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Seminar Nasional Bahasa & Sastra

# SENABASTRA X

*"Multilingualism Perspectives on Language, Literature, and Culture"*

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Universitas Trunojoyo Madura  
11 Juli 2018

Era kejayaan menuntut individu atau masyarakat untuk mampu menguasai dua bahasa atau lebih untuk berbagai alasan dan tujuan. Penguasaan multibahasa tersebut menjadi fenomena sosial yang menarik sebagai dampak dari globalisasi. Akses informasi melalui internet membuat pula banyak individu terpapar pada keanekaragaman penggunaan bahasa. Hal ini tentu saja sangat menarik untuk diangkat dan didiskusikan melalui berbagai perspektif ilmiah.

Isi dari buku ini adalah kumpulan artikel kiriman dari peserta SENABASTRA X dan telah dipresentasikan dalam sidang paralel yang diselenggarakan oleh Program Studi Sastra Inggris Universitas Trunojoyo Madura, 2018. Seluruh full-paper yang ada pada buku ini telah sesuai dengan tujuan diadakannya Seminar Nasional ini yaitu mendiskusikan dan membukukan hal hal yang berhubungan dengan perspektif Multilingualisme dalam Bahasa, Sastra, dan Budaya. Tujuan khusus dari SENABASTRA X ini adalah untuk menawarkan berbagai pemikiran yang mungkin dapat ditawarkan untuk memajukan perkembangan bahasa dan sastra, budaya nasional.

Isi buku ini terbagi menjadi empat subbagian. Subbagian pertama menampilkan seluk beluk permasalahan yang ada dalam dunia kebahasaan. Subbagian kedua menggarisbawahi pembahasannya pada segala permasalahan yang tercakup dalam dunia kesustraan. Subbagian ketiga memberikan paparan pada kondisi terkini kebudayaan. Subbahasan terakhir adalah pengajaran Bahasa, Sastra, dan Budaya

# SENABASTRA X

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(SENABASTRA) X**

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## PENGANTAR DARI EDITOR

Era kesejagatan menuntut individu atau masyarakat untuk mampu menguasai dua bahasa atau lebih untuk berbagai alasan dan tujuan. Penguasaan multibahasa tersebut menjadi fenomena sosial yang menarik sebagai dampak dari globalisasi. Akses informasi melalui internet membuat pula banyak individu terpapar pada keanekaragaman penggunaan bahasa. Hal ini tentu saja sangat menarik untuk diangkat dan didiskusikan melalui berbagai perspektif ilmiah.

Berdasarkan konteks inilah Program Studi Sastra Inggris mengundang para pemerhati bahasa, sastra, dan budaya untuk berbagi dan berdiskusi guna menyikapi fenomena tersebut dalam bingkai acara Seminar Nasional Bahasa dan Sastra (SENABASTRA) X dengan tema *Multilingualism Perspectives on Language, Literature and Culture* yang telah diselenggarakan pada tanggal 11 Juli 2018 di Universitas Trunojoyo Madura.

Isi dari buku ini adalah kumpulan artikel kiriman dari peserta SENABASTRA X dan telah dipresentasikan dalam sidang paralel yang diselenggarakan oleh Program Studi Sastra Inggris Universitas Trunojoyo Madura, 2018. Seluruh *full-paper* yang ada pada buku ini telah sesuai dengan tujuan diadakannya Seminar Nasional ini yaitu mendiskusikan dan membukukan hal-hal yang berhubungan dengan perspektif Multilingualisme dalam Bahasa, Sastra, dan Budaya. Tujuan khusus dari SENABASTRA X ini adalah untuk menawarkan berbagai pemikiran yang mungkin dapat ditawarkan untuk memajukan perkembangan bahasa dan sastra, budaya nasional.

Isi buku ini terbagi menjadi empat subbagian. Subbagian pertama menampilkan seluk beluk permasalahan yang ada dalam dunia kebahasaan. Subbagian kedua menggarisbawahi pembahasannya pada segala permasalahan yang tercakup dalam dunia kesustraan. Subbagian ketiga memberikan paparan pada kondisi terkini kebudayaan. Subbagian terakhir adalah pengajaran Bahasa, Sastra, dan Budaya.

Karena banyaknya *full-paper* yang ada dalam buku ini dan tidak mungkin seluruhnya diulas satu persatu pada bagian pengantar ini, kami selaku tim editor pada bagian pengantar ini hanya sanggup menampilkan cuplikan dari kumpulan artikel tersebut sebagai salam pembuka buku ini. Harapan dari editor, dengan membaca cuplikan artikel tersebut, pembaca menjadi sangat termotivasi untuk membaca buku ini dari awal hingga akhir.

Subtopik pertama yaitu Bahasa telah dieksplorasi oleh Alip Sugianto dan Sumarlam melalui artikel mereka yang berjudul *Analisis Semantik Nama*



*Paguyuban Reyog Di Sekolah Kabupaten Ponorogo* oleh. Dalam artikel mereka, dipaparkan berbagai hal tentang proses penamaan paguyuban Reog melalui perspektif semantik. Dalam artikel mereka, nama menjadi sebuah unsur penting identitas kelompok masyarakat etnik Panaragan. Nama dalam paguyuban reyog masih mempertahankan bahasa Jawa yang memiliki nilai kemurnian etnisitas.

Tidak hanya Alip Sugianto dan Sumarlam, Siti Komariyah juga memiliki ketertarikan terhadap dunia Bahasa. Melalui artikelnya yang berjudul *Medan Makna Verba Memasak dalam Bahasa Indonesia* ia berusaha menjelaskan tentang setiap leksem verba memasak, komponen makna verba memasak, dan jenis makna verba memasak dalam Bahasa Indonesia. Hasilnya ia menemukan bahwa verba yang secara umum mengandung makna 'memasak' diklasifikasikan menjadi lima submedan. Pembagian tersebut didasarkan pada cara 'memasak' yaitu mengukus, merebus, menggoreng, membakar, dan mengasap'.

Tidak kalah dengan subbagian pertama, subbagian kedua yaitu bahasa juga dipenuhi tulisan-tulisan yang menarik. Subtopik kedua yaitu Sastra telah dieksplorasi oleh Geubrina Rizki dan Agung Wiranata Kusuma dalam tulisannya yang berjudul *Ekranisasi Novel Ke Bentuk Film Dear Nathan Karya Erisca Febriani: Teori Pamusuk Eneste* oleh. Berdasarkan hasil eksplorasinya, mereka sampai pada kesimpulan bahwa bahwa proses ekranisasi tokoh, alur, dan latar, mengalami pengurangan, penambahan, dan perubahan variasi. Pengurangan, penambahan, dan perubahan terjadi dikarenakan media dalam pembuatan novel dan film berbeda. Secara keseluruhan pengurangan tokoh, alur dan latar yang terjadi dari novel ke film dikarenakan tidak begitu penting sehingga dilakukan penghilangan tokoh, alur, dan latar yang tidak begitu penting untuk divisualisasikan. Penambahan tokoh, alur, dan latar dalam proses ekranisasi masih relevan dengan cerita agar pada visualisasi lebih menarik sehingga tidak terkesan monoton.

Berbeda dengan Geubrina Rizki dan Agung Wiranata Kusuma, Sudartomo Macaryus, Novi Anoeграjekti, Asrumi, Latifatul Izzah, Latifatul Izzah dan I.G. Krisnadi memiliki ketertarikan untuk mengamati fenomena Sastra Etnik yang mereka tunjukkan melalui artikel mereka yang berjudul *Sastra Etnik: Cerita Rakyat Using Dan Produksi Makna*. Dari penelusuran mereka, mereka menjumpai fakta bahwa daya literasi berpotensi sebagai media pendidikan karakter dengan menyajikan bahan-bahan bacaan yang sejalan nilai budaya lokal yang dihidupi oleh masyarakat pendukungnya. Secara historis dan kultural, produksi makna cerita rakyat merupakan media pendidikan secara lintas generasi yang disampaikan secara lisan. Cerita rakyat, pada umumnya berkisah mengenai tokoh, peristiwa, atau tempat dan mengandung pesan yang hendak diwariskan kepada pendengar/pembaca.

Subtopik ketiga yaitu Budaya lebih banyak dihiasi oleh tulisan-tulisan yang berhubungan dengan ritual dan kebiasaan tradisional yang ada dalam masyarakat seperti yang ditunjukkan oleh Novi Anoeграjekti dan Sudartomo Macaryus dalam tulisannya yang berjudul *Narasi Seblang Bakungan*:

*Optimalisasi Ritual Masyarakat Using Berbasis Budaya Rural Agraris* oleh. Dalam tulisan mereka, mereka memandang perlu untuk meningkatkan keutuhan narasi untuk membantu pemahaman penonton yang menyaksikan secara langsung, streaming, dan yang menyaksikan hasil rekaman. Melalui langkah tersebut diharapkan masyarakat mendapatkan penjelasan, pemahaman, dan inovasi sebagai bentuk optimalisasi ritual agar semakin dipahami dan diminati oleh masyarakat pendukungnya.

Tulisan kedua yang berada dalam subbagian kebudayaan dipersembahkan oleh Wenni Rusbiyantoro melalui tulisannya yang berjudul *Parikan Dalam Kampung Bosem Sebagai Bentuk Cerminan dalam Masyarakat Penuturnya* oleh. Hasil penelitiannya menunjukkan bahwa parikan yang ada di Kampung Bosem berbentuk parikan tunggal dan parikan ganda. Parikan tersebut memiliki fungsi emotif, konatif, dan fatik. Makna yang terungkap dalam parikan di Kampung Bosem berupa nasihat, ungkapan rasa cinta, dan kritik sosial. Isi parikan tersebut menunjukkan cerminan kondisi sosial masyarakat di Kampung Bosem.

Subtopik keempat yaitu Pengajaran Bahasa, Sastra dan Budaya di eksplorasi oleh Yohanes Kurniawan dan Eka Fadilah melalui tulisannya yang berjudul *Kemauan Berkomunikasi Bahasa Inggris dalam interaksi Kelas: Analisa Fluktuasi dalam Sistem Dinamik*. Hasil penelitian mereka mengungkapkan bahwa fluktuasi KBBi partisipan dari waktu ke waktu yang di pengaruhi oleh faktor-faktor yang dinamis dan variatif. Beberapa faktor lain di diskusikan lebih lanjut dalam artikel ini.

Siti Fadryana Fitroh mengambil topik yang berbeda dari Yohanes Kurniawan dan Eka Fadilah. Ia mengambil topic kajian *Skill Mother dalam Parenting melalui Dongeng Membentuk Karakter Anak Usia Dini* oleh. Dalam penelitiannya mereka menemukan fakta bahwa ibu yang menggunakan kemampuannya dalam mengasuh lewat kebiasaan mendongeng dapat berperan membentuk karakter anak. Dongeng digunakan sebagai media penanaman karakter pada anak usia dini, karena melalui dongeng ceritanya dapat memasukkan nilai-nilai moral sehingga pembentukan karakterpun dapat dibentuk.

Melalui tulisan-tulisan yang tersusun dalam buku ini, diharapkan dapat membantu memperluas cakrawala pembaca akan fenomena kebahasaan maupun kesastraan di tanah air. Dengan bertambahnya cakrawala tersebut, diharapkan dunia linguistik maupun ilmu sastra Indonesia menjadi berkembang.

Kami haturkan jutaan terima kasih kepada banyak pihak, utamanya para penulis yang telah menyumbangkan tulisannya dan membantu kami menerbitkan buku ini. Terimakasih juga kepada penerbit Sasing UTM yang telah berkenan bekerjasama dengan kami. Kami berharap, kerjasama ini akan terus berlanjut di masa yang akan datang. Akhir kata, Salam Bahasa dan Sastra!

Bangkalan, Juni 2018

Editor



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## TABOO WORDS IN *SUPERNATURAL* TELEVISION SERIES SEASON 12

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**Abstract:** Taboo words are usually eluded to verbalize because they are perceived as impolite, inappropriate, disruptive, disrespectful, immoral, injurious, even dangerous (Battistella, 2005:75). However, Jay (2009:155) clarifies that the use of taboo may not totally be offensive when it is employed to show social commentary or to use in group talking. This antithetical ideas interest the researchers to investigate deeply about the use of taboo words in *Supernatural* Television Series Season 12 since most characters frequently mention taboo words. Additionally the use of taboo in this television series seems to lose their offensiveness superficially. Operating some functions of taboo words proposed by Wardhaugh (2006) and some influential social factors by Holmes (2013), this research results that contempt function performing insult and annoyance is dominantly found. Further, the use of taboo words in this television series is not accepted as inappropriate or offensive words since the interlocutors' relationship toward the speaker is close socially and it is uttered in group talking. This finding attests that under certain social condition the use of taboo can be perceivable.

**Keywords:** taboo, functions, social factors, *supernatural* television series

### INTRODUCTION

The word "taboo" derives its original term from *tabu* in Tongan, in which Allan and Burridge (2006:2-3) state that it is performed when there is a particular act or word that is impermissible to do or to say for its own reason as every culture differs. Similarly, Wardhaugh (2006:239) elaborates taboo as a prohibition or avoidance in society's behavior as it will cause anxiety, embarrassment, or shame to the members of the society, both speakers and listeners. Further, Mattiello (2007:19) adds that taboo words mostly allude sex section vocabulary, and thus make people offensive even disrespectful and immoral (Batistella, 2005:75) for they are used frequently to take down someone's physical appearance and behavior dignity. Thus, it is very convincing that taboo words should be eluded.

On the other hand, Jay (2009: 155) proposes a little bitty different idea about the use of taboo words. Despite its morally objectionable use, taboo words may appear to be fairly acceptable and inoffensive when they are customary

employed to perform commentary or to be used in group talking. Consequently, people should be apprehensive of the use of taboo words.

Wardhaugh (2006:239) gives some optional functions of the use of taboo words to clearly show one's reason of uttering them. They are: drawing attention, showing contempt, mocking authority, forming verbal seduction, and provoking emotion. Those functions work when some socially influential factors provide a basis for interlocutors to be in the same boat with speakers. Therefore, the intention of the speaker will be grabbed accordingly by the interlocutor.

In addition, Holmes (2013:9-11) acknowledges four social factors which indicate the choice of words in doing interaction. They are: the participants (the information about the speaker and the listener), the setting (social context of interaction), the topic (what is being talked about), and the functions (why they are speaking). Operating those factors, verbalized taboo words can be carefully examined whether they can be totally offensive or fully perceivable.

This research investigates the taboo words used in *Supernatural* television series Season 12 that has been aired since September 12th, 2005 and was directed by Eric Kripke and produced by Warner Bros Television. Along with the longevity of *Supernatural*, and being continued with the expected reaction towards taboo words that is not always found in the other television series, the researchers select *Supernatural* television series Season 12 as the potential data. In this research, the investigation is focused on revealing the functions of taboo words and discovering proof why taboo words are accepted and are inoffensive towards the interlocutor.

## RESEARCH METHOD

This research is qualitative since the data are in form of words in a text. Regarding to the data collection, the researchers obtain *Supernatural* television series Season 12 from [www.fmovies.to](http://www.fmovies.to) whereas the subtitle is downloaded from [www.subscene.com](http://www.subscene.com). This American television series has been released on CW Television Network since 2005 until the present time (2018 and on). Season 12 is the latest and complete season of *Supernatural* television series and the following, Season 13 has been airing since October, 2017, and predictably it will be ended on May, 2018. The data, taboo words are selected carefully in each episode so that they can be chosen and examined based on this research focuses.

## FINDINGS AND DISCUSSION

Among 80 dialogues in 23 episodes of *Supernatural* Season 12, there are 52 perceivable taboo words discovered. They are:

**Table 1. Perceivable Taboo Words in *Supernatural* Season 12**

No.	Taboo Words	No.	Taboo Words	No.	Taboo Words
1	Angry spice	19	Douchebusters	37	Pissed
2	Ass	20	Dumbass	38	Pyscho
3	Assclowns	21	Freaking	39	Red
4	Asses	22	Go to hell	40	Screw

5	Badass	23	Hallefreakinlujah	41	Scumbag
6	Bastard	24	Half-cocked	42	Son of a bitch
7	Bitch	25	Hell	43	Son of bitches
8	Busted bitch	26	Hooker	44	Sucks
9	Butt out	27	Hooligans	45	Suckbags
10	Chick	28	Horny	46	Sucked
11	Crackheads	29	Hot damn	47	Squatters
12	Crap	30	Jackass	48	Trash
13	Crappier	31	Jerk	49	What the hell
14	Damn	32	Knee-jerk	50	Whatever the hell
15	Damned	33	Miss Positive Energy	51	Where the hell
16	Dick	34	Nazi nutjobs	52	Who the hell
17	Dicks	35	One-eyed Willy		
18	Douchebags	36	Piss off		

The 52 above words are selected as they meet the requirements to be named as taboo words, as Allan and Burrige (2006:2-3) say that taboo exists when a particular act that is regarded as forbidden to do or to say comes into existence for its own reason and words linked to this forbidden action involuntarily go named as taboo as well. Specifically, Allan and Burrige (2006:41) state that those words usually sorted as taboo have association with bodily organs (essentially sex differentiating anatomy between men and women), activities involving SMD (Sex, Micturition, and Defecation), and body effluvia resulting from SMD organs.

Taboo words above are grouped into their particular functions based on Wardhaugh's (2006:239) classification, namely drawing attention, showing contempt, mocking authority, forming verbal seduction, and provoking emotion.

**Table 2. The functions of using taboo words in *Supernatural Season 12***

The functions of using taboo words	The number of dialogues
Drawing attention	41
Showing contempt	32
Mocking authority	2
Forming verbal seduction	-
Provoking emotion	7
TOTAL	80

Among five functions, drawing attention and showing contempt are the most dominant respectively. It is very much influenced by the course of the story itself which tells about two brothers, Dean Winchester and Sam Winchester, who side by side fight off supernatural beings such as demon, angel, ghost, werewolf, vampire, and so on, that sometimes create havoc in humans' life. The story does not have any relation directly with authority, therefore there are only 2 dialogues found. Similarly, the story does not elaborate the relation between enemies, thus the function, provoking emotion is found less than other functions. Assuredly, the



story does not show any relation between lovers or haters, hence there is no forming verbal seduction function revealed in the dialogues. Here are the examples of the dominant functions of the use of taboo in the *Supernatural* Season 12.

*Sam : I mean, she's gotta be what, 100 years old?*

*Castiel : No, more.*

*Dean : Yeah, but somehow she's still kicking **ass**?*

*Ishim : No, not somehow. I know what she's up to. She's made some kind of demonic pact.*

*(Episode 10: Lily Sunder Has Some Regrets)*

*Castiel : What are you doing here?*

*Dean : Saving your **ass**.*

*Sam : Look, you and Kelly just taking off was a stupid move. But there's no way we're letting Lucifer get his hands on that kid. It ain't happening.*

*Dean : Look, Sam's right, okay? We'll work through our crap. We always do. But right now, we are here to get you, get Kelly, and get gone.*

*Castiel : She can't be moved. She's having a—(Kelly's moaning sound of labour was heard)*

*(Episode 23: All Along the Watchtower)*

The above 2 episodes, both use “ass” which is categorised as taboo because this word refers to “buttock, anus” (Hornby, 2007:43) which means one of body organs as mentioned by Allan and Burridge (2006:41) who state that taboo words are usually associated with bodily organs. Additionally, Hornby (2007:43) also informs that this is not a polite use. Therefore, it proves that the word “ass” undoubtedly is labelled as taboo.

Further, the function of the taboo word “ass” above is attributed as drawing attention. In episode 10, the taboo word is uttered by Dean to attract his friends' attention when they are talking about their enemy who surpasses their thought that she could do damage even though she was old. Soon after that, Ishim responds Dean's statement by giving statement and emphasis about the same topic. In episode 23, like episode 10, the same function is detected. In this dialogue, Dean answers Castiel's question by inserting the taboo word “ass” for getting attention from Castiel himself; Dean wants his friend knows that Sam and him care about Castiel, they are willing to help and further save Castiel. In conclusion, those two dialogues validate the function of the taboo word “ass” as drawing attention.

- Glassed Man* : *What are you, 14-year-old girl now?*  
*Overweight Man* : *I mean, not right now. I possessed one once, but it didn't work out. A lot of feelings and urges and ugly snot crying about how Julie's with Craig Castle now even though he's a total bae, but she's like a **busted bitch** on ice.*
- Glassed Man* : *(looked surprised)*  
*Overweight Man* : *Hormones, dude.*  
*Glassed Man* : *Whatever, let's clean this up.*  
*(Episode 1: Keep Calm and Carry On)*

Randomly taken as the example, the taboo word above "busted bitch" is used to call someone, female, who is considered ugly (Jon Doe on urbandictionary.com, 2003). This is typed as taboo because labelling a female with this taboo will be very dreadful. It is very offensive because no female wants to be called as "busted bitch". Therefore, it is obvious that this word is categorized as taboo for its offensiveness.

Related to its function, the taboo word above is tagged to show contempt. The speaker, Overweight Man utters "busted bitch" to refer to Julie whom he does not like because Julie is pairing up with Craig Castle who is a good man. Overweight Man thinks that Julie is not the right person for Craig Castle, hence Overweight Man calls Julie as "busted bitch". It proves that this taboo word is functioned to show the speaker's contempt or despidement.

Despite the functions, this research also digs out the reason why those taboo words are perceivable and are not considered as offensive ones. As it is explored previously that the use of taboo may result anger, but under certain circumstances, taboo will not arouse one's emotion. As Locher and Watts (2005) cited in Jay and Janschewitz (2008:269) taboo words can be considered as polite in a given situation where it depends on the participants' relationship and the deal of their speech practices. Running Holmes' proposition of four social factors, the researchers find other perspective in seeing taboo. Some examples of dialogues are picked randomly to prove the acceptability of taboo words among characters in *Supernatural* Season 12.

- Dean* : *Jody, you watching some kind of chick flick here?*  
*Jody* : *Well, Dean, I'm a chick.*  
*Dean* : *No, no, no. You're a **badass** sheriff chick. You're not a rom-com chick. Wait, are you a rom-com chick?*  
*Jody* : *Are you?*  
*Sam* : *He's more of a, uh, animated Japanese erotica chick.*  
*Jody* : *Really?*  
*Sam* : *Mm-hmm.*  
*(Phone rang)*  
*Jody* : *I need to leave this scintillating conversation.*

*(Jody gone)*

Dean : Don't tell her that.

Sam : Tell her what?

Dean : It's Jody, man.

Sam : Dude, be proud of your hobbies. Make sure you are.

Dean : (continue eating)

*(Episode 6: Celebrating the Life of Asa Fox)*

In the dialogue above, the speaker, Dean addresses Jody with “badass” which means it refers to someone with tough and aggressive behaviour according to Oxford Advanced Learners’ Dictionary (Hornby, 2007:20). It is certainly offensive for it calls out someone characteristic in less pleasant terms, therefore this word is taboo. However, the interlocutor does not feel hurt or upset as he replies by expression “Really?” This fact argues the first concept of using taboo which causes embarrassment. This taboo word is accepted not as impermissible word because the relation among participants is close, the setting is informal, the topic is not serious, and the function is not for hurting one’s feeling. Here is the detail how Holmes’s proposition works to show it.

a. Participants

There are 3 participants in this dialogue (Dean, Sam, and Jody). Dean and Sam are brothers. Jody is a sheriff. They are close personally because they were working together to investigate the awakening deads in South Dakota. Jody sometimes treats them as her children for her own kid has already passed away, and some other times Jody treats them as friends or partners to solve the supernatural-related concerns.

Therefore, with this background, it can be understood that the participants’ relationship is quite intimate so they share a high solidarity between each other. Which is why when Dean uses the taboo word **badass**, Jody can go on without taking scolding Dean’s informal vocabulary.

b. Setting

These three hold their conversation relaxedly in Jody’s house. Therefore, Dean’s usage of taboo word **badass** can be accepted since usually having conversation in one’s home requires less formal language and their mood is light-hearted that it can be seen that Sam can tease Dean at the end of the conversation

c. Topic

Knowing what are the topics is essential so that the participants can choose a code that is most suitable in interacting (Inuwa, Christopher, and Bakrin; 2014:44).

The participants in this dialogue are talking about Jody and Dean’s preference in TV show, so it is not a serious topic. It is only a personal matter that everyone can talk at ease about this. This is why Dean uses taboo word **badass** to Jody, it shows that this personal topic indicates their closeness to each other.

d. Function (referential/affective)

As it is mentioned that the topic of the dialogue is about TV show, and later Jody and Dean reveal their taste, it can be understood that this dialogue has affective function rather than referential one because it gives personal information about Jody and Dean. Again, since it rotates around private matters, the speaker and the listener, all three of them take zero notice about the taboo word **badass**. They treat the word like usual word for they have already bonded with a tight solidarity.

Through Holmes' proposition, it is apparently seen that the use of taboo word above does not cause offence because it is uttered under a certain circumstance. Finally, people should build their awareness of the use of taboo, which then can be dealt with contradictory sense.

## CONCLUSION

The research aims at uncovering the functions of taboo words and the reasons why those taboo words are accepted perceivably as common word and not as offensive ones. Working with 23 episodes, the 52 taboo are found among 80 dialogues, the research results that the dominant functions of using taboo words in this *Supernatural* Season 12 are drawing attention and showing contempt. These functions go in line with the course of the story. Additionally, the 52 perceivable taboo words are not categorized as offensive because of social factors as the certain circumstance that covers the interaction among participants or characters in the *Supernatural* Season 12. Finally, it is successfully proven that Jay's proposition works. Therefore, this research attests that taboo words can be perceivable under certain social condition.

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