواع ووضيفة الكلمات البذيئة في افلام كارتون مختارة. وهذه الكارتون هي وقت المغامرة ، كامبل، ستيفن يونيفرس ,اصدقاء الشجرة السعيدة، و الفتيات الخارقات. وتعرض هذه الكارتون على قنوات كارتون عربية . استطاعت الدراسة ان تستخرج بعض الكلمات البذيئة التي تم التواصل بها واستخدامها في احيان كثيرة ويعتبر هذا الموضوع غير لائق ولا يتلائم مع ثقافتنا العربية حيث تحاول الدراسة لفت انتباه من يهمه الامر لهذا الشان ومنع هكذا سلبيات. تم استخدام التحليل الكمي والنوعي باستخدام الاحصائيات والنسب لايجاد نتائج وحلول منطقية .

Introduction:

This study makes an attempt to pragmatically analyse taboo language in selected English cartoons employing politeness theory, specifically impoliteness strategies, and theories related to swearing and bad language. The data selected in this study is: Adventure Time, Gumball, Steven Universe, Happy Tree Friends, and Power buff Girls. They are chosen because they are famous cartoons and known all over the world, they contain lots of taboo words, and also they are shown on famous channels which are Cartoon Network and Nickelodeon. Despite the fact that there are numerous studies on taboo language, this study focuses on taboo language in selected famous cartoons, which are mentioned earlier. The following are some questions that intended to be answered in the study:

- What do the notions of taboo, swearing, profanity and bad language mean?

- What are the types of taboo words?

- How does taboo language function in cartoons?

1.1 Bad Language

The term bad language is a cover term that consists of all terms of insult, swearing, jargon and slang. People often check their language to examine politeness and impoliteness when they interact as they use orthophemism (straight talking), euphemism (sweet talking) and dysphemism (offensive talking). They also want to know what leads them to use taboo, slang, and insult and what motivates them to choose polite or impolite uses of language when naming, addressing and speaking about individuals, about the bodies and their functions, nourishment, sexual activities, death and killing. Usually, what corrupts a dirty word is the social perception of that word and dysphemism describes it more appropriately. This does not make the offensive, dysphemistic or impolite words more preferred than the inoffensive, euphemistic or polite ones. The matter is that bad language including offensive, tabooed, dysphemistic and impolite language have more influence and power and this is attributed to the fact that they mark the behaviour clearly and easily (Allan and Burridge, 2006: 1).

1.2 Profanity

Profanity means swear words, or using offensive language. The adjective is profane. Profanities can also be called curse ("cuss") words, dirty words, bad words, foul language, obscenity, obscene language, or expletives. It can be called swearing, although this also has a normal

meaning of making a "solemn promise". A profanity usually refers to religion, sex, or bodily functions (Allan and Burridge, 2006: 1)

These are things that people feel very strongly about. In some languages, such as French, there is more profanity about religion than most other topics. This is the original meaning from a Latin word meaning "before the temple" .Religious profanity is called blasphemy. The verb is to blaspheme and the adjective is 'blasphemous'. Saying "God!" or "Jesus Christ!" as an expression of surprise or annoyance is considered by many to be blasphemy, mostly because one of the Ten Commandments says not to use God's name "in vain" (without substance or without relevance). Swearing oaths can also be considered wrong by some who follow Jesus' teaching against swearing oaths in the Gospels (ibid: 87).

A profanity can be a word or gesture or some other form of behavior. Different words can be profane to different people, and what words are thought of as profanity in English can change over time. Whether a word is a profanity will always depend on the way people think. Some people will be offended by something, while others will not be. Words which should not be used are taboo words. Using such words is thought by some people to be a sin. For example, some Christians and some Muslims believe that swearing is a sin (ibid).

1.3. Dysphemism

Dysphemism is regarded as taboo and classified as impolite. The most famous motivations for resorting to dysphemism are fear, hatred and contempt. People use dysphemism to speak about individuals or things that discomfort them. Dysphemisms are therefore distinct feature of political

groups and cliques when describing their enemies. Dysphemistic expressions include curses, name-calling, and any sort of derogatory comment directed towards others in order to insult or to wound (Allan and Burridge, 2006: 34).

Orthophemisms and euphemisms are words or phrases that are resorted to in order to decrease the degree of dispreference carried by a certain dysphemistic expression. They are employed to avoid threating the face of the speaker and hearer or audience. Simply speaking, dysphemistic or dispreferred expression is one that is not appropriate. For instance, under most circumstances the dispreferred response to an invitation is refusal; dispreferred responses to a greeting are a dismissal or a cold stare. Dispreferred expressions might alternatively be dubbed tabooed expressions. An example of x-phemisms is: "Jesus" which is an orthophemistic use; "Lord" is euphemistic use; while "Christ" as [blasphemy] is dysphemistic (ibid).

1.4. Slang, Swearing and Insult

To start with the definition of slang, it is a language used among people who have a lower social state and it is stylistically considered inferior to standard formal, and even polite informal speech. The primary motivation for slang is to operate as a device for dissimilation and even as a secret sublanguage, with respect to out-groupers. One consequence of this need for secrecy is a rapid turnover in slang (Risch, 1987: 153).

Hughes (1992: 291) makes it clear that profane swearing, like slang, is restricted to colloquial (informal and intimate) styles; it includes

religion-based profanity and blasphemy, as well as a wealth of obscenities taken from the pool of 'dirty words'. It is coextensive with cussing/cursing.

Verbal insults occur in all styles of language. An insult assails the target with contemptuous, perhaps insolent, language intended to wound or disparage. People usually attribute behaviour to animals, body parts and effluvia, sexual perversions, physical and mental abnormalities, and character deficiencies. All these are found in both true and ritual insults. One positive aspect of dysphemism is that it replaces more primitive physical aggression. Most would agree that it is better to yell at people than to hit them on the head (ibid).

It is found by Jay (1992: 1) that in certain situations under the effect of certain contextual factors, all varieties of language like slang, insults, and swearing may be dysphemistic, tabooed and inappropriate, whereas, in other contexts, these varieties may be regarded as a marker of solidarity when used among insiders. The use of these varieties in different contexts means that there are the following differences; (1) using the swearing is the main marker of in-groups and vice versa; (2) the use of swearing, slang, and lots of abbreviation are markers of efficiency of communication. All in all, everyone knows how to insult. With insulting, the in-group is defined by the use of ritual insults. It is insecure outsiders who taboo and would censor slang, swearing and even insult.

Jay et al. (2006:75) hypothesize that all instances of swearing is either propositional or non-propositional. Propositional swearing is consciously planned and intentional. In this case, the speaker controls the content of the utterance. Within instances of propositional swearing, there

is much overlap with research on linguistic impoliteness and rudeness. Propositional swearing can be polite or impolite, or potentially neither. It is polite when it promotes social harmony, as in face building (e. g., This pie is pretty fucking good!). It is rude when used to deliberately attack someone, as in face threat (e. g., You fucking asshole!); rude when used to aggressively bully or gain power; and when occurring as the result of a between-speaker disparity in understanding and adhering to the rules of politeness, which is "pragmatic failure". Swearing is also rude when it is used to publicly vent strong emotions as in "volcanic rudeness",which is predicated on the idea that it is rude to over-emote in any circumstance.

In contrast to the above examples, non-propositional swearing is unintentional unplanned and uncontrollable. It involves automatic emotional responses, occurring most frequently in response to sudden bursts of emotion (e. g., surprise) or as a result of brain damage. We do not consider non-propositional swearing polite or impolite, except to an uninformed listener who may be offended at the content of the utterance. The offense on the part of the speaker is unintentional. Acts of swearing can be understood as the end products of neurological, psychological, and sociocultural processes (ibid).

1.5. Impoliteness

The way of developing the concept of impoliteness has encountered three waves: the principal wave starts with a researching politeness within sociolinguistics and socio-pragmatics. The second wave begins with the theory of Brown and Levinson (1987). The main principle of this theory is mitigating face threatening, but this should not be taken to mean that it

focuses on impoliteness. They even have not paid attention to aggressive and aggravating facework (Culpeper, et al. 2017: 266).

However, Goffman (1967: 24) pays attention to the aggressive use of facework, but his work is not refined or complete. Culpeper, et al. (2017: 266) state that Goffman's work is also considered a wave but the aim of his work is not to draw a line between politeness and impoliteness. Instead, he revolves around a particular approach to social interaction within which politeness or impoliteness is supposed to be accounted for. It is perhaps the desire to counter this gap that drove a development in studies, starting in the mid-1990s and truly progressing around 2008, showing that impoliteness can be strategic, systematic, sophisticated and common.

Craig, et al. (1986: 456) state that an enough record of the factors of interpersonal interaction must reflect both hostile and polite communication. In fact, Craig, et al. (1986) are the first to discuss face attack or face aggravation in the light of politeness theory. They call attention to the consequences for Brown and Levinson (1987) of failing to treat face-attack strategies systematically, showing that descriptive gabs will be left in the investigation of data. Culpeper (1996) explicitly intends to answer Craig, et al.'s (1986) call for a comprehensive treatment of face-attack strategies.

Despite the fact that Culpeper (1996) is not the first model of impoliteness which is based on Brown and Levinson's model of politeness, Culpeper strategies of impoliteness have been dealt with a lot in much research and across various discourses. A typical shortcoming of opposite-of-politeness studies, however, is the very fact that they typically draw on

Brown and Levinson (1987), and thus many shortcomings of that politeness model are carried over, although some studies do make modifications in order to address at least some of them (Culpeper, et al. 2017: 267).

Ellen (2001: 98) makes it clear that studies of politeness are not well refined to make them the base for impoliteness studies. He (ibid) adds that the theories of impoliteness try to show the impoliteness is some sort of politeness failure. Leech (2014: 220) proposes that though his model is usually considered as a part of 'classic politeness theories', it can deal with both politeness and impoliteness.

1.5.1. Impoliteness Strategies

Brown and Levinson (1987: 96) make a distinction between politeness super strategies and output strategies, the former are of a higher order and involve the overall orientation of the act; the latter are the more specific means by which the super strategies are pursued. Culpeper (1996: 356) proposes the following impoliteness super strategies and output strategies (including one revision to the status of sarcasm proposed in Culpeper 2005):

1.5.1.1 Impoliteness Super Strategies

- **Bald on-record impoliteness**:

This strategy or tactic is employed to threat the face of the target in a direct, clear, unambiguous and concise way in circumstances where face is not relevant or minimised. For instance, a disgruntled driver who told a parking attendant to "shut up and act like a parking attendant".

- **Positive impoliteness:**

Positive impoliteness refers to the employment of the strategies that are specified to damage the addressee's positive face wants, e.g. ignore the other, exclude the other from an activity, be disinterested, unconcerned, unsympathetic, use inappropriate identity markers, use obscure or secretive language, seek disagreement, use taboo words, call the other names.

- **Negative impoliteness**:

This refers to the use of the strategies that are particularized for damaging or distorting the addressee's negative face wants like: frighten, condescend, scorn or ridicule, be contemptuous, do not treat the other seriously, belittle the other, invade the other's space (literally or metaphorically), explicitly associate the other with a negative aspect (personalize, use the pronouns 'I' and 'You'), put the other's indebtedness on record, for instance, "You such an idiot".

- **Off-record impoliteness**:

According to this strategy the face threatening act can occur by means of implicature. Implicature is employed in a way that one obvious intention is greater than any other intentions. For instance, when two friends talk about a person and say "He's a great man", yet their intention is that "He's bad or atrocious".

- **Withhold politeness:**

This strategy refers to the absence of politeness markers where they would be expected to appear. For example, failing to thank somebody for a present may be taken as deliberate impoliteness.

1. 5.1.2. Impoliteness Meta-strategy

Mock politeness: the FTA is performed with the use of politeness strategies that are obviously insincere, and thus remain surface realisations. For instance, when a driver who, on receiving a ticket from a parking attendant, sarcastically told the latter to "have a good day" (Culpeper, 2005: 43).

1.6. Impoliteness, Prosody and Gesture

Impoliteness that accompanies communicative events is mediated through various modalities, including the use of words conventionally associated with impoliteness, the sound of the speaker's voice, and the use of impolite bodily and facial gestures (Culpeper, et al. 2017: 268).

To consider a speaker as impolite, he should use certain impolite verbal expressions that accord with the tone of his voice and the expressions of his face and the gestures of his body. All these should work together in order to deliver an impolite utterance. So it is not just what you say that mark your impoliteness but also how it is said. The fact that impoliteness is fundamentally multimodal has long been recognized within politeness research. Indeed, Brown and Levinson (1987) mention both prosody and gesture at several junctures in their seminal work on politeness universals (ibid).

However, there is little attention has been paid to prosody and gesture in the studies of impoliteness in contrast with politeness studies that have regarded them potential. This is observed by Culpeper (2011: 146) and he also notes that non-verbal cues receive relatively little attention in communication and pragmatic studies and the reasons for this ignorance are still unknown. Mapson (2014: 163) attributes this ignorance to the practical problems encountered in examining speech in its holistic entirety, which seems to exert more challenges than the analysis of verbal linguistic elements on their own. This trend is now being reversed, however. Recent years have seen the emergence of a vibrant interest in the prosodic and gestural components of politeness as well as impoliteness.

- **The language of Cartoon**

A cartoon is a type of illustration that is typically drawn, sometimes animated, in an unrealistic or semi-realistic style. The specific meaning has evolved over time, but the modern usage usually refers to either: an image or series of images intended for satire, caricature, or humor; or a motion picture that relies on a sequence of illustrations for its animation. Someone who creates cartoons in the first sense is called a cartoonist, and in the second sense they are usually called an animator.

The concept originated in the Middle Ages, and first described a preparatory drawing for a piece of art, such as a painting, fresco, tapestry, or stained glass window. In the 19th century, beginning in Punch magazine in 1843, cartoon came to refer – ironically at first – to humorous illustrations in magazines and newspapers. Then it also was used for political cartoons and comic strips. When the medium developed, in the early 20th century, it began to refer to animated films which resembled print cartoons (O'Connor, 2000: 24).

Child swearing is a largely unexplored topic among language researchers, although assumptions about what children know about taboo language form the basis for language standards in many settings. What are parents, educators, and other adults to do about the problem of child swearing? Jay (1992: 23) states that it is clear that at some point children

learn taboo language; however, the nature of this acquisition is unspecified by language researchers. In the absence of a good body of data about child swearing, obscenity law assumes that children are naive to taboo words and become corrupted or depraved when exposed to them; therefore, children should be protected from taboo words.

To surmise, children are not naive about taboo words and that sampling the speech of children at different ages will show that the taboo lexicon emerges early and shifts over time. Existing research (Jay, 1992; Sutton-Smith & Abrams, 1978; Thorne, 1993; Whiting & Edwards, 1973; Winslow, 1969) suggests that swearing should be evident in young children and should comprise, at the very least, repeated offensive words, insults, and sexual terms. Adultlike gender differences in swearing should emerge by late childhood; however, the age of this emergence is unknown. Here, data describing the frequency and content of child and adult swearing were collected by observation. The bodies of adult and child data were collected as separate studies (i.e., adult sample and child sample); thus, their methods are presented separately here. Descriptive statistics were computed to determine word frequency and differences in frequency of use based on gender and decomposed by age. These data were compared with observational data recorded from children in the 1980s (in Jay, 1992) in order to evaluate the perception that speech is "coarsening" over time (Kahn, 2010:21).

However, it is clear that adults and children used taboo words differently: Adult frequency data were better correlated with frequency data from older than younger children. Adults and children, especially young children, viewed taboo words differently in terms of their

appropriateness: Younger children disagreed more with adults than did older children about what was "bad" or inappropriate. The finding that younger and older children disagreed about the inappropriateness of specific words probably reflects what they knew about the words' meanings, which is interesting considering that taboo words have primarily connotative meanings that are dependent on knowledge of "adult" issues such as human sexuality and social class (ibid).

Methodology and Analysis:

1.8 Pragmatic Analysis

The analysis will be done on cartoons that show on famous channels such as Cartoon Network, Nickelodeon, and Disney channel. The cartoons that will be analyzed are: Adventure time, Gamble, Steven Universe, Powder-puff girls, and Happy Tree Friends.

1.8.1 Adventure time

Adventure Time is an American fantasy animated television series created by Pendleton Ward for Cartoon Network. Produced by Pendleton Ward, Adam Muto and Fred Seibert for Frederator

Studios and Cartoon Network Studios, the series follows the adventures of a boy named Finn and his best friend and adoptive brother Jake —a dog with the magical power to change size and shape. Finn and Jake live in the post-apocalyptic Land of Ooo, where they interact with Princess Bubblegum, the Ice King , Marceline, BMO, and others.

The series is based on short produced for Seibert's animation incubator series Random! Cartoons at Nickelodeon Animation and aired on Nicktoons. After the short became a viral hit on the nternet, Nickelodeon's executives passed on its option before Cartoon Network commissioned a full-length series from Seibert and Ward, which previewed on March 11, 2010. The show premiered on Cartoon Network on April 5, 2010 and ended on September 3, 2018 (Web Source 1).

Pragmatic analysis of taboo in Adventure time

In adventure time cartoon, one of the characters says "What the fu** man". This swear word which is "fu**" is said intentionally to express anger or irritation and to attack the other character. The impoliteness strategy in this situation is bold on record because the character directly expresses his anger using direct word which is "fu**". Another swear expression is said by the character is "I'm glad to see you out of that fu**". This time the swear word is said unintentionally to enhance communication as the character is pleased and not irritated.

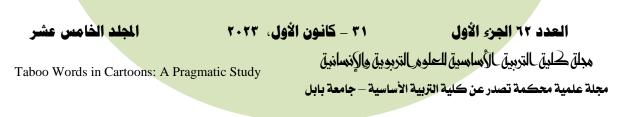**1.8.2 Gamble Cartoon**

The Amazing World of Gumball (abbreviated to TAWOG, or referred to as simply Gumball) is an animated sitcom created by Ben Bocquelet for Cartoon Network. The series concerns the lives of 12-year-old Gumball Watterson, a blue cat, and his goldfish best friend and adoptive brother 10-year-old Darwin, who attend middle school in the fictional city of Elmore, California. They often find themselves in various shenanigans around the city, during which they interact with fellow family members—younger sister Anais, mother Nicole, and father Richard—and an extended supporting cast of characters.

Bocquelet based several of the series' characters on rejected characters from his previous commercial work, while making its premise a mixture of "family shows and school shows", which Cartoon Network was heavily interested in. It is the first to be produced by Cartoon Network Studios Europe (now Hanna-Barbera Studios Europe), with production association with Boulder Media Limited in Ireland, Dandelion Studios in Japan (season 1), and Studio SOI in Germany (season 2 onward) (web Source 2).

Pragmatic analysis of taboo in Gamble

In Gamble cartoon, Penny says "Fu**ing freak". The swear word is said intentionally to express her outrage and to insult the other character. The impoliteness strategy that is used in this situation is positive impoliteness by using taboo word to attack the other positive face and cause offence.

1.8.3 Steven Universe Cartoon

Steven Universe is an American animated television series created by Rebecca Sugar for Cartoon Network. It is Cartoon Network's first animated series to be created solely by a woman. The show tells the coming-of-age story of a young boy, Steven Universe (Zach Callison), who lives with the Crystal Gems—magical, humanoid aliens named Garnet (Estelle), Amethyst (Michaela Dietz), and Pearl (Deedee Magno Hall)—in the fictional town of Beach City. Steven, who is half-Gem, has adventures with his friends and helps the Gems protect the world from their own kind. Its pilot was first shown in May 2013, and the series ran for five seasons, from November 2013 to January 2019. The TV film Steven Universe: The Movie was released in September 2019, and an epilogue limited series, Steven Universe Future, ran from December 2019 to March 2020.

The themes of the series include love, family, and the importance of healthy interpersonal relationships. Sugar based the lead character on her younger brother Steven, who was an artist for the series. She developed Steven Universe while she was a writer and storyboard artist on Adventure Time, which she left when Cartoon Network commissioned her series for full production. The series is storyboard-driven; the show's storyboard artists were responsible for writing the dialogue and creating the action in addition to drawing the storyboards. Books, comics and video games based on the series have been released (Web Source 3).

Pragmatic analysis of taboo in Steven Universe cartoon

In Steven Universe cartoon, there are lots of swear words such as "shi*, ho**, dic**, and kick my bu** ". They are all said intentionally to express irritation or anger. The impoliteness strategy that is used in those situations is positive impoliteness as they are all said to damage the other and attack him in an aggressive manner. What is more is that this cartoon declares and encourages same sex marriage proposal and kisses. The queerness has been a key part in this cartoon that addresses kids which is something weird and tabooed.

1.8.4 Power puff Girls

The Powerpuff Girls is an American superhero animated television series created by animator Craig McCracken and produced by Hanna-Barbera (later Cartoon Network Studios) for Cartoon Network. The show centers on Blossom, Bubbles, and Buttercup, three kindergarten-aged girls with superpowers. The girls all live in the fictional city of Townsville with their father and creator, a scientist named Professor Utonium, and are frequently called upon by the city's mayor to help fight nearby criminals and other enemies using their powers.

McCracken originally developed the show in 1992 as a cartoon short entitled Whoopass Stew! while in his second year at CalArts. Following a name change, Cartoon Network featured the first Powerpuff Girls pilots in its animation showcase program World Premiere Toons in 1995 and 1996. The series made its official debut as a Cartoon Cartoon on November 18, 1998, with the final episode airing on March 25, 2005. A total of 78 episodes were aired in addition to two shorts, a Christmas special, a feature film, a tenth anniversary special, and a special episode using CGI technology. Various spin-off media include an anime, three CD soundtracks, a home video collection, comic books, a series of video games, a 2016 reboot series, as well as various licensed merchandise. The

series has been nominated for six Emmy Awards, nine Annie Awards, and a Kids' Choice Award during its run (Web Source 4).

Pragmatic Analysis of Taboo in Power buff Girls

In the power puff girls cartoon, one of the girls says "eat my shi**". This expression is said angrily with the intention of causing harm to the addressee. The impoliteness strategy is positive impoliteness. It is used to damage the addressee's positive face wants by using taboo words or call the other names to intentionally attack him.

1.8.5 Happy Tree Friends

Happy Tree Friends is an American adult animated web series created by Aubrey Ankrum, Rhode Montijo, and Kenn Navarro, and developed by Montijo, Navarro, and Jeremy Viet Duong for Mondo Media. The show had achieved a cult following on Mondo Media, G4 and YouTube. Montijo, Navarro, Graff, Ankrum serving as showrunners.

Being an adult cartoon disguised as a kids cartoon, the series features cartoon anthropomorphic forest animals, who are suddenly subjected to very extreme and cruel graphic violence in any episode. Each episode

revolves around the characters enduring accidental or deliberately inflicted pain, murder or mutilation (Web Source 5).

Pragmatic Analysis of Taboo in Happy Tree Friends

In the Happy Tree Friends there isn't merely words uttered badly, but there are lots of situations that show blood and killing which are of course not suitable and bad for kids to see in cartoons. All these situations are intentional to have freedom of action. The output of this strategy which is negative impoliteness is to frighten the other and explicitly associate the other with negative aspects.

1.9 The Statistical Analysis

The statistical analysis of the taboo strategies:

Percentage	Strategy
80%	Positive politeness
15%	Bald on record
5%	Negative
0%	Mock
0%	Withhold
0%	Off record

Statistical analysis of the types of taboo:

Percentage	The type
90%	Propositional (intentional)
10%	Non propositional (unintentional)

1.10 Results and Conclusions

The present study has come up with the following conclusions:

- Taboo language is common in the language of cartoons nowadays.

- Impoliteness strategies are common in taboo language.

- Taboo can be intentional and unintentional.

- Intentional taboo is more common than the unintentional taboo in the data of the study.

- Positive politeness, bald-on-record, and negative politeness get the highest percentages in the data under analysis.

- Taboo language has mainly two functions: a) to attack someone with aggressive intention. b) to enhance communication.

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