

**LANGUAGE OF SOCIAL TABOOS:  
ENGLISH USED FOR EUPHEMISM IN  
PAKISTANI FILMS**

**BY**

**ASIF SHAHBAZ**



**NATIONAL UNIVERSITY OF MODERN LANGUAGES**

**ISLAMABAD**

**OCTOBER, 2021**

**Language of Social Taboos: English Used for Euphemism in  
Pakistani Films**

By

**ASIF SHAHBAZ**

B.S., University of Wah, Wah Cantt, 2016

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF  
THE REQUIREMENTS FOR THE DEGREE OF

**MASTER OF PHILOSOPHY**

**In English**

To

FACULTY OF ARTS & HUMAINITIES



NATIONAL UNIVERSITY OF MODERN LANGUAGES, ISLAMABAD

© Asif Shahbaz, 2021



## THESIS AND DEFENSE APPROVAL FORM

The undersigned certify that they have read the following thesis, examined the defense, are satisfied with the overall exam performance, and recommend the thesis to the Faculty of Arts & Humanities for acceptance.

**Thesis Title:** Language of Social Taboos: English Used for Euphemism in Pakistani Films

**Submitted By:** Asif Shahbaz

**Registration #:** NUML-F18-10123

Master of Philosophy

Degree name in full

English Linguistics

Name of Discipline

Dr Muhammad Yousaf.

Name of Research Supervisor

\_\_\_\_\_  
Signature of Research Supervisor

Dr. Muhammad Uzair

Name of Dean (FAH)

\_\_\_\_\_  
Signature of Dean (FAH)

Brig. Syed Nadir Ali

Name of DG

\_\_\_\_\_  
Signature of DG

\_\_\_\_\_  
Date

## AUTHOR'S DECLARATION

I Asif Shahbaz

Son of Muhammad Shahbaz

Registration # NUML-F18-10123

Discipline English Linguistics

Candidate of **Master of Philosophy** at the National University of Modern Languages, do hereby declare that the thesis **Language of Social Taboos: English Used for Euphemism in Pakistani Films** submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

I also understand that if evidence of plagiarism is found in my thesis/dissertation at any stage, even after the award of a degree, the work may be cancelled and the degree revoked.

---

Signature of Candidate

---

Name of Candidate

---

Date

## ABSTRACT

### **Title: Language of Social Taboos: English Used for Euphemism in Pakistani Films**

Language use is dependent upon the speaker, situation and society whereas use of language is also effected by the taboos that prevail with a society. Every speaker has to avoid taboos present in the society to retain a positive face, which differ from one society to another and from one context to other as well. Pakistan is a Muslim majority country that is why many taboos other than the Anglophone world exist, such as talking about love and marriage between an unmarried man or woman, having a heterosexual relationship and using high tone words and talking about practices that are against the norms of the society. Every speaker wishes to maintain the positive face in the society, and for that purpose speakers use euphemized language. The researcher has collected the taboo words and utterances spoken by the characters of the movies released in 2018. Taboo words and utterances are transcribed and put under different categories. Taboo language is offensive language and the researcher used the theory of Battistella (2005) who categorized offensive language, as epithets, profanity, vulgarity and obscenity. For the present study, 128 taboo instances, which fall under different categories, were found in the movies and along with the types of taboo words used in movies, functions of taboo words are also explained according to the context. Transcriptions technique by Powers (2005) was used to transcribe the data. The researcher found that the most discussed topic in the movies is “love” while other related words like “bitch (کتنہ، کینہ ور یا بد فطرت عورت)”, “asshole (چوٹڑ)”, “one sided love (یک طرفہ)”, “life partner (جیون ساتھی)”, “love marriage (محبت کی شادی)”, “lesbian (بم جنس پرست)”, “girlfriend (رفیقہ چاہنے والا)”, “bastard (حرامی)”, “honeymoon (ماہِ عسل)”, “boyfriend (ساتھ گھومنے والی عورت یا لڑکی)”, and “hell (دوزخ)” were also found which are uttered by the characters of the movies. The findings show that the speakers in Urdu movies of Pakistan partially or completely switched to English language for mentioning taboo topics and objects. They showed a sound recognition and knowledge about the taboos within the Pakistani society, which helped them euphemize those topics by using English language.

## TABLE OF CONTENTS

Chapter	Page
<b>THESIS AND DEFENSE APPROVAL FORM .....</b>	<b>ii</b>
<b>AUTHOR'S DECLARATION .....</b>	<b>iii</b>
<b>ABSTRACT.....</b>	<b>iv</b>
<b>LIST OF TABLES .....</b>	<b>viii</b>
<b>ACKNOWLEDGEMENTS .....</b>	<b>ix</b>
<b>DEDICATION.....</b>	<b>x</b>
<b>1. INTRODUCTION.....</b>	<b>1</b>
1.1 Statement of the Problem .....	3
1.2 Research Objectives .....	5
1.3 Research Questions .....	5
1.4 Significance of the study .....	6
1.5 Delimitations .....	6
1.6 Limitations .....	6
<b>2. LITERATURE REVIEW .....</b>	<b>7</b>
2.1 Taboo.....	7
2.1.1 The Concept of Taboo Words .....	7
2.1.2 Definitions of Taboo.....	9
2.1.3 Taboo and Society .....	10
2.1.4 Taboo and Tolerance .....	12
2.1.5 Taboo Topics .....	13
2.1.6 Types of Taboo Words .....	14
2.1.7 Functions of Taboo Words .....	26
2.1.8 Previous works done.....	27
2.2 Politeness Theory .....	35
2.3 Code Switching .....	36

<b>3. RESEARCH METHODOLOGY .....</b>	<b>39</b>
3.1 Research Method.....	39
A. Type of research.....	39
B. Form, context and source data .....	40
C. Research instrument.....	40
D. Transcription technique .....	40
E. Technique of data analysis .....	41
3.2 Theoretical Background.....	42
3.2.1 Theoretical Framework.....	42
<b>4. RESULTS AND DISCUSSION .....</b>	<b>48</b>
4.1 Obscenity.....	48
4.1.1 Talking about marriage and love between unmarried man and woman.....	48
Every society has its own norms where Pakistani society does not allow to talk about love and marriage, directly between a man and a woman.....	48
4.1.2 Heterosexual relationship before marriage.....	59
4.1.3 Using high tone words for parents, siblings, husband and wife .....	65
4.1.4 Actions that are against the norms of the society like attending dance parties, drinking, smoking, homosexuality, discussing maternal issues in public, and acts of killing.....	73
4.2 Vulgarity.....	86
4.3 Profanity .....	87
4.4 Epithets.....	92
<b>5. MAJOR FINDINGS AND CONCLUSION .....</b>	<b>110</b>
5.1 Obscenity.....	110
5.1.1 Talking about marriage and love between unmarried man and woman.....	110
5.1.2 Heterosexual relationship before marriage.....	111
5.1.3 Using high tone words for parents, siblings, husband and wife .....	111

5.1.4 Actions that are against the norms of the society like attending dance parties, drinking, smoking, homosexuality, discussing maternal issues in public, and acts of killing.....	112
5.2 Vulgarity.....	112
5.3 Profanity .....	112
5.4 Epithets.....	113
<b>CONCLUSION</b> .....	<b>113</b>
<b>REFERENCES</b> .....	<b>117</b>
<b>APPENDIX</b> .....	<b>121</b>



## LIST OF TABLES

Table 1: Talking about marriage and love between unmarried man and woman .....	48
Table 2: Heterosexual relationship before marriage .....	60
Table 3: Using high tone words for parents, siblings, husband and wife .....	65
Table 4: Actions that are against the norms of the society like attending dance parties, drinking, smoking, homosexuality, discussing maternal issues in public, and acts of killing .....	73
Table 5: Obscenity .....	85
Table 6: Vulgarity .....	86
Table 7: Profanity .....	87
Table 8: Epithets .....	92
Table 9: Categories of taboo words .....	109

## **ACKNOWLEDGEMENTS**

I am thankful to Allah Almighty, who bestowed me with strength to complete my work and without the will of whom nothing is possible.

I owe thanks to Prof. Dr Muhammad Uzair, Dean Faculty of Languages, Prof. Dr Arshad Mehmood, Head Department of English for their cooperation in the entire process. I would like to express my deepest thanks to my mother, who always inspired and encouraged my pursuit of this degree. I extend my sincerest gratitude to my supervisor Dr Muhammad Yousaf who consistently guided me throughout the research intending to bring out the best in me and always responded positively and has been extremely helpful in times of need. I would like to thank the English Department of NUML as well for offering me the academic and creative space, to bring this thesis to life.

Thank you all.

## **DEDICATION**

This thesis is dedicated to my parents and teachers for their endless support and encouragement.

## CHAPTER 1

### 1. INTRODUCTION

Pragmatics aims to study the choices that are made by speaker, the options and restraints, which apply within a social interaction. It also examines how language use affects the participants during acts of communication. Pragmatics is also closely related to semantics, which studies meanings. Language is essential to human life where it plays a pivotal role in attaining various cultural and social goals. Language itself is neutral but the aspect of elegance and acceptability is largely dependent on the listener, speaker and the context.

Wardhaugh (2006) claims that language is necessary to express cultural meanings. Every topic an individual prefers or avoids expresses the boundaries set by a society. Language is used to express things but at the same time, certain topics are avoided not because they cannot be said but people do not want to talk about them. Language reflects the norms of a society, which are influenced by culture and religion. Taboos are among one of the properties of language. Everything that is prohibited to utter, see, perform within a society or a particular situation is a taboo and every society has its own taboos that are practiced throughout centuries, for example lowering one's gaze and covering one's body with clothes are mandatory for men and women respectively. A person must follow taboos within a society and one who does not comply with the taboos of the society is outlawed and punished. While punishments vary with the kind of taboo that is abolished. However, taboo topics and words are strictly prohibited according to community.

According to Allan and Burridge (2006:51), taboo language “generally refers to language that is a breach of customs since it comprises of so-called s. Pakistan is an Islamic society where things like, rape, killing, stealing, prostitution, homosexuality and similar other immoral acts are strictly prohibited and punished under the law. Pakistan Electronic Media Regulatory Authority banned the drama *Jalan*. According to PEMRA, *Jalan* did not align with the cultural and social values of the country. Taboo words can communicate emotion information (anger, frustration) more readily than non-taboo words, allowing speakers to achieve a variety of personal and social goals with them. Furthermore, Jay

(2000) believes that there are several uses of a taboo language like expressing anger, frustration, joy and surprise. He is of view that taboo words play an important role to fulfill i.e., to show the specific needs and intentions of the interlocutor. In addition, he has categorized taboo language into following types: curse events, which include swearing, obscenity, insults, blasphemy, name-calling, verbal aggression, ethnic-racial slurs, vulgarity and slang. In this connection, Battistella (2005) has also stated different kinds of taboo words as epithets, profanity, vulgarity and obscenity.

Freud (2004) opined that physiological processes like birth, menstruation, sexuality, sickness and death along with bodily excretions such as urine, excrement, blood, semen, sweat, saliva, and mucus are considered as polluted in many societies because such things have special powers attached to them. Any substance that is emitted by the body is well thought out as a taboo. As spitting in public places and especially at home is a sign of utter contempt. Saliva can be transmitted from the lips to hands and in Hinduism, it is taken seriously, where a Brahman has to bathe and change if he touches his lips. Douglas (1996) takes saliva as excretion of body and considers it as both dangerous and powerful. Other things like hair and fingernail cuttings are compulsory as they might also pollute the individual. Douglas (1996) also claims that every culture has varied sense of pollutants related to individuals. The body below the waist is more polluted than the upper one while man's body is thought to be less polluted than the woman's body. However, the corpse is considered as the most polluted because it is under decay. Acts like warfare, hunting, aggressive language, wild animals as well as alcohol fall under the category of violence. There are notions of dirt that we follow in our daily routine like shoes, that are not taboo, but putting it on the dining table is prohibited. If individuals are marked by subordination there will be strong restrictions on behavior, dress, formal or ritual, and there will be many taboos. Taboos are the orifices of the body, the body's boundaries, because they are the places of transition between the internal body and the outer world but taboos are not absolute, as they are never permanent; they have the tendency to change with the passage of time. For example, if a person knows that patricide is a taboo, but killed his father because he did not know him. In this case, the taboo flouts because the act was not performed willingly. Although patricide is a taboo but the accidental breach does not end in consequences as it does when an individual breaches limits willingly. Incest is a taboo

but Pharaoh Ramses II (fl. 1279–1213 BCE) married many of his daughters while it is prohibited in any of the communities in the present times. Voltaire (1694–1778) had an affair with his widowed niece Mme Marie Louise Denis (née Mignot, 1712–90) and wrote some passionate letters to her. Similarly, taboos have changed especially during the modern times, for example, homosexuality was earlier a taboo in Europe but nowadays media is openly debating about this topic and many countries have legalized same gender marriages but in Islamic world such acts are still prohibited and punishments vary according to the laws prevailing in the particular country. Although countries like Netherlands, Costa Rica, Canada, Belgium and some other countries have legalized same sex marriages, but it does not mean that it is acceptable all around the world especially in Muslim majority countries.

Allen and Burridge (2006) state that when Europeans started to visit the Pacific islands, they found that women were prohibited to come in contact with certain things, either permanently or temporarily. The researcher aims to study the use of English language in Pakistani Urdu movies to discuss taboo topics. No other research regarding taboo words in Urdu movies has been conducted in Pakistan and the results can provide necessary insight by highlighting taboo words and the topics that are being used in Pakistani movies.

## **1.1 Statement of the Problem**

According to Wardhaugh (2006:239), “Taboo is the prohibition or avoidance in any society, of behavior believed to be harmful to its members in that it would cause them anxiety, embarrassment, or shame. It is an extremely strong politeness constraint”. Taboos exist and through taboo words, one can understand why people use or refrain from using them. Taboo words show the values and realities of a society. They also depict what people think about certain issues within that particular society.

In general, people avoid using taboo words to look polite and for maintaining a positive face. With the invention of technology, there has been a complete change of view towards taboo words, particularly among people, who are exposed to different languages spoken by people with different nationalities, views, customs and social norms. Expressions or words from a foreign language may be borrowed for use i.e., as a replacement for an offensive word. There have been researches in Pakistani context to find

out taboo words but this phenomenon has not been explored in Urdu movies. Lack of research in this area is allowing the taboo words to be used in public, which can cause embarrassment for the speaker and listener as well. Hence, the current study explores the taboo words and topics being discussed and role of English language in euphemizing the taboo expressions found Pakistani Urdu movies.

## **1.2 Research Objectives**

The study has following Objectives:

1. To find out the taboo words that are being used in Pakistani films
2. To explore the taboo topics and find out the dominant category in Pakistani films
3. To explore the role of English for euphemism

## **1.3 Research Questions**

The researcher aims to answer the following questions:

1. What taboo words are being used in the films?
2. What types of taboo topics are being discussed and which category is prominent in Pakistani films?
3. How are the utterances euphemized in the context through the use of English language?



### **1.4 Significance of the study**

This study will help to build a clear view of the use of English language to euphemize the taboos of contemporary Pakistani society. Studies related to understanding and exploring the ways English language is being used and can provide much needed insight for maintaining the taboos of the Pakistani society. Such studies also help in shedding light on the social and psychological factors that influence peoples' use and choice of language. The present study has placed special focus on use of English language for discussing taboos. It is an attempt to shed light on the problem of ignoring taboos in the Pakistani society because using English language does not mean that Pakistani society has to comply with the norms of the Anglophone world. The study can provide a guideline for the future researchers to explore use of English in other texts with special focus on euphemism.

### **1.5 Delimitations**

The research is delimited to Pakistani films that are released during the year 2018. Films that are released in Urdu language would be taken for the collection of data. To achieve the objectives, data comprises of English words and sentences used in the movies, that are considered taboo in Pakistani society.

### **1.6 Limitations**

Each research study has its own shortcomings and limitations but the present study, due to the time constraint, the taboo words and topics used in the movies of only one year have been investigated to provide an insight into the use of English language in Pakistani movies. The researcher himself has transcribed the utterances and words, as the transcript was not available online.

## CHAPTER 2

### 2. LITERATURE REVIEW

#### 2.1 Taboo

The word “taboo” entered in English language by end of the eighteen century when many new words became the part of English word bank. Radcliff (1939) states that in Polynesian languages this word simply means, “to forbid”, “forbidden” and can be applied to any type of prohibition. Douglas (2004) describes that in Polynesian language, taboo refers to religious restrictions but in English, it has not much to do with the religion. In crux, it indicates those rules, which cannot be explained. According to Laitinen (2009) in late nineteenth century, anthropologists and topologists used the term taboo for things that confronted with cultural norms of the society and were strongly prohibited. Everything that is prohibited is a taboo. Allen and BurrIDGE (20006) is of the same view that taboo is a ban on speaking, touching, smelling, seeing or eating things that are prohibited. “Noa” is the opposite of taboo in Polynesian language, which refers to something common or accessible. Thus, the word taboo is used for things that are prohibited or inaccessible. Freud (2004) states that if taboo is approached from the angle of a psycho-analysis, it would be called a taboo sickness because the people have created prohibitions for themselves and strictly obeyed them as the members of the society follow. In case of a taboo, it is mainly “against touching” and it applies immediately to the physical contact as well as its metaphorical use “to come in contact with”. Anything that direct patients’ thoughts towards a prohibited object and anything that results in an intellectual contact is as much forbidden as the physical contact.

##### 2.1.1 The Concept of Taboo Words

Taboo words are those words that are forbidden to utter since they are used to offend and hurt people. These are words that are prohibited, often excluded in language because of their sacred or inviolable nature. BurrIDGE (1963) argues that taboo words in English are avoided because it destroys the positive face of the speaker. Instead, euphemistic expressions are used to avoid the harsh words. However, there are numerous categories of taboo words, for example words related to death, religion, disease, race and

sex. According to Blake and Moorhead (1993), words such as “to die” and “death” are taboos since they are considered impolite and ill fated, because such words are harsh and often substituted with terms like “to pass away” and “resting”, etc. He also stated that the most widely used taboo word in English to offend the listener is “cunt”. Wajnryb (2005) defines taboo words as those that are declared off-limits by a particular culture. These can include harsh words against religion, words related to intimate acts, topics related to psychological disorders, birth defects and detention in prison. Detention in prison is insulting in Pakistani society as well because it happens after an individual is convicted for a crime. A detained person is considered taboo and words like thief, murderer, and drug peddler are attributed to him. Allen and Burrige (2006) state that “don’t be a cunt” is more vulgar than “don’t be such a twat” or “don’t be a jerk. They also claimed that Godwin Clawecuncte (1066), Simon Sitbithecunte (1167), John Fillecunt (1246), Robert Clavecunte (1302) and Bele Wydecunthe (1328) are the names of middle Ages that were not considered as vulgar, but nowadays due to the excessive vulgar associations, names ending with “cunt” are unacceptable. Wajnryb (2005) is of the view that that “cunt” is used to express intense emotions and bears a shocking value. Swearing and the use of four-letter words are taboos as well. The word “shit” is often used to express anger, frustration and anguish, but it is a taboo as well. In this line, Burrige (1963) argues that native English speakers avoid taboo words because it destroys the positive face of the speaker. Instead, speakers use euphemistic expressions to avoid harsh words. Euphemistic words that replace taboo terms help to maintain a positive face or at least less face-loss.

Taboo words are mostly used to insult people, since they also cause anxiety, and embarrassment. Qanbar (2011) stated that terms like “pig”, “Jew”, “dog” are context specific taboo words, which can offend the listener because “pig” and “dog” are dirty while Jews are considered to be treacherous and mean. An individual is identified with the name, because it is a part of the person. An attack on name is often considered worse than assault on body. Blake and Moorhead (1993), words such as “to die” and “death” are taboo since they are considered impolite and ill fated, because they are harsh terms to mention and are often substituted with term like “to pass away”. In many societies, calling name of a dead person is a taboo. Simons (1982) observed that on Misima Island, Papua New Guinea,

every person has three names. One name among them is the real, which is taboo for the outsiders after the death of an individual, while relatives are allowed to utter it. If anybody violates the taboo, the offender has to pay valuables to the offended family. Another taboo related to a deceased person is, if any other individual bears the same name as the dead one, he must use another name. In Tiwi (Australia), the names given to others by the dead person are also restricted. The clan believes that violation of taboo inflicts death, sickness and misfortune to the offender. However, “hlonipha” is practiced by Nguni women for expressing respect to father of husband and other male members of older generations.

### **2.1.2 Definitions of Taboo**

There are several definitions related to “taboo” but some of the definitions are:

1. Merriam Webster (n.d.) defines taboo as “not acceptable to talk about or do or a prohibition imposed by social custom or as a protective measure”
2. Cambridge Advanced Learners’ Dictionary (2003) defines taboo as an action that is avoided because of a religious or social reason.
3. Hughes (2006) posits the view that today taboo refers increasingly to “prohibitions against socially unacceptable words, expressions, and topics, especially of a sexual and racist nature”.
4. According to Laitinen (2009), a taboo can be anything that has a forbidden quality or something that is not spoken of.

There are several other definitions of taboo in fields like psychology, sociology, and anthropology apart from the above-mentioned ones, all of which talk about same prohibitions and restrictions. One can come up with following points from above definitions. Firstly, all the given definitions use words like prohibit, avoid, ban and forbidden, which means that their roots are similar. Trudgill (2000) also supports the idea of prohibiting certain utterances when he says taboo is a “behavior which is supernaturally forbidden, regarded as immoral or improper, or deals with behavior that is prohibited in an irrational manner”. Allen and Burrige (2006) defines taboo as “a rule of etiquette, an order issued by a chief to children or followers, not to meddle with possession of elders may all

be expressed by the words taboo”. Taboo behavior affects speech and actions that disturbs everyday life and harms other member of the society. Furthermore, Allen and Burridge (1963) assert that taboos tend to preserve the past. Taboos change with the change in culture but they serve goal-preservation of the status quo as in Thailand, England and many other countries where elites enjoy the royal status. There are laws to punish people who stand or speak against them like the “Les majeste”, French term meaning ‘to do wrong to majesty’ in Thailand is a crime for which an individual can be sentenced, as a formal civil servant in Thailand was sentenced to 87 years for sharing audio clips that violated “les majeste law”. Burridge’s (1963) statement about preserving the status quo with the help of taboos is right.

### **2.1.3 Taboo and Society**

Allen and Burridge (2006) maintain that taboos arise out of social constraints on the individual’s behavior, where it can cause discomfort, harm or injury. People are at metaphysical risk when dealing with sacred persons, objects and places. They are at physical risk from powerful earthly persons, dangerous creatures and disease. A person’s soul or bodily effluvia may put him/her at metaphysical, moral or physical risk, and may contaminate others. Infractions of taboos can lead to illness or death as well as to the lesser penalties of corporal punishment, incarceration, social ostracism or mere disapproval. Cultural, social, and religious constraints are found in every society as these constraints save a society from collapsing. Mahmuda (2003) also accepts that every society has its own rules in which taboos arise from both behavior and language. Moreover, taboos of a particular society might look irrational to outsiders but these prohibitions serve a purpose and create a sense of unity among the members. Khan and Parvaiz (2010) found three kinds: linguistic, modesty and food taboos in Pakistani society. Linguistic taboos prohibit the use of misuse of certain sacred or obscene words like discussion or depiction of sex and many others. Everyday life consists of topics and actions that are not allowed to talk or act freely unless one feels qualified to participate. There are constraints about topics and activities like religion and sex that a society believes to be harmful. Individuals of society are not only fed to grow their bodies but specific norms, values and habits are also engraved in their minds. Something can be a taboo for one society but not for the other. Most taboos arise out of respect or fear of metaphysical powers, it is further extended to other matters

of life like politics, social affairs, and especially to topics and expressions which are considered offensive in the society. Hughes (2006) critiques that the word taboo in itself contains binary opposition as it refers to experiences, deeds and words that are sacred like the name of God and on the other hand also refers to things that are unspeakable like incest. Taboo is generally applied to the behavior, as individuals are prohibited to come in contact with an individual or an object.

As soon as a child starts babbling, manners and morals are reinforced for a better living. Children have to behave in a society according to the norms and values for acceptability; they are often guided by their elders about boundaries that separate right from wrong example a child is prohibited to lie and indulge himself in any immoral act. If an individual violates any rule, it can prove to be a straw that break the camel's back. Avoiding what is forbidden keeps a person safe and secure because violating a taboo can bring harm to a person both spiritually and physically, they can cause hallucinations, failure in hunting or result in having diseased babies. For example, people of the Sabbath were a group of Banu Israel who were according to the Qur'an, were afflicted with divine punishment for disobeying Allah and fishing on Saturdays. Every member of a society follows a code of conduct which others members must follow as well. If someone breaches the taboo territory either metaphorically or physically, the perpetrator has to face dire consequences. These prohibitions of uttering, touching and doing are taboos, which vary from one society to another. Mary Douglas (2004) has described that rules of one religious group may not rate as a taboo to the other, for example, Muslims consume beef while Hinduism prohibits the slaughter of cow because they worship it. Hindus often kill Muslims in India on this dispute because Muslims slaughter cows on Eid-ul-Azha but Hindus cannot bear it being slaughtered.

The quantity of the danger varies with the nature of object and person. For example, name-calling is a taboo but punishment for a blasphemy is severe than the name-calling. There are many kinds of etiquettes that children are expected to learn for a respectable life. Taboo objects and persons are believed to have powers. Freud (2004) states that these kinds of powers are attached to the special individuals like kings, priests or newborn babies. Physical states like menstruation, puberty, birth, death and sickness

also bear power of contamination as some are considered sacred and other are unclean. People like Hitler are believed to be cruel and if someone talks about Sunny Leon, he is thought to be a characterless person because of the ideas affiliated with these names. Anything or state that has an element of transition is the vehicle of the mysterious force and it is denoted by the word “taboo”. Allen and Burrige (2006) opines that “taboo” connotes with words like “sacred”, “above the ordinary”, “dangerous”, “unclean” and “uncanny”.

Society imposes conventions by specifying taboo words, which strengthen cohesion and eliminate things that threaten or offend any individual’s integrity. Taboo also reveals the prevailing division within the society; these divisions are based on class, sex, age and social position. In the present world, elite class is usually forgiven for their sins and obscene words that they utter, men are considered powerful, elders maintain their authority and people with higher positions in government or mosques manipulate others through their power and status.

#### **2.1.4 Taboo and Tolerance**

Allen and Burrige (2006) is of the view that tolerance is dependent on the prevailing values of a society. In addition, every society reacts differently to the taboo behaviors. Taboos and the related words evolve over the period like in English there are a number of new words that are taboo due to the affiliation with gender, sexuality, disability, religion, race and ethnicity. English newspapers avoid mentioning ethnicity or race because it is discriminatory or pejorative. Because of globalization, people of different religions interact with each other, which make the communication difficult, and the euphemistic expressions are used to maintain a positive face. Taboos are always changing, which can be seen through the preferred terms of opprobrium. Transition in swearing language is apparent in English language as speakers moved from religious to secular swearing. Dictionaries used to eliminate sexually obscene words and included words describing race and religion but in late twentieth century, editors were forced to exclude racial terms. In 1997, there was a dispute between Merriam-Webster’s Collegiate Dictionary (tenth

edition) and members of the African American community over the definition of ‘nigger’. New York State Education Department also censored expressions related to race, sex, ethnicity, nudity, alcohol, profanity and almost everything that might offend anyone.

### **2.1.5 Taboo Topics**

Every topic that is prohibited to talk about is considered as a taboo, because these topics are considered immoral and indecent. Many scholars claim that considering a topic as taboo depends largely on its use and perception by the members of the society. Allen and Burrige (2006:145) state, “all sex topics are subject to taboos and censoring, but the taboos on male homosexuality and unfaithful wives have been the strongest”. They further explain the point that “there are sound health reasons for keeping human waste at a distance”. Hopcke, Carrington and Wirth (1994) describes that homosexuality is forbidden in religion and culture and the one who practice it is rejected and must alter the ties and bonds. Bodily effluvia are taboo because of people’s health reasons. Wajnryb (2005) claims that perception of body effluvia, as a taboo topic is universal. Bodily effluvia is considered as a taboo topic in many societies since they are used to perform black magic including blood, spittle, nails and hair. Allan and Burrige (2006) state that sex was the most taboo topic in England fifty years ago, but it is replaced by death nowadays. There are taboos related to disease and food as well. For instance, blood and pork are forbidden for both Muslims and Jews, whereas beef is taboo in Hinduism. In this vein, Allan and Burrige (2006) complement that “all human groups have food taboos of some sort, beef is the forbidden food for Hindus, as pork for many Jews and Muslims”. Wajnryb (2005) notes that topics related to death, income and someone’s religious affiliation are also taboo. In Pakistani society it is also a taboo to ask the income from a person.

Any behavior that harms or threatens an individual or a society is subject to taboo, it includes anything from the domain of sacred, metaphysical or a contact with powerful human being. Bodily effluvia and a person’s soul may contaminate or put the other person at physical, metaphysical, or spiritual risks. Taboos on politeness are often violated by people, which are believed to result in illness, death and various major or minor penalties. There are moral prohibitions especially in Muslim societies where nobody is allowed to disrespect others. However, if a person has uttered blasphemous remarks about Allah and



or Prophet Muhammad (P.B.U.H), the action is punishable. Being polite to everybody especially to one's parents and siblings is a belief that prevails in line with Islamic teachings. Individuals do not very often intend to violate taboos, but if they do, it requires condemnation. Taboo means, forbidding a behavior and every community has taboos in specific contexts. There is no such thing as absolute taboo that holds for all worlds, times and contexts.

### **2.1.6 Types of Taboo Words**

According to Goddard and Patterson (2000), the different categories of taboo language are reflections of what society considers as a taboo. They also add that the attitudes of people towards the different categories vary from one culture to another. In the same line, Anderson and Hirsch (1985) assert that taboo words in Western societies are categorized as follows:

- Sexual organs
- Sexual relations
- Religion
- Church
- Excrement
- Death
- The physically or mentally disabled
- Prostitution
- Narcotics
- Crime

One of the categories of taboo language is cursing which means the use of language in order to harm an individual or a group of people. In this vein, Jay (2000) argues that the purpose of cursing is to bring damage to the listener. It is believed that words contain power that can harm or saves the person from harm. Religion and social norms play a vital role in

the restriction of speech through punishing the speaker who uses foul language. He further mentions that cursing is a “spice” added to language, not an essential ingredient of it.

Other important categories are profanity and blasphemy. The former is related to the use of profane language or disrespect towards religion. It can be a word, an expression or a gesture, which is socially rude or used to disrespect religion. In this regard, Jay (2000) claims that “to be profane means to be secular or behaving outside the customs of religious belief. A profane word is not an attack on religion; it amounts to indifference or a misuse of religious terminology through ignorance. Battistella (2005) affirms that the most obvious feature of profanity is that “it involves the coarse use of what is taken to be sacred”. He further describes profanity as using “religious terminology in a secular or indifferent manner”, whereas the “blasphemy” is use of certain words, or expressions to attack religion. However, people may confuse between blasphemy and profanity. According to Jay (2000), there is a difference between them. In his point of view, “a blasphemy is an attack on religion or religious doctrine”, “while profanity”, he (1992) adds, “is related to secular or indifferent (to religion). This means that blasphemy is a verbal assault by using the Lord’s name. Besides, Battistella (2005) adds that the difference between profanity and blasphemy is that profanity could be simply calling name of supernatural or infernal power. The term obscenity also belongs to these categories. It is employed to describe images, actions or gestures that are “obscene” especially sexuality and body function. In Montag’s (1967) point of view, in obscenity a person make use for indecent words and phrases. It refers to words or expressions, which mentions sex- differentiating anatomy or sexual and excretory functions in a crude way. Jay (1996) has noticed that “insult” is also an important kind of attack on an individual.

Jay (1996) has pointed out that insults include targeting the physical, mental or psychological qualities of the listener because they function to hurt the listener. Besides, swearwords are also a part of taboo language and are employed in daily speech. In Trudgill’s (1984) point of view, they are related with things that are not said because every society has its norms and values, which are believed to be the right ones and need no justification even if the cause is unknown. Throughout the history, people have been avoiding the names of fearful and unpleasant things (Turner 1975). According to Laitinen

(2009), anything that is not spoken, or things that are forbidden are regarded as taboo. Although, merely calling anything a taboo does not make it a taboo. Taboo things have a long history imbued within communities and were practiced by the ancestors. Freud (2004) claims that taboo prohibitions are different from the restrictions provided by the religion or morality. He also claims that divinity has nothing to do with the taboos that are imposed by people themselves. He did not find any reason given for restriction of certain actions and beliefs. Sigmund Freud (2004) points out various classes of taboos in general as:

- i) Natural or direct
- ii) Communicated or indirect
- iii) Intermediate

He further claims that the objects of the taboo vary in number as direct taboos aims to protect the priests, chiefs and other religious figures, weak people, harm that results through contact with corpses and consumptions of certain food. Qanbar (2011) mentioned in her paper that in 1990s, articles and newspapers were used to target President, but in 2008, it was prohibited to talk about the president because of the law, which states that it threatens the unity of country. Freud (2004) states that direct taboos guard the chief acts of life like birth, marriage, sexual functions and secure the infants as they are innocent and bear relationship with parents. Securing public from theft and other threatening conditions is also subject to taboo. Earlier it was believed that the taboo itself took vengeance but afterwards when the concept of god and divine powers arose, the punishment for violating taboos became associated with divinity. Taboo is treated as a radioactive fuel rod; anybody who comes in contact with it is affected and become a taboo. Accidental or conscious breach of taboo might lead to illness, lack of success in hunting, fishing or business, in some cases, death sentence or punishments with varied degrees. For example, people of the Sabbath were a group of Banu Israel who according to Quran were punished because they disobeyed Allah by fishing on Saturdays, which was prohibited. In many communities, it is believed that if a person fails to achieve a goal, it is the result of a taboo violation.

In Nguni societies of southern Africa who practice hlonipha, under which a woman cannot use the name of her father -in -law, nor utter the words that contain the syllables of

name but if she accidentally violates the taboo it may be mitigated by spitting on the ground. In Catholic teaching, the Sacrament of Penance is the method of the Church by which individual men and women confess sins committed after baptism and have them absolved by God through the administration of a Priest. Freud (2004) considers the person and spirits as the source of taboo that can be transmitted through an inanimate object. Taboos are like electrically charged objects, if an object comes in contact, it is affected by existing force and becomes taboo too. Freud (2004) states that mana (mysterious power that exists in a person or a thing) also affects the taboo. For example, a king bears a greater power (greater mana), only his assistant or minister who has lesser mana can approach him. A common person who has even a lesser mana than the assistant cannot approach the king directly. Freud (2004) also classified taboos as temporary and permanent. Permanent taboos are those taboos, which are never denied and commonly attributed to high ranked office bearers, dead persons or anything that belongs to them. While the temporary taboos include the states such as menstruation, childbirth, fishing or hunting, etc. Some of the prohibitions are obvious while others look senseless and silly to the observer and prohibitions that are incomprehensible are described as “ceremonial”. Freud (2004) argues that a person following the taboo cannot be interrogated to know about a taboo. He is of the view that taboos are from primeval antiquity and they possess the unconscious of the followers. These prohibitions were imposed externally in the past by the previous generations because they had a strong inclination towards the concerned activities. These prohibitions became organized as an inherited psychical endowment as they were traditionally transmitted from one generation to the other. Desires prevail in every mind but not everything is acceptable in a society so the restrictions are placed to counter the desire to avoid the vengeance. The oldest and most important taboo prohibitions are:

- a) Not to kill the totem animal.
- b) Avoid having a sexual intercourse with the members of the totem clan of opposite sex.

Unconsciously there exists a strong desire to perform an action but the core of taboo is forbidding that action because it has dire consequences. The desire tempts an individual to violate the taboo, which results in the individual becoming a taboo himself. A person is

taboo because it will increase the desires of other people which will result in the dissolution of the whole community. Examples tempt others to imitate and for that reason, the individual must be punished. A person can be temporarily or permanently a taboo because of the state a person possesses, for example a menstruating woman is prohibited to pray while talking about dead men is not allowed because of the ill effects that it may have on a given situation. Violation of a taboo constitutes a danger for the whole society. If the violator is not punished it would endanger the whole community. The risk of imitation can stimulate the same desire in others and morality is endangered. Every society has its standards according to the religion and the norms that prevail in the society. Meanwhile the members of the society are careful while talking about things that are forbidden to talk about. Human beings are by default polite and inoffensive but the society teaches the members of the society about the norms. No member can escape the social norms; they censor the behavior and language until the individual intends to violate the taboo. According to Allen and Burridge (2006), the society's perceptions for a word contaminate it and so it is prohibited. Taboo behavior and words in general refer to the marked behavior. Language is censored to avoid taboo words which results in novel utterances and vocabulary. Allan and Burridge (2006) categorize taboo topics as follows.

- Bodies and their effluvia
- The organs and acts of sex, micturition and defecation
- Diseases, death and killing (including hunting and fishing)
- Naming, addressing, touching and viewing persons and sacred beings, objects and places
- Food gathering, preparation and consumption

Every topic that is prohibited to talk about is considered as a taboo, because taboo expressions are considered immoral and indecent. Generally, many scholars claim that considering a topic as taboo depends largely on its use and perception by the members of the society. This means that bodily effluvia are motivated by people's health reasons. Any kind of behavior, which can bring injury or discomfort to the listener, is considered as taboo. The metaphysical and physical risks play important role while a person is in contact

with sacred or unclean objects. Bodily effluvia or the soul of a person may contaminate others and put them on risk as well.

Allan and Burrige (1991) maintain that taboo of death includes many aspects of fear, the fear of losing our body, the fear of losing the loved ones, fear of afterlife, fear of evil spirits in afterlife and fear of meaningless death. Sarcastically it is acceptable to kill enemies instead of death of one's own dear ones. Massacres are often indirectly referred in conversation, words like Black September, Black Saturday riots, and Black Day are used instead of directly mentioning the "killed", "murdered" or "died". Losing control of the destination is certain in the face of death which makes it more fearful leaving all behind which is achieved. Blake and Moorhead (1993) stated that, fifty years ago, sex was more a taboo topic than death but the reverse is being true nowadays. Disease is also related to death, which results in avoiding references to diseases in the past and substituting these, words with the less offensive expressions like "to pass away" or "pass on". Plague, which claimed life of almost 100000 people is known as Black Death rather than the name of disease. According to Allan and Burrige (2006) many societies either completely replace words or used some milder expressions for referring to the diseases which make discussion of bitter reality tolerable. Dangerous diseases are avoided because they can bring misfortune to the listener. It is believed that name-calling of prohibited disease and objects can have dire consequences over the speaker as well as a listener. Terms like unwell, under the weather, off-color, down in the dumps, indisposed, out of sorts, below par, out of kilter, green around the gills, one degree under, in bad nick, in a bad way, poorly, funny, laid up and seedy are used for diseases. Doctors may ask a patient 'do you experience any discomfort?' instead of 'do you experience any pain?'. A person suffering from a disease of liver, heart or kidney is said 'to be in a condition' or 'to have a condition'. A pregnant woman is stated as "to be in a delicate condition" but it was only due to the notions of decency. Sharifi and Darchinian (2009) in a local study found that there is wider and different range of categories of taboo language in Persia:

a) Private relations between men and women whether legitimate or illegitimate and words related to them such as, kissing, hugging, sleeping with, cheating on, etc.

b) Boys' and girls' relations before marriage like boyfriend, girlfriend, etc.

- c) Calling or naming outer sexual organs and related words.
- d) Words and expressions related to alcoholic drinks and drugs.
- e) Swearing, curse and impolite expressions.
- f) Stating features of immoral behaviors and habits like thieving, etc.
- g) Issues related to religion and belief, which are against those of the translator's society.
- h) Stating some political issues, which are rather threatening to the translator's society and cause some political situations to remain highly unstable.

These are not taboo in Anglophone world but are strictly prohibited in Muslim countries because these prohibitions are based on religious and customary laws. Variety of topics can be taboo but with the passage of time they have a tendency to change from religious to secular ones, especially they are now replaced by racial taboos. Turner (1975) also mentioned that taboos change with time, sex being a taboo once is replaced by race. Laitinen (2009) infers that it difficult to talk about the taboos either formally or informally, as they are so built-in in culture that they go unquestioned. There are also prohibitions over talking and eating food, which are mostly based on religion, like Muslims have distinctions between halal and haram, they fasting during Ramadan, while Hindus are vegetarians, fasting among Jews, and prohibition of meat on Fridays among Roman Catholics, etc. Fast food is facing a resistant movement as well where advocates of slow food claim that fast food is eliminating the ethics, which evolved during time in context of table discussion. They claim that slow food had the liberty to bring family members and other relatives, which kept them in touch and emotionally stable. Members of slow movement claims, "loneliness of the fast food eater is against the norms of a civilized society". If it is believed that people affiliate themselves with what, where and who they are to eating and drinking habits, then it would not be surprising to note that eating and drinking not only bound us but divide us strongly at the same time. Food is representative of class and lifestyle, we eat beef they do not, they drink we do not, they fry we grill and so forth. Food also marks ethnicity as Pasta is to Italians, baguettes and croissants to French, stir fry to Chinese, roast beef to English, hamburgers to Americans and pavlovas to Australians and New Zealanders. Food and drinks are a public expression of personality and that public identity

can be used for political purposes. For example, some Australian were tearing up baguettes in protest to the resumption of nuclear tests by France in Pacific, in 2003, Americans were criticized by French people which resulted in Americans naming French fries as liberty fries. All human groups have some food taboos as Muslims avoid wine, alcohol and pork, while pork is prohibited in Jewish community as well, Jewish law forbids to eat meat and milk products in a single meal, Hinduism restrains believers from consuming beef. Similarly, proteins packed insects are welcomed in Latin America, Asia, and some part of Australia but people from Anglos and European countries are not into it. Muslim nations are extremely insensitive to pork and similar other haram eatables. In 19<sup>th</sup> century, rifle cartridges were greased with fats of either pig or cow, soldiers either Muslims or Hindus did not tolerate biting respectively out of religious prohibitions. Food taboos as all other taboos help in maintaining a cohesive society; members of a group are unified by what they eat and what they do not. As eating and drinking are associated with the health, these habits at the same time affect our cognitive and physical abilities. Most human groups prohibit cannibalism but among Aztecs, it is a religious ritual. It was reported that in order to stay alive during the plane crash in Andes (1972), players of Uruguayan ate the flesh of dead ones in order to stay alive. Battistella (2005) suggests four types of taboo words, i.e. epithets, profanity, vulgarity, and obscenity.

### *1) Epithets*

Epithet is characterized by the existence of several types of slurs, such as bitch and fag. Other examples related to epithet are connected to race, ethnicity, gender, sexuality, one's appearance, and disabilities. Epithets that are derived from bodily organs, effluvia and sexual behaviors are common to bring harm to the listener. Offensive words are often used to express hatred and anger towards others, which is a taboo. It is insulting to call someone whore, prostitute, lesbian, or homosexual. Epithets like these merge with terms associated to racism and behaviors that are disapproved by the speaker, such as homosexuality. Terms like “cripple” and “paraplegic” are used to talk about people who are “physically handicapped”. Inquiring or mentioning about any physical or mental disability of a person is also taboo. The Supreme Court of Pakistan has ordered the federal and provincial governments to quit the use of words like disabled, physically handicapped,



and mentally retarded in official correspondence, as these words offend the dignity of “physically challenged people”. Instead, such persons should be identified as “persons with disabilities” or “persons with different abilities”. Epithets are used for insult that brings disrepute or harm the addressee. Taboo words are used to intensify the expressions and weapons against the enemies to express anger and frustration. Allen and Burrige (2006) stated that “epithets target the supposed ugliness of the hearer over- or undersize (too small, too tall, too thin), perceived physical defects (short-sight, big nose,), dirtiness, stupidity, untruthfulness, unreliability, incompetence, greediness, sexual laxness or perversion, sexual persuasion, violence towards others (even self), ideological or religious persuasion, social or economic status, and social ineptitude. Insults often include comparison of humans with animals, for example naming someone as a cat, vixen, bitch, dog, donkey, owl, dove, hawk, chicken, rabbit, bull, ox, ape/monkey, rat, snake etc. Qanbar (2011) classified such words as context specific words, which are taboo only in specific circumstances. She also differentiated “context specific” words from “general” words, which are always taboo to utter. Usually when a woman or a homosexual is addressed, they are compared with female animals, for example, cat is vicious/ scratchy woman, bitch is used for nasty woman held in contempt, and vixen is usually cunning woman. Cow and sow are used for women who are disliked. Some animal names are only used for men like, mongrel, cur or a swine, which denote nasty fellow held in contempt, a cunning man is called to be a fox, bull is used for a heavy man and goat is used for horny man. According to Webster’s New Collegiate Dictionary (1987), dog possesses a sense of worthless man, while rat is related to an unfaithful man, goat and ass are used for stupid men, pig points out to a rude person, monkey is mischievous and snake is not trustworthy. Dove is a peace worker against the war while hawk represents the one who favors the war. Animal names are used for insulting, which associate person being addressed with the unpleasant behavior or characteristics of the animal. This naming is insulting so it is taboo. Terms like airhead, silly, retard, moron, idiot, ninny, fool, stupid, halfwit, nitwit, dickhead, fuckwit, shithead are used to insult. All these terms refer to the mental impairment of an individual. Terms related to sexism, racism, ageism, classicism, speciesism are used for insulting others. A person is identified with his name and the name is often modified for insulting. Children usually deform the names to insult or tease others, e.g. Burrige becomes porridge,

'Zinkewitz becomes Stinkyshits, Potash becomes Potass, and Tina Fritz turns into Freena Tits. All human groups have derogatory terms for one or more other groups with whom they are in contact. Among the racist terms of English are "mick and paddy" for an "Irish" person, "frog" (Cockney jiggle and jog) for a "French" person, "chink" (Cockney widow's wink) for a Chinese, "paki" for a Pakistani, "wop", "towel head" and "camel jockey" for an Arab, kike or yid (Cockney dustbin lid and four-by-two) for a Jew and so forth. Racist terms are not in themselves negative, the context in which they are being used make them insulting for the addressee. True insults are taboos while ritual insults are not aimed at hurting somebody, it is just teasing. It is not an attack but a sign of solidarity that might seem odd to the outsider.

## 2) *Profanity*

According to Battistella (2005), profanity can be categorized as religious cursing because it usually includes the foul-mouthed use of what is considered sacred. Jay (2006) describes profanity as the expression involving the use of religious terms in a profane, secular or uncaring manner. The aim of the speaker is not to vilify God or anything connected with religion but it may be used to express emotional response to certain motives. Wajnryb (2005) defines profanity as swearing through the use of words that abuse anything sacred. Using terms like Jesus, God, or hell in a secular way are the examples of profanity.

## 3) *Vulgarity*

Vulgarity and obscenity have the same reference especially to words or expressions that contain sexual anatomy and excretory function in a rough manner (Battistella, 2005). The difference between vulgarity and obscenity is related to the level of prurience. In other words, vulgarity demonstrates the raw expression of street language (Jay, 2009). Moreover, Jay (1995) asserts that vulgarity is used to humiliate or bring down the thing or individual referred to or described.

#### 4) *Obscenity*

Obscenity refers to expressions that are prohibited from public use since they involve repulsion to the sense, abhorrent, impolite and detestable to morality (Jay, 2009). Moreover, according to Battistella (2005), obscenity is defined as words or expressions, which involves sex, differentiating anatomy or sexual and excretory function that are usually uttered in rough manner. Wajnryb (2005) maintains that obscenity includes swearing by using words that refer to parts of body, body's functions and products such as fuck and shit. Hughes (2006) states that abbreviations are used which make it impossible for third party to note them although the intended listener is fully aware. Examples of abbreviations are WTF (what the fuck) and BS (bullshit). These words used are taboo and the language is censored to maintain a positive face.

Battistella's (2005) concept of obscenity is suitable only for the Anglophone world but in Pakistani society, there are many other obscene topics that must be avoided. Pakistani society prohibits many actions that are not obscene in Anglophone world. Following topics are considered obscene in Pakistani society:

- Talking about marriage and love between unmarried man and woman
- Heterosexual relationship before marriage
- Using high tone words for parents, siblings, husband and wife
- Actions that are against the norms of the society like attending dance parties, drinking
- Smoking, homosexuality, discussing maternal issues in public, and acts of killing

Some Orthodox New York Jews will avoid transportations lest they sit where a menstruating woman has sat. Menstruating women are prohibited to visit religious places and in Muslim society, they are prohibited to offer prayers as well, as they are unclean and may spoil the holy place. Balinese used to prefer one-story buildings so that presence of unclean feet over their heads can be avoided. They still do not pass beneath the washing lines where dirty clothes, which have been in contact with private parts of body have been hanged. The elders consider bodily effluvia as repulsive and the repulsion towards dirtiness is taught during toilet lessons as children mature with time. Taboos related to body and bodily urges are based on the fear of losing control. People are more anxious in modern

world because of advanced technology and products like body spray, hair dyer, pain relief, tranquillizers, the pill, fertility drugs, Viagra, hormone replacement therapy, Botox which has made it possible to manipulate certain aspects of human body.

Steiner (1975) categorized verbal taboos into six groups:

- i) Personal names
- ii) Names of gods
- iii) Names of kings and other sacred persons
- iv) Names of the dead
- v) Names of relations
- vi) Common words – these include taboos placed on names of objects and things that are associated with different professions, names of dangerous animals, etc.

Apte (1994) categorized linguistic taboos into four groups.

- i) Words that are used to curse, i.e. words related to damnation, misfortune, or disrespect of the targeted object or person
- ii) Obscene words, i.e. words that refer to sexual organs and acts
- iii) Four-lettered words, which include words with only four alphabets like “cunt” “fuck”, “shit”, and “cock”, such words only have four letters in their spellings
- iv) Dirty words, i.e. words referring to sexual organs, acts and scatological substances like menstruation, urine, faces, spittle

Jay (1996) categorized linguistic taboos into eight types:

- i) Obscene language – these are expressions restricted to be used by public, such as “fuck” and “bitch”
- ii) Blasphemy – the use of words, which directly target religious figures and institutions
- iii) Profanity –use of religious expressions in an unrespectable manner. The intention of the speaker is not to vilify God or anything associated with religion but rather to express emotional reactions towards certain stimuli

- iv) Insults and radical slurs – using words that target the listeners’ physical, mental or psychological defects, e.g. coconut head (for unintelligent person), monkey (for ugly person)
- v) Slang – this is usually developed by social groups to identify and solidify in-group members
- vi) Cursing
- vii) Expletives – words that speakers use to release frustration and emotion
- viii) Vulgarisms – crude or raw expressions, which are considered distasteful and offensive. The target is to devalue the object or individual

### **2.1.7 Functions of Taboo Words**

Taboo words are usually uttered because there is a reason behind them. According to Wardhaugh (2006), taboo words are disregarded in particular occasion because they have several functions such as to draw attention to oneself, to show contempt, to be provocative, and to mock authority. To give a clear explanation of the functions of taboo words, below are brief descriptions of the functions.

#### **a. To Draw Attention to Oneself**

People often utter taboo words in order to gain attention of the addressee. Mc Edward (in Mc Guire 1973: 5-6) states that the speaker must gain attention with the use of strong, powerful language whose connotation have the power to stimulate some kind of instant reaction from the addressees. That is why people often use taboo words, because they believe that the words have a power to gain listener’s attention due to strong connotation.

#### **b. To Show Contempt**

People often use taboo words during their conversation to show contempt towards each other. According to Oxford Advance Learner’s Dictionary,(1995) contempt means the impression in which a person or something is useless and cannot be regarded. In other words, when someone tries to show contempt by using taboo words, he or she intends to insult the listener by using words that that are capable of offending the pride of the listener.

### c. To Be Provocative

Taboo words are also uttered to be provocative. When a person utters taboo words, he or she might intend to provoke a certain response like violating rules or anger from others. This is in line with Rothwell (in Fitzgerald 2007) who stated that verbal obscenity can be the most efficient symbolic process offered to protesters intended for inviting chaotic reaction. Taboo words are considered successful when the response is suitable with the speaker's expectation.

### d. To Mock Authority

People also use taboo language when they are dissatisfied with public images such as government and institutions. Rothwell (in Mc Guire, 1973) asserts that obscene language can be used to express hatred for society's rule, a rebellion against power as well as impertinence for things that are considered sacred. In other words, use of taboo words is helpful in expressing disappointment about reality that is often different from the expectations of the speaker. Therefore, many people tend to use certain taboo words that target to mock authority for expressing their disbelief about governmental issues.

## 2.1.8 Previous works done

Taboo includes forbidden things where factors like religion and culture play a significant role in defining it. Every researcher has categorized taboos according to his/her observations. Sigmund Freud (2004) claims that taboo prohibitions are different from the restrictions provided by the religion or morality. As Islam and its teachings are all about morality, therefore Muslims observe the commands of Allah Almighty and consider every word uttered by His Prophet Muhammad (PBUH) as the moral obligation. Freud belongs to the Anglophone world, which has different moral and spiritual obligations as compared to the Muslim world. Teachings of Islam play a considerably defined role in making of a society and a human being but Freud (2004) implies that divinity has nothing to do with the taboos. He did not find any reason given for restriction of certain actions and beliefs. He pointed out the various classes of taboos in general as

- iv) Natural or direct
- v) Communicated or indirect

## vi) Intermediate

Direct taboos aim to protect the priests, chiefs, religious figures, weak people and harms that results through the contact with corpses and consumptions of certain food. Qanbar (2011) mentioned in her paper that in 1990s, articles and newspapers used to target President, but now, law prohibits talking about the president, which states that it threatens the unity of country. Direct taboos also prohibit from interference, the chief acts of life such as birth, marriage, sexual functions and securing the infants as they are innocent and bears relationship with parents. Securing public from theft and other threatening conditions is also subject to taboo. Earlier it was believed that the taboo itself took vengeance but after the concept of god and divine powers arose, the punishment for violating taboos became associated with divinity. Taboo is like a radioactive fuel rod; anybody who comes in contact with it is affected and become a taboo too. Freud (2004) also stated taboos as temporary and permanent. Permanent taboos include prohibitions that are absolute and commonly attributed to high ranked office bearers, the dead ones or anything that belongs to them. It can include taboos on naming parents, calling husband's name, and names of religious figures. While the temporary taboos include the states such as menstruation, childbirth, fishing or hunting because a menstruating women is unclean, and fishing or hunting are restricted according to the set rules of a clan. Keturi and Lhmonen (2012) categorize topics into borderline taboos, taboos, and non-taboos. Topics like suicide, gay rights, sexual abuse, sex, euthanasia, body parts and abortion as borderline taboos. Taboo topics include genitals, incest, pedophilia, cannibalism as an act, detailed description of sex or sexual abuse and offending political or religious opinions seem to be taboo. Allen and Burridge (2006) classify taboos into the following categories:

- a) Bodies and their effluvia (sweat, snot, faces, menstrual fluid, etc.).
- b) The organs and acts of sex, micturition and defecation.
- c) Diseases, death and killing (including hunting and fishing).
- d) Naming, addressing, touching and viewing persons and sacred beings, objects and places.
- e) Food gathering, preparation and consumption.

The classification suits Western world, however, Pakistani society observes commandments of Islam, which include many restrictions other than the western society. Sharifi and Darchinian (2009) in a local study found that the Persians have to deal with a wider and different range of categories as taboo language:

- a) Relationship between men and women whether legitimate or illegitimate and words related to them such as, kissing, hugging, sleeping with, cheating on, etc.
- b) Relationships before marriage like boyfriend, girlfriend, etc.
- c) Uttering words related to sexual organs and near connotations.
- d) Words and expressions related to alcoholic drinks and drugs.
- e) Swearing, curse and impolite expressions.
- f) Stating features of immoral behaviors and habits like thieving, etc.
- g) Issues related to religion and belief, which are against those of the translator's society.
- h) Stating some political issues, which are rather threatening to the translator's society and cause some political situations to remain highly unstable.

Taboo language is offensive and Battistella (2005) states that offensive language falls into several categories: epithets, vulgarity, obscenity and profanity. Epithets refer to different kinds of slurs, such as, raghead, bitch, or fag. Epithets usually highlight race, ethnicity, gender, or sexuality. They also refer to physical appearance, disabilities, or other characteristics as for example with the epithets midget, gimp, blind, dumb, etc. Wibowo (2008) considers anything that offends sexual morality of the time or inspires disgust as obscene. Profanity is religious cursing. It includes using words like hell, damn, goddamn, and the casual use of sacred words as well. Vulgarity and obscenity refer to words or expressions, which mention sex-differentiating anatomy or sexual and excretory functions in a crude way, such as shit and fuck. According to Wibowo (2008), vulgarity includes use of distasteful language. The categories of epithet, profanity, vulgarity and obscenity are not exclusive, and compound expressions may belong to more than one category, as in the exclamation "God fucking dammit". Anggita (2015) employed a descriptive research to investigate about taboo words uttered by the characters in *Bad Teacher*. The researcher found four types of taboo words, e.g. epithets, obscenity, vulgarity and blasphemy. Epithets



included words related to ethnicity, gender, sexuality, one's appearance, and disabilities, for example, faggot, nigger, midget, retard, motherfucker, and tit-man. Profanity included words like hell, damn and goddamn. Vulgarity included ass, dick, cock, tit and cunt. Characters of the movie frequently used obscene words to debase other people's pride. Naming taboo include words related to uncleanliness where such words are used to address people to damage or maintain their reputation. Commonly, naming other people, e.g. using epithets are practiced to express the hatred, anger and frustration towards the being addressed. Calling someone with bad names is taboo but uttering the real names of elders is taboo in some societies as well. Trudgill (1986) observed that some words are avoided merely out of conventions, social values and beliefs of society but not because they are bad. For example, Nguni societies of southern Africa who practice hlonipha, under which woman avoid uttering not only her father-in-law's name but also the words comprising the syllables of his name, especially in his presence. In Oromo culture women are meant to follow lagu a tradition of not naming husband and other in-laws. Lagu in Oromo culture begins at the day of engagement and binds the wife forever, even after her husband dies or she gets divorced. Women use jerriko (my husband), warrakowarra (head of my family) or abbagammachu (gammachu's father) to refer to their husbands. In Madingo (West Africa), kinship relations like elder brothers and sisters are named as Kollo and Diada respectively instead of their real names. As Sadiqi (2003) argued that in Moroccan patriarchal society women are bound to respect men, similarly Luba women call their husbands as "uncle", "chiefs" or "dads". Women in such societies believe that violation of such taboos can result in having a baby with skin disease or the husband might die. She also wrote that women of Ethiopia explain to others that taboo-name (of husband) is so respectable that she cannot mention it; same restriction must be followed for names of her in-laws. Law prohibits certain activities while many are prohibited by the society as well. The restriction on uttering names of female family members is common practice among Muslims. Sadiqi (2003) stated in her book that women are not introduced to outsiders even at home until they intend to contract a marriage. Names of women are prohibited in Iranian and Pakistani society, especially for the outsiders.

Ahmad, Ghani, Alam and Gul (2013) stated that Pashtoon society strictly observes the taboo related to the names of female family members, and the violation could lead to

bloodshed between the clans. It is because of the reason that Pashtuns consider woman as entity of extreme respect and honor. Sadiqi (2003) stated in her book that women are prohibited to meet outsiders even at home until they intend to contract a marriage. In Bauro (Solomon Islands), there is a strong taboo on cross-sibling names and in some parts on cross cousins. There is also an exactly similar taboo on a boy using his elder brother's name. Waters (1989) stated that in Tanzania, names of children are often changed for their better health or to keep them away from the evil eyes of spirits. In Pakistan society, beautiful things are admired with the words like Mash Allah or May Allah protect him/her to save them from evil eyes. Similarly, he stated that Tanzanian women would avoid mentioning total number of children, and men would avoid mentioning their total number of goats or cows. In subcontinent, men are rarely questioned about their salary and women about their age. In Pakistani society, it is prohibited to utter names of parents and the elders. Children avoid calling their parents and elders by their names, instead, Grandfather, grandmother, father and mother are used which define their position. Khan and Parvaiz (2010) also stated that calling the names of parents and teachers are strictly prohibited in Pakistani society. Every Muslim society has similar type of restrictions. These names are taboo because of their sacred nature and avoided merely out of respect. These norms are reinforced through the fear of punishment and penalizing perpetrators with varied degrees of punishment. Behzad, Malik and Azam (2017) explored three types, decorum, religion and morality related linguistic taboos in Pahari culture. Pahari culture and Pashtoon society have many similarities because of a common religion. Behzad et al (2017) also highlighted the taboo on names of female members of a family. Absolute taboos include mentioning Allah or religious figures in a profane manner, conversation between man and a woman, using words like jigar, yaar, jani etc for a female, along with the most common taboo among all societies, mentioning private body parts. The word "jahanumi" (a person damned to hell) and harami (bastard) are also strictly forbidden in public discourse. Mentioning the physical defects like being ganja (bald) and anna (blind) are also avoided out of morality. The words like kutta (dog) and kanjar (dancer) are also taboo.

In Muslim society, ninety-nine names of Allah and Prophets are sacred which are preferably uttered after ablution. Lindau (2001) agrees that talking about religion in a casual way is as profane. Taboos about animal names vary from one society to other

because restrictions vary with culture and religion. Muslims avoid talking about pigs because they are dirty and pollute the person's tongue who utters it because of the "haram" nature. On the other hand, Hindus avoid casually talking about the "cow" because they believe it as a caregiver which binds them to respect it, but Indian Muslim minority are also forced to abandon their religious rights and not sacrifice cows for Eid ul Azha. Hindus drink its urine and baptize themselves with cow shit, although both practices are prohibited in the whole Muslim world. Aliakbari and Raeesi (2015) also maintained that words like a sag (dog), kachali (baldness) and andkuri (blindness) also become taboo in certain contexts. The context specifies either the words uttered are meant to be understood literally or the other way around. Wibowo (2008) stated that words like ass, bitch, working class, bastard, pig, slag, homo, fuck, etc. are taboos in Iranian society and the viewers will find these words offensive. Nirala, Dlal and Koirala (2020) are of the same view that the utterance "you are a dog" is a taboo in Nepali culture.

Ahmad, Ghani, Alam and Gul (2013) stated that some words are not taboo themselves, but their use in a specific context make them taboo. For example, words related to somebody's physical or social defects, disability and animal names like donkey, owl, dog and pig. Lindau (2001) stated that Encarta World English Dictionary (EWED) considers almost any word offensive that has to do with mental or physical incapacity, mental mistakes, sex, age, or race. No one can be a screwed up, schizoid, or handicapped. Insults are meant to target supposed ugliness, skin color, over- or undersize physical appearance, physical defects like short sight, big nose, dirtiness, untruthfulness, punctuality, violence towards others and social ineptitude. There are many epithets invoking mental sub normality like silly, retard, moron, idiot, fool, stupid, etc. Then there are terms of insult or disrespect, which invoke slurs on the target's character, such as "asshole", "bag", "bastard", "cunt", "faggot", "fogy", "nerd", "pervert", "queer", "scumbag", "shirt lifter", "sissy", "son of a bitch" and "witch". Taboos related to animal names and disabilities have a lot to do with religion, culture and folk tales. Aliakbari and Raeesi (2015) maintain that names of private body parts are avoided due to their unclean nature but words like ass and dick are used to refer to person for abusive purposes. Nirala et al (2020) states that people deliberately use taboo words to hurt and show disrespect toward others. Words like dog, buttock, mad, and traitor are taboo and used to show

contempt toward others. Mentioning disabilities, using racial epithets, talking about a relationship before marriage, and mentioning private parts of the body like penis and ass are also reported to be taboos in Nepali language as they are taboo in Urdu language. Aliakbari and Raeesi (2015) stated that as an Islamic society, Iranians follow the teachings of Hazrat Muhammad (S.A.AW), the last prophet of Allah but at the same time, invaders contributed to shape the culture as well. They found that words like a “bitch” (dog), “kachali” (baldness) and “andkuri” (blindness) that refers to an animal, a man without hair and a person who cannot see also become taboo in specific context. Naming individuals with the consent of insulting somebody is taboo unless the terms used are among the peer group that allows such usage. These taboo words relate the person addressed, to the taboo parts of the body. Other categories include phrases and words related to unclean places, objects and things like toilet, diarrhea, menstruation, etc. Furthermore, Allen and Burridge (2006) also described that nineteenth century Englishmen used to avoid referring to breast leg of a cooked fowl; instead, they used white meat for breast and dark meat to refer legs. Similarly, nowadays as racial terms are taboo, people use coffee with milk or without milk instead of white coffee or black coffee. Phrases and words relate to unclean places, objects and things like toilet, diarrhea, and menstruation are also taboo in Iranian society. However, in daily life people attribute animal names to other people as well which exhibit the nature of the person addressed. For example, a vixen is a woman who is cunning, while cow denotes a ‘woman disliked’, cat is usually a vicious or scratchy woman and a bitch is a woman held in contempt.

Similarly, nowadays racial terms are among the most taboo words that’s why people use coffee with milk or without milk instead of white coffee or black coffee. Israel is a term that refers to a hostile state acting against Muslim world and Iran does not accept it as a state. Same is the case with Pakistani society as well, where every Muslims hate the word “Israel”. The founder of Pakistan Muhammad Ali Jinnah opined, “Israel is an illegitimate son of Europe”. Aliakbari and Raeesi (2015) maintains that the terms “Israel” is strictly prohibited in Iran. They categorized the term under the unmentionables i.e., the word that is a taboo and strictly prohibited to utter. Stereotypes compel the audience to think beyond the content of the words and challenge prejudices in language, for example Arab and some Asian countries during 1940s were underdeveloped, which was then

replaced in the 1950s by less developed, and now lesser developed – the use of the comparative is a subtle practice, ensuring the description is always a little fuzzy. Allen and Burrige (1963) note that taboos tended to preserve the past while taboos change with the change in culture where they serve the same goal that is preservation of status quo. This happens to be true as in Thailand, Saudi Arabia, England and many other countries where elite enjoy a royal status. There are laws to punish people who stand or speak against them. “Le majeste” is a law in Thailand, a French term which means ‘to do wrong to majesty’ is a crime for which an individual can be sentenced.

Sadiqi (2003) claims that the general meaning of taboo in Western culture “correlates with the Arabic term for taboo haram” (pg. 78). A man or woman who commits adultery must be stoned to death under Sharia law in northern Nigeria today because it is “haram”. In Pakistani society, incest is strictly prohibited but Allen and Burrige (2006) provide evidence of Pharos interested in their nieces and other closed relations. Ghounaane (2013) focused on the topics of sex, religion and private organs where attitude of speakers towards the use of taboos were found to be different according to the gender, age and the educational background. Besides, the sex topic was the most sensitive and fearful subject, which people tried to avoid mentioning in public. Jay (1999) states that a number of euphemistic terms found in every culture indicated the importance of sex topic and its avoidance in public discourse. Khan and Parvaiz (2010) observed that linguistic taboos in Pakistan include talking of newlywed couple in front of parents and using intimate word ‘yar’ for opposite sex. Taufiq (2017) conducted a research on War Dogs movie where the researcher found words like Holy shit, fucking animal, motherfucker, fuck, dumb fuck, fuck nice, ass, Jesus, Jerk, fucking amazing, dick around, shit as the most occurring in the movie. The highest number of data found was related to sexual activities, second is the scatological theme and the lowest numbers were related to religion and sex organs. Fairman (2009) stated that the word “fuck” is a word and its status is due to the deep, subconscious, negative feelings about sex.

Profane words are about deity and religion and only using them on religious occasions or formal occasions is acceptable. Many Orthodox Jews even avoid using the word “god”, like a Jewish student writes “g-d of medicine” instead of “god of medicine”. Obscene words are much more serious than profane words, and in a sense, obscene words

are against ethics. Obscene words are often about sexual organs and sexual behaviors for example “fuck”, “screw” and “balls”. Such words are rarely mentioned in written and spoken discourse due to the social and traditional innate capacity of rendering such words as taboo. However, beyond that, obscene words like fuck you and bugger off are used for abusive purposes. Some taboo words are against good taste, and refer to excretion, such as piss, shit, and crap. Hongxu (1990), analyzing linguistic taboos in Chinese, viewed taboos as a socio-cultural phenomenon associated with superstition, custom, and hierarchical power. For them, taboos fall under two categories: macro linguistic and micro linguistic. Macro linguistic taboos include those words, which are taboo for all speakers in a speech community, taken to be despicable and filthy such as sex and death. On the other hand, micro linguistic taboos comprise of words that are perceived as taboo in relation to a specific context like cow, bitch, witch and vixen.

The researcher aims to study the use of English language in Urdu movies. Many words and sentences are used from English language while researcher aims to study when and why the speakers switched to English language or used words from English language instead of Urdu. Research related to taboos in Pakistani Urdu movies has never been conducted, and the results of the present study can provide necessary insights by highlighting taboo topics and the words that are being used in Pakistani movies.

## **2.2 Politeness Theory**

Brown and Levinson (1987) constructed a Model Person (MP), and stated that the fluent speaker of a language has two qualities: rationality and face. By ‘rationality’, Brown and Levinson meant that the MP has the ability to use a certain mode of reasoning for choosing ways that will satisfy his/her ends. Face is defined as public self-image, which is desired by every individual in the society, and every member wants to claim for himself. Face refers to desire of recognition by every member of the society. Face has further two aspects associated with it: a) negative face: “the individual’s desire for freedom of action and imposition” and b) positive face: the desire of every single member that their wants be appreciated in social interaction”. To maintain the positive face, every person in the society has to avoid the topics and expressions that are prohibited by the society. Humans are social animals and in order to successfully convey the message, taboo expressions must be

euphemized. A linguistic consequence of the social sanction of verbal taboos is the employment of euphemism in communication. The challenge of avoiding taboo without compromising the referential function of language calls for words with which the unmentionable can be referred to indirectly, less dreadfully, and more pleasantly. Allen and Burrige (2006) have talked about “middle class politeness criterion” (pg. 34), where they maintained that if somebody wants to be polite to a casual acquaintance of the opposite sex, during a formal situation, in a middle-class environment, one would normally be expected to use the euphemism or orthophemism rather than the dispreferred counterpart. It is not suggest that the middle-class politeness criterion fails to apply between, close acquaintances of the same sex; however, language exchange between casual acquaintances of different sexes offers the most probable default conditions for the middle class politeness criterion. For example, according to the middle-class politeness criterion, “I’m going to the bathroom” is a euphemism for, and preferred to, “I’m going to urinate” in which case the latter must be the dispreferred (tabooed) expression.

### **2.3 Code Switching**

Gumperz (1982) defined code switching as “the juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems” (p. 59). The emphasis is on the two grammatical systems of one language, although most people refer to code switching as the mixed use of languages. Milroy and Muysken (1995) stated that code switching is “the alternative use by bilinguals of two or more languages in the same conversation” (p.7). Macswan (1999) also claimed, “Code switching is a speech style in which fluent bilinguals move in and out of two (or conceivably more) languages” (p.37). With different notions of definition, code switching has been studied in different ways, thus cultivating different interpretations or understanding toward this language phenomenon.

When looking at code-switching regarding bilingual speech, it is inevitably related to language processing and the inference of first language. From the language processing perspective, the correlation between low L2 proficiency and transfer can be explained by the assumption that L1 morphemes remain highly active in beginning L2 learners due to their higher frequency, and are therefore easily selected for production (Poullisse &

Bongaerts, 1994). However, Odlin (1989) pointed out that the correlation between low L2 proficiency and transfer applies primarily to negative transfer, whereas certain types of transfer, such as cognate vocabulary use, occur even at high levels of proficiency. The cognitive approach allows us to observe the way in which the actual shift is achieved. However, the picture is by no means complete, and a number of issues demand further exploration (e.g. the relative contribution of local versus global processes and the interference of working knowledge to the switch). Although code switching is not accepted as normal ways of speaking by some linguists, common people, however, regularly use mixed codes in a variety of situations, and treat code-switched utterances as grammatically accepted sentences (Agnihotri, 1998). Research on the acceptability of mixed code in the social and cultural context across the linguistic and cultural boundaries suggests that code switching is neither random nor meaningless. Rather, it is a device that conveys important social information ranging from relationship roles between speakers to feelings of solidarity, intimacy, and so forth (Valdes-Fallis, 1978). One of the most important results of the sociolinguistic research of recent decades on code-switching demonstrates that a speaker's vocal movement from one language to another, both over prolonged stretches of discourse and in single words or phrases, constitutes a continuous unitary communicative performance.

Several researchers have attempted to provide a typological framework that accounts for the phenomenon of CS. Blom and Gumperz (1972), cited in Eldin (2014), claim that there are two types of CS: situational and metaphorical. Poplack (1980), from another viewpoint, proposed a well-known framework that identifies three different types of switching which are tag-switching, inter-sentential and intra-sentential.

## 1. Tag-Switching

Tag-switching involves inserting a tag or short phrase in one language into an utterance that is otherwise entirely in another language. This type of CS occurs the most easily for the reason being that tags typically contain minimal syntactic restrictions; thus, They do not break syntactic rules when inserted into a sentence that is given in the L1 (Hamers & Blanc, 2000). Tags include interjections, fillers and idiomatic expressions. Examples of common English tags are "you know", "I mean" and "right".



## 2. Inter-Sentential Switching

Inter-sentential CS involves switching at sentential boundaries where one clause or sentence is in one language and the next clause or sentence is in the other. Eldin (2014) and MacSwan (1999) state that since inter-sentential CS takes place within the same sentence or between speaker turns, it entails fluency in both languages such that a speaker is able to follow the rules of the two languages.

## 3. Intra-Sentential Switching

Intra-sentential CS, according to Poplack (1980), is possibly the most complex type among the three, as it can occur at clausal, sentential or even word level.

## CHAPTER 3

### 3. RESEARCH METHODOLOGY

#### 3.1 Research Method

In this chapter, the researcher has presented all elements related to research method applied in the present research. This chapter includes the type of study, research instrument, form, context and source of data, technique for data collection, and the technique for analysis of data.

##### A. Type of research

This research is mixed method research. Mixed-methods research (MMR) is a research methodology that incorporates multiple methods to address research questions in an appropriate and principled manner (Creswell, 2015). A mixed-methods research design is a research design that has its own philosophical assumptions and methods of inquiry. As a methodology, it includes philosophical assumptions to provide directions for the collection and analysis of data from multiple sources in a single study. The researcher used purposive sampling, which is a type of nonprobability sampling for selection of the movies, as the movies released in 2018 were available. All the movies released in 2018 were selected for the analysis. Total movies release in 2018 are nineteen in number while suitable taboo data was taken from eight movies. Names of the movies are “Wajood”, “Motorcycle Girl”, “Na Band Na Baraarti”, “Jawani Phir Nahi Aani Two”, “Parwaaz Hai Junoon”, “Cake” and “Pinky Mem Sahib”. There is no restriction for age, gender background, or the theme of the movies because the focus of the researcher is on words from English language that are used to discuss taboo topics or replace taboo words in Urdu in Pakistani movies.

In this research, the data is the English terms used for taboo topics in Pakistani movies. The researcher has used simak method. According to Sudaryanto (1993-133), simak method is a method of collecting data through observing the language use and it could be spoken or written language. In this research, the writer uses the simak method before collecting data. For Simak Bebas Libat Cakap (SBLC) technique, the writer acts as observer of the terms, which have been used in the movies. As the continuation technique,

the writer uses the note taking technique. The writer will take a note when the writer finds the terms, which has been used in the movies

### **B. Form, context and source data**

According to Bousfield (2008), verbal and nonverbal data can be used in qualitative research. Verbal data includes the utterance of speakers and nonverbal includes their facial expressions. In this research, data is the taboo words and sentences uttered by characters of Pakistani movies released in year 2018.

### **C. Research instrument**

The researcher has transcribed the taboo words from the movies. Moleong (2009) states that researcher is the main instrument in a qualitative research; s/he plans, collects, analyzes and reports the data.

### **D. Transcription technique**

The researcher used Powers' (2005) transcription technique. Powers (2005) is of the view that transcription methods comprise of two distinct things: deciding which aspects of speech and its context are to be transposed into writing and choosing the conventions of writing that will convey them. He also maintains that transcription should put down in writing those aspects of recorded speech that are relevant to one's research. What people literally say and what they mean are not necessarily the same thing; we often see a disjunction when people engage in humor, irony, or silence. Powers (2005) also maintains that "observe people and their speech in situations that are as natural as possible and make records notes, recordings, and transcripts-of what we observe". According to Powers (2005), the researcher must watch and take cues from the physical, social, and cultural context because language is a part of culture, behavior, and society, not a separate system that exists outside human beings. That is why the functions of same taboo words may vary according to the intentions of the speaker within the given situation. Following rules by Powers (2005) were followed while transcribing the speech.

- Commas to indicate very slight pauses/breaks between segments of a sentence.
- Putting periods where sentences ended.
- Putting dashes where speaker repeated the word/utterance.
- Capital letters to indicate loud speech.

- Not tidy up the grammar.
- Not changing any word.
- Putting Exclamation marks after an ironical statement or a joke.
- Colons to be used for prolonged vowels.

## **E. Technique of data analysis**

### 1. Categorizing

After collecting the data, it is put under the specific categories.

### 2. Analyzing

The researcher used content analysis method because it is the most suitable method for textual investigation. Mayring (2010) has first used the term in 1983, states that qualitative content analysis is a set of techniques for the systematic analysis of texts of many kinds addressing not only manifest content but also the themes and core ideas found in texts as primary content. Contextual information and latent content are included in qualitative content analysis. Analysis of the formal aspects of the content may also be included. “Formal aspects” here means how narratives are formatted and delivered; it includes form and processes as well as overt content. the model allows for exploring the complexity of communications in ways that may not be possible through quantitative analyses. Qualitative content analysis may be used to explore new topics, describe complex phenomena in open systems, compare and contrast group differences, and develop and test theories. Taboo words and sentences are used for analysis since the study is based on classification of data according to the category. After the utterances and words are classified, they are analysed according to the context.

### 4. Discussion

The data collected from the movies is discussed according to the context and the function of words and sentences is explained.

### 5. Reporting

The functions of the taboo words and sentences are shown through tables where percentage of the taboo words is also calculated to clarify the results.

## **F. Mapping technique**

Concept mapping technique is used to put utterances under a specific category. Concept maps are made up of concepts and expressions of the relationships between concepts. These relationships are known as propositions. A concept is the label given to an idea of a class of things or a perceived regularity in phenomena. A proposition is a statement or assertion made up of two or more concepts with linking words presenting the proposition as a meaningful statement. The data will be put under the specific category after linking the concept behind the taboo instances.

## **3.2 Theoretical Background**

Pragmatics is the study of language in relation with the context. Context plays important role in communicating the meaning of the text. A single text can have different meanings in different contexts. Context plays important role in comprehension of the utterance. Pragmatics includes speech act theory, conversational implicature, taking into account the conversation in general talk. Semantics deals with the straight forward meaning which is presented by the structural order of the words and sentences while pragmatics deals with the meaning of words and sentences in relation to the context of the utterance. Pragmatics explains how language users are able to overcome apparent ambiguity since meaning relies on the manner, place, time, etc. of an utterance. There are several theories for the study of language within the context. It is agreed that the study of speech as a part of human culture has attracted scholars from different fields including linguistics, anthropology, pragmatics and sociolinguistics. Hymes (1964) is among the first anthropologists who has pointed out that there is an intimate relationship between speech and human behavior.

### **3.2.1 Theoretical Framework**

Brown and Levinson (1987) constructed a Model Person (MP), and stated that the fluent speaker of a language has two qualities: rationality and face. By 'rationality', Brown and Levinson meant that the MP has the ability to use a certain mode of reasoning for choosing ways that will satisfy his/her ends. Face is defined as public self-image, which is

desired by every individual in the society, and every member wants to claim for himself. Face refers to desire of recognition by every member of the society. Face has further two aspects associated with it: a) negative face: “the individual’s desire for freedom of action and imposition” and b) positive face: the desire of every single member that their wants be appreciated in social interaction”. To maintain the positive face, every person in the society has to avoid the topics and expressions that are prohibited by the society. Humans are social animals and in order to successfully convey the message, taboo expressions must be euphemized. A linguistic consequence of the social sanction of verbal taboos is the employment of euphemism in communication. The challenge of avoiding taboo without compromising the referential function of language calls for words with which the unmentionable can be referred to indirectly, less dreadfully, and more pleasantly. Allen and Burridge (2006:34) has talked about “middle class politeness criterion”, where they maintained that if somebody wants to be polite to a casual acquaintance of the opposite sex, during a formal situation, in a middle-class environment, one would normally be expected to use the euphemism or orthophemism rather than the dispreferred counterpart. It is not suggest that the middle-class politeness criterion fails to apply between, close acquaintances of the same sex; however, language exchange between casual acquaintances of different sexes offers the most probable default conditions for the middle class politeness criterion. For example according to the middle-class politeness criterion, “I’m going to the bathroom” is a euphemism for, and preferred to, “I’m going to urinate” in which case the latter must be the dispreferred (tabooed) expression.

Humans are social animals and in order to successfully convey the message about the taboo topic, euphemistic language is used. A linguistic consequence of the social sanction of verbal taboos is the employment of euphemism in communication. The need to refer to something does not disappear just because it is unmentionable or embarrassing. The challenge of avoiding taboo without compromising the referential function of language calls for words with which the unmentionable can be referred to indirectly, less dreadfully and more pleasantly. Such words fall into the category of euphemism. The researcher aims to investigate several points, i.e. types of taboo words and what taboo topics do appear most in Pakistani films. Taboo language is offensive language and Battistella (2005)

suggests four categories of offensive language, i.e. epithets, profanity, vulgarity, and obscenity.

### 1) Epithets

Epithet is characterized by the existence of several types of slurs, such as bitch and fag. Other references that are considered as epithets are connected to race, ethnicity, gender, sexuality, one's appearance, and disabilities. Epithets that are derived from bodily organs, effluvia and sexual behaviors are common to bring harm to the listener. Offensive words are often used to express hatred and anger towards others; they are all taboo. Sexual violations are apparent in maledictions, e.g. we got screwed/fucked. It is insulting to call someone whore, prostitute, lesbian, or homosexual, although in the west, epithets are used to insult people. Referring to physical abnormalities are also common activity like Fatty!, Baldy!, four eyed, etc. Epithets like these merge terms associated to racism and behaviors that are disapproved by the speaker, such as homosexuality. Terms like cripple and paraplegic are used to talk about people who are physically handicapped. Inquiring about the blindness from a blind person is also a taboo. The Supreme Court of Pakistan has ordered the federal and provincial governments to discontinue the use of words like disabled, physically handicapped, and mentally retarded in official correspondence as these words offend the dignity of physically challenged people. Instead, such persons should be identified as persons with disabilities or persons with different abilities.

### 2) Profanity

According to Battistella (2005), profanity can be categorized as religious cursing because it usually includes the foul-mouthed use of what is considered to be sacred. Jay (2006) describes profanity as the expression involving the use of religious terms in a profane, secular or uncaring manner. The aim of the speaker is not to vilify God or anything connected with religion but it may be used to express emotional response to certain motives.

### 3) *Vulgarity*

Vulgarity and obscenity have the same reference especially to words or expressions that contain sexual anatomy and excretory function in a rough manner (Battistella, 2005). The difference between vulgarity and obscenity is usually related to the level of prurience. In other words, vulgarity demonstrates the raw expression of street language (Jay, 2009). Moreover, Jay (1995) asserts that vulgarity is used to humiliate or bring down the thing or individual referred to or described.

### 4) *Obscenity*

Obscenity refers to expressions that are prohibited to be used in public since they involve repulsion to the sense, abhorrent, impolite and detestable to morality (Jay, 2009). Moreover, according to Battistella (2005), profanity is defined as words or expressions, which involve sex, differentiating anatomy or sexual and excretory function that are usually uttered in rough manner. Battistella's (2005) concept of obscenity is suitable only for the Anglophone world but in Pakistani society, there are many other obscene topics that must be avoided. Pakistani society follows Islamic teachings, which prohibit many actions that are not obscene in Anglophone world. Following topics are considered obscene in Pakistani society:

- Talking about marriage and love between unmarried man and woman.
- Heterosexual relationship before marriage.
- Using high tone words for parents, siblings, husband and wife.
- Actions that are against the norms of the society like dance parties, drinking, smoking, homosexuality, discussing maternal issues in public, and acts of killing.

Wardhaugh (1998) states that taboos cannot be separated from the language since language and culture are inseparable. There are not many studies about the taboo language because of its sensitive nature although taboo words have always been an interesting subject to linguists. Especially Asian countries like Pakistan have a strict social and religious atmosphere, which makes it difficult for the researchers to talk about taboo words. The study aims to enlighten the readers about the taboo words and topics that are prohibited in Pakistani society but such topics and words are discussed through the use of English



language. Pakistani people are mostly multilingual; therefore, they do code mixing and code switching. Multilingualism allows the speaker to use alternate words of English language for the topics that are considered taboo. The borrowing of alternate words is apparent in the Pakistani films for discussion of taboo topics. Matters, which were considered as taboo, are nowadays being talked about in English and younger generation is gradually accepting the previously taboo topics as non-taboo ones in the name of modernization. It is expected that the researcher would be able to enlighten others on how Urdu language and its use in films has transformed in terms of the taboo words usage. To observe any linguistic changes in a society, one should normally conduct a diachronic study, which requires a long period. In this study, however, a study of Pakistani films from the present era serves as a means of studying the changes regarding the topics, which were considered as taboo earlier, but they are apparent nowadays.

Taboo words are usually uttered because there is a reason behind them. According to Wardhaugh (2006), taboo words are disregarded in particular occasion because they have several functions such as to draw attention to oneself, to show contempt, to be provocative, and to mock authority. Below are the brief descriptions of the functions of taboo words.

a. To Draw Attention to Oneself

People often utter taboo words in order to gain attention of the addressee. According to Mc Edward (in Mc Guirem, 1973), the speaker must gain attention with the use of strong, powerful language whose connotations have the power to stimulate some kind of instant reaction from the addressees. That is why people often use taboo words, because they believe that the words have power to gain listener's attention due to strong connotations.

b. To Show Contempt

People often use taboo words during their conversation to show contempt for others. According to Oxford Advance Learner's Dictionary, (1995) contempt means the impression that a person or something is useless and cannot be regarded. In other words,

when someone tries to show contempt by using taboo words, he or she intends to insult the listener by using words that are capable of offending the pride of the listener.

c. To Be Provocative

Taboo words are also uttered to be provocative. When a person utters taboo words, he or she might intend to provoke a certain response like violating rules or anger from others. This is in line with Rothwell (in Fitzgerald 2007) who stated that verbal obscenity can be the most efficient symbolic process offered to protesters intended for inviting chaotic reaction. Use of taboo words is considered successful when the response is suitable according to the speaker's expectation.

d. To Mock Authority

People also use taboo language when they are dissatisfied with public images such as government and institutions. Rothwell (in Mc Guire, 1973) asserts that obscene language can be used to express hatred for society's rule, a rebellion against power as well as impertinence for things that are considered sacred. In other words, use of taboo words is helpful in expressing disappointment about reality that is often different from the expectations of the speaker. Therefore, many people tend to use certain taboo words that target to mock authority for expressing their disbelief about governmental issues.

Functions of the taboo words may vary according to the context. One word can be used for performing different functions, which is dependent on the speaker and the addressee. For example a vulgar word can be used to show contempt towards the addressee if it is used as an epithet, while in simple context a vulgar term can be used to be provocative.

## CHAPTER 4

### 4. RESULTS AND DISCUSSION

Only those dialogues were taken into account, which contains taboo expressions. The recorded data was classified according to the categories. To sort out the prominent category, quantitative analysis was done.

#### 4.1 Obscenity

Obscenity refers to expressions that are prohibited from public use since they involve repulsion to the sense, abhorrent, impolite and detestable to morality (Jay, 2009). Following topics are considered obscene in Pakistani society.

##### 4.1.1 Talking about marriage and love between unmarried man and woman

**Every society has its own norms where Pakistani society does not allow to talk about love and marriage, directly between a man and a woman.**

**Table 1. Talking about marriage and love between unmarried man and woman**

Sr. No	Function	Number of words/sentences	Percentage
1	To draw attention	22	84 %
2	To show contempt	02	8 %
3	To be provocative	02	8 %
4	To mock authority	00	00 %
	Total	26	100 %

*1. Imran: Yar wo, tery approach say bahir hai. (Wajood.13:16)*

This utterance is taken from the movie “Wajood”. Haqqee (2020) stated that “approach” means “تزدیک آنا”. Imran tells Faizaan about Arzoo that “wo approach say bahir hai” because Arzoo belongs to a rich family who is going to be engaged with a rich businessperson. By using the word “approach” Imran wants to tell Faizaan that Arzoo will marry a person of a rich family. Imran wants to marry Arzoo but he is not as rich as her family, but the word “approach” euphemizes the expression of Imran being incapable to

marry Arzoo. Qanbar (2011) stated that words with connotations that represent the physical or social defect of the addressee are taboo to utter. The word “approach” is obscene within the context because it highlights Faizaan’s inability to marry Arzoo and saves Faizaan from the pain of being called inferior or incapable. This word is used here to draw Faizaan’s attention towards his intentions of marrying Arzoo and his lower status, which is a hurdle in the marriage. Intra-sentential codeswitching is done for euphemism in the dialogue.

2. *Imran: Love you.*

*Sara: Love you too. (Wajood.15:5)*

These utterances are also taken from the movie “Wajood”. Imran and Sara who are unmarried uttered these words for each other. Haqqee (2020) stated that “Love” means “محبت” in Urdu, which is a prohibited feeling to be discussed between unmarried man and woman. Firstly, Imran expresses his feelings and Sara replies him with same enthusiasm but the language remains the same e.g., English. “Love you” means “مجھے تم سے محبت ہے” while the utterance “love you too” means “مجھے بھی تم سے محبت ہے”. These words are strictly prohibited for unmarried man and woman to utter in Pakistani society. Expressing love for a girl seems bolder in Urdu because of its prohibition in Pakistani culture. Unmarried man and woman are “Na-mehram” for each other in Pakistani society. In addition, expression of love between an unmarried man and a woman is considered as lust. People can express love; however, there are restrictions that is with whom, when and where it is acceptable. Khoshsaligheh and Ameri (2014) stated that a private relationship between a man and a woman is prohibited in Islam, so there are no exceptions to consider it legitimate. Anglophone societies allow relationships among men and women but Pakistani society declares any relationship before marriage as immoral. Other taboo topics are subject to similar type of restrictions as well, for example, when somebody talks about extra-marital affairs and finances he/she is selective in choice of discussion. Imran and Sara express their love in English language because it is common in Anglophone world but prohibited in Pakistani society. Sara and Imran utter these words to draw each other’s attention. Inter-sentential codeswitching is done for euphemism in the dialogue.

3. *Imran: Propose kia tha. (Wajood.21:18)*

This utterance is taken from the movie “Wajood”. Imran mistakenly proposes Q instead of Arzoo, after he doubted Arzoo’s presence behind the wall. Haqee (2020) propose means “شادی کے لئے پسند کرنا” in Urdu. Imran uses the word “propose” instead of “شادی کے لئے پسند کرنا”. “Propose” is an obscene term within the context because the man himself is talking about it, which is unacceptable in Pakistani society. These types of English words are often used to maintain the positive face. A man cannot offer a proposal in the absence of an elder person because such actions can lead to disputes among the families as well. As in Nguni society, it is prohibited for woman to take her father-in-law’s name. Intra-sentential switching is done for euphemism in the dialogue. The obscene word “propose” is used here to draw the attention to the important matter. Intra-sentential codeswitching is done for euphemism in the sentence

4. *Imran: Abi to love one-sided hai. (Wajood.21:30)*

This utterance is taken from the movie “Wajood”. Imran uttered these words when he saw that Faizaan was concerned about Sara getting married to someone else. Imran was informing him about “one-sided love” as Arzoo did not love Faizaan. “One-sided love” is translated in Urdu as “یک طرفہ پیار”. The word “love (پیار)” is itself offensive for the listeners especially for the elders of society. To make it less offensive for Faizaan and viewers, Imran has used words of English language within an Urdu utterance, which is an example of intra-sentential codeswitching. “Love” between a man and a woman is prohibited in many societies, especially in Asia, men and women are meant to marry according to their parents’ will or religious teachings. Imran used the obscene expression “love one-sided” to draw Faizaan’s attention towards what he was going to say.

5. *Q: Me to tumhain apna life partner bnana chahta hon. (Wajood.23:28)*

This utterance is taken from the movie “Wajood”. “Life partner” means “جیون ساتھی” in Urdu. Life partnership means being in relationship with the member of opposite sex. However, in this movie Q is a character who is interested in having relationship with same gendered person i.e., homosexual, which is strictly prohibited in Pakistan, so the

offensive nature of the words is cloaked by switching to English language. It is also forbidden in Pakistani society where individuals who are indulged in having such relationships are bound to be punished by either the family members or the law enforcing institutions. It is apparent through the story of “Lot and people of Sodom” that their cities were destroyed by Allah almighty for committing the taboo sexual act. “Life partner” are obscene words, which are used to draw Faizaan’s attention. Intra-sentential codeswitching is done for euphemism in the dialogue.

6. *Meharbaano: Good old fashion of romance. (Motorcycle Girl.9:22)*

This utterance is taken from the movie “Motorcycle Girl”. Meharbaano is asking Zenith to approach Ali if she is interested in him. “Romance” is used instead of its Urdu alternative which Haqque (2020) translated as “معاشقہ”, a word used for a love affair between an unmarried man and a woman. “Romance” is strictly prohibited to talk about especially among unmarried people but it is also prohibited to mention in public for the married couples. “Romance” is an obscene word within the context, used by Meharbaano. Urdu Sunday magazine also mentioned “bold scenes” in an interview instead of its Urdu alternative “فحش مناظر”. The meaning of the expression “good old fashion of romance” is “پرانے دور جیسا معاشقہ” followed by the utterance “جا کے گود میں بیٹھ جاؤ” (go and sit in his lap)” which makes the whole expression obscene. The obscene utterance is used to provoke Zenith for making love with Ali. This taboo instance is an example of inter-sentential codeswitching

7. *Sultan Irfan: Love marriage ban gyi. (Motorcycle Girl.27:34)*

This utterance is taken from the movie “Motorcycle Girl”. Sultan Irfan utters these words while he is advising Zenith about the life. “Love marriage” are taboo words, which are considered obscene because of the connotations. In Pakistani society, men and women are meant to obey their parents in their marital affairs. “Love marriage” is less bold than its Urdu alternative, which according to Haqque (2020) is “محبت کی شادی”. Marriage of couples is a subject only for elders to be discussed and it is prohibited for bride or groom to discuss it on their own. Talking only about love for Allah is appreciated in Pakistani society while worldly love, which is commonly practiced, is strictly prohibited. “Love

marriage” are obscene words used to draw Zenith’s attention. Intra-sentential codeswitching is done for euphemism in the dialogue

8. *Sultan Irfan: Partner koi aisa milay, jo empower karay. (Motorcycle girl.27:30)*

This utterance is taken from the movie “Motorcycle Girl”. “Partner” means “جیون ساتھی” in Urdu and “empower” means “اختیار دینا”. These two words are used from English language because these topics are taboo to talk about in Pakistani culture. “Empowering” women in present times is a controversial subject, as “empowering” got negatively connoted with freedom especially about women’s bodies that can be seen among the slogans of women in Islamabad during “Aurat March”. Due to such associations, the words like “empower” have negative connotations. Earlier “empowering” women meant getting education, driving licenses and participation in politics, etc., but nowadays empowering mostly connotes with obscene activities of the Anglophone world. Having or being with a “partner” is also never discussed with any “na mahram” before marriage, as it is happening in the above-mentioned utterance where Zenith is talking to Sultan Irfan about marriage. In addition, empowering women is a topic that is avoided due to fear of demands that are aligned with European women’s perception of freedom and empowerment. This utterance is an example of intra-sentential codeswitching where Sultan Irfan used English words while talking about the sensitive topic. He used English words in the given utterance to draw Zenith’s attention towards her life.

9. *Zafar: Shadi k baad ktch give and take to zarori ha. This is how it is. Adjust to karna paray ga. It will be fine, trust me. (Motorcycle Girl.53:29)*

These utterances are taken from the movie “Motorcycle Girl”. ‘Give and take’ refers to compromise after the marriage which according to Haqqee (2020) can be translated in Urdu as “لین دین”. Zafar utters these words when he wants his future bride, Zenith to give up her dream of travelling to “Khunjrab” on motorcycle. According to Haqqee (2020) the word “adjust” means “کسی تقاضے کے مطابق ڈھلنا” in Urdu. Although the character is living in male dominated society but this utterance in Urdu would be more offensive as marriage is a sacred relationship between two individuals not a trade. “Give and take” and “adjust” are obscene words within the context because such words are used while making a trade or conspiring against someone instead of marriage. The expression

“give and take” and the word “adjust” are used by Zafar implying that pressure is on Zenith to compromise in life, wherever needed. These words are used to show contempt for Zenith, implying that her dreams does not matter, as she was ambitious for travelling to “Khunjrab Pass” on motorcycle, which was her father’s dream. Intra-sentential codeswitching is done for euphemizing the harsh expressions in the dialogue.

*10. Shahid: I love you. (Na Band Na Baraarti.1:32:45)*

This utterance is taken from the movie “Na Band Na Baraarti”. According to Haqque (2020) the utterance means “مجھے تم سے محبت ہے” in Urdu. These words are not uttered in public because of their obscene nature, especially between a man and a woman who are unmarried. Shahid expresses his love for Zoya with words from English language instead of Urdu. In Pakistani society love is a sacred feeling but if it prevails between “unmarried” man and woman, it is totally tabooed. Expression of love is taboo in Pakistani society but one can openly express love for religious figures, Allah and His Prophets but not love with a woman. Shahid switched to English language for euphemism while expressing love for Zoya. This obscene utterance is used by Shahid to draw Zoya’s attention because she was confused about the situation. Inter-sentential codeswitching is done for euphemism in the dialogue

*11. Dad: Honeymoon beech me chor k. (Na Band Na Baraarti.55:33)*

This utterance is taken from the movie “Na Band Na Baraarti”. According to Haqque (2020) the word “honeymoon” means “ماہِ عَسَل” in Urdu. The word “honeymoon” is avoided because the topic is related to private matters of a married couple, hence prohibited to talk because it offends the listeners. The word refers to private holidays that couples enjoy after the marriage, it also connotes with “lovemaking” and talking about such matters in public or uttering related words are prohibited. Zahid’s mother and father both used the word “honeymoon” twice, while discussing his absence. Dad and mother used the word “honeymoon” from English language for euphemism, instead of the words from Urdu language. In Pakistani culture, mentioning such things is taboo because of its private nature. Intra-sentential codeswitching is done for euphemism in the dialogue where Dad used the word to draw his wife’s attention towards how responsibly his son has acted and came back for office emergency during a “honeymoon”.



12. Zafar: *Me janta hon k, ye aik arrange marriage hai. (Motorcycle Girl.1:14:23)*

This utterance is taken from the movie “Motorcycle Girl”. “Marriage” is a taboo topic, which is avoided in public by the young ones and especially in a gathering with opposite gender. According to Haqque (2020) arrange marriage means “طے شدہ شادی”. Zafar is talking to Zenith about marriage, which is a taboo topic and must be avoided. “Arrange marriage” is used instead of its Urdu alternative “طے شدہ شادی” for euphemism. Firstly, these words are taboo because such matters are not allowed to be discussed by men and women who are going to be married. Secondly, “arrange marriage” is taboo in the context because Zenith is unwilling to marry Zafar but she is being forced. Zafar used these words to draw Zenith’s attention and euphemize the expression at the same time. Intra-sentential switching is done for euphemism in the dialogue. Intra-sentential codeswitching is done for euphemism in the dialogue

13. Rahat: *H:::::i baby.*

*Zoyi: H::::i baby. (Jawani Phir Nahi Aani Two.29:17)*

These utterances are taken from the movie “Jawani Phir Nahi Aani Two”. Rahat and Zoyi used the word “baby” to adore each other. “Baby” is a taboo word within the context as this word is being used between two unmarried persons of opposite sex. Zoya and Rahat used the word “baby” to express love and care for each other, which is a taboo in Pakistani society. According to Haqque (2020) Baby means “محبوبہ” in Urdu, which is taboo to be used for an unmarried girl within the Pakistani society. Both of them used the English alternative for euphemizing the expression because they live in Pakistani society where such words are prohibited to be used between unmarried man and woman. According to Khan and Parvaiz (2010), talking to fiancée and discussions with members of the opposite sex are prohibited in Pakistani society but such prohibitions are not found in Anglophone world. Inter-sentential codeswitching is done for euphemism in the dialogue while “Baby” is an obscene word used twice to draw Rahat’s attention.

14. Zoyi: *Baby. You just know how to make me happy. (Jawani Phir Nahi Aani Two.29:52)*

This utterance is taken from the movie “Jawani Phir Nahi Aani Two”. This taboo utterance, which translates as “ہو تم مجھے خوش کرنا جانتے” by Zoyi, is used for Rahat because

Rahat knows the habits of Zoyi and never does anything which is against her habits. The utterance is taboo as they are not married and they live in a society where such things are strictly prohibited. According to the context, the word baby means “محبوبہ” in Urdu. Unmarried men and women cannot interact in Pakistani society because such acts bring disrespect to both families. According to Sadiqi (2006), in Morocco women are restricted to meet men. Pakistani society also has such restrictions for women as well as men. In this utterance Zoyi consciously switched to English language when she addressed Rahat, as such expressions align with norms of Anglophone world where it is acceptable but prohibited in Pakistani society. Inter-sentential codeswitching is done for euphemism in the dialogue where Zoyi completely switched to other language i.e. English to draw Rahat’s attention.

15. Zoyi: *Okay baby*

*Rahat: B:::::ye baby. (Jawani Phir Nahi Aani Two.53:58)*

These utterances are taken from the movie “Jawani Phir Nahi Aani Two”. Zoyi and Rahat who are unmarried have used the word “baby” which according to Haqqee (2020) means “محبوبہ” which is obscene within the context. “Baby” is used instead of the Urdu alternatives because it is prohibited to express “love” between unmarried man and woman in Pakistani society. The English word “baby” is used to lessen the boldness of the Urdu word. Zoyi and Rahat used the English word “baby” to draw each other’s attention. This utterance is an example if inter-sentential codeswitching done for euphemizing the expression.

16. Salina: *True love does not come by so easily, do not let it go this easily.*

*(Jawani Phir Nahi Aani Two.1:59:23)*

This utterance is taken from the movie “Jawani Phir Nahi Aani Two”. Salina is talking to Zoyi and justifying the fraudulent situation related to Rahat where Rahat borrows a lot of money from a gangster promising to return with interest so that he can marry Zoyi, the daughter of a rich fashion designer. Due to the sensitivity of topic and situation, Salina switches to English language as these topics are prohibited in Pakistani culture and cannot be used in Urdu language. The meaning of the sentence in Urdu is “اسے آسانی بھی مت دو”

”سچی محبت آسانی سے نہیں ملتی سے جانے“ which is obscene because “love” between an unmarried man and a woman is being discussed. Salina is trying to assure Zoyi about Rahat’s true “love” for her, which is a taboo topic and it is prohibited in Pakistani society. Salina utters these words to provoke Zoyi because she is convinced that Rahat is a liar and does not want to marry him. This utterance is an example of inter-sentential codeswitching done for euphemism.

*17. Sherry: I am in love. (Jawani Phir Nahi Aani Two.1:6:03)*

This utterance is taken from the movie “Jawani Phir Nahi Aani Two”. Sherry is revealing a secret to his friends about his “love” for Salina. However, it is obscene to talk about “love” before marriage that is why he switches to English language for euphemism. The utterance in Urdu means “مجھے محبت ہو گئی ہے” which is bolder in Urdu than its English alternative. “Love” is prohibited for unmarried man and woman because such relationship is against the norms of a Pakistani society. Lovers are criticized and often murdered after their relationship is revealed before marriage. This utterance is an example of inter-sentential codeswitching done for euphemism, thus maintaining a positive face. Sherry uses this obscene utterance to draw attention of his friends who are unaware about his feelings for Salina.

*18. Salina: You know what! Tm desi larkoon ka yehi problem hai. You talk to them for two minutes and they think its love. (Jawani Phir Nahi Aani Two.1:13:23)*

These utterances are taken from the movie “Jawani Phir Nahi Aani Two”. Salina has uttered insulting remarks for Sherry. This utterance means “ان سے دو منٹ بات کرو تو وہ سمجھتے ہیں کہ یہ محبت ہے”. Firstly, the ‘two-minute talk’ breaks a taboo in itself because unmarried men or women are not allowed to engage in a relationship, or conversation. Secondly, she switches to English language to talk about the obscene act of “love”. Even mentioning “love” or “love affair” before marriage is prohibited in Pakistani society. Sadiqi (2006) also agrees in this regard that men and women are kept at distance, until they are bound to be married. Worldly love before marriage has no importance in Pakistani society because men and women are married according to the will of their parents. Names of women are also prohibited to the outsiders in the Muslim world where only the blood relations are allowed to see and name a woman. Salina consciously switches to English

language to euphemize both her act of “talking for two minutes” with Sherry and “love”. Salina uses obscene words and phrases to show contempt for Sherry. This utterance is an example of intra-sentential codeswitching where Salina used English words for euphemism.

19. *Sherry: That you don't have any feelings for me. (Jawani Phir Nahi Aani Two.1:13:35)*

This utterance is taken from the movie “Jawani Phir Nahi Aani Two”. Sherry utters these words while addressing Salina after she tells her that she is not in love with him. Urdu alternative for the utterance is “کہ تمہارے میرے بارے میں کوئی جذبات نہیں ہے” which is obscene to ask a woman in public. Sherry switches to English language to euphemize obscene utterance. In Pakistani society, nobody is allowed to meet a girl, express “love” or ask questions like this. These restrictions are both religious and cultural as well, but religion specifically has prohibited such acts. Sherry utters these words to draw Salina’s attention towards his feelings. This utterance is an example of inter-sentential codeswitching done for euphemism.

20. *Rahat: I can't live without you. (Jawani Phir Nahi Aani Two.1:58:12)*

This utterance is taken from the movie “Jawani Phir Nahi Aani Two”. Rahat uses this utterance, which is prohibited in Pakistani culture. Urdu translation of the sentence is “میں تمہارے بغیر نہیں رہ سکتا” which is an obscene utterance. These words are obscene according to the context, because Rahat and Zoyi are unmarried and they must avoid usage of such words in their conversation. Rahat switches to English language as men and women are free in Anglophone world to express and make love without any restrictions, but in Pakistani society, such acts are not permissible. This utterance in Urdu is bolder than its English alternative that is why Rahat switches to English language to draw Zoyi’s attention. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

21. *Sania: Wedding night par bhi aik list aayay gy. (Parwaaz Hai Junoon. 23:14)*

Sania uses these words when she was reading Haider’s list sent to Fiza. Sania was teasing her friend about Haider that he will send a demand list at the wedding night as well. Sania used English alternative “wedding night” instead of “سہاگ رات” due to its boldness.

The Urdu alternate is bolder and at the same time, talking about wedding night is considered bolder in Pakistani society. “Wedding night” euphemizes the expression that is why Sania used words from English language. Sania use the words “wedding night” to draw Fiza’s attention towards the time which is to come when she would be having a list from Haider. This utterance is an example of intra-sentential codeswitching done for euphemizing the expression.

22. Nadir: Romance ky alif bay ni pata? (Parwaaz Hai Junoon. 23:52)

Nadir used the word “romance” that Haqquee (2020) translates as “معاشقہ” which is a bolder expression than its English alternative. Nadir used the word when Hamza was asking him to be romantic with Fiza. Nadir used the word “romance” to draw Hamza’s attention towards his lack of knowledge about loving somebody. This utterance is an example of intra-sentential codeswitching done for euphemizing the expression.

23. Hamza: I love you. (Parwaaz Hai Junoon. 25:21)

This utterance is taken from the movie “Parwaaz Hai Junoon”. Hamza uttered these words to Sania who came to meet him. Accordig to Haqquee (2020), these words mean “مجھے تم سے محبت ہے” in Urdu, which is bolder than its English alternative. The utterance is tabooed because these words are used between an unmarried man and a woman. This utterance is used by Hamza to draw Sania’s attention. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

24. Hamza: Acha btao kitna miss kar ri ho (Parwaaz Hai Junoon. 58:18)

This utterance is taken from the movie “Parwaaz Hai Junoon”. Hamza uttered these words when he questions Sania about how much she misses him. Hamza has use the word “miss” from English language to euphemize the expression. Haqquee (2020) translates the word miss as “جدائی محسوس کرنا”. The word “miss” is less bold than its English alternative that is why Hamza used it. Hamza used the word “miss” to draw Sania’s attention towards himself. This utterance is an example of intra-sentential codeswitching done for euphemizing the expression.

25. Hamza: Mujhay pata hai tum mujay har waqt miss karty ho. (Parwaaz Hai Junoon. 58:23)

This utterance is taken from the movie “Parwaaz Hai Junoon”. Hamza used the word “miss” in response to Sania’s reply when she refused to accept that she misses him. Haqquee (2020) translates the word miss as “جدائی محسوس کرنا”. Hamza used the word “miss” because the Urdu alternate is bolder than the English word. Such feelings are tabooed only because they are between an unmarried man and woman, which is unacceptable in Pakistani society. Hamza used the word “miss” to draw Sania’s attention towards himself. This utterance is an example of intra-sentential codeswitching done for euphemizing the expression.

26. Sania: I love you. (Parwaaz Hai Junoon. 58:54)

This utterance is taken from the movie “Parwaaz Hai Junoon”. Haqquee (2020) translates the utterance as “مجھے تم سے محبت ہے”. These words are spoken by Sania, which mean “مجھے تم سے محبت ہے” in Urdu, that is bolder than its English alternative. The utterance is tabooed because these words are used between an unmarried man and a woman who are in this case Sania and Hamza. Sania used inter-sentential codeswitching for euphemizing the expression and to draw Hamza’s attention at the same time.

Total 26 instances were found in the data. 84 % of the data about love and marriage which aimed to “draw attention” of the listener which included words like محبت نزدیک آنا, محبت, محبوبہ, معاشقہ, , ماہِ غسل, جدائی محسوس کرنا, جیون ساتھی, یک طرفہ پیار, کی شادی. While 8% utterances were used to provoke the listener and other 8 % utterances were used to show contempt towards addressee.

#### 4.1.2 Heterosexual relationship before marriage

Pakistani society strictly prohibits a relationship between a man and a woman before marriage. Such things are prohibited to discuss as well.

**Table 2. Heterosexual relationship before marriage**

Sr. No	Function	Number of words/sentences	Percentage
1	To draw attention	06	75 %
2	To show contempt	00	00 %
3	To be provocative	02	25 %
4	To mock authority	00	00 %
	Total	08	100 %

*1. Bajoo: Isnay boyfriend to ni bna lia koi? (Motorcycle Girl.56:14)*

This utterance is taken from the movie *Motorcycle Girl*. Bajoo asks Zenith's mother with curiosity if Zenith has a "boyfriend". According to Haqee (2020) boyfriend means "رفیق، چاہنے والا" in Urdu which is a bolder term. Although Zenith does not have any relationship but still Bajoo is surprised and shocked because this practice of having a "boyfriend" is strictly prohibited in Pakistani society. No woman or man is allowed to have a relationship with member of opposite gender before marriage. "Boyfriend" word is itself a taboo, which raises question over the character of a woman. Friend means "یار" in Urdu that is not offensive but when someone says that "تمہاری ماں/ بہن کا یار" the word "(boy) friend" becomes extremely offensive for the listener. "Boyfriend" is the illegitimate relationship a man bears with a woman before or after marriage. According to Sharifi and Darchinian (2009), relationships between a boy and girl before marriage like boyfriend and girlfriend are strictly prohibited in the contemporary Iranian society. "Boyfriend" an obscene word is used as to be provocative as Bajoo is curious whether Zenith is in a relationship with someone or not. This utterance is an example of intra-sentential codeswitching done for euphemizing the expression.

*2. Zahid: Apni girlfriend. (Na Band Na Baraati.37:54)*

This phrase is taken from the movie "Na Band Na Baraati" which contains an obscene word "girlfriend". According to Haqee (2020) the word "girlfriend" means "ساتھ" "گھومنے والی عورت یا لڑکی، محبوبہ، مرد کی بے تکلف دوست" in Urdu which is avoided in Urdu

language. “Girlfriend” is a prohibited word and the act of being friend with women is a taboo practice in Pakistani culture. The word “girlfriend” is a taboo as the word “boyfriend” is. The word “girlfriend” marks the foul relationship between a man and woman. These types of relationships are not allowed in Pakistani society because of their taboo nature. Zahid uses the English word “girlfriend” several times instead of the Urdu alternative because such expressions are strictly prohibited in Pakistani culture. Friend simply means a “دوست/ پار” but the word “girlfriend” is obscene because of the nature of the relationship. An unmarried woman cannot be a friend of an unmarried man, because such relationships are strictly prohibited in Pakistani society. The word “girlfriend” used by Zahid is extremely offensive and can result in honor killings if such words are used in public especially, in front of girl’s family member like her father or brother. Relationships like “girlfriend” and “boyfriend” are never mentioned in front of elderly family members because they consider it extremely obscene. Sharifi and Darchinian (2009) also stated that relationships between a boy and girl before marriage like “boyfriend” and “girlfriend” are strictly prohibited in the contemporary Iranian society. “Girlfriend” is an obscene word used to draw Shahid’s attention when he asks his elder brother about the marriage. This utterance is an example of intra-sentential codeswitching done for euphemizing the expression.

*3. Zahid: Paki wali girlfriend hai. (Na Band Na Baraarti.1:30:04)*

This utterance is taken from the movie “Na Band Na Baraarti”. This utterance contains an obscene word “girlfriend”. According to Haqee (2020) the word “girlfriend” means “ساتھ گھومنے والی عورت یا لڑکی، محبوبہ، مرد کی بے تکلف دوست” in Urdu which is avoided in Urdu language. Zahid is telling his brother that he has a “girlfriend”. This utterance is obscene, firstly because of the use of the word “girlfriend” and secondly because Zahid is discussing an obscene topic with his brother, Shahid. “Girlfriend” is a prohibited word and the act of being a friend with a woman is a taboo in Pakistani society. This type of relationship is not allowed in Pakistani society because being a “girlfriend” or “boyfriend” are the norms adopted from Anglophone culture that are still not appreciated in Pakistan because a man and woman can be “husband” or “wife” but not “boyfriend” or “girlfriend”. Nobody in Pakistani society can bear his mother, sister, daughter or wife being called as



“girlfriend” by someone else. Zahid does not use Urdu language, instead he uses the word of English language which euphemizes the expression. An obscene word “girlfriend” is used by Zahid to draw his younger brother’s attention towards the presence of Zoya in the same hotel. This utterance is an example of intra-sentential codeswitching done for euphemizing the expression.

4. *Tipu’s Girlfriend: Da::te hai Valentine pay. (Saat Din Muhabbat In.4:40)*

This utterance is taken from the movie “Saat din Muhabbat in”. Tipu’s girlfriend uses the word “date” which according to Haqquee (2020) means “جنس مخالف کے ساتھ وقت کا پیشگی تعین” in Urdu. His girlfriend uses the word “date” which refers to a meeting between opposite gender who are unmarried. Tipu’s girlfriend uses the English word “date” when she asks Tipu to drop her on ‘Yum Yum café’. The act of “dating” is strictly prohibited in Pakistan because it is against the norms of the society. “Dating” is common in Anglophone world but in Pakistani society, there are prohibitions followed by punishments by either the government or elders of the family. Tipu’s girlfriend although talks about “date” but she mentions it by using the English word instead of the Urdu which euphemizes the expression. “Date” is an obscene word used to draw Tipu’s attention that she is interested in someone else rather than him. This utterance is an example of intra-sentential codeswitching where the speaker used English words within an Urdu sentence for euphemizing the expression.

5. *Zoyi: Baby, you know, I am very emotional about this. (Jawani Phir Nahi Aani Two 31:17)*

This utterance is taken from the movie “Jawani Phir Nahi Aani”. According to Haqquee (2020) the word “emotional” is translated as “جذباتی” in Urdu, which is taboo within the context. Firstly, Zoyi uses the word “baby” for Rahat, which is a taboo. The word “baby” means “محبوب” in Urdu, which is extremely obscene. Secondly, “emotions” are mostly related to human beings, talking about being “emotional” about animals in Pakistani society is not common. This utterance means “محبوب، تمہیں پتہ ہے کہ میں اس بارے میں بہت ”جذباتی ہو”. This utterance is obscene in relation with the context because being emotional is rarely used for animals. She has switched to English language to euphemize the expression because people are encouraged to be emotional about human beings rather than animals.

Zoyi uses the words “baby” and “emotional” to draw Rahat’s attention towards the subject that is close to her heart. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

6. *Sherry: Can I take you for a coffee? (Jawani Phir Nahi Aani Two.1:05:39)*

Sherry has asked Salina to meet him. The utterance means “کیا میں آپکو کافی پلانے لے جا سکتا ہوں؟” which is extremely obscene. Asking a woman about taking her for a coffee in Urdu is bolder as compared to making an offer in English language. Such offers are prohibited in Pakistani society, because of the proscriptions sanctioned by both religion and society. Women are respected in Pakistani society where any outsider who tries to approach one’s sister or mother is dealt with iron hands. Such actions are strictly banned because there is always a danger of imitation. Pakistani society and other Muslim countries have mostly banned meetings between opposite genders as well. In Pakistan when young people involve themselves in any illegal relationship against the will of family, they often become the victims of honor killings. Sherry used inter-sentential codeswitching for euphemizing the expression because such invitations are extremely disrespecting. This obscene utterance is used to draw Salina’s attention.

7. *Sherry: Don’t give in easily. (Jawani Phir Nahi Aani Two.1:59:27)*

This utterance is taken from the movie “Jawani Phir Nahi Aani” where Sherry is requesting Zoyi to not give up on Rahat as she was disappointed with Rahat’s fraudulent acts and decided not to marry him. Rahat borrowed some money only to get married with Zoyi, as she was a daughter of a rich man. Sherry has switched to English language because of the sensitive topic i.e. “love”. The utterance in Urdu means “آسانی سے مت چھوڑو” which is bolder within the context because Sherry is talking about “love” between Zoyi and Rahat who are unmarried. “Marriage” and “love” related topics are strictly prohibited to be discussed among youngsters in Pakistani culture. The taboo nature of the topic forced Sherry to switch to English language because such topics can be freely discussed in secular Anglophone world but not in Pakistani society. Sherry uses obscene words to provoke Zoyi and make her marry Rahat. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

8. Zenith: *Aglay Sunday coffee date hai usk sath. ((Motorcycle Girl.30:58)*

This utterance is taken from the movie “Motorcycle Girl” where the word “date” is used. The word “date” which according to Haqqee (2020) means “جنس مخالف کے ساتھ وقت کا پیشگی تعین” in Urdu. Both male and female are strictly prohibited to meet before marriage, as it is against Pakistani social norms. Zenith uses words “coffee date” from English language instead of Urdu language because such acts are strictly prohibited in Pakistani society. Ovais (2021) has criticized the coverage of intimate nature of behavior that exists between celebrities nowadays because these types of relationships and meetings are neither encouraged nor allowed in Pakistani society. The coverage of such intimate relationships validates the intimacy while they call themselves as “just friend”. He has also complained that such coverage sends a clear message to young generation that they can bypass the traditional values and role of parents in marriage. Urdu Jang has reported a celebrity who intended to be “friend” with her teacher because he had a “crush” on her in childhood. “Coffee date” an English phrase is used because such acts are among the unmentionables in Pakistani culture. This utterance is an example of intra-sentential codeswitching done for euphemizing the expression, and to draw Meharbaano’s attention towards the matter.

Data related to heterosexual relationship before marriage is eight in number. Among the seven instances two words “boyfriend”, “girlfriend” which are uttered twice, and “date”, were found. Among the four words found, three words “girlfriend”, which occurred twice, and “date” were used to draw attention while the word “boyfriend” was used to be provocative. Among the three obscene utterances, two were used to draw the addressee’s attention while one utterance aimed to provoke the addressee. 75% percent of the instances related to heterosexual relationship are used to draw attention of the addressee. Moreover, 25% are used to be provocative.

### 4.1.3 Using high tone words for parents, siblings, husband and wife

Parents siblings, husband and wife a prohibited to use high tone words among them because of the prohibitions of the Pakistani society.

**Table 3.Using high tone words for parents, siblings, husband and wife**

Sr. No	Function	Number of words/sentences	Percentage
1	To draw attention	08	40 %
2	To show contempt	09	45 %
3	To be provocative	01	5 %
4	To mock authority	02	10 %
	Total	20	100 %

1. *Arzoo: DON'T PICK UP THE PHONE. I SAID DON'T PICK UP THE PHONE.*  
(*Wajood.1:23:40*)

These utterances are taken from the movie “Wajood”. Arzoo utters these words to Faizaan who is her husband. It is a taboo in Pakistani society to scream at one’s husband and vice versa. The high tone words are meant to order Faizaan which in Urdu language means “فون مت اٹھاؤ۔میں نے کہا فون مت اٹھاؤ” and such words are bolder than its English alternatives. Code switching makes it easier for the listener to avoid this kind of unbearable act, especially in patriarchal Pakistani society, where high tone utterances are meant to be avoided by women. These utterances are obscene according to the context. Taboo words and utterances are usually culture-specific that are avoided because of the nature they possess. Arzoo uses these utterances to draw Faizaan’s attention because he was ignoring her. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

2. *Zareen: DON'T YOU UNDERSTAND? (Cake.19:08)*

This utterance is taken from the movie “Cake”. The utterance can be translated in Urdu as “کیا تمہیں سمجھ نہیں آتی؟”. This dialogue is blunter in Urdu and it is euphemized

with the use of English language. This utterance is obscene according to the context where Zareen is addressing Romeo using high tone words. Zareen used to write letters when Romeo was imprisoned, and after the release, he tried to approach her where she uttered these words. This obscene utterance is used by Zareen to draw Romeo's attention over his attitude. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

3. *Zara: Mazloom beech ky olaad propaganda. (Cake.22:30)*

This utterance is taken from the movie "Cake". According to Haqqee (2020) "propaganda" is translated as "جھوٹی یا مبالغہ آمیز معلومات کی اشاعت" in Urdu. Zara uses the English word because it is blunter in Urdu than the English alternative. "Propaganda" is used where there are serious crimes committed against an individual or a group of people. In the movie, "Cake", Zareen took care of family after her brother and sister left, leaving their parents behind. Now after a long period, Zara along with her brother came back and family problems were at their peak. When Zareen tried to tell that she had abandoned her dreams for the family, Zara uttered the obscene word "propaganda" to show contempt for Zareen. This utterance is an example of intra-sentential codeswitching where the word "propaganda" is put with the Urdu sentence for euphemizing the expression.

4. *Zareen: OH SHUT YOUR MOUTH. (Cake.22:40)*

These words are taken from the movie "Cake". Zareen utters the high tone words that are strictly taboo for a sibling. These words show that how upset all the members of family are. In Urdu the utterance would be translated as "اپنا منہ بند رکھو", that is blunter than the English alternative. Zareen is angry with Zara and to maintain a positive face Zareen switches to English language, which euphemizes the expression. These words are used to show contempt for Zara when she asked Zareen that "at least keep your back straight" while Zareen was trying to change the punctured wheel. This utterance is an example of inter-sentential codeswitching.

5. *Zara: Maslay, nothing to do with me. (Cake.23:08)*

This utterance is taken from the movie "Cake". Zara is living in a Pakistani society where separating oneself from the problems and worries of the family is impolite. Zara

does not want to look odd and uses the expression “میرا مسنلوں سے کوئی تعلق نہیں ہے” in English to euphemize it, as in Europe, living separately and distancing oneself from problems of family is not a taboo. A positive face is maintained through the use of English language. This obscene utterance is used to mock Zareen and other family members where everybody is being rude. This utterance is an example of intra-sentential codeswitching done for euphemizing the expression.

6. *Zara: Amma look at this, you look mad. (Cake.24.36)*

These words are taken from the movie “Cake”. This utterance is spoken by Zara in English because the Urdu alternatives are bolder and such words are used for insult. The word “mad” means “pagal” in Urdu and calling one’s mother a mad woman is strictly prohibited. According to Haqquee (2020) “mad” means “pagal”. “اُمّا اس کو دیکھیں، آپ پاگل، لگ رہی ہیں” is extremely impolite because children in Pakistan are not allowed to use high tone words for their parents. Zara used the utterance to provoke her mother because her mother was wearing odd makeup in an old age. This utterance is an example of inter-sentential codeswitching.

7. *Zara: AMMA STOP IT, PLEASE. (Cake.40:57)*

These words are taken from the movie “Cake”. Zara has switched to English language as she was talking to her mother. In Pakistani society, children must be obedient but the utterance “Stop it please” literally translates into “اما برائے مہربانی بس کر دیں” which is rude within the context. The utterance is euphemized with the use of English language. Khan and Parvaiz (2010) stated that use of high tone words for parents is prohibited in Pakistani society. Zara used this utterance to show contempt for Amma because Amma was talking about “bum par chutki kat’ti hon” in public, which is against the norms of Pakistani society. This utterance is an example of inter-sentential codeswitching because such Urdu expressions are intolerable in Pakistani society.

8. *Zara: Ap jo karna chahtay hain, that will raise a lot of eyebrows. (Cake.59:20)*

These words are taken from the movie “Cake”. Zara is talking to her father about his decision to take Amma to village. She switched to English to euphemize the expression

about people doubting that the family itself wanted the death of Amma. This utterance would translate in Urdu as “ناپسندیدگی کا اظہار کرنا”. “Raising eyes brows,” means to have suspicions about why the family brought a sick mother to village, where there are scarcely any medical facilities. “Raise a lot of eyebrows” is utterance, which is only spoken when something against the cultural or religious values is done. Abba wanted to take her wife to village while she was under treatment and Zara switched to English to warn her father against the cultural values. Intra-sentential codeswitching is done to draw Abba’s attention towards what people of village will think to euphemize the expression at the same time.

9. *Zara: ARE YOU OUT OF YOUR MIND? (Cake.1:07:45)*

These words are taken from the movie “Cake”. Zara is speaking to her sister Zareen who got angry when Zara talked about “Romeo’s affair”. Zara is shouting over her which means “کیا تم پاگل ہو گئی ہو”. Urdu translation is blunter than the English utterance that is why Zara switched to English language. These words are obscene according to the context in which they are uttered because siblings are prohibited to use high tone words as Zara used for Zareen. Zara raised doubts about her character for falling in love with Romeo who is a Christian. However, Zareen used these words to show contempt towards Zara. This utterance is an example of inter-sentential codeswitching.

10. *Zareen: YOU KEEP YOUR MOUTH SHUT. (Cake.1:7:49)*

These words are taken from the movie “Cake”. Zareen is angry with her brother’s wife when she interfered during a heated conversation. Sana is a guest and her brother’s wife as well, who must not be addressed in an insulting way but Zareen switched to English while she utters these words. The utterance is “high-toned” which means “تم اپنا منہ بند کرو” making it obscene within the context. Zareen has chided Sana because she thinks that Sana is one of the reasons his brother is away from home. The obscene nature of the utterance is guised under the cover of a medium that Zara used. This utterance is used to show contempt towards Sana and is an example of inter-sentential codeswitching.

11. *Zareen: Who’s the man of house? (Cake.1:08:00)*

These words are taken from the movie “Cake”. Zareen is angry with her family and poses a question about “the man”. The utterance means “گھر کا مرد کون ہے؟” in Urdu which

is bod within the context. Zareen is female who is helping everybody in the house but Pakistani society binds such responsibilities to a male member, to take care of everyone and everything. Zareen in anger poses an ironical question, as his brother is an irresponsible person who is residing abroad, leaving responsibilities that must be fulfilled by the eldest son. Switching language helped euphemizing the bitterness of the obscene, high tone utterance, as these types of questions and ironical statements are avoided because of patriarchal Pakistani society. This obscene utterance is used to show contempt towards Zain. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

*12. Zain: THAT'S MY WIFE, be nice. (Cake.1:13.05)*

These words are taken from the movie “Cake”. Zain has to introduce her wife again. The utterance means “یہ میری بیوی ہے۔ آرام سے۔” in Urdu. According to the context, it is obscene to introduce the woman again to own family members. Zareen insulted Sana during a fight where Zain interrupted for the respect of his wife and reassures her status by reminding her relationship to the family. Although the family already knew about Zain’s wife, but when he had to introduce her again, he switched to English language to lessen the boldness. This utterance draws the attention of family members towards the disrespect offered to Sana. This utterance is an example of inter-sentential codeswitching.

*13. Zara: NOT NOW ABBA. (Cake. 1:27:14)*

These words are taken from the movie “Cake”. Zara has uttered these high-toned obscene words to address her father. Abba was angry with his children for not taking care of the family. When Zara entered the room, Abba tried to scold her as well and Zara uttered these high tone words meaning “ابھی نہیں ابّا” in return. These types of utterances are strictly taboo because parents are meant to be respected under any circumstances. Khan and Parvaiz (2010) stated that use of high tone words for parents is prohibited in Pakistani society. These words are used to draw attention of family members to a more urgent matter related to Zara herself. This type of code switching falls under the category of intra-sentential codeswitching.



14. Zara: *I will kill you. (Cake.1:27:00)*

These words are taken from the movie “Cake”. Zara threatens to “kill” her sister, which is an obscene act. This above utterance will be translated as “میں تمہیں مار دوں گی” which is bolder than its English alternative. In Pakistani society, it is extremely obscene, especially to use the word “killing/kill” for one’s sibling. When Zara uttered these words, she was angry at Zareen because she did not deliver her letters to Shahryar. The taboo utterance is used to draw attention of Zareen and family members to a lie told to Shahryar by Zareen. This utterance is an example of inter-sentential codeswitching, which euphemizes the expression.

15. Zara: *BULLSHIT KHAT DIYAY. (Cake.1:30:45)*

These words are taken from the movie “Cake”. Zara is angry with Zareen for not giving letters to Shahryar. She uses “bullshit” for a lie that Zareen has told her. The word “bullshit” refers to the “اجابت / پاخانہا” by a bull. Its translation in Urdu is bolder than its English alternative. “Bullshit” an obscene term is used to refer to the act of not delivering letters to Shahryar. Hughes (2006) maintains that “bullshit” refers to rubbish, nonsense and lies. Obscene word “bullshit” is used to mock Zareen, because her lie is unworthy as bullshit. This taboo instance is an example of intra-sentential codeswitching done for euphemizing the expression.

16. Zenith: *I can’t talk about this right now. (Motorcycle Girl.16:46)*

These words are taken from the movie “Motorcycle Girl”. Zenith was talking to her mother on phone when she uttered these words. The utterance means “میں ابھی اس بارے میں بات نہیں کر سکتی”. Zenith switched to English to euphemize the expression, as it sounds less bold than its Urdu alternative. These words themselves are not taboo, but the utterance is obscene within the context. Children are not allowed to talk to their parents like that because it is prohibited in Pakistani society, as parents must be given due respect under any circumstances. Khan and Parvaiz (2010) have stated that use of high tone words for parents is prohibited in Pakistani society. This obscene utterance is used to draw attention towards the important matter of travelling than discussing petty matters. This taboo

instance is an example of inter-sentential codeswitching where Zenith replies her mother in English language.

*17. Mehar: SHUT UP. (Pinky Mem Sahib.25:37)*

These words are taken from the movie “Pinky Mem Sahib”. According to Haqee (2000) shut up translates into “گواس بند کرو، چپ کرانے کا غیر شانستہ انداز”, that is insulting for the listener. Mehar used the utterance while addressing Hassan as he was teasing her. Using high tone words for husband are prohibited in Pakistani patriarchal society. Mehar switched to English language instead of Urdu, which is bolder than the former. “Shut up” is an obscene utterance used to show contempt for Hassan when he uttered sarcastic remarks about Mehar. This utterance is an example of intra-sentential codeswitching.

*18. Gull: Kala chashma utaro, I wana see your eyes. (Jawani Phir Nahi Aani Two.26:25)*

These words are taken from the movie “Jawani Phir Nahi Aani Two”. Gull and her husband were present in a party where Gull had already mentioned having a “(naked scene)ننگا پنگا سین”. The reaction of Gull towards the party shows the norms of Pakistani society where short clothing, dancing, drinking and smoking are prohibited. The utterance above is directed towards her husband, where she asked him to remove his sunglasses because she wanted to know where he was looking. “I wanna see your eyes,” means “میں تمہاری آنکھیں دیکھنا چاہتی ہوں” in Urdu. Gull switched to English language when she wanted to stop her husband from looking towards partially nude women present in the party. This utterance also shows the cultural constraints for men, both as male members of society and as husbands. Gazing upon women is impolite and thus taboo for a man he is either a bachelor or married. Gull consciously switched to English language to euphemize the expression because these remarks were used to show contempt towards her husband. This utterance is an example of intra-sentential codeswitching.

### **Intensifiers**

English words are used for euphemizing the taboo expressions in Pakistani movies. However, “intensifiers” are the English words that along with euphemizing the Urdu expression strengthen the meaning of the expression in English, associating the word with its negative connotations.

19. Zara: *Don't bullshit.* (Cake.28:56)

These words are taken from the movie “Cake”. Zara used these words when Zareen lied about the cigarettes. “Bullshit” is a word used for excretory matter “پاخانہ” of a bull. The word “bullshit” euphemizes the expression in comparison with the Urdu alternative, but the word also intensifies the expression if it is taken in a literal sense. The obscene word if translated in Urdu is strictly taboo, but Zara used its English alternative to euphemize the expression. “Bullshit” is here used for the lie because the lie itself is as bad and polluted as “bullshit”. These obscene words are used to show contempt towards Zareen because Zara knew that she had the cigarettes but still lying about it. This utterance is an example of inter-sentential codeswitching.

20. Zara: *I DON'T GIVE A SHIT.* (Cake. 1.27.37)

Zara utters these obscene words in anger. Especially “shit” is a word used for bodily waste that is excreted and such words are unacceptable in public. “Shit” is filthy matter and the contact with it is avoided. The word “shit” euphemizes the expression in comparison with the Urdu word “پاخانہ”, but the word also intensifies the expression if it is taken in a literal sense. She compares the warning with “shit”, when her brother warned her to behave accordingly, because there were many guests in the house. Zara switched to English language to utter this obscene utterance because English language euphemizes the expression. Zara uttered these words to draw the attention of her family members. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

The above data shows that 45% of the high tone utterances are used to show contempt, while 40% utterances are used to draw attention, 10 % utterances aims to mock authority and 5 % utterances are used to be provocative.

#### 4.1.4 Actions that are against the norms of the society like attending dance parties, drinking, smoking, homosexuality, discussing maternal issues in public, and acts of killing

Like every society, Pakistani society has its taboos as well, which prohibits everything that can bring harm to the society. Such prohibitions include ban on dance, drinking, homosexuality and similar other immoral acts.

**Table 4. Actions that are against the norms of the society like attending dance parties, drinking, smoking, homosexuality, discussing maternal issues in public, and acts of killing**

Sr. No	Function	Number of words/sentences	Percentage
1	To draw attention	13	45 %
2	To show contempt	08	28 %
3	To be provocative	07	24 %
4	To mock authority	1	03 %
	Total	29	100 %

1. Q: *Much better now. Nice to meet you handsome. (Wajood.5:45)*

This utterance is taken from the movie “Wajood”. Q is a transgender character who is attracted by Faizaan’s appearance. When Faizaan arrives in a marriage party, Q is sexually fascinated by him that is why he uttered these words. The utterance means “اب کافی بہتر ہوں۔ خوبرو آدمی آپ کو مل کر خوشی ہوئی”. Such words are avoided on arrival of person with same gender but Q used these words to show his intentions. These obscene words are used here to draw Faizaan’s attention who is ignorant about Q. Such dialogues are strictly prohibited in Urdu language because it can offend the audience. Switching to English language euphemizes the expression as it is acceptable to have a relationship with same gender in some Anglophone countries but these types of utterances and intentions are strictly prohibited in Pakistani culture. The purpose of the utterance could be noted in response of the other two characters who were the part of same conversation. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

2. *Q: Dance ka. (Wajood.8:58)*

“Dance” is an English word, which is used to replace “ناچنا” in Urdu. Dance is prohibited in Pakistani society that is why the English word “Dance” is used to avoid the reaction that might arise as a result of the word. According to Haqee (2020) dance means “ناچنا” in Urdu. The English alternative seems less awkward than its Urdu alternative. Behzad, et al (2016) has stated that “knjar” (one who is a professional dancer) is a derogatory word used for the ones who “dance” because dancing is strictly prohibited in Pahari culture. Q used the obscene term to draw Faizaan’s attention. The word “dance” used is an example of intra-sentential codeswitching done for euphemizing the expression.

3. *Doctor: He is out of danger now. (Wajood.37:34)*

This utterance is taken from the movie “Wajood”. Faizaan had a fight with vagabonds where he was injured and admitted to a hospital. Doctor switched to English language when he told about the health instead of Urdu. According to Haqee (2020), the word “danger” which means “خطرہ”, seems intense in Urdu so the doctor switched to English language to euphemize the expression. The utterance is used to draw attention of Faizaan’s parents and is an example of inter-sentential codeswitching.

4. *Jessica: Now please enjoy the party. (Wajood.1:26:00)*

This utterance is taken from the movie “Pinky Mem Sahib”. According to Haqee (2020) the utterance means “مجلس سے اُطف اُٹھائیں” in Urdu, where “enjoy” refers to be delighted with alcohol and dances. Being in party or a club where alcohol and dance is performed, is against the social values of Pakistani society. As a Muslim country, it is taboo to ask for enjoying a party, which involves things against the culture and religion. The invitation is made in English because code switching euphemizes the expressions, which are prohibited in societies like Pakistan. This obscene utterance is used by Jessica to draw Faizaan and Arzoo’s attention. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

5. *Jessica: I can't bear that. (Wajood.1:27:33)*

This utterance is taken from the movie “Wajood”. Jessica uttered these words after she saw Faizaan with Arzoo. The utterance means “میں یہ برداشت نہیں کر سکتی” in Urdu. Jessica meant that she could not bear the presence of a woman in Faizaan’s life because Jessica is in love with Faizaan. The utterance shows the anger and hatred for Arzoo in Jessica’s heart. Such utterances are prohibited in the Pakistani society, because Jessica is talking about a man who is already married. Jessica switched to English language for euphemizing the utterance while this obscene utterance is used by Jessica to draw Faizaan’s attention towards her love. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

6. *Arzoo: CONSPIRACY KY HAI INSANIAT K KHILAF. (Wajood.1:56:40)*

This utterance is taken from the movie “Wajood”. The word “conspiracy” refers to a secret agreement or act of harm towards somebody else. According to Haqqee (2020) conspiracy can be translated in Urdu as “سازش”. “سازش” is blunter in Urdu than its English alternative and it is a punishable act if somebody is found guilty. The word “conspiracy” is used instead of “سازش” to lower the intensity of obscene act. Arzoo used this word for Faizaan and Jessica who conspired to kill her. The obscene word is used to draw Faizaan’s attention to the harm he tried to cause to Arzoo. This utterance is an example of intra-sentential codeswitching.

7. *Zara: Does anyone have a lighter? (Cake.29:00)*

This utterance is taken from the movie “Cake”. Zara asks from people in the street if somebody has a lighter, which she needed to smoke a cigarette after the party. The utterance means “کسی کے پاس لائٹر ہے” in Urdu. It is impolite for a woman in Pakistani society “to smoke” or ask for a “lighter” in public. Zara was worried after she met Shahryar in the party and desperately asked for a lighter outside the club. Women in Pakistan are prohibited to smoke in public because breaking the taboo results in raising questions about the morality and character of women. It is an obscene utterance but the English language is used to lessen the boldness of the expression. The above utterance is used to draw

attention of people who were present around Zara and Zareen. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

8. *Zara: They are smoking, I am smoking what's your problem? (Cake.29:12)*

Zara is smoking in public outside the club, which is a taboo for a woman. The utterance means “وہ بھی سگریٹ پی دہے ہیں، میں بھی سگریٹ پی رہی ہوں۔ تمہارا کیا مسئلہ ہے” in Urdu. The utterance is against the norms of the society, which is also apparent when her sister Zareen tries to move her away because people were staring at them. Talking openly about “smoking” is impolite and that is why Zara has deliberately switched to English for euphemizing the utterance. This utterance is obscene because of the person who is uttering it and where she is uttering it. According to Behzad et al (2016), taboos related to morality vary in every society, which is being violated by Zara in the current context. This obscene utterance functions to mock the authority where she questions the patriarchal norms of the society. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

9. *Amma: Bum pay chutki leti hoon. (Cake.40:56)*

Zareen's mother uttered these words when she was in an elevator. She was talking about pinching the “buttocks” of his husband every morning. “Bum” is a euphemistic term for “buttocks” which is a taboo. “Bum” refers to private part, and it disturbs the listeners. “Bum” means “چُوٹڑ” in Urdu. This utterances means “چُوٹڑ پر چُٹکی کاٹتی ہوں” in Urdu language. Nirala et al (2020) has also stated that the word buttock is prohibited in public discourse. Amma used the word “bum” instead of its Urdu alternative to euphemize the expression. The obscene word “bum” is used to draw attention of people present in the elevator. This utterance is an example of intra-sentential codeswitching done for euphemizing the expression, which is extremely taboo.

10. *Woman: You become a whole new person. (Cake.42:11)*

Zara and her friends were talking about having a baby soon after the marriage. The utterance means “آپ بالکل نئے انسان بن جاتے ہیں” Openly talking about having a baby or not is prohibited in Pakistani society. These matters are mostly discussed in hospital with doctors. Women along with Zara were talking about marriage and bearing a baby, which

is a taboo subject that caused her to switch to English language, which euphemized the utterance. This obscene utterance is used to provoke Zara because she was married two years back but did not have a baby. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

*11. Zareen: Blood money. (Cake.1:32:23)*

Blood money means “خُونِ بَہَا” in Urdu. The Urdu word is more shocking that is why Zareen used the English alternative. “Blood money” is an obscene term used by Zareen for alternate payment for a murdered child. Killing somebody is a taboo activity but Zara killed a child and got away with it. The English alternative euphemizes the expression. The term “blood money” is used to draw attention of Zara towards the murder she got away with and Romeo admitted the guilt for the crime that Zara has committed. This utterance is an example of intra-sentential codeswitching done for euphemizing the expression.

*12. Zareen: YOU GOT AWAY WITH MURDER. (Cake.1:32:42)*

Zareen tells Zara about a child murdered in a car accident, while Zara was driving. Zara had no idea about the child whether he was alive or dead. According to Haqee (2020) the word murder means “قَتْل”. The utterance means “تم قتل کر کے بچ گئی ہو” in Urdu. Zareen switched to English to avoid the boldness of what Zara did. “Murder” is an obscene word used to provoke Zara’s conscience that she murdered a child, and after she left, the family has been facing many difficulties. The word “murder” is less blunt than its Urdu alternative that is why Zareen used it instead of “qatal”. Killings are dealt differently in various contexts. A person killed by one’s own team would be “casualty resulted in a friendly fire” while army spokesperson would use “target neutralized” for killing of enemies. Urdu Jang reported “security forces” and “firing” instead of the Urdu alternatives while reporting the killing in Myanmar and Kashmir respectively to avoid the feelings of distress among the readers. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

*13. Meharbaano: Dude I have told you like thousand times. Mera driver pick kar sakta hai tmhain. Why must you go through crap every single day? Wesy na boss ko sb k saamny insult ni karni chahiyay thy. (Motorcycle Girl.7:24)*



These utterances are taken from the movie “Motorcycle girl”. Meharbaano used the word “insult” which, according to Haqee (2020) means “بے عزتی” but it is blunter than the English word “insult”. “Insult” is a direct attack on somebody but mentioning it in Urdu can hurt the listener more than its English alternative. Meharbaano used insult instead of “بے عزتی” for the incident where Boss insulted Zenith in front of everybody for being late. Hurting somebody’s feelings and mentioning someone’s flaw either physical or mental is also a taboo, for example, the word “retard” is avoided everywhere in the world. Qanbar (2011) has stated that words with connotations that represent some kind of social or physical defects like mentioning divorce in front of a divorcee, or blindness in front of a blind person are also taboos. In Pakistan, Supreme Court has prohibited the use of words like disabled, handicapped or mentally retarded and ordered to use term “person with different ability”. “Insult” is used here to draw Zenith’s attention towards problem of conveyance. Meharbaano also used the word “crap” which refers to the situation Zenith has to face every day in the morning because her boss is always rude with Zenith. The word “crap” means “گند” in Urdu, which is bolder than its English alternative. “Why must you go through crap every single day?” is an obscene utterance spoken by Meharbaano while she is being sympathetic with Zenith and criticizing her boss’s behavior. Meharbaano consciously switched to English language to euphemize the expression. Meharbaano uttered these words to show contempt for her boss. This utterance is an example of intra-sentential codeswitching done for euphemizing the expression.

*14. Zafar: Completely naked. (Motorcycle Girl.28.33)*

This utterance is taken from the movie “Motorcycle girl” where Zafar is talking about his picture. According to Haqee (2020) naked means “nanga” and the phrase completely naked means “mukamal nanga”. The boldness of the Urdu expression is avoided by the use of English words. “Nakedness” is a prohibited topic in public as it is shameful and cause discomfort among listeners. Such topics are only allowed in religious or medical contexts. “Naked” is an obscene word uttered by Zafar to draw attention towards himself during conversation. Similar obscene topics and words are prohibited in public because of their unpleasant nature. This utterance is an example of intra-sentential codeswitching done for euphemizing the expression.

15. *Meharbaano: Ary itna hot stuff hai to apni momy say kyn rishta dhunwata phi rraha hai? (Motorcycle Girl.30:50)*

This utterance is taken from the movie “Motorcycle girl”. “Hot stuff” is used here for a sexually attractive person. “Hot stuff” means “جنسی طور پر پُر کشش شخص” in Urdu. Meharbaano uttered these words when she was talking about Zafar with Zenith. Talking about such matters is obscene in the contemporary Pakistani society and mentioning it in media can cause discomfort to the listeners as well. Meharbaano argues that if Zafar is attractive then why his mother is looking for a suit. Such topics are only allowed for parents of young children rather than children themselves. “Hot stuff” is obscene phrase used to show contempt for Zafar. This utterance is an example of intra-sentential codeswitching done for euphemizing the expression.

16. *Boss: Ap excuse lay k ajati hain. (Motorcycle Girl.42:19)*

This utterance is taken from the movie “Motorcycle girl”. According to Haqee (2020) excuse translates in Urdu as “بہانہ”. “بہانہ” is used to accuse someone for lying or cheating and Boss tells Zenith that you often come with excuses. “بہانے باز” is considered as a person who is a liar, so the boss switches to English for euphemizing the expression. “Excuse” is an obscene word within the context because Zenith is being wrongly accused for coming with “excuses”. The word “excuse” is used to show contempt for the Zenith. This utterance is an example of intra-sentential codeswitching done for euphemizing the expression.

17. *Boss: BUHAT COLORFUL BAATIAN KAR RAHAY THAY K ME NAY APNAY OFFICE ME BARA ENGLISH MAHOOL BANAYA HOWA HAI. (Motorcycle Girl.42:50)*

This utterance is taken from the movie “Motorcycle girl”. “Colorful” and “English mahool” refer to the environment of Anglophone world where women are free about their dressing and intimate relations. As it is apparent through this conversation that these types of things are common in Anglophone world. “English” in “English mahool” is used as an adjective here that refers to environment where everybody is free to choose on its own as compared to Pakistani society where individuals has to follow certain norms. The word “colorful” means “رنگین”. The phrase “English mahool” phrase also refers to “freedom to

choose” where Zenith rode her motorcycle for office instead of office van which offended the boss. The utterance means “ بہت رنگین باتیں کر رہے تھے کہہ رہے تھے کہ میں نے اپنے آفس “ “Colorful” and ‘English’ are both obscene words used to show contempt for Zenith because she rode a bike to office instead of the office van and the boss considered it offensive. This utterance is an example of intra-sentential codeswitching done for euphemizing the expression.

18. *Boss: New larki hai, us say thora blunder ho gaya hai. (Motorcycle Girl.1:04:15)*

This utterance is taken from the movie “Motorcycle girl”. “Blunder” is a word, which is used for a terrible mistake. According to Haqee (2020) blunder means “ غلطی، ” غیر مناسب حرکت ” in Urdu, which is blunter than its English alternative. Boss used this word for a mistake by Zenith when she left presentation at home and the boss was extremely angry with her, but still he used the word “blunder” instead of “غلطی”. “Blunder” is an obscene word used to show contempt for Zenith as she carelessly left her presentation at home. This utterance is an example of intra-sentential codeswitching done for euphemizing the expression.

19. *Zoya’s Mother: I am going to kill him. (Na Band Na Baraarti.11:23)*

This utterance is taken from the movie “Na Band Na Baraarti”. Zoya’s Mom tells Zahid’s father that Zahid has beaten her son and she is going to kill him. According to Haqee (2020) “kill” means “قَتْلَ کرنا” which is a prohibited act. The utterance means “ میں ” تمہیں قتل کر دوں گی ” in Urdu. “Killing” someone is a crime and the perpetrator can be punished with death penalty, if found guilty. “Killing” is prohibited in every religion as it the biggest crime against humanity. Zoya’s mother switched to English language when she threatened Shahid because such obscene acts and words are not acceptable in Pakistani culture. This utterance is used to provoke Shahid’s father. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

20. *Mehar: And Irum, Is she adopted? (Pinky Mem Sahib.42:51)*

This utterance is taken from the movie “Pinky Mem Sahib”. Mehar is addressing her stepmother, inquiring about her past life before she married her father. According to Haqee (2020) adopting means “اپنا نا/ گود لینا” in Urdu. Firstly, the utterance is taboo

because children are prohibited to ask questions especially from stepparents. Secondly, “adoption” of Irum is mentioned which evokes the feeling of guilt that her stepmother could not bear a child from previous marriage. To euphemize the utterance, Mehar switched to English language instead of using Urdu language for euphemism. Mehar used the obscene utterance to provoke her stepmother so that she must reveal the truth about Irum. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

21. *Pervez: Move your body. (Jawani Phir Nahi Aani Two. 10:12)*

This utterance is taken from the movie “Jawani Phir Nahi Aani Two” where Pervez has uttered these words. Pervez is a gym teacher where he trains women. In Pakistani society, firstly his presence in a female company is a taboo. Secondly, uttering words like “move your body” which means “اپنا جسم بلاؤ” which is a taboo utterance in Urdu. Pervez repeated the utterance thrice in English as Urdu translation “اپنا جسم بلاؤ” may disturb the listener more than its English alternative. This obscene utterance is used here to provoke the gymnasts for the workout. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

22. *Rahat: She is an animal rights lawyer. (Jawani Phir Nahi Aani Two.30:45)*

Being an animal rights lawyer is not a taboo itself. The utterance means “یہ جانوروں کے حقوق کی وکیل ہے”. However, in the world where so many atrocities are being perpetrated in the Muslim world, mentioning about rights of animals is awkward. Rahat was also hesitant when he wanted to let the family members know about her profession because “animal rights” are rarely discussed in Pakistani society. Rahat consciously switched to English language for euphemizing the expression during Zoya’s introduction, because this profession is neither encouraged nor has any demand in Pakistan. Rahat uttered these words to draw his family member’s attention towards Zoyi’s profession. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

23. *Lubna: I love dogs. (Jawani Phir Nahi Aani Two.31:46)*

Lubna has expressed her love for dogs in English rather than the Urdu alternative as it is common to express these types of feelings in Anglophone world rather than

Pakistani society. Expressing “love” in Urdu for dogs is not encouraged because expressing love for “haram” animals instead of humanity is avoided in Pakistani society. the utterance means “مجھے کتوں سے پیار ہے” in Urdu. The word “dog” is heavily loaded with negativity because it is also used as an epithet, which means a person having bad habits, i.e. talkative or ill mannered. Lubna uttered these words to draw attention of everybody towards herself. This utterance is an example of inter-sentential codeswitching done for euphemism.

24. *Rahat: Do chaar minute ap bathroom me ni reh saktay thay?*

(*Jawani Phir Nahi Aani Two. 35:11*)

Pervez, who was in bathroom, had to kiss Zoyi’s dog after he came to the dining table, as a result Pervez vomited badly. Rahat used the word “bathroom” instead of its Urdu alternative when he blamed Pervez that if he spent a little more time, he could avoid kissing Zoyi’s dog. Although going to “bathroom” is natural but mentioning it in public seems awkward. Rahat avoided Urdu alternative of bathroom, which, according to Haqee (2020) is “غسل خانہ” because of the boldness. The whole utterance is in Urdu but the word “bathroom” is from English language, which shows that speaker intentionally used the English word for euphemism. There are similar other taboos like this as well. Allen and Burridge (2006) have stated that feet are not taboo themselves but putting your feet on a dining table is taboo due to the notion of filthiness attached to it. The word “bathroom” is used to show contempt towards Pervez. This utterance is an example of intra-sentential codeswitching done for euphemizing the expression.

25. *Boss: It’s all very very sad but I am not interested in it. I DON’T CARE, I DON’T CARE. (Motorcycle Girl.5:26)*

This utterance is taken from the movie “Motorcycle Girl”. Boss is angry at Zenith because she is often late for office due to her conveyance. The driver of the car often leaves her because he does not like her. The boss is angry at Zenith and he immediately switches to English language for insulting her. The above utterances means “یہ بہت بہت دکھ کی بات ہے لیکن مجھے کوئی دلچسپی نہیں ہے۔ مجھے فرق نہیں پڑتا۔ مجھے فرق نہیں پڑتا” He told Zenith “he does not care” about anything she is going through which is obscene because the boss is meant to work for the welfare of his employees as well rather than targeting an employee.

These words, which are uttered by the Boss, are used to show contempt for Zenith. This utterance is an example of intra-sentential codeswitching done for euphemism.

26. *Mehar: Were you married before? (Pinky Mem Sahib.42:44)*

This utterance is taken from the movie “Pinky Mem Sahib”. Mehar is asking her stepmother if she was married before her father. The utterance means “کیا آپ کی پہلی شادی ہوئی تھی”. Firstly, marriage is a taboo topic; secondly, it is strictly prohibited for youngsters to ask questions about the past life of their elders, especially step-parents. These types of questions are not allowed for children but when Mehar asked the question, she switched to English language for euphemizing the expression. Goa (2013) also stated that English or American people must not be asked about their marriage. This obscene utterance is used to be provocative, as Mehar’s stepmother was not showing her love for Mehar. The obscene utterance is used to be provocative because Mehar’s stepmother never told Mehar about her past life. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

### **Intensifiers**

English words are used for euphemizing the taboo expressions in Pakistani movies. However, “intensifiers” are the English words that along with euphemizing the Urdu expression strengthen the meaning of the expression in English, associating the words with their negative connotations.

27. *Faizaan: Cheating kia kartay thy. (Wajood. 3:59)*

This utterance is taken from the movie “Wajood” where Faizaan was talking to his childhood friend about cheating in exams, which is not worth mentioning in front of a family. According to Haqqee (2020) “cheating” means “نقل کرنا” in Urdu, which is an obscene act that is why the character switched to English and used the word “cheating” instead of Urdu alternative because everybody in the examination hall is supposed to work hard and solve the paper on their own. The English alternative euphemizes the shameful act but it also attaches negative connotations to the word “cheating” which intensifies its impact because the word “cheating” is heavily loaded with negative meanings like “cheating in a relationship”, “cheating in marriage”, and “cheating in trading” etc. In this

utterance, Faizaan used the word “cheating” to provoke his friend. This utterance is an example of intra-sentential codeswitching.

28. Zoya: *DON'T TOUCH ME. LEAVE ME ALONE. (Na Band Na Baraarti.7:29)*

This utterance is taken from the movie “Na Band Na Baraarti”. Zoya uttered these words when vagabonds caught her wrists and she was trying to get away with it. Although she did not want to address them politely, but such words were primarily meant to be heard by the audience that’s why she switched to English language. According to Haqquee (2020), the word “touch” which means “چھونا” has negative connotations within the context, which refers to “touching” private parts of the body. “Touch” is used to forbid the vagabonds from touching her private parts. When a woman says that, somebody “touched” her, the word refers to touching “private body parts”. The utterance means “مُجھے مت چھونا\_ مجھے اکیلا چھوڑ دو” in Urdu. This utterance in English euphemizes the impact of Zoya’s terrible situation for the viewer, but it also attaches connotations to the word “touch”. Words that are used for resistance highlight the extreme harm that vagabonds intend to cause a woman. The act is scripted and it is euphemized with the use of English language to avoid the boldness of act and words. These obscene words are used to draw Shahid’s attention who was passing along the road. This utterance is an example of inter-sentential codeswitching.

29. Boss: *APKI WHJAH SAY ME COMPANY KA AISA SCANDAL NAHI BANANY DON*

*Zenith: Sir Scandal.*

*Boss: G SCANDAL. (Motorcycle Girl.43:15)*

This utterance is taken from the movie “Motorcycle girl”. “Scandal” is a word with negative connotation only. Boss accuses Zenith that she can become a cause of scandal in the company that is why she must travel in office van. Boss argues with Zenith and blames her that she can possibly cause a scandal because she travels by a motorcycle. According to Haqquee (2020) the word “scandal” means “عوامی رسوائی” which is repeated thrice instead of its Urdu alternative. The word “scandal” euphemizes the expression in comparison with the Urdu word “عوامی رسوائی”, but the word also intensifies the expression if it is taken in a literal sense. The word “scandal” is used when somebody has done extremely wrong deeds, for example, something against the religious or cultural norms of

the society. Although using motorcycle by a girl is not a shameful act but still the Boss calls it “scandalous” for his office. The obscene word “scandal” is used to show contempt for Zenith because she used to travel by motorcycle. This utterance is an example of intra-sentential codeswitching.

The above data shows that 45% of total data collected was used to draw attention of the addressee through the use of words like “conspiracy”, “dance”, “bum” and “coffee date”. 28 % of the total instances were used to show contempt, for example, words like “bathroom”, “hot stuff”, and “blunder”, etc. 24 % of total instances were used to be provocative which included words like “adopted” and cheating” while 3% of the total utterances were used to mock others.

**Table 5. Obscenity**

Sr. No	Sub-Category	No of words and utterances	Percentage
1	Talking about marriage and love between unmarried man and woman.	26	31 %
2	Heterosexual relationship before marriage	08	10 %
3	Using high tone words for parents, siblings, husband and wife	20	24 %
4	Actions that are against the norms of the society like attending dance parties, drinking, smoking, homosexuality, discussing maternal issues in public, and acts of killing	29	35 %
Total		83	100 %

The analysis of obscene words and utterances present in the movies show that most of the obscene words and utterances used by the characters in the movies are related to the topics that are against the norms of the society like “dance parties”, “smoking”, “homosexuality”, discussing “maternal” issues in public and acts of “killing”. The percentage of such words in the total data of movies is 38. Total utterances related to such topics are twenty-nine and the percentage of such utterances is 38. Secondly, love and marriage related words and utterances are twenty in number with 26 % of the total number. High tone words are also twenty in number having percentage of 26% out of the total number. However, the



utterances and words related to the heterosexual relationship, e.g. girlfriend and boyfriend are only eight in number forming only 10% of the total number.

## 4.2 Vulgarity

Vulgarity include words or expressions that contain sexual anatomy and excretory function in a rough manner. Following are the vulgar words found in the movies.

**Table 6.Vulgarity**

Sr. No	Function	Number of words/sentences	Percentage
1	To draw attention	1	50%
2	To show contempt	1	50%
	Total	02	100%

### 1. Hassan: *GET YOUR ASS BACK.* (Pinky Mem Sahib. 20:35)

This utterance is taken from the movie “Na Band Na Barati”. Hassan brought her wife, Mehar to a party where his boss was also present. During the party Mehar got a call about her child who was sick, and when Mehar tried to leave, Hassan stopped her. Hassan used the vulgar term “ass” in his utterance to express his anger; he was angry with Mehar and wanted her to stay in the party. “Ass” is an excretory organ, which is avoided in casual talk. According to Haqquee (2020) “ass” means “چوٹر” in Urdu. Pakistani society strictly prohibits such terms as they are against the ethical values and are rarely used in Urdu language. Hassan consciously switched to English language to euphemize the expression because such words are strictly prohibited in Pakistani society to be used for one’s own wife. Hassan used the vulgar term “ass” to show contempt for Mehar who was worried about her son, while Hassan was concerned about his business. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

### 2. Zareen: *WHAT THE FUCK DOES THAT MEAN?* (Cake.31:00)

Zareen has spoken this utterance, which includes terms related to a taboo activity. Zareen uttered these words after Zara was surprised with the secret relationship between Zareen and Romeo. “Fuck” refers to sexual activity, which is prohibited to utter in public. According to Haqquee (2020) fuck is a vulgar word which means “بم بستری کرنا” in Urdu.

These types of words are strictly forbidden and are considered blunt in Urdu, but Zareen switched to English for euphemizing the expression. This utterance is used to draw Zara's attention as she uttered a sarcastic remark over Zareen falling in love with Romeo. Words related to excretion and sexual activity are strictly prohibited in public. Acts like these must fulfill the criteria of being with a right person in the right place and time. Behzad et al (2016) has also stated that talking about secret parts of body and sex are strictly banned in Pahari culture but such topics are commonly discussed in hospital. Similarly, talking about shit or urination is taboo in public but the activity itself is not prohibited. According to Hendry Aditya (2011), words like "fuck" are avoided in public. This utterance is an example of inter-sentential codeswitching.

Only two vulgar terms "ass" and "fuck" were found in the movies. The word "ass" is used to show contempt while the word "fuck" is used to draw attention of the addressee. Vulgarity refer to words or expressions that contain sexual anatomy and excretory function in a rough manner (Battistella, 2005). The difference between vulgarity and obscenity is related to the level of prurience. In other words, vulgarity demonstrates the raw expression of street language (Jay, 2009).

### 4.3 Profanity

According to Battistella (2005), profanity can be categorized as religious cursing because it usually includes the foul-mouthed use of what is considered to be sacred. Following are the profane instances found in the movies.

**Table 7. Profanity**

Sr. No	Function	Number of words/sentences	Percentage
1	To draw attention	05	50 %
2	To show contempt	02	20 %
3	To be provocative	02	20 %
4	To mock authority	01	10 %
	Total	10	100%

1. *Faizaan: JESSICA, FOR GOD SAKE, she is my wife. (Wajood.33:40)*

This utterance is taken from the movie “Wajood”. Faizaan had a relationship with Jessica before he married Arzoo. After Faizaan went to Turkey, Jessica invited both Faizaan and her wife Arzoo where Jessica offered Faizaan to get her wife killed so they can live together. Faizaan was trying to make Jessica understand the situation where he swore in the name of “god” which is profane. As “god” cannot be called out in a taboo situation that is why he euphemizes the expression by switching to English language because such expressions are common in English language than Urdu. Use of religious term ‘God’ like Faizaan used it in a secular or uncaring manner is profane. The aim of the speaker is not to delignate and vilify God or anything related to religion, but it is used to express emotional response to certain motives. He used profane language to draw Jessica’s attention towards the point that he would not get his wife killed under any circumstances. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

2. *Zareen: OH FOR GOD SAKE, YOU REALLY THINK I AM .... (Cake.23:26)*

This utterance is taken from the movie “Cake”. Zareen was changing the punctured wheel of her car but Zara was constantly discussing family problems. Zareen uttered these words after she got irritated with Zara. The utterance “For god sake” includes a religious term that is profane because it is being used in a secular way, i.e. to express emotional response. The utterance “for God sake” is used by Zareen to draw Zara’s attention. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

3. *Sana: WHAT THE HE:::::LL. (Cake.1:7:51)*

During a heated conversation among the family members, Sana interrupted and Zareen insulted her. Sana being offended by the insult uttered “what the hell”. “Hell” is a fiery place and is due for disbelievers who disobey Allah. Everybody fears being punished in “hell” and it is taboo to mention during a normal conversation. “Hell” is translated as “دوزخ” in Urdu, which is used to address a cursed person. These types of words are forbidden although punishments are absolute but people can seek forgiveness from Allah,

hoping not to be put in hell. Uttering such words is believed to be a bad thing. Jay (1992) has stated that the word “fuck” is restricted legally in public media and some words including “damn” or “hell” are also avoided in sacred places or in the company of parents, ministers, or employers. Sana used this profane utterance to gain attention of others when Zareen mistreated her. This utterance is an example of inter-sentential codeswitching.

4. *Zara: Would you like that.*

*Zareen: NO. HELL NO. (Cake1:13:14)*

Zara told Zareen that she would lock her in the room with Sana where Zareen used the word “hell”. “Hell” is a damned place where only sinners are sent for punishment. “Hell” is often used for cursing related to death/dying or eternal damnation. Zareen and Sana lack mutual understanding and they often fight with each other. Zara is teasing her sister that if she does not make a cake for the family she will lock Zareen in a room with Sana which Zareen considers as “hell”. “Hell” is related to devil with eternal trapping and punishment for sins. According to Haqquee (2020) the word hell means “دوزخ” in Urdu. Horrible places and people are not talked about but Zara used the English alternative for “دوزخ” to euphemize the expression. According to Jay (1992), the word “fuck” is restricted legally in public media and some words including “damn” and “hell” are also avoided in sacred places or in the company of parents, ministers, or employers. “Hell” is a profane word that is used to show contempt for Sana. This utterance is an example of inter-sentential codeswitching.

5. *Zara: Oh gosh. (Cake. 1:32:32)*

Zara used the word “gosh” as a weak swear word for God, which is profane. Replacing God’s name with a slang word is a taboo, because Holy names must be avoided at certain places and situations. Use of religious term ‘gosh’ instead of “God” the way Zara used it in a secular or uncaring manner is profane. The aim of the speaker is not to delignate or vilify God or anything related to religion, but it is used to express emotional response to express certain motives. “Oh gosh” was used to draw attention of her family members to show that she was concerned about the terrible incident happened after she had left the country. This utterance is an example of inter-sentential codeswitching.

6. *Zain: Go to hell. (Cake. 1:45:54)*

Zain, Zareen and Zara were talking when he (Zain) was blamed “to wet his pants when his wife speaks”. He was irritated and responded with the expression, “go to hell”. According to Haqee (2020) the word hell means “دوزخ” in Urdu. Zain consciously switched to English language when he cursed her sister because this expression is bolder in Urdu than its English alternative. Zain used profane words to be provocative as his sisters were insulting him. Jay (1992) has stated that the word “fuck” is restricted legally in public media and some words including damn or hell are also avoided in sacred places or in the company of parents, ministers, or employers. “Hell” is a damned place, which cause fear and unease in the listener that is why it is prohibited to talk about it in public. This utterance is an example of inter-sentential codeswitching.

7. *Meharbaano: Who the hell put him in charge? (Motorcycle Girl. 9:02)*

This utterance is taken from the movie “Motorcycle Girl”. The utterance means, “kis nay is dozakh main isko haq dia” in Urdu. Meharbaano was angry with her Boss and Ali who neither encouraged nor gave credit to the person who works hard. She uttered these words when Ali told Meharbaano and Zenith that he was in charge here. According to Haqee (2020) the word hell means “دوزخ” in Urdu. “Hell” is a place for the damned ones, mentioning of this type of place is taboo in public. It is a profane utterance, which is used to mock authority as Meharbaano criticized her boss indirectly even she knew who left Ali in charge. “Hell” is a damned place for the followers of devil with all its trappings. Jay (1992) has stated that the words including “damn” or “hell” are avoided in sacred places or in the company of parents, ministers, or employers. Meharbaano also refers his office as hell, a damned place where they are only being punished rather than being rewarded for their hard work. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

8. *Hassan: WOHI BONUS THAT BLODDY WELL PAYS FOR THIS GODDAMN LIFE YOU GOT USED TO. (Pinky Mem Sahib. 1:02:27)*

This utterance is taken from the movie “Pinky mem Sahib”. Hassan and Mehar were having a luxurious life but Mehar blamed Hassan that he used her for getting

promotions and in response Hassan used profane words to make her realize the situation. According to Fairman (2009), profanity is a special category of offensive speech that means to be secular or indifferent to religion, for example, the utterances like “Holy shit”, and “God damned”. “God” is a sacred word used in an informal situation with the word “damn” that is a taboo and categorized under profanity. Sacred words uttered outside sacred settings become taboo. For example, words like Allah and Christ are sacred but they are taboo when uttered outside religious context or performing any prohibited feat. Hassan switched to English language to utter such words to her wife because they are bolder in Urdu. Pakistani culture does not encourage referring to those who is fulfilling the necessities of life. Hassan used the profane utterance to provoke Mehar because she has uttered derogatory remarks for him. Hassan used “goddamn” to provoke Mehar who criticized her husband. This utterance is an example of intra-sentential codeswitching where Hassan switched to English language after starting the sentence in Urdu.

9. *Balani: omg.* (Jawani Phir Nahi Aani Two. 28:13)

The acronym is taken from the movie “Jawani phir nahi Aani 2”. Balani has used the acronym omg (oh my god) which is a profane utterance. Uttering such words in a worldly situation is strictly prohibited. Secondly, Balani has uttered these words for Lubna’s fairness that is a taboo as well because admiring other women about her fairness especially in front of his brother and husband is strictly prohibited in Pakistani culture. Omg (oh my god) is profanity used to draw attention towards Lubna’s fairness.

10. *Rahat: BLOODY HELL.* (Jawani Phir Nahi Aani Two.43:57)

Both of these words are taboo. “Bloody” is an obscene word used as an intensifier for a profane word “hell”. Bloody is used to strengthen the mood and express the intensity. “Hell” is a place only for the damned people who do not follow the right path. According to Haqee (2020) the word hell means “دوزخ” in Urdu. Rahat was angry with his friends because he had to visit police office for a bail in a foreign country that is why he used “bloody hell”. According to Jay (1992), words including “damn” or “hell” are also avoided in sacred places or in the company of parents, ministers, or employers. Rahat used these words to show contempt for Sherry and his friends because Turkish police officers arrested

them, which is shameful for Pakistan's reputation. This utterance is an example of intra-sentential codeswitching.

Ten profane utterances were found in the movies. 50% of profane utterances were used to draw attention, 20% were used to be provocative, 20 % to show contempt and 10% to mock others. Jay (2006) describes profanity as the expression involving the use of religious terms in a profane, secular or uncaring manner. The aim of the speaker is not to vilify God or anything connected with religion but it may be used to express emotional response to certain motives. Wajnryb (2005) defines profanity as swearing through the use of words that abuse anything sacred. Using terms like Jesus, God, or hell in a secular way are the examples of profanity.

#### 4.4 Epithets

Epithet is characterized by the existence of several types of slurs, such as bitch and fag. Other references that are considered as epithets are connected to race, ethnicity, gender, sexuality, one's appearance, and disabilities.

**Table 8. Epithets**

Sr. No	Functions	Number of words/sentences	Percentage
1	To draw attention	14	42 %
2	To show contempt	17	52 %
3	To be provocative	02	6%
4	To mock authority	00	0 %
	Total	33	100 %

##### 1. Zara: ASSHOLE. (Cake. 29:20)

The word is taken from the movie "Cake". Zara calls her sister an "asshole". She has used a word that is related to sexual or excretory organ "anus", which is prohibited to utter. According to Haqqee (2020) the word "asshole" is related to the word "ass" which means "چوٹر" in Urdu. Epithets related to private organs of body are impolite to use because such words disrespect and defame the addressee. These words are banned to utter in Urdu that is why Zara switched to English for euphemizing the word while addressing her sister.

Although such words are taboo in English language as well, but nowadays their use is frequent as compared to Urdu language. Aditya (2011) has stated that word “asshole” is taboo to utter in public. Sharifi and Darchinian (2009) has also stated that calling or naming outer sexual organs and related words are banned in Iranian society. Zara uttered the word “asshole” to insult her sister, as she was unable to understand the situation. “Asshole” became a means to express the anger and frustration that Zara had. The epithet “asshole” is used here to show contempt for Zareen. According to Allen and Burridge (2006), there are terms of insult or disrespect, which invoke slurs on the target character, such as asshole, bag, bastard, etc. This utterance is an example of intra-sentential codeswitching done for euphemizing the expression.

## 2. Zareen: *Bara beta*

*Bara beta MY ASS. (Cake.1:7:58)*

Zareen addressed her brother Zain by using a word “ass” because she was angry at him for not fulfilling his responsibilities. She compared Zain with “ass”, a private and taboo part of body. According to Haqee (2020) ass means “چوٹڑ، سرین” in Urdu, which is extremely taboo. Naming private body parts in public is strictly prohibited in Urdu that is why she switched to English to euphemize the utterance. “Ass” is used to draw attention of the family members and symbolically of the whole community towards the apparent position of an elder brother in contrast with Zain’s irresponsible behavior. Allen and Burridge (2006) have stated that “ass” and “cow” are used to refer to somebody who is stupid. This utterance is an example of inter-sentential codeswitching.

## 3. Sara: *ARE YOU CRAZY? (Wajood.14:43)*

This utterance is taken from the movie “Wajood”. The utterance is taboo in nature because it includes the epithet “crazy” which according to Haqee (2020) “crazy” means “سر پھراشخص” in Urdu. A “crazy” person lacks an ability to think. Sara used the epithet “crazy” for Imran when he told her that Faizaan was in love with Arzoo who was going to be married with someone else. The Urdu word “سر پھراشخص” is bolder within the context than the English alternative that is why Sara used the epithet “crazy”. This word is used to draw Imran’s attention towards the request as Imran told Sara to persuade Arzoo for



marrying Faizaan. This utterance is an example of inter-sentential codeswitching because Sara switched to English language while naming Imran as “crazy”.

4. *Arzoo: BUNCH OF IDIOTS. (Wajood.25.57)*

This utterance is taken from the movie “Wajood”. Arzoo uttered these words when she was angry with Imran, Faizaan and her brother’s attitude. According to Haqquee (2020), the word “Idiot” means “احمق، بالکل بے عقل” in Urdu. “Bewaqoof” is a person without wit. She also slapped her brother before uttering these words. These words can offend the viewers because calling his brother along with other guests as “bunch of idiots” is a taboo. Arzoo used the epithet bunch of “idiots” to show contempt for her brother, Imran and Faizaan. This utterance is an example of inter-sentential codeswitching.

5. *Nurse: Patient jag rahay hain. (Cake.11.38)*

This utterance is taken from the movie “Cake”. According to Haqquee (2020) the word patient means “زیر علاج مریض”. Nurse used word “patient” instead of the Urdu alternative “زیر علاج مریض” to euphemize the expression because the Urdu alternative evokes more stress in mind than the English word “patient” does. Use of the word from English language makes the situation more considerate and acceptable because people become very upset if someone talks to them directly about a disease of their diseased relative. Similarly, medical euphemisms are used to avoid the seriousness of the situation, for example, Big C instead of cancer, because talking about a serious disease as well as a sick person is also a taboo. According to Allen and Burrige (2006), people use prolonged illness, preventable cancers and Big C to refer to Cancer that is incurable, but these words are used to euphemize the situation. The epithet “patient” is used to draw Zara’s attention towards her father. This utterance is an example of intra-sentential codeswitching done for euphemizing the expression.

6. *Zara: You are wasting your time. She is a lesbian. (Cake.28:36)*

This utterance is taken from the movie “Cake”. Zara used this utterance for her sister, Zareen. It is taboo at two levels. According to Haqquee (2020) lesbian means “ہم جنس” in Urdu. Firstly, “lesbian” as a word, which means “hamjins parast” and secondly, its usage is strictly prohibited in a family setting, especially for ones’ sister. This

utterance in Urdu means “تم اپنا وقت ضائع کر رہے ہو یہ ہم جنس پرست ہے”. Zara violated a norm but she used the word of English language to lessen the boldness. Wibowo (2008) states that words like “homosexuals” and “lesbian” cause the listener to become angry or shy, especially in Pakistani society. Zareen is not a “lesbian”, but still the word shied both the man standing there and Zareen herself. Zara used the epithet “lesbian” to draw man’s attention towards the Zareen’s character because “lesbians” are considered as characterless people in Pakistani society. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

7. *Zareen: Zara I was never a lesbian. (Cake.31:09)*

This utterance is taken from the movie “Cake”. Zareen is complaining to Zara after she accused her of being a “lesbian”. According to Haqquee (2020) the word “lesbian” means “ہم جنس پرست عورت”, which is used for the second time in this movie. Such taboo words are prohibited because a person who is named “lesbian” is thought to be characterless, e.g. in this case the word “lesbian” indicates that she likes to be in a relationship with women. As the taboo acts are avoided in public, same is the case with taboo words, for example, “lesbian” is used for a woman who loves to be in relationship with female which is taboo in Asian societies but have been legalized in some European countries. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression. “Lesbian” was used as an epithet, which is connected with sexuality and characterizes personality of Zareen. This epithet is used here to draw Zara’s attention.

8. *Zara: Samia the bitch. (Cake: 32:57)*

This utterance is taken from the movie “Cake”. Bitch is an “epithet” which Zara used for Samia. Naming person as a “bitch” is taboo, because the addressee is being compared with a dirty and low animal. According to Haqquee (2020) the word bitch means “کتیہ، کینہ وریا بد فطرت عورت” in Urdu. The word ‘bitch’ is appropriate at a dog show, but not when used to disparage a woman. If a woman is labeled as a bitch, she is meant to be “talkative and bearing bad manners”. In Urdu such women is referred as “بد فطرت عورت”. Zara uses the word “bitch” to insult Samia who is always “talkative and judgmental”. Ahmad and Ghani (2013) have stated that words, which are taboo only in a certain context,

are called context specific taboo words, i.e. donkey, owl, dog, pig, etc. These words convey a different meaning if they are used as an “epithet” like in Pashtun society donkey and owl are taken as stupid, while dog and pig are considered dirty. Timothy (1999) has opined that women use “bitch” and “slut” to insult women while they use “bastard” and “prick” for men. On the other hand men use “cunt and slut” for women while they use “faggot and gay” for men. Anggita (2015) also states that taboo words like “ass” and “niggas” are used to show contempt for others, as the word “niggas” is another form of “nigger” which is meant to insult black people. Wibowo (2008) opines that the word “bitch” refers to a woman who is cruel, unpleasant, bad-tempered, and unkind. According to Zara, Samia is an unpleasant, bad tempered and unkind woman that is why she used the epithet “bitch”. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression. Zara used the epithet “bitch” to show contempt for Samia.

9. Zara: *Ktch Urdu to sekha do. He is a complete burger. (Cake. 1:11:39)*

This utterance is taken from the movie “Cake”. Zara has uttered these words for her nephew. “Burger” is a fast food used as an epithet by Zara for her niece who is fat like a burger. Zara has called her nephew “burger” as he is ignorant and lacks knowledge of language as well as the social norms. Zara asks her brother to teach him Urdu language. Zara switched to English language for euphemism when she addressed her brother. “Burger”, an English word is an epithet that Zara used for her nephew to show contempt for his softness and less knowledge of manners. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

10. Zain: *Witches witches. (Cake.1:13:24)*

This utterance is taken from the movie “Cake”. Zain used these words for both of his sisters who are constantly ridiculing his wife. ‘Witch’ is a bad woman who uses her knowledge for magic and harms other people. The Urdu alternative “چڑیل، جادوگرنی، پہا پھاکنٹی” is avoided to euphemize the expression. The word “چڑیل” is taboo in the context because Zain uses this word where he is blaming Zareen and Zara for the worries of the family. ‘Witch’ is an epithet used for Zara and Zareen when both of them were criticizing

Zain's wife. Zain used "witches" to show contempt for Zareen and Zara. This utterance is an example of intra-sentential codeswitching.

*11. Abba: Meary global bachay. (Cake.1:21:38)*

This utterance is taken from the movie "Cake". "Global bachay" is an epithet used by Abba for his children. "Global" indeed is a person who has knowledge of everything but here the epithet is sarcastically used, as the children knew nothing about the responsibilities and they do not care of their parents. Taking care of parents is the responsibility of children but Zareen, Zara and Zain are busy in their own affairs that is why Abba has used such words for them. The epithet is used by Abba to draw his children's attention to how they mistreat their parents. This utterance is an example of intra-sentential codeswitching done for euphemizing the expression.

*12. Abba: COME BACK YOU BASTARDS. (Cake. 1:26:37)*

This utterance is taken from the movie "Cake". Abba has used the epithet "bastards" for his friends. The word "bastard" is taboo as it refers to a child of unmarried parents. According to Haqee (2020) the word "bastard" means "حرامی, ولدالحرام" in Urdu, which is extremely taboo. The word "harami" in Urdu is extremely offensive. This word is taboo and uttering it can lead to questions related to the character of the mother of the addressee. Behzad et al (2107) has posited that the word "جہنمی" (a person damned to hell) and "حرامی" (bastard) are strictly forbidden in public discourse. Allen and Burrige (2006) observed, "In 1976, the educational commissioner of Texas banned the four major American college dictionaries (among others) from schools; he objected to terms like bed, clap, deflower, john, G-string, slut, bastard and many others. Abba consciously switched to English language for euphemism because nobody tolerates such harsh words in Pakistani society. In the above utterance "bastards" is used by Abba to draw attention of his friends who are leaving him unattended. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression.

*13. Zareen: THAT'S WHAT YOU DO BITCH. (Cake.1:27:31)*

Zareen has used an epithet "bitch" for her sister during an emotional situation where everybody was telling Zara about the accident and everything that happened after she had

left home. When Zara came to know that Zareen did not deliver her letters to Shahryar, she started fighting over letters and after Zara threatened to kill Zareen, Zareen called her a “bitch”. According to Haqqee (2020) the word “bitch” means “کتیہ، کینہ ور یا بد فطرت عورت” in Urdu. The word ‘bitch’ is appropriate at a dog show, but not when used to disparage a woman. “Bitch” is a derogatory term used to highlight the traits of a person addressed. The epithet does not make a human being an animal, but instead highlights likely attributes of the animal. This term is often used for insulting a person (Hughes, 2006). This utterance is an example of inter-sentential codeswitching done for euphemizing the expression. The epithet “bitch” is used here to show contempt for Zara. “Bitch” is bolder in Urdu and Zareen switched to English language to maintain a positive face.

14. *Zareen: He was dead RIGHT THERE, DEAD. (Cake. 1:32:44)*

Zareen uttered this sentence when she was telling Zara about the accident. The news about the death of the child is given in English, which euphemizes the expression. “Death” is among the taboo words nowadays in English as well but the expression is bolder in Urdu than its English counterpart. “Death” is also a taboo to talk about because it brings sorrow and feeling of loss for the ones who are left. The epithet “dead” which means “مردہ” is used for the child who died as a result of accident. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression. The word “dead” is used to be provoke Zara for the murdering a child.

15. *Zara: Family. What a lot of shit. (Cake.1:44:35)*

Zara uttered these words when she was having a conversation with Romeo who had sacrificed his comforts for Zara. Zara used epithet “shit” for her family because of the prevailing confusions in the family. According to Haqqee (2020) the word shit means “اجابت ، پاخانہ” The English alternative euphemizes the expression that is bolder in Urdu language. “Shit” refers to fecal matter, which is avoided in public discourse. Michael Swan (1984) put “shit” under the category of lavatory, which refers to any expression related to elimination of bodily wastes. Aditya (2011) has opined that “shit” is an excretion and defecation that is taboo to name in public because such words disturb the listeners. Rothwell (in Mc Guire, 1973) has asserted that this type of language communicates hatred

for rule of society and rebellion against power. People also use taboo words to express their disappointment as Zara used for her family in contrast to Romeo's opinion because she was disappointed about the reality that is different from what she expected. Likewise, Anggita (2015) stated that Hoot used a word shit to mock authority for showing disbelief about politics related governmental stuff. This utterance is an example of inter-sentential codeswitching. The epithet "shit" is used by Zara to show contempt for her family.

*16. Boss: Ladies and gentlemen let's give a round of applause to miss punctuality. (Motorcycle Girl.5:02)*

This utterance is taken from the movie "Motorcycle Girl". Boss uttered these derogatory remarks for Zenith who arrived late for the office. Boss switched to English for insulting Zenith and used the epithet "miss punctuality" that is satirical. When a person is addressed through an epithet, it points out the bad habits of the person. "Miss punctuality" is an epithet used by the boss to show contempt for Zenith who has arrived late. People use "epithets" to insult others because they think that others are worthless and do not deserve respect, e.g., you are a "retarded" kid. Qanbar (2011) has stated that words with connotations that represent some kind of social or physical defects like mentioning divorce in front of a divorcee, or blindness in front of a blind person are also taboos. "Miss Punctuality" is an epithet attributed to Zenith by her boss to demoralize her in the presence of other employees. Sharifi and Darchinian (2009) have opined that mentioning features of immoral behaviors and habits of a person are prohibited in Iranian society, because such utterances hurt the listener and present a bad image of him/her in front of others. This utterance is an example of inter-sentential. Allen and Burrige (2006) have stated that insults target the supposed ugliness of the hearer, in this case the Boss insulted Zara by mentioning her lack of punctuality.

*17. Boss: BAHANAY LOSERS BANATAY HAIN. ME LOSER NAHI HON. AUR NA HI MERY COMPANY ME LOSERS K LIYAY KOI JAGAH HAI. I WANT WINNERS. (Motorcycle Girl. 5.26)*

Boss is addressing the employees of office and when Zenith came in, he addressed her with these strong words calling her a "loser". According to Haqquee (2020) loser translates in Urdu as "ہارا ہوا ، وہ شخص جو اکثر ہارے، ہارنے والا" which is taboo, because the

person addressed is targeted by the use of epithet “loser”. These words are against the ethical values, as a boss has to take care of his employees. Secondly, the boss repeatedly used the English word “loser”, as its Urdu alternative “بارنے والا” is bolder than the English alternative. “Loser” is an epithet used to show contempt, which is impolite. People use such terms to hurt others given that such words leave a long lasting mark over the listener and causes him to doubt himself. These types of words are also used to annoy the listener. Babou (2014) also concluded that 46.05% of participants agreed that these type of words aim to get on somebody’s nerves or annoy them. This utterance is an example of intra-sentential codeswitching done for euphemism.

*18. Zafar’s Mother: He is such a gem. (Motorcycle Girl. 30:38)*

Zafar’s mother used the epithet “gem” for her son. According to Haqque (2020) gem means "بڑی خوبیوں والا شخص، بھرا" in Urdu language. Admiring someone in his presence is a taboo as well. Qanbar (2011) has stated that expressing admiration in front of a person or object is also taboo as it attracts the evil eyes, which can destroy the beauty. Phrases like “MashaAllah” and “May Allah protect it” are used to protect objects from evil eyes. This object may be a car, beauty, intelligence, bravery and similar things. In Pakistani society, objects are admired by uttering words like “Masha Allah” and “Subhan Allah” along with the words of appraisal. Qanbar (2011) stated that words and phrases related to admiration of things and objects are avoided because of the protection of those objects from evil eyes. Zafar’s mother used the Epithet “gem” to draw the attention of Zenith’s family towards her son. This utterance is an example of inter-sentential codeswitching done for euphemism.

*19. Zafar: Honestly, this place is a dump. (Motorcycle Girl. 52:54)*

Zafar used the epithet “dump” for his country, Pakistan. According to Haqque (2020) the word dump means “کوڑے کا ڈھیر” in Urdu. Such kinds of epithets are strictly taboo, because Pakistan came into being after a long struggle where thousands of Muslims lost their lives for independence. Although he was born and raised in Pakistan, he is calling it “dump”, which is unacceptable. Zafar has switched to English language to utter such derogatory remarks for his country because Urdu words are bolder than the English alternatives. Uttering these types of words in Urdu could result in protests and censorship

of such dialogues. Anti-political, anti-state, anti-army remarks and people uttering them are banned and speaker can be charged with treason or similar other offenses. It is strictly a taboo for a person to talk against his own country especially in a Muslim state. The epithet “dump” is used to show contempt for Pakistan. This utterance is an example of inter-sentential codeswitching done for euphemizing the expression because such expressions can offend the listeners.

20. *Zenith: It's just like a boy's club. (Motorcycle Girl.1:00:40)*

Zenith is a hardworking person whose ideas are constantly being stolen and presented by Ali. Zenith is angry at the patriarchy in her office, which stimulated her to name her office as “boy's club”. “Boys club” is an epithet that is used to show contempt, because Zenith is being suppressed in male dominated office. Zenith switched to English language to euphemize the expression as the Urdu alternative could endanger her job because such comments are intolerable in patriarchal society. Zenith used the epithet “boys club” to show contempt for the patriarchal society. This utterance is an example of inter-sentential codeswitching.

21. *Zenith: BLOODY MAN'S PLANET. (Motorcycle Girl. 1:00:42)*

Zenith uttered these words when she was angry at patriarchic environment of her office where her ideas are given to Ali who presented them and he was promoted as well. The word “bloody” has many connotative meanings but she used this word for males because Zenith is being dominated and cheated by her fellow men. Zenith consciously switched to English language to euphemize the expression because such expressions are strictly prohibited in Pakistani society as this may result in losing the job. Zenith used the epithet for planet the Earth to show contempt for the prevailing system. This utterance is an example of intra-sentential codeswitching done for euphemism.

22. *Hassan: BLOODY IDIOT. (Pinky Mem Sahib. 15:00)*

These words are taken from the movie “Pinky Mem Sahib”. Hassan uttered these words when he became angry at his driver who went to receive Pinky from the airport. Hassan has used the epithet “bloody idiot” for his driver. According to Haqee (2020) the word “idiot” which means “ترا احمق، بالکل بے عقل” is used to insult the driver and “bloody”



intensifies the expression. Hassan consciously switched to English language for euphemism because her wife Mehar herself has sent the driver and she would be disappointed with the response because Urdu words are bolder than the English alternatives. This utterance is an example of intra-sentential codeswitching done for euphemizing the expression. Hassan uses English language for euphemizing the expression. He used the epithet “bloody idiot” to show contempt for the driver.

23. *Sheikh: Tu to aisay keh raha ha ijesy ham sherry k sath ni Sunny Leon k sath pakray gayay hon. (Jawani Phir Nahi Aani Two.44:23)*

This utterance is taken from the movie “Jawani Phir Nahi Aani 2” where a taboo name is used. Although the characters were seen with their friend, Sherry not a girl but Sheikh uttered a name of actor “Sunny Leon”. Sheikh used the epithet “Sunny Leon” for Sherry, where he intended to say that Sheikh is not like “Sunny Leon” so there is no shame in being with him. Sunny Leon is a porn actor, whose name is avoided in public. The example here verifies the notion of a taboo object having “radioactive” characteristics, which affect everyone who comes in contact with it either physically or metaphorically. Although the addressed character is not present but the shame that it brings is unbearable for a common person. Sheikh uttered the name of “Sunny Leon” to draw his friends’ attention to the fact that they have not done anything wrong.

24. *Mehar: You REALLY WANT TO SUPPORT YOUR WIFE’S SHITTY WRITING? (Pinky Mem Sahib. 27:19)*

This utterance is taken from the movie “Pinky Mem Sahib”. Mehar is angry with her husband who is not a supportive person. When Hassan asked Mehar to publish her book, Mehar got angry and used the epithet “shitting writing” for her book. The word “shitty” is related to excretory material “shit”, which is avoided in public. The word “shitty” is derived from the word “shit”, which "اجابت، پاخانہ" in Urdu language. Such types of words are strictly prohibited in every society because of the filthiness they refer to. Mehar consciously switched to English language because she was shouting at her husband. English language reduces the boldness that these words contain. The above utterance is an example of inter-sentential codeswitching done for euphemizing the expression. Mehar

used the epithet “shitty writing” to draw her husband’s attention towards the book she had written.

25. Mehar: *It’s a crap book.* (Pinky Mem Sahib.37:39.)

Mehar is disappointed with her life and uttered these words after she had a fight with her husband. Mehar is a writer who has used the epithet “crap book” to refer towards the book she has recently written. According to Haqquee (2020) “crap” is translated as “فضلہ، بکواس، گند” in Urdu language and the use of English language euphemizes the expression. Mehar used the epithet “crap book” to draw Hassan’s attention towards her book who has offered help in publishing the book. This utterance by Mehar is an example of inter-sentential codeswitching.

26. Mehar: *SILLY GIRL, SIT IN THE CAR.* (Pinky Mem Sahib.49:54.)

Pinky came to Dubai from Pakistan to work for Mehar but she lost the way back home after she went to a market. Mehar used the epithet “silly girl” for Pinky after Mehar found Pinky sitting beside a road. The kind of name-calling is strictly prohibited because the epithet highlights the bad qualities of addressee. According to Haqquee (2020) “silly” means “بیوقوف لڑکی”. “Silly girl” would translate in Urdu as “بیوقوف لڑکی” which is bolder than the English alternative. Qanbar (2011) has stated that mentioning somebody’s social or a physical defect in front of him/her is a taboo, which she categorized under context specific taboos. Mehar used the epithet “silly girl” to show contempt for Pinky. This utterance by Mehar where she is addressing Pinky is an example of inter-sentential codeswitching done for euphemizing the expression.

27. Mehar: *She is my maid.* (Pinky Mem Sahib.48:32)

Mehar has introduced Pinky to her friends by using the epithet “maid” in a party at her home. According to Haqquee (2020) “maid” is translated in Urdu as “نوکرانی” which means that she belongs to lower class. Ahmad and Ghani (2013) have opined that mentioning professions that are low, social or physical defects in front of a person is are taboos. Qanbar (2011) has also stated that mentioning physical or social defects in front of a person is a taboo. “کام والی / نوکرانی” is a bolder term than the “maid”, that is why Mehar switched to English language because it euphemizes the term. Urdu Jang (newspaper) also

used “blind team” instead of its Urdu alternative which is blunter than English. The above utterance where Pinky is being addressed is an example of inter-sentential codeswitching done for euphemizing the expression. Mehar used the epithet to draw her friends’ attention towards Mehar.

28. *Mehar: YOU ARE A FUCKING LOSER. (Pinky Mem Sahib. 1:02:45)*

Mehar is extremely angry with Hassan after he chided her. In response, Mehar used the epithet “fucking loser”. According to Haqee (2020) loser means “ہارا ہوا، وہ شخص جو ”اکثر بارے، بارنے والا” and “fuck” means “ہم بستری کرنا”. “Fucking” refers to sexual intercourse, which is an extremely taboo word used to intensify the effect. The word “fuck” is extremely bold to be translated in Urdu but the English word lessens its intensity. Fairman (2009) has posited that the word “fuck” is a word and its negative status is due to the deep, subconscious, negative feelings about sex. Mehar consciously switched to English language to euphemize the expression, as the audience would not tolerate such a taboo utterance because of the patriarchic society. Talking to one’s husband in a loud voice is also strictly prohibited. Jay (1999) has emphasized that taboo language is emotionally powerful. Human beings are aggressive and emotional animals and to relieve the depression one uses such words. When somebody uses taboo words, he/she might have an intention such as to provoke a certain response. In this utterance, Mehar used “fucking loser” to provoke Hassan, as he was angry after hearing this utterance and cursed her for being rude. Jay (1992) has stated that the word “fuck” is restricted legally in public media and some words including “damn” or “hell” are also avoided in sacred places or in the company of parents, ministers, or employers. Taboo words can provoke listener to be violent or angry and their use is considered successful if response meets the expectations of speaker. This utterance is an example of inter-sentential codeswitching.

29. *Mehar: Acha meri Hitler Khala. (Pinky Mem Sahib. 18:33)*

Mehar used the name “Hitler” which is prohibited in many European countries because of the crimes he committed during World War II. Mehar uses “Hitler”, an epithet for her aunt who was dictating both Mehar and her maid Pinky to be careful in Dubai. Mehar used the epithet “Hitler” to show contempt for her aunt who is dictating her to do

things according to the given advice. The name “Hitler” is strictly prohibited in Europe because of the atrocities he inflicted in Europe and especially to Jews. The word Hitler connotes with being authoritative that is why Mehar used the epithet for her aunt.

30. *Gull: Mano na Mono larka chars ka smuggler hai. (Jawani Phir Nahi Aani Two. 19:45)*

This utterance is taken from the movie “Jawani Phir Nahi Aani Two”. Rahat invited his sister Lubna and her friends along with their husbands to Turkey. When Gull, who is Lubna’s friend, entered Rahat’s huge villa she was surprised and used an epithet “smuggler” for Rahat. “Smuggler” is a person who illegally purchases and sells product across the border, involved in killing, abducting and selling drugs. According to Haqqee (2020), “Smuggler” means “ناجائز طور پر درآمد برآمد کرنے والا” in Urdu. Gull speculates Rahat to be a “smuggler” that is why he has so much wealth. Smuggling is a taboo activity, which is punishable in law. The epithet “smuggler” highlights the suspicious character of Rahat who must have a history of killing, abducting and selling drugs. Gull used the epithet to draw her husband’s attention towards Rahat’s wealth. This utterance is an example of intra-sentential codeswitching where Gull used the epithet “smuggler” for Rahat.

31. *Balani: Lo agyi meri fair and lovely. (Jawani Phir Nahi Aani Two. 29.12)*

Balani is Zoyi’s father and he used the epithet “fair and lovely” for her daughter. It is taboo to praise somebody in his/her presence. There are words like MashaAllha, Allah be praised, Satan’s ears be deaf, etc. which are uttered along with appraisal words. It is believed that words like MashaAllha and Allah be praised, save the appraised from harm, otherwise the addressed object or person might have an accident or incurable disease. Balani consciously used the words of English language to euphemize the expression because words of appraisal are prohibited to utter in the presence of the person who is being addressed. Qanbar (2011) has also stated that it is taboo to utter words of appraisal without minimizers because minimizers ensure the protection of the appraised person or object from harm. Balani used the epithet “fair and lovely” to draw the attention of Rahat and his friends towards Zoyi.

### 32. OC Flying: And Stupid as well. (Parwaaz Hai Junoon.6:30)

This utterance is taken from the movie “Parwaaz Hai Junoon” where the officer is addressing pilot Hamza who has disobeyed orders by flying the fighter jet in a dangerous area. The officer has used an epithet “stupid” for Hamza while addressing him. Haqque (2020) translated this word as “احمق، سست دماغ والا” which is tabooed to utter for a person in public. Qanbar (2011) has stated that words with connotations that represent some kind of social or physical defects like mentioning divorce in front of a divorcee, or blindness in front of a blind person are also taboos. OC flying used these words to show contempt towards Hamza who has disobeyed his officer’s orders. This utterance is an example of intra-sentential codeswitching.

### 33. Officer: Bloody fool (Parwaaz Hai Junoon. 13:02)

Bloody is used as an adjective with the epithet fool. Officer has used the epithet fool for Zaid who has been acting like a foolish after he arrived in a training academy. The epithet “bloody fool” is used by the officer to show contempt towards Zaid. Haqque (2020) translated bloody as “ظالم سفاک” and fool means “بے وقوف، بدھو، کم عقل” which is bolder than the English alternatives. “Bloody fool” is less bolder than its Urdu alternative and the officer used the epithet to show contempt towards Zaid. The epithet is a taboo because it highlights the mental disability. In this vein, Qanbar (2011) has also stated that words with connotations that represent some kind of social or physical defects like mentioning divorce in front of a divorcee, or blindness in front of a blind person are also taboos. This utterance is an example of intra-sentential codeswitching.

The researcher found thirty-three epithets. 48% of epithets were used to show contempt which included words like “dump”, “boy’s club”, “silly girl”, “Hitler”, etc., 45% of the total epithets were used to draw attention which included words like “ass”, “gem”, “maid”, “smuggler”, etc. In addition, 7% of the epithets found were used to be provocative.

Seventeen epithets like “stupid”, “loser”, “dump”, “silly girl”, “bloody man’s planet”, “asshole”, “idiots”, “bitch”, “burger”, “witches”, “shit”, “miss punctuality”, “loser”, “dump”, “boys’ club”, “bloody idiots”, and “Hitler”, were used to show contempt. Thirteen epithets like “ass”, “gem”, “Sunny Leon”, “crazy”, “patient”, “lesbian”, “global

bachay”, “bastards”, “shitty writing”, “crap book”, “maid”, “smuggler”, and “fair and lovely” were used to draw attention, while two epithets “dead” and “fucking loser” were used to be provocative.

Total number of obscene data found in movies is eighty-three. Among the total eighty-three obscene instances shown in figure 4, twenty-six utterances are related to love and marriage, eight about heterosexual relationship before marriage, twenty high tone utterances and twenty-nine utterances related to actions that are against the norms of the society.

The total twenty-six instances related to love and marriage form 31 percent of total obscene utterances. Among these twenty-six, eleven English words, “approach”, “propose”, “one sided love”, “life partner”, “love marriage”, “partner”, “honeymoon”, “arrange marriage”, “misses”, and “love” are used to euphemize expressions because such topics are strictly prohibited in Pakistani society and Urdu language cannot be used in public for expressing such intentions. Among the eleven words used for love and marriage, ten words “approach”, “propose”, “one sided love”, “life partner”, “love marriage”, “partner”, “honeymoon”, and “arrange marriage” are used to draw the listener’s attention while the word “love” is used to show contempt. These words are used to euphemize the expression as well because such words and topics are discouraged due to their taboo nature. Among the 16 utterances that are used for love and marriage, 12 utterances were used to draw attention; three were used to be provocative and one to show contempt. Young men and women are strictly prohibited to use terms like propose (شادی کے لئے پسند کرنا), miss (جدائی محسوس کرنا), and love marriage (محبت کی شادی) that is why characters in the Urdu movies consciously used English words because of the taboo nature of such topics.

Data related to heterosexual relationship before marriage is eight in number, which is ten percent of the total obscene instances. Among the seven instances two words “boyfriend”, “girlfriend” which are uttered twice, and “date”, were found. Among the four words found, three words “girlfriend”, which occurred twice, and “date” were used to draw attention while the word “boyfriend” was used to be provocative. Among the three obscene utterances, two were used to draw the addressee’s attention while one utterance aimed to provoke the addressee. The characters of Pakistani movies used words like boyfriend,

girlfriend, and date to euphemize the expressions because such heterosexual relationships are strictly prohibited in Pakistani society.

Table 4 shows that the total number of high tone words and utterances used by the characters of the movies are twenty. Among the twenty instances, only one high tone word “propaganda” was found that was used to show contempt. Among remaining nineteen high tone utterances, eight utterances were used to draw attention, eight to show contempt, two for mocking, and one to be provocative.

The total number of words and utterances that are against the norms of the society are twenty-nine in number. These instances form thirty eight percent of total seventy-seven obscene instances found in Pakistani movies. Among the twenty-nine instances, there were thirteen words and sixteen complete utterances. Among thirteen words, seven words “bathroom”, “blunder”, “scandal”, “colorful”, “English”, “excuse”, “hot stuff”, were used to show contempt, six words “coffee date”, “conspiracy”, “dance”, “bum”, “blood money”, and “naked”, were used to draw attention. Among the total sixteen utterances, eight utterances were used to draw attention, six utterances were used to be provocative, one utterance was used for mocking, and one utterance was used to show contempt.

**Table 9. Categories of taboo words**

Sr. No	Taboo Category	No of words and utterances	Percentage
1	Obscenity		
(a)	Talking about marriage and love between unmarried man and woman.	26	
(b)	Heterosexual relationship before marriage	08	83
(c)	Using high tone words for parents, siblings, husband and wife.	20	65%
(d)	Actions that are against the norms of the society like attending dance parties, drinking, smoking, homosexuality, discussing maternal issues in public, and acts of killing.	29	
2	Vulgarity	02	2%
3	Profanity	10	7%
4	Epithets	33	26%
	Total	128	100%

Total number of taboo instances in the movies is one hundred and twenty eight. Table 9 shows that there are total eighty tree instances of obscene language which form 65% of the taboo data found in the movies. The data contains thirty-three epithets, which is the second, most used number forming 26% of the total taboo data. The data also contains ten profane instances, which form 7% of the total taboo data. The data contains only two vulgar terms, which form 2 % of the total taboo data of the movies.



## CHAPTER 5

### 5. MAJOR FINDINGS AND CONCLUSION

Every speaker has to avoid taboos present in the society to retain a positive face. Taboos differ from one society to another and from one context to other as well. Pakistan being Muslim majority country has many taboos other than the Anglophone world, such as talking about love and marriage, having a heterosexual relationship and using high tone words, etc. To maintain positive face, speakers use different strategies, like complete switching to English language or using words of English language instead of Urdu language, which is the national language of the country.

The researcher found one hundred and twenty-eight instances of taboo language. Among one hundred and twenty-eight instances, total number of obscene data found in the movies is eighty-three, vulgar terms were two in number, ten profane utterances and thirty-three epithets were also found.

#### 5.1 Obscenity

##### 5.1.1 Talking about marriage and love between unmarried man and woman

The total twenty-six instances related to love and marriage shown in Table.1 forms 31 percent of the total obscene utterances. Among these twenty six instances, English words, “approach”, “propose”, “one sided love”, “life partner”, “love marriage”, “partner”, “honeymoon”, “arrange marriage”, “misses”, and “love”, are used to euphemize expressions because topics for which these words are used are strictly prohibited in Pakistani society and Urdu expressions are bolder than English alternatives. Among the fifteen words used for love and marriage fourteen words, “approach”, “propose”, “one sided love”, “life partner”, “love marriage”, “partner”, “honeymoon”, “arrange marriage”, “wedding night”, “romance” and “miss” which occurred four times, are used to draw the listener’s attention while one word “love” is used to show contempt. These words are used to euphemize the expression as well because such words and topics are discouraged due to their taboo nature. Among the eleven utterances, eight utterances “love you too”, “I am in love”, “I can’t live without you”, “that you don’t have any feelings for me” and the

utterance “I love you” which occurred four times are used to draw attention. However, two utterances “good old fashion of romance” and “true love does come by easily. Don’t let it go easily” are used to be provocative while one phrase “give and take” is used to show contempt. Young men and women are strictly prohibited to use terms like “propose” (pasand karna), “miss” (جدائی محسوس کرنا), “love marriage” (محبت کی شادی) that is why characters in the Urdu movies used English words because of the taboo nature of such topics and words.

### **5.1.2 Heterosexual relationship before marriage**

Data related to heterosexual relationship before marriage is eight in number, which is 10 percent of the total obscene instances. Among the eight instances, five words and three utterances were found. Among the five, words like “boyfriend” was spoken once while, “girlfriend” and “date” were uttered twice. Four words, “girlfriend” and “date” which occurred twice are used to draw attention while the word “boyfriend” is used to be provocative. Among the obscene utterances related to heterosexual relationship before marriage, two utterances “Baby you know I am very emotional about this” and “Can I take you for a coffee?” are used to draw the addressee’s attention while one utterance “Don’t give in easily” aimed to provoke the addressee. The characters of Pakistani movies used English words and utterances to euphemize the expressions because talking about heterosexual relationship is strictly prohibited in Pakistani society.

### **5.1.3 Using high tone words for parents, siblings, husband and wife**

Table 3 shows that the total number of high tone words and utterances used by the characters of the movies are twenty in number. Among the twenty instances, only two high tone words “propaganda” and “bullshit” were found. The word “propaganda” was used to show contempt while “bullshit” was used to mock authority. Among the remaining eighteen high tone utterances, eight utterances “don’t pick up the phone. I said don’t pick up the phone”, “don’t you understand”, “that will raise a lot of eye brows”, “that my wife, be nice”, “not now Abba”, “I will kill you”, “I can’t talk about this right know”, and “I don’t give a shit” were used to draw attention. Eight utterances “shut your mouth”, “Amma stop it please”, “are you out of your mind”, “you keep your mouth shut”, “who’s the man of the house”, “shut up”, “I wanna see your eyes”, and “don’t bullshit”, to show contempt.

One utterance “nothing to do with me”, for mocking and one utterance “Amma look at this, you look mad” was used to be provocative.

#### **5.1.4 Actions that are against the norms of the society like attending dance parties, drinking, smoking, homosexuality, discussing maternal issues in public, and acts of killing**

The total number of words and utterances that are against the norms of the society are twenty-nine in number forming 38 % of the total one hundred and twenty taboo words/utterances found in Pakistani movies. Among the twenty-nine instances, thirteen words and sixteen complete utterances were found. Among the thirteen words, seven words like “crap”, “hot stuff”, “excuse”, “English mahool/colorful baatain”, “blunder”, “bathroom” and “scandal” were used to show contempt, five words, “dance”, “conspiracy”, “bum”, “blood money”, “completely naked”, were used to draw attention while one word “cheating” was used to be provocative. Among the sixteen utterances, eight utterances “much better now, “nice to meet you handsome”, “he is out of danger”, “now please enjoy the party”, “I cant bear that”, “does anyone have a lighter”, “she is an animal rights lawyer”, “I love dogs”, “don’t touch me, leave me alone” were used to draw attention, six utterances “you become a whole new person”, “you got away with murder”, “I am going to kill you”, “And Irum. Is she adopted”, “move your body”, and “were you married before”, were used to be provocative. While one utterance “they are smoking. I am smoking, what’s your problem” was used for mocking, and one utterance “its all very very sad, but I am not interested in it. I don’t care. I don’t care” was used to show contempt.

#### **5.2 Vulgarity**

Among the total data, two vulgar terms “ass” and “fuck” are found in the utterances “get your ass back” and “what the fuck does that mean” are used with the true intention of pointing towards the private body parts. Vulgar terms form 2% of the total taboo data found in the movies.

#### **5.3 Profanity**

Profane utterances are ten in number, which forms 8% of the total taboo instances. Among the total profane utterances, five utterances like “Jessica for god sake she is my wife”, “oh for god sake Zara. You really think I am gonna”, “what the hell”, “for god sake”,

“omg (oh my god)” are used to draw attention and two utterances “no. Hell no” and “bloody hell” are used to show contempt. However, two utterances “that bloody well pays for this goddamn life style you got used to” and “go to hell” are used to be provocative, while one utterance “who in the hell put him in charge” is used to mock the authority.

## 5.4 Epithets

Thirty-three epithets were found among the total one hundred and twenty-eight taboo instances, which form 26% percent of the total taboo data. Seventeen epithets like “bitch” which occurred twice, “stupid”, “bloody fool”, “asshole”, “idiots”, “burger”, “witch”, “shit”, “miss punctuality”, “loser”, “dump”, “boy’s club”, “bloody man’s planet”, “bloody idiot”, “silly girl” and “Hitler” are used to show contempt. The word “asshole” is a vulgar term but it was used to “name” a person due to which it is being put under the category “epithets”. Fourteen epithets like “lesbian” which occurred twice, “ass”, “gem”, “Sunny Leon”, “crazy”, “patient”, “global bachay”, “bastards”, “shitty writing”, “crap book”, “maid”, “smuggler”, and “fair and lovely” are used to draw attention, while two epithets “dead” and “fucking loser” are used to be provocative. The word “fucking” is vulgar but it is being used here as an adjective with the word “loser” that is why it has not been put in the “vulgarity”.

## CONCLUSION

The researcher has found that Urdu movies include topics that are taboo but they are euphemized by using English words or by completely switching to English language. The researcher has aimed to explore taboo topics that are mostly discussed in Pakistani movies through the use of English language.

The first question that the researcher aimed to answer was about the taboo words, which are used in Pakistani movies. The researcher found taboo words such as, “اجابت کرنا”, “ساتھ گھومنے والی عورت یا ”پاخانہ“ ”ہم بستری کرنا“ ”گند“ ”بکواس“ ”فضلہ“, ”پاخانہ کرنا بد فطرت /کینہ ور“, ”مکمل ننگا“, ”ہم جنس پرست عورت“, ”چاہنے والا“, ”مرد کی بے تکلف دوست لڑکی ولدالحرام“, ”غیر مناسب حرکت“, ”جنسی طور پر پر کشش شخص“, ”رنگین باتیں“, ”محبوبہ“, ”عورت حرامی“, ”چوڑ، سرین“ and ”ناچنا“ in Pakistani Urdu movies which are euphemized through the use of English language.

The researcher has also found utterances like “I love you”, “ I am in love”, “true love does not come by so easily”, “that you don’t have any feelings for me”, “I can’t live without you”, “Can I take you for a coffee” which are used by the speakers to express love for the addressees which is prohibited in Pakistani society. The addressee of these utterances are always unmarried man or a woman which is the prohibition that made these utterances taboo. Speakers used such utterances to euphemize the expressions because these expressions are bolder in Urdu as compared to their English alternatives. Other utterances like “don’t pick up the phone”, “oh, shut your mouth”, “you keep your mouth shut” “don’t bullshit”, “I don’t give a shit”, are high tone utterances which are disrespectful for addressees in the context where they are spoken which made them tabooed expressions.

Utterances like “they are smoking, I am smoking what’s your problem?” and “were you married before?” goes against the norms of the society that make them a taboo subject. Especially the words like “lesbian”, “bitch”, “bastards” and “shit” used in utterances like “You are wasting your time. She is a lesbian” “Samia the bitch”. “Come back you bastards” “What a lot of shit” are strictly tabooed in Urdu language because they are being used for sister, elder, friends and family, respectively but the use of English alternatives has euphemized the expressions.

The researcher has found that the topic that is mostly discussed in Urdu movies released in 2018 is “love”. The word itself is uttered ten times, which is the most spoken word in the data obtained from the movies. Other terms for expressing “love” are “baby” which occurred five times, while words like “miss” and “partner” exist in the dialogues. The reason of “love” being a taboo is that these feelings are between unmarried man and woman. The second most used taboo topic (between an unmarried man and a woman) is “marriage” and the third topic is “heterosexual relationship” between an unmarried man and a woman, e.g. girlfriend and boyfriend. The researcher also found that high tone words and sentences for disrespecting parents, siblings, wife and husband, which are taboo in Pakistani society, are also present in the Pakistani movies.

The third question that the researcher aimed to answer is that how utterances are euphemized in the context through the use of English language. The researcher found that whenever a “taboo word” or a “topic” is meant to be discussed, characters use words from

English language or completely switch to English language for euphemism. The phenomenon of switching has allowed the speakers to use English language for their advantage to discuss taboo topics.

English language in no sense plays any negative role but adapting norms of the Anglophone world while talking about heterosexual relationships before marriage and talking about love and marriage, which are unacceptable in Pakistani society, are common in the dialogues spoken by the characters of Pakistani Urdu movies. Taboo terms and taboo topics are being discussed frequently in media and especially in movies, which can endanger the taboos followed by the Pakistani society. Urdu language is the national language of Pakistan, which restricts the speaker to comply with the taboos of the society as well. However, discussing taboo topics and naming taboo objects in movies are euphemized through the use of English language because taboos of Anglophone world are different from the Pakistani society.

## RECOMMENDATIONS

Researchers can explore words used in newspapers, songs, dramas etc. and explore what English words are used for Euphemism. Researchers can also analyze the reporting of a theft or corruptions by elite class, in Urdu newspapers, highlight the words used for reporting, and explore if there is any difference between the impacts of using Urdu words as compared to English words. Researchers can also conduct a longitudinal research to highlight the use of taboo words and topics discussed in Pakistani Urdu movies.

## REFERENCES

- Ahmad, Khursheed, Mamuna Ghani, Mahtab ALAM, & Tahir GUL (2013) “A sociolinguistic study of linguistic taboos in the Pashtoon society”, *International Researcher*, 2, 1, 35-41.
- Allan, K., & Burridge, K. (2006). *Forbidden Words: Taboo and Censoring of Language*. Cambridge, New York. The Edinburgh Building.
- Al-Khatib, M. (1995). Sociolinguistic View of Linguistic Taboo in Jordanian Arabic. *Journal of Multilingual and Multicultural Development*, Vol. 16, No. 6. 443 – 457.
- Aliakbari, M. (2015). A sociolinguistics study of Linguistic Taboo in the Iranian Society. *International Journal of Educational Investigations*. Iran.
- Bergner, G. (2005). *Taboo Subjects: Race, Sex and Psychoanalysis*. University of Minnesota Press Minneapolis, London.
- Burridge, K. (2010). Linguistic cleanliness is next to godliness: Taboo and purism. *English Today*, 26(2), 3-13. <https://doi.org/10.1017/S0266078410000027>.
- Brown, P., and C, Levinson. (1987). *Politeness: Some Universals in Language Usage*. Cambridge: CUP.
- Brown, P., and Levinson, C. (1978). *Universals in Language Usage: Politeness Phenomena*. Questions and politeness: Strategies in social Interaction. 56-289. Cambridge University Press.
- Douglas, M. (1966). *Purity and Danger: An Analysis of the Concepts of Pollution and Taboo*. London: Ark-Routledge and Kegan Paul.
- Douglas, M. (1970). *Natural Symbols*. Middlesex, England: Penguin.
- Gillespie, D. (1930). *Taboo Pushkin*. The University of Wisconsin Press.1930.
- Greene, C.T. (2000). *The Uses of Euphemisms and Taboo Terms By Young Speakers of Russian And English*. Emonto. Alberta Canada.



- Fairman, C.M. (2009). *Fuck, Word Taboo and Protecting Our First Amendment Liberties*. USA: Sphinx Publishing.
- Ghounaane, N. (2013). A Sociolinguistic View of Taboo language and Euphemisms in Algerian Society: Attitudes and Beliefs in Tlemcen Speech Community. *International Journal of Research in Applied natural and social sciences*.
- Gobert, M. (2015). Taboo topics in the ESL/EFL classroom in the Gulf Region. In R. Raddawi (Ed.), *Intercultural communication with Arabs: Studies in educational, professional and societal contexts* (pp. 109-126). Singapore: Springer.
- Holmes, J. (1992). *An Introduction to Sociolinguistics*. Longman: London and New York.
- Hymes, D. (1974). *Foundations in Sociolinguistics: An Ethnographic Approach*. Philadelphia: University of Pennsylvania Press.
- Hughes, G. (2006). *An Encyclopedia of Swearing. The Social History of Oaths, Profanity, Foul Language, and Ethnic Slurs in the English Speaking World*. New York London. M.E. Sharpe, Inc., 80 Business Park Drive, Armonk, New York 10504.
- Hymes, D. (1964). Introduction: Toward Ethnographies of Communication *American Anthropologist*
- Hayat, C., Duquette, M., Hartman, R. (2001). *Taboo: Sex, Religion and Magick*. New Falson Publications Las Vegas, NV, USA.
- Jay, T. (1992). *CURSING IN AMERICA. A psycholinguistic study of dirty language in the courts, in the movies, in the schoolyards and on the streets*. Amsterdam. John Benjamins Publishing Company Philadelphia.
- Jay, T. (2009). The utility and ubiquity of taboo words. *Perspectives on Psychological Science*, 4(2), 153-161.
- Kamal, M. Khan. 2008. Taboos in Pashtoon Society. *Pashto: Journal of Pashto Academy*, University of Peshawar. pp 9-22. Vol. 38 Oct-Dec 2008.

- Khan, M. K., & Parvaiz, A. (2010). A descriptive analysis of diminishing linguistic taboos in Pakistan. *Strength for Today and Bright Hope for Tomorrow* Volume 10: 8 August 2010.
- Mbaya, M. (2002). Linguistic Taboo in African Marriage Context: A Study of the Oromo Lagu Nordic. *Journal of African Studies* 11(2): 224-235.
- Webster, M. (2014). Merriam Webster Online.
- Qanbar, N. (2011). A Sociolinguistic Study of the linguistic Taboos in Yemini Society. Taiz University Yemen.
- Sadiqi, F (2003). *WOMEN, GENDER AND LANGUAGE IN MOROCCO*. Clearance Center, 222 Rosewood Drive, Suite 910 Danvers, MA 01923, USA.
- Sari, Y. (2007). Euphemism Analysis on “”American PIE 5” script: An Approach of Meaning Relation and Semantic Change. State Islamic University “Syarief Hidayatullah,” Jakarta.
- Seifried, B. (2006). Taboo: Cultural phenomenon headed for extinction. Doctoral dissertation, MA Dissertation, Georgia State University.
- Shohat, D.(2006). *Taboo Memories*. Duke University Press, Durham and London.
- Sabri, O. (2012). Preliminary investigation of the communication effects of “taboo” themes in advertising. *European Journal of Marketing*, 46(1/2), 215-236.
- Haqquee, S. H. (2003). *The oxford English-Urdu Dictionary*. Oxford University Press.
- Stenstrom, A.. (2006). Taboo words in teenage talk: London and Madrid girls conversations compared. *Spanish in Context*, 3(1), 115-138.
- Teguh, H. A. W. (2008). A study of taboo words and euphemistic expressions of Ali G Film. Universitas Islam NegeriMaulana Malik Ibrahim.
- Takele, B. (2017). A Thematic Analysis of Linguistic Taboos and Their Corresponding Euphemistic Expressions in Oromo. Addis Ababa University.
- Trudgill, P. (1984). *Applied sociolinguistics*. London: Academic Press.

- Trudgill, P. 2000. *Sociolinguistics: An Introduction to Language and Society* (Fourth Edition). London: Penguin Group
- Thanjitt, S. (1998). *Verbal taboo in Thai*. Bangkok: National Institute of Development Administration.
- Wardhaugh, R. 2006. *An Introduction to Sociolinguistics* (Fifth Edition). Oxford: Blackwell Publishing Ltd.
- Watts, A. (1973). *The Book on The Taboo Against Knowing Who You Are*. Sphere Book Ltd 30/32 Grays in Road, London.
- Wajnryb, R. (2005). *Expletive Deleted, A good Look at Bad Language*. New York America. FREE PRESS A Division of Simon & Schuster, Inc.1230 Avenue of the Americas New York, NY 10020.
- Wibowo, H.T.A. (2008, July 17). *A Study of Taboo Words and Euphemistic Expressions of Ali G Film*. The State Islamic University of Malang.
- Yule, G. 2010. *The Study of Language* (Fourth Edition). Cambridge: Cambridge University Press.

## APPENDIX

### Talking about love and marriage between unmarried man and woman.

1. *Imran: Yar wo, tery approach say bahir hai. (Wajood.13:16)*

2. *Imran: Love you.*

*Sara: Love you too. (Wajood.15:5)*

3. *Imran: Propose kia tha. (Wajood.21:18)*

4. *Imran: Abi to love one-sided hai. (Wajood.21:30)*

5. *Q: Me to tumhain apna life partner bnana chahta hon. (Wajood.23:28)*

6. *Meharbaano: Good old fashion of romance. (Motorcycle Girl.9:22)*

7. *Sultan Irfan: Love marriage ban gyi. (Motorcycle Girl.27:34)*

8. *Sultan Irfan: Partner koi aisa milay, jo empower karay. (Motorcycle girl.27:30)*

9. *Zafar: Shadi k baad ktch give and take to zarori ha. This is how it is. Adjust to karna paray ga. It will be fine, trust me. (Motorcycle Girl.53:29)*

10. *Shahid: I love you. (Na Band Na Baraarti.1:32:45)*

11. *Dad: Honeymoon beech me chor k. (Na Band Na Baraarti.55:33)*

12. *Zafar: Me janta hon k, ye aik arrange marriage hai. (Motorcycle Girl.1:14:23)*

13. *Rahat: H:::::i baby.*

*Zoyi: H:::i baby. (Jawani Phir Nahi Aani Two.29:17)*

14. *Zoyi: Baby. You just know how to make me happy. (Jawani Phir Nahi Aani Two.29:52)*

15. *Zoyi: Okay baby*

*Rahat: B:::::ye baby. (Jawani Phir Nahi Aani Two.53:58)*

16. *Salina: True love does not come by so easily, do not let it go this easily.*

*(Jawani Phir Nahi Aani Two.1:59:23)*

17. Sherry: *I am in love. (Jawani Phir Nahi Aani Two.1:6:03)*

18. Salina: *You know what! Tm desi larkoon ka yehi problem hai. You talk to them for two minutes and they think its love. (Jawani Phir Nahi Aani Two.1:13:23)*

19. Sherry: *That you don't have any feelings for me. (Jawani Phir Nahi Aani Two.1:13:35)*

20. Rahat: *I can't live without you. (Jawani Phir Nahi Aani Two.1:58:12)*

21. Sania: *Wedding night par bhi aik list aayay gy. (Parwaaz Hai Junoon. 23:14)*

22. Nadir: *Romance ky alif bay ni pata? (Parwaaz Hai Junoon. 23:52)*

23. Hamza: *I love you. (Parwaaz Hai Junoon. 25:21)*

24. Hamza: *Acha btao kitna miss kar ri ho (Parwaaz Hai Junoon. 58:18)*

25. Hamza: *Mujhay pata hai tum mujay har waqt miss karty ho. (Parwaaz Hai Junoon. 58:23)*

26. Sania: *I love you. (Parwaaz Hai Junoon. 58:54)*

### **Heterosexual relationship before marriage**

1. Bajoo: *Isnay boyfriend to ni bna lia koi? (Motorcycle Girl.56:14)*

2. Zahid: *Apni girlfriend. (Na Band Na Baraarti.37:54)*

3. Zahid: *Paki wali girlfriend hai. (Na Band Na Baraarti.1:30:04)*

4. Tipu's Girlfriend: *Da::te hai Valentine pay. (Saat Din Muhabbat In.4:40)*

5. Zoyi: *Baby, you know, I am very emotional about this. (Jawani Phir Nahi Aani Two 31:17)*

6. Sherry: *Can I take you for a coffee? (Jawani Phir Nahi Aani Two.1:05:39)*

7. Sherry: *Don't give in easily. (Jawani Phir Nahi Aani Two.1:59:27)*

8. Zenith: *Aglay Sunday coffee date hai usk sath. ((Motorcycle Girl.30:58)*

**Using high tone words for parents, siblings, husband and wife**

1. Arzoo: *DON'T PICK UP THE PHONE. I SAID DON'T PICK UP THE PHONE.* (Wajood.1:23:40)
2. Zareen: *DON'T YOU UNDERSTAND?* (Cake.19:08)
3. Zara: *Mazloom beech ky olaad propaganda.* (Cake.22:30)
4. Zareen: *OH SHUT YOUR MOUTH.* (Cake.22:40)
5. Zara: *Maslay, nothing to do with me.* (Cake.23:08)
6. Zara: *Amma look at this, you look mad.* (Cake.24:36)
7. Zara: *AMMA STOP IT, PLEASE.* (Cake.40:57)
8. Zara: *Ap jo karna chahtay hain, that will raise a lot of eyebrows.* (Cake.59:20)
9. Zara: *ARE YOU OUT OF YOUR MIND?* (Cake.1:07:45)
10. Zareen: *YOU KEEP YOUR MOTH SHUT.* (Cake.1:7:49)
11. Zareen: *Who's the man of house?* (Cake.1:08:00)
12. Zain: *THAT'S MY WIFE, be nice.* (Cake.1:13:05)
13. Zara: *NOT NOW ABBA.* (Cake. 1:27:14)
14. Zara: *I will kill you.* (Cake.1:27:00)
15. Zara: *BULLSHIT KHAT DIYAY.* (Cake.1:30:45)
16. Zenith: *I can't talk about this right now.* (Motorcycle Girl.16:46)
17. Mehar: *SHUT UP.* (Pinky Mem Sahib.25:37)
18. Gull: *Kala chashma utaro, I wana see your eyes.* (Jawani Phir Nahi Aani Two.26:25)
19. Zara: *Don't bullshit.* (Cake.28:56)
20. Zara: *I DON'T GIVE A SHIT.* (Cake. 1.27.37)

**Actions that are against the norms of the society like attending dance parties, drinking, smoking, homosexuality, discussing maternal issues in public and acts of killing.**

1. *Q: Much better now. Nice to meet you handsome. (Wajood.5:45)*

2. *Q: Dance ka. (Wajood.8:58)*

3. *Doctor: He is out of danger now. (Wajood.37:34)*

4. *Jessica: Now please enjoy the party. (Wajood.1:26:00)*

5. *Jessica: I can't bear that. (Wajood.1:27:33)*

6. *Arzoo: CONSPIRACY KY HAI INSANIAT K KHILAF. (Wajood.1:56:40)*

7. *Zara: Does anyone have a lighter? (Cake.29:00)*

8. *Zara: They are smoking, I am smoking what's your problem? (Cake.29:12)*

9. *Amma: Bum pay chutki leti hoon. (Cake.40:56)*

10. *Woman: You become a whole new person. (Cake.42:11)*

11. *Zareen: Blood money. (Cake.1:32:23)*

12. *Zareen: YOU GOT AWAY WITH MU:::::RDER. (Cake.1:32:42)*

13. *Meharbaano: Dude I have told you like thousand ti::::mes. Mera driver pick kar sakta hai tmhain. Why must you go through crap every single day? Wesy na boss ko sb k saamny insult ni karni chahiyay thy. (Motorcycle Girl.7:24)*

14. *Zafar: Completely naked. (Motorcycle Girl.28.33)*

15. *Meharbaano: Ary itna hot stuff hai to apni momy say kyn rishta dhunwata phi rraha hai? (Motorcycle Girl.30:50)*

16. *Boss: Ap excuse lay k ajati hain. (Motorcycle Girl.42:19)*

17. *Boss: BUHAT COLORFUL BAATIAN KAR RAHAY THAY K ME NAY APNAY OFFICE ME BARA ENGLISH MAHOOL BANAYA HOWA HAI. (Motorcycle Girl.42:50)*

18. Boss: *New larki hai, us say thora blunder ho gaya hai. (Motorcycle Girl.1:04:15)*
19. Zoya's Mother: *I am going to kill him. (Na Band Na Baraarti.11:23)*
20. Mehar: *And Irum, Is she adopted? (Pinky Mem Sahib.42:51)*
21. Pervez: *Move your body. (Jawani Phir Nahi Aani Two. 10:12)*
22. Rahat: *She is an animal rights lawyer. (Jawani Phir Nahi Aani Two.30:45)*
23. Lubna: *I love dogs. (Jawani Phir Nahi Aani Two.31:46)*
24. Rahat: *Do chaar minute ap bathroom me ni reh saktay thay?*  
*(Jawani Phir Nahi Aani Two. 35:11)*
25. Boss: *It's all very very sad but I am not interested in it. I DON'T CARE, I DON'T CARE. (Motorcycle Girl.5:26)*
26. Mehar: *Were you married before? (Pinky Mem Sahib.42:44)*
27. Faizaan: *Cheating kia kartay thy. (Wajood. 3:59)*
28. Zoya: *DON'T TOUCH ME. LEAVE ME ALONE. (Na Band Na Baraarti.7:29)*
29. Boss: *APKI WHJAH SAY ME COMPANY KA AISA SCANDAL NAHI BANANY DON*  
*Zenith: Sir Scandal.*  
*Boss: G SCANDAL. (Motorcycle Girl.43:15)*

### **Vulgarity**

1. Hassan: *GET YOUR ASS BACK. (Pinky Mem Sahib. 20:35)*
2. Zareen: *WHAT THE FUCK DOES THAT MEAN? (Cake.31:00)*

### **Profanity**

1. Faizaan: *JESSICA, FOR GOD SAKE, she is my wife. (Wajood.33:40)*
2. Zareen: *OH FOR GOD SAKE, YOU REALLY THINK I AM. (Cake.23:26)*
3. Sana: *WHAT THE HE:::::LL. (Cake.1:7:51)*
4. Zara: *Would you like that.*



*Zareen: NO. HELL NO. (Cake1:13:14)*

5. *Zara: Oh gosh. (Cake. 1:32:32)*

6. *Zain: Go to hell. (Cake. 1:45:54)*

7. *Meharbaano: Who the hell put him in charge? (Motorcycle Girl. 9:02)*

8. *Hassan: WOHI BONUS THAT BLODDY WELL PAYS FOR THIS GODDAMN LIFE YOU GOT USED TO. (Pinky Mem Sahib. 1:02:27)*

9. *Balani: omg. (Jawani Phir Nahi Aani Two. 28:13)*

10. *Rahat: BLOODY HELL. (Jawani Phir Nahi Aani Two.43:57)*

### **Epithets.**

1. *Zara: ASSHOLE. (Cake. 29:20)*

2. *Zareen: Bara beta*

*Bara beta MY ASS. (Cake.1:7:58)*

3. *Sara: ARE YOU CRAZY? (Wajood.14:43)*

4. *Arzoo: BUNCH OF IDIOTS. (Wajood.25.57)*

5. *Nurse: Patient jag rahay hain. (Cake.11.38)*

6. *Zara: You are wasting your time. She is a lesbian. (Cake.28:36)*

7. *Zareen: Zara I was never a lesbian. (Cake.31:09)*

8. *Zara: Samia the bitch. (Cake: 32:57)*

9. *Zara: Ktch Urdu to sekha do. He is a complete burger. (Cake. 1:11:39)*

10. *Zain: Witches witches. (Cake.1:13:24)*

11. *Abba: Meary global bachay. (Cake.1:21:38)*

12. *Abba: COME BACK YOU BASTARDS. (Cake. 1:26:37)*

13. *Zareen: THAT'S WHAT YOU DO BITCH. (Cake.1:27:31)*

14. Zareen: *He was dead RIGHT THERE, DEAD. (Cake. 1:32:44)*
15. Zara: *Family. What a lot of shit. (Cake.1:44:35)*
16. Boss: *Ladies and gentlemen let's give a round of applause to miss punctuality. (Motorcycle Girl.5:02)*
17. Boss: *BAHANAY LOSERS BANATAY HAIN. ME LOSER NAHI HON. AUR NA HI MERY COMPANY ME LOSERS K LIYAY KOI JAGAH HAI. I WANT WINNERS. (Motorcycle Girl. 5.26)*
18. Zafar's Mother: *He is such a gem. (Motorcycle Girl. 30:38)*
19. Zafar: *Honestly, this place is a dump. (Motorcycle Girl. 52:54)*
20. Zenith: *It's just like a boy's club. (Motorcycle Girl.1:00:40)*
21. Zenith: *BLOODY MAN'S PLANET. (Motorcycle Girl. 1:00:42)*
22. Hassan: *BLOODY IDIOT. (Pinky Mem Sahib. 15:00)*
23. Sheikh: *Tu to aisay keh raha ha ijesy ham sherry k sath ni Sunny Leon k sath pakray gayay hon. (Jawani Phir Nahi Aani Two.44:23)*
24. Mehar: *You REA:::LLY WANT TO SUPPORT YOUR WIFE'S SHITTY WRITING? (Pinky Mem Sahib. 27:19)*
25. Mehar: *It's a crap book. (Pinky Mem Sahib.37:39.)*
26. Mehar: *SILLY GIRL, SIT IN THE CAR. (Pinky Mem Sahib.49:54.)*
27. Mehar: *She is my maid. (Pinky Mem Sahib.48:32)*
28. Mehar: *YOU ARE A FUCKING LOSER. (Pinky Mem Sahib.1:02:45)*
29. Mehar: *Acha meri Hitler Khala. (Pinky Mem Sahib. 18:33)*
30. Gull: *Mano na Mono larka chars ka smuggler hai. (Jawani Phir Nahi Aani Two. 19:45)*
31. Balani: *Lo agyi meri fair and lovely. (Jawani Phir Nahi Aani Two. 29.12)*
32. OC Flying: *And Stupid as well. (Parwaaz Hai Junoon.6:30)*

33. Officer: Bloody fool (Parwaaz Hai Junoon. 13:02)