

AN ANALYSIS OF TABOO WORDS IN MEGAN THEE STALLION SONGS

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Received: 21-03-2023

Accepted: 30-05-2023

Published: 31-05-2023

Abstract: Taboo words encompass terms or themes that are deemed sensitive or inappropriate, often leading to their avoidance in communication. Such words are particularly evident in various forms of media, including songs, where their usage holds significant meaning. Examining taboo words within song lyrics is essential to prevent misinterpretation and ensure a precise understanding of intended messages and artistic expressions. Additionally, this analysis uncovers the ethical and cultural values mirrored in lyrics, shedding light on societal norms and boundaries that may be upheld or challenged. This qualitative research specifically delves into investigating the types of taboo words present in the songs of Megan Thee Stallion. By drawing upon Battistella's typology from 2005, the study focuses on the songs within the "Fever" album as its primary dataset. Within the context of this album's eight songs, the researcher identified approximately 21 taboo words, which were subsequently categorized as epithets (6), profanity (2), vulgarity (6), and obscenity (7). Notably, the category of obscenity emerged as the most prevalent type of taboo word, encompassing explicit references to sexual anatomy or functions often conveyed in blunt language. While this study centers on Megan Thee Stallion's creative output, its implications extend to understanding the broader usage of taboo words in songs across the genre. By fostering awareness and responsible engagement with taboo words in both daily conversations and song lyrics, readers and enthusiasts can contribute to a respectful and considerate communication environment. Ultimately, the aim of this research is to encourage readers and song enthusiasts to exercise discretion in their use of taboo words, whether in everyday discussions or song lyrics.

Keywords: Sociolinguistics; taboo words; Megan Thee Stallion; song

INTRODUCTION

Language is of great significance to human beings as it enables them to engage in conversations with others. According to Sapir (1921), an American linguist, language is a unique and non-instinctive way for humans to convey ideas, emotions, and desires through a system of intentionally produced sounds. Across various cultures and circumstances, language serves as a vital tool for interacting with individuals or groups, although its meanings and functions may vary. Nonetheless, the fundamental purpose of language remains the same.

Social groups often encounter difficulties in

understanding one another when there is a lack of contact or communication between them. Consequently, language plays a crucial role as a tool for social interaction. Goodwin and Heritage (1990) emphasize that social interaction serves as a medium through which individuals engage in the affairs of the social world. It not only affirms the identities of the participants but also facilitates the transmission of cultures to one or more individuals.

Therefore, people need language as a means of communication. The field of study that examines the interconnection between language and society is known as sociolinguistics. Wardhaugh (2006) defines

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sociolinguistics as a branch of linguistics that focuses on investigating how language and society are related. Its main objective is to comprehend the structure of language and how language functions in communication within social contexts. On the other hand, according to Holmes (2013), sociolinguistics is the study that explores the link between language and society with a particular emphasis on explaining the variations in speech patterns based on different social contexts. It also provides valuable insights into the workings of language in society.

Through sociolinguistic research, the relationship between language and society, as well as how language contributes to the formation of social identity, can be better understood. By delving into the ways in which people use language in different social situations, sociolinguistics sheds light on the complex dynamics of communication and social interactions.

According to Khan (2021), individuals often use language as a means to either reveal or conceal aspects of their personal identity, character, and background, often doing so unconsciously. As a result, when people engage in conversations or share information, they tend to choose specific language variations that align with their identity. Emotions, such as sadness, happiness, anger, or frustration, can also be expressed through language selection. In some cases, people may resort to using taboo words, which are powerful words with strong emotional connotations (Wardaugh, 2006). These taboo words become a way for people to express their feelings, and they are often used to describe the intensity of emotions.

Additionally, people may find themselves using taboo words in a joking manner, as a form of catharsis, or to release stress. However, in certain situations, individuals may feel the need to soften the impact of taboo words, and they do so by using euphemisms as substitutes. Euphemisms serve the purpose of reducing the negative effects of the original taboo words (Wardaugh, 2006). In this way, people can express themselves without

causing unnecessary offense or discomfort in social interactions.

Taboo terms were first introduced by Captain Cook in the late 18th century during his voyage to Tahiti. According to Allan and Burridge (2006), the term "taboo" or "tabu" originated from the Tongan language, where it refers to a person, object, or action that is considered dangerous and must be avoided.

For instance, in Nguni societies of Southern Africa, there is a strict rule that forbids a woman from directly mentioning her spouse and father-in-law's title. Violating this rule will result in punishment within the society. Likewise, in certain cases in China, discussing the Zodiac is considered taboo, as noted by Jing-Schmidt (2019). Similarly, in Arabian communities, the discussion of one's talking ability and talents is considered taboo (Sa'd, 2017). In these societies, these topics are avoided and regarded as sensitive due to cultural beliefs and customs. Taboos play a significant role in shaping social norms and interactions within various communities.

In every culture, there are certain actions referred to as taboo acts, which are things not supposed to be done, and taboo words, which are things not supposed to be said. These aspects are often interconnected, as some taboo acts have corresponding taboo words, while others do not (Fairman, 2009). For example, the act of incest is universally recognized as a taboo, and the term "motherfucker" is used as a taboo word to refer to this forbidden action. Both the act and the corresponding word are culturally deemed inappropriate and are avoided in conversation. However, there are other words that are considered taboo, even though the actions they indicate may not necessarily be seen as taboo. For instance, discussing sexual matters in certain contexts is often considered taboo, even though the act itself is not illegal if conducted by consenting adults in appropriate settings. These taboos surrounding specific acts and words vary across cultures, reflecting the values, norms, and beliefs of each society.

They play a significant role in shaping social behavior and language use within a

given cultural context.

According to Wardhaugh (2006), taboo refers to the prohibition or avoidance of certain behaviors in a society because they are believed to be harmful and may cause anxiety, embarrassment, or shame to its members. Taboos are powerful constraints on politeness within a culture. As a result, there are things that should not be said, and certain objects should only be referred to in specific circumstances.

Using taboo words can lead to misunderstandings in social life since they violate the norms and expectations of appropriate language use. Such words can be offensive and trigger negative reactions from others. Therefore, adhering to taboo restrictions is crucial for maintaining harmony and respect in social interactions. Being aware of and respecting these cultural taboos is essential for effective communication and avoiding potential social awkwardness or conflicts.

Furthermore, when two people engage in conversation they have different knowledge, because they have different social and different circumstances. In correlation with this, Freitas (2008) states that certain words and expressions may be considered as taboos for certain people, especially when these words and expressions are used by other social class members. An example of this case, the use of taboo words "nigger". The word "nigger" can affect if white people use the word. However, for some black people they are free to use the word without feeling being offended. Therefore, it can be said that words or expressions become taboo depending on the values that exist in a particular society, between speakers and listeners, and the circumstances in which the word is used. Thus, different races or ethnicities have different language styles, including taboo words. According to Mishra (2022), the use of language can indicate to whom someone belongs based on race or ethnicity (or number of races).

Taboo is an expression of condemnation of certain behaviors or discourse that is widely believed to have a negative impact on the community or

individuals, either due to religious or moral convictions. As a consequence, certain topics or expressions are not discussed, or they are only used in specific circumstances and by certain individuals.

However, there are always people who defy these social norms in an attempt to demonstrate their freedom from restrictions or to challenge the perception of taboos as irrational, aligning with the ideals of the "free speech" movement. In this context, Wardhaugh explains that language taboo, also referred to as "free speech," is a means for individuals to express their disapproval of certain types of behavior that are deemed harmful, either for supernatural reasons or because they violate moral principles.

Taboo words are words that are considered forbidden to be spoken in a particular cultural or religious context within society. According to Gao (2013), a "taboo" refers to a cultural or religious custom that prohibits people from engaging in certain actions, using specific objects, or discussing certain topics because it may lead to offense and embarrassment. Moreover, Fakuade (2013) explains that words become taboo because society assigns symbolic value to each word within a specific culture. Words that are not highly valued are labeled as taboo. As a result, what constitutes taboo words varies according to the cultural norms and beliefs of each community or religious custom. For instance, in Indonesia, some communities view taboo words with negative connotations as they are used to express negative feelings towards others. Despite being deemed inappropriate, some individuals continue to use these taboo words, often unintentionally, due to cultural norms or habitual usage. Ultimately, taboo words should not be spoken within a specific cultural group or society since doing so would violate their ethics and norms, potentially causing offense and disrupting social harmony. Respecting and understanding these cultural sensitivities is vital for effective communication and social interactions.

Taboo exists in both private and public settings, including various forms of media like movies, TV shows, social media, and

especially music, including songs.

Nowadays, people enjoy listening to songs from different languages and cultures, with English songs being particularly popular among the younger generation. English is often described as a stress-time language, and its widespread use in music contributes to its global appeal. Music has historically been associated with bringing people together. It is often experienced as a group activity, whether in sharing emotions, appreciating an art form, or participating in ceremonies and rituals. Similarly, language requires communication between two or more individuals; it is not typically used when speaking to oneself. Music is often likened to a language and even considered a universal language since it can be understood and appreciated by people from diverse backgrounds. As a result, both music and language play a significant role in uniting people and bridging cultural divides. Music, as a language of its own, combines language and sound to serve as a powerful tool for expression and connection between individuals and communities.

Music, particularly songs, can offer both entertainment and impart moral values. However, some songs may unintentionally incorporate taboo words in their lyrics. To prevent any misinterpretation or misuse of the song's moral message, it becomes crucial to comprehend the role and function of these taboo words used in the lyrics. For this purpose, sociolinguistics, a branch of linguistics, provides valuable insights into understanding language structure and its function in communication. By applying sociolinguistic analysis, we can gain a better understanding of the impact and intention behind the use of taboo words in songs, ensuring that the moral values conveyed remain clear and appropriate for the intended audience.

The researcher conducted an analysis of taboo words in the songs of Megan Thee Stallion, a Black American rapper known for frequently using such language in her music. The focus was on the songs from her "Fever" album, as it contains lyrics with a substantial use of taboo words. The

choice of this album was also related to the character of Black American culture and Black American rappers, who often address social issues, politics, lifestyle, and utilize taboo words in their songs.

According to Mental Health America (2023), there may be a tendency for Black Americans to express their emotions more intensely, leading to a higher frequency of using taboo words compared to other ethnic groups.

All the songs in Megan Thee Stallion's album "Fever" feature a significant use of taboo words in their lyrics. Some of the songs with taboo language include "Realer," "Hood rat shit," "Pimpin," "Cash shit," "W.A.B," "Best you ever had," "Simon says," "Shake that," "Money good," "Dance," "Ratchet," "Sex talk," "Big drank," and "Running up freestyle."

Therefore, the researcher wants to analyse the taboo words because taboo has correlation with language and culture. Language, as we all know, is a means of expressing both emotional and logical thought. People can express their feelings or thoughts about something through language. When you interact with another language, you are also interacting with the culture of the language's speakers. You cannot understand a culture without learning the language directly. Apart from that, when communicating with groups of people of different ethnicities, languages, and cultures, it is important to avoid misunderstandings. Speaking the correlation between language and culture, taboo words considered as something that reflects the culture applied in the society. In this case, taboo words are words that are forbidden or inappropriate to speak because it can violate ethnicity and social norms.

Here the example of taboo words in the lyrics of Realer:

*These **hoes** know who to play with
On the internet, all with the gang shit (ay)*

The lyrics of the song imply that those referred to as "hoes" are adept at engaging in online activities related to gang culture. In this context, the term "hoes" is used to represent individuals who harbor negative feelings or act as haters. However, it is essential to note that the word "hoes" has a historical offensive meaning, particularly when used to describe a woman with many casual sexual encounters or relationships. This term originated as a pronunciation of "whore" in Black English during the 1960s. While "ho" technically refers to a sex worker, it has unfortunately been utilized as a sexist slur against women in general since around the same time. As a result, the use of the word "hoes" falls into the category of taboo language, as it involves a derogatory reference to people's sexuality.

By contrast, in this research, the researcher will fill the gaps by focuses on analyzing the types of taboo words in the song lyrics by using the theories by Battistella (2005). The research questions formulated in this research are: What are the types of taboo words are found in Megan Thee Stallion songs?

This study enhances our comprehension of taboo words in song lyrics, with a specific focus on Megan Thee Stallion's songs from the "Fever" album. By utilizing Battistella's (2005) framework, the research sheds light on the prevalence, types, and functions of taboo words in the context of contemporary music. The analysis of the data provides valuable insights into the usage patterns of these words in her songs.

Furthermore, by examining taboo words in song lyrics, this research addresses the practical challenge of understanding and interpreting explicit language in media. It provides insights into the intended messages and artistic expressions conveyed by the songwriter, helping listeners and readers avoid misusing and misinterpreting these words.

Moreover, this study contributes to a broader understanding of the moral values embedded within song lyrics and their

potential impact on society. By highlighting the prevalence of obscenity as the most commonly used type of taboo words in the analyzed songs, the research prompts reflection on societal norms and boundaries regarding explicit language and its portrayal in popular music.

METHOD

To ensure a systematic approach, this research will be conducted using a qualitative method. The data sources for this study will be the lyrics of songs from Megan Thee Stallion's "Fever" album, which will be downloaded from the internet. Specifically, the data will consist of lyrics containing taboo words. Additionally, to analyze the types of taboo words, the researcher will utilize the Oxford Dictionary and Merriam-Webster Dictionary as valuable resources. These dictionaries were chosen due to their reliability and accessibility. Merriam-Webster Dictionary, known as America's most dependable online dictionary, boasts a rich history of over 150 years of knowledge and experience. On the other hand, the Oxford English Dictionary is widely recognized as the current standard for the English language, offering comprehensive information on 600,000 past and present words from the English-speaking world.

The data for this research was collected using the note-taking method, which involved several steps. The first step was to prepare the data for analysis, which entailed compiling a list of taboo words found in the song lyrics of Megan Thee Stallion's "Fever" album. In the second step, the researcher thoroughly read and comprehended all the data related to the taboo words in the lyrics. This process allowed the researcher to gain a general understanding of the information and observe its overall significance. Moving on to the next step, the data was classified into four types: epithet, profanity, vulgarity, and obscenity. Each instance of a taboo word was categorized according to its specific type. Following this classification, the researcher provided explanations for the

functions of these taboo words. This step aimed to elucidate the roles and purposes served by the use of such words in the songs. Once all the necessary data had been collected, classified, and analyzed, the researcher drew conclusions based on the findings of the research. The study's outcomes shed light on the prevalence and functions of taboo words in Megan Thee Stallion's "Fever" album, contributing to our understanding of their usage patterns in contemporary music.

RESULTS

The findings of the research on taboo words in Megan Thee Stallion's "Fever" album reveal that the song lyrics within the album consist of numerous words that the researcher classified as taboo. The formulation of the research question revolved around identifying the types of taboo words present in the album.

The total data used for analysis is provided in Table 1 to present the data more accessible. The table shows all the types of taboo words in fever album by Megan Thee Stallion.

Table 1. *Frequency of Data Findings*

No	Types of Taboo Words	Frequency
1.	Epithet	6
2.	Profanity	2
3.	Vulgarity	6
4.	Obscenity	7
	Total	21

After seeing how the lyrics in song on *fever* album, the researcher found that there were about 166 data taboo words from eight songs contained on *fever* album. However, the researcher uses 21 data as illustrative examples of taboo words for analysis purposes. The researcher also found the types of taboo word that used the most is obscenity.

Epithet

The first type advance by Battistella (2005) is Epithet. Epithet is a slur type; other

references that are included as epithet are connected to race, ethnicity, gender, sexuality, one's appearance, and disabilities. An epithet is defined as a brief but powerful burst of passionate language triggered by frustration or anger. Furthermore, the researcher discovered several forms of taboo words used by Megan Thee Stallion in her "fever" album songs. *Bitch, hoes, motherfuckers, and ratchet, pimp, and nigga* is among the taboo words. Based on the data, the study concludes that this type is frequently used by the singer in the lyrics of the album song "fever."

Datum 1

I'm the 1501 queen (ay)
Bitch, you better learn who run it
'Cause all this money gotta come through me (ay)

Song's Setting: In song entitled "Realer" written by the rapper herself. Based on the lyrics above, she told that they had to learn again, don't play with her; don't look for trouble with her because it all had to go through her. Furthermore, she said the word "bitch" to call those people.

The term "bitch," as defined in the Oxford Dictionary, originally refers to a female dog. However, it also carries an offensive meaning when used to describe an unkind or unpleasant woman. According to the Merriam-Webster Dictionary, "bitch" is used to describe a malicious, spiteful, or overbearing woman, and it can also be a generalized term of abuse and disparagement directed at women. Furthermore, in some contexts, the word "bitch" is associated with a woman who is sexually promiscuous and may invite sexual advances from men. In Battistella's (2005) framework, the word "bitch" is considered a taboo word categorized under the type of epithet. Epithets are words or phrases used to describe or characterize someone in a derogatory or offensive manner.

The word "bitch" is a highly offensive term that goes against social and moral norms.

When directed at a female, it can be intended to demean her as a female prostitute who engages in casual sexual relationships. When directed at a male, it is used to refer to a homosexual man who assumes the female role in sexual intercourse. It is a powerful word that can be used as a noun, verb, or adjective, and it is commonly misunderstood by non-native English speakers. In the given song lyric, where the line says, "I'm the 1501 queen (ay), bitch, you better learn who run it," the word "bitch" is used to refer to someone the singer has a problem with. The use of this word in the context of the lyrics is meant to intimidate and assert dominance over that person. The following lyrics, "cause all this money gotta come through me," further emphasize the singer's control and power. Thus, the word "bitch" in this context reveals a strong contempt towards the person being addressed.

Datum 2

*I'm a real rap bitch, this ain't no pop shit
These **hoes** know who to play with
On the internet, all with the gang shit*

Song's Setting: The lyrics of the song tell that the word "**hoes**" knows how to play on the internet with the gang shit. The song with the title "*Realer*" was written by Megan Thee Stallion. The "**hoes**" in these lyrics above refers to the haters.

According to the Oxford Dictionary, the word "hoes" is offensive when used by a woman, particularly referring to someone who engages in many regular sexual encounters or relationships. The Merriam-Webster Dictionary defines "hoe" as a synonym for "whore," which has been used since the 1960s. "Ho" is a pronunciation of the word "whore" in Black English, and while it technically refers to a sex worker, it has also been used as a sexist slur against women in general since around the same time.

In the context of the song lyrics, the word

"hoes" is used as a taboo word, falling under the category of epithet. This word is considered a slur against people's sexuality. For example, in the first lyric "I'm a real rap bitch, this ain't no pop shit," the use of "bitch" and "shit" are also considered taboo words. "Bitch" is a strong and derogatory term aimed at a woman who has multiple sexual partners. The second lyric "This hoe knows who to play with, on the internet" suggests that the singer is confronting online trolls who criticize him. The use of the word "shit" here expresses a sense of nonsense or something unimportant.

In terms of function, these taboo words are used to provoke a response from the singer's opponents and assert dominance or control over the situation.

Profanity

The second type proposed by Battistella (2005) is Profanity. Battistella (2005) stated that profanity can be categorized as religious cursing because it usually includes the foul-mouthed use of what is considered to be sacred. 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. Profanity is defined as the use of religious terms in a profane, secular, or uncaring manner. In connection with this, the researcher discovered only two taboo words in this type, such as *damn*, and *hell*. In consequently, the singer rarely employs this type in the lyrics of the album's song "fever".

Datum 7

*He said girl you tryin' to trap me? (Huh huh huh)
Ah **hell** nah, nigga no I aint't (what what? Uh)
You can hit that door, here go ahead
leave (what what? Uh)*

Song's Setting: In a song entitled "*Sex Talk*", the researcher found a phrase "**hell**" in which is related to a religious term that

has a correlation with a bad and dirty place for humans who live without following God's rules in the beyond. This song was written by Megan thee stallion, Norman Payne, and William Arnold.

According to the Merriam-Webster Dictionary, the word "hell" refers to the underworld of the devil and demons, where the damned suffer eternal punishment. It is often used in curses. On the other hand, the Oxford Dictionary states that "hell" is used to express annoyance, surprise, or for emphasis. The word "hell" can become taboo when used in inappropriate contexts. It is frequently used in cursing and swearing, making it a strong and offensive word. Due to its association with negative emotions and strong language, "hell" is considered a taboo word, particularly when used inappropriately or with abusive intent.

In the lyrics, "*He said Girl, you tryin' to trap me?*" and "*Ah hell nah, nigga no I ain't, you can hit that door, here go ahead leave (what what? Uh)*" means that she is annoyed with that man. So, she said the word "hell" to express annoyance. The word "hell" refers to profanity because it is frequently used as a curse and is considered to religion term. Additionally, this taboo term is occasionally used to describe something that users detest or despise. In this lyric also found the word "*nigga*" it refers to call Black people and slurs them. Regarding to the function of taboo word, someone used the word "*hell*" to draw attention oneself for other people.

Datum 8

Shoot 'em up, shoot 'em up, I gotta get some fuckin' in (hey, hey)

Damn, I want some head but I chose the dough instead

I could never-ever let a nigga fuck me out my bread

Song's Setting: The lyrics above that she wants someone to do oral sex on her for pleasure but she prefers money. Megan's uses the word "damn" to express annoyance. The song entitled "Pimpim" was written by

Jordan Houston, Keenan Webb, Otiz Zurker, Megan Thee Stallion, Michael Anthony Foster.

In the song lyrics above the word "*damn*" is categorized as a taboo word, namely profanity. The word "*damn*" (in Christian belief) means is condemned by God to suffer eternal punishment in hell (Oxford Dictionary online). Meanwhile, the word "*damn*" has the same meaning according to Merriam Webster dictionary, to condemn to a punishment or fate.

Furthermore, according to Feldman et al., (2017), "*damn*" is often used to curse and express annoyance, disgust, or surprise. It could be directed at someone or something. In this song, the word "*damn*" is considered taboo because the use of this word is very commonly used in the English-speaking community. It is inappropriate to use the word "*damn*" here because many people believe that using the name of God to express surprise or annoyance is blasphemy. One of the Ten Commandments says not to use God's name in vain. Emphasized by the first lyrics "*Shoot 'em up, shoot 'em up, I gotta get some fuckin' in (hey, hey)*" the word "*fuckin*" is a taboo words used to express annoyance with someone or something.

Furthermore, in the second lyric "*Damn, I want some head but I chose the dough instead*" the word "*damn*" to express her annoyance to the man, and it is emphasized with the next lyrics "*I could never-ever let a nigga fuck me out my bread*" the word "*nigga*" and "*fuck*" is a taboo words when spoken will make others feel bad. Therefore, the meaning of these lyrics is to get his rival to respond.

Vulgarity

The third type is vulgarity advanced by Battistella (2005). Vulgarity is a word or expression that mentions sexual anatomy and excretory function in a rough manner. Vulgarity and obscenity have the same reference especially to words or expressions that contain sexual anatomy and excretory

function in a rough manner (Batistella, 2005). The researcher found several form in this type, including *dick*, *pussy*, *tities*, *ass*, *clit*, and *big old booty*.

Datum 9

*Why you with her and she built like a P?
Ride on that **dick** on my tiptoes
Pussy so good that he hittin' the wall*

Song's Setting: From the lyrics in "Shake that" song above, the song is about sexual activity. This song was written by Megan Thee stallion, Norman Payne, and William Arnold. The research found the word "*dick*" in this song.

Based on Merriam Webster dictionary dick means a mean, stupid, or annoying man. Meanwhile, according to Oxford Dictionary dick is a penis or a stupid or contemptible man. The word "*dick*", which can be categorized as vulgarity type, in this lyric of the song "*dick*" is a vulgar word for a penis or refers to the human male genital organ. Furthermore, this word "*dick*" has lack of morality. According to Battistella (2005) something that has a vulgar sense can be categorized as taboo word.

In the first lyric "Why you with her and she built like a P?" the word "P" is refers to a penis a vulgar word to male sexual organ and it includes taboo words. In the second lyric "ride on that **dick** on my tiptoes" explain the word "*dick*" is used to humiliate someone whom he refers to as a prostitute. In addition, emphasized with the next lyric "*Pussy* so good that he hittin' the wall" the word "*pussy*" is a taboo words has negative connotation because it refers to woman's body. Consequently, these lyrics used to gain the interest to the interlocutor.

Datum 11

*Watch your mouth before I ho ya
Disrespectful, I'ma rub my pussy on ya
nigga forehead
When i say weak ass, you say bitch (ay)*

Song's Setting: The song entitled "W.A.B" was written by the rapper herself. The researcher found the word "*pussy*" in W.A.B song. Like so many male rappers before her, she uses sex to assert her own strength, to claim mastery over everything around her.

As stated in Merriam Webster Dictionary online pussy means a vulva, this is a vulgar word refers to a female partner in sexual intercourse. Meanwhile, according to Oxford Dictionary is a woman's genital. The word "*pussy*" literally can be an affections term of a pussy-cat, but also a word for woman's genitals. Generally, it's considered offensive when it refers to a woman's body. The difference between pussy cat and pussy are descriptions of male non-torturers is that *pussy* has negative connotations (and a widely-accepted current association with a taboo word), while **pussycat** is positively evaluated).

In this first line "Watch your mouth before I ho ya" she express her annoyance to someone, the researcher found taboo words "*ho*" means a woman who has many regular sexual encounters and it slurs against people's sexuality. In the next lyric "Disrespectful, I'ma rub my **pussy** on ya nigga forehead" the word "*pussy*" and "*nigga*" explain that she was angry, that's why she said these words. Reinforced by the next lyric "When I say weak *ass*, you say *bitch* (ay)" the word "*ass*" and "*bitch*" is a taboo words to insult someone. The word "*pussy*" is associated with theory of Battistella (2005) is include to type vulgarity, because it is one of the sexual anatomies. Furthermore, the lyrics' intent is to mock a specific individual.

Obscenity

Obscenity refers to expressions that are prohibited from public use since they involve repulsion to the sense, abhorrent, impolite and detestable to morality. According to Batistella (2005) obscenity is defined as words or expression which involves sex differentiating anatomy or

sexual and excretory function that usually uttered in rough manner. In addition, Kieran (2002) states that obscenity is a symbolic construct which depends not on a word or an object, but on people's attitudes and behavior towards these words. The words that belong to this type are “fuck” and “shit”. According Kieran (2002), the word *fuck* has various functions not only as a verb which means literally to copulate, but also can be as noun, adjective, adverb, intensifier, and interjection. Consequently, this word is more commonly used to refer to nonsexual things than to having sex. For instance, the word *fuck* in “*It’s fucking freezing*” can be intensifier (Esterika, 2016, p, 19). Consequently, these words will have different meanings depending on the context and purpose of their use.

The research found taboo words include *doggy style*, *fucking*, *fuck*, *shit*, *motherfucking*, and *fucked up*. Based on the data, the researcher contends that this type is the most frequently used by the singer in the lyrics of the “Fever” album songs.

Datum 15

*Put my feet up on the bed, ride it to the tip-top, he (tip top)
Likes it **doggy style** 'cause I make that ass pop (ass pop)
He never finna leave me 'cause I got that drip drop (drip drop)*

Song’s Setting: The song entitled “Sex Talk” tells about Megan’s explicit fantasies. This song also as cleverly claps back at her hypocritical critics because they censured her viral challenge for prompting spontaneous outbreaks of twerking at gas stations, as well as her reliance on stereotypically sexy tropes as promotional tools. In this lyric of the songs the researcher found the taboo words “Doggy style”. This song was written by Megan Thee Stallion. Norman Payne, and William Arnold.

The word “*Doggy style*” according to Oxford Dictionary is a sexual position in which one partner is penetrated from behind by the other while supporting themselves on

their hands and knees. This taboo word is categorized into obscenity types because it is associated with sexual intercourse and defined as rough or rude manner. The lyrics” *put my feet up on the bed, ride it to the tip-top, he (tip top), likes it **doggy style** 'cause I make that ass pop (ass pop), he never finna leave me 'cause I got that drip drop (drip drop)*” means that she likes the style of sexual relations like that, because it can follow her sexual fantasies. She used the word to getting attention from the interlocutor.

Datum 16

*Stick 'em up, stick 'em up, raise 'em up, raise 'em up (swipe)
Drop it off in your **fucking** face, just to saw it off (hey, yeah)
Gotta get my ass ate, gotta get my ass ate (hey)*

Song’s Setting: the song is entitled “Pimpim” Megan Thee Stallion collaborated with Jordan Houston, Keenan Webb, Otiz Zurker, and Michael Anthony Foster to write the song. The researcher found the word “*fucking*” in a pimpim song. In this case, the word “*fucking*” is used as an intensifier of the word “*face*,” which describes the singer's emotions towards her sexual partners.

As stated in Oxford Dictionary *fucking* is vulgar slang used to emphasize or express annoyance with someone or something. According to Merriam Webster used to as an intensive. The word “*fucking*” delivered from the word “*fuck*”. In literally meaning, it refers to the act of sexual intercourse, but it is also commonly used as an intensifier or to express disdain. Moreover, people use this word to emphasize or express their anger, irritation, frustration, or surprise with someone or something. The word “*fucking*” has similar meaning to “*very*”, “*really*”, or “*having intensive force*”. It follows that when someone uses the word “*fucking*” in a sentence, it can convey their deepest sentiment. For instance, when someone

really wants something or wants to engage in a certain activity, they frequently use more forceful language to emphasize their desire. In this lyrics "Drop it off in your **fucking** face, just to saw it off (hey, yeah), Gotta get my ass ate, gotta get my ass ate (hey) the singer is expressing her feelings to her sexual partner, which is why she uses the word "*fucking*". Emphasize by the next lyric found the word "ass" is a vulgar term because it refers to the buttocks and it is considered rude if someone conveys it with intention of vilifying someone. In this case, the word "*fucking*" is simply used the word because this word have a strong or powerful to gain attention to someone.

DISCUSSION

As a black American rapper who frequently incorporates taboo words in her music, Megan Thee Stallion's songs exhibit emotional intensity. According to Ellis, as cited in Djafar (2020, p. 37), it is believed that white Americans or those of European descent can anticipate emotional intensities, while African-Americans (Black people) are perceived to be very emotional. This could explain why Black American artists like Megan Thee Stallion often use more taboo words in their music compared to other ethnic groups.

In the contemporary music scene, there is a growing trend of singers freely using taboo words, and Megan Thee Stallion, being a rap artist, is one such example. The public enjoys this genre of music as it reflects current lifestyles and trends. Listeners are well aware of the meaning of the songs and enthusiastically sing along, even if they contain taboo words. Moreover, some listeners might not fully understand the meaning of certain songs but still join in singing them loudly. The popularity of this music genre seems to be driven by its relatability and appeal to a diverse audience.

Researchers have identified several taboo words in the songs from the Fever album, even though some black Americans

may not consider these words taboo due to their accustomed usage. However, in certain societies or cultures, these words are deemed inappropriate or forbidden to say. According to Gao (2013), a "taboo" is a cultural or religious custom that restricts people from engaging in certain behaviors, using specific words, or discussing certain topics to avoid causing offense or embarrassment.

Despite their inappropriate nature, many individuals continue to use these taboo words. The use of these words in songs, which reach a wide audience, can have a significant impact on how these words are perceived and used in society. Previously, people may have been hesitant to use taboo words, but a shift in societal values has led to their increased usage in everyday conversations. Allan & Burrige (2006) explain that taboo words involve proscriptions on behavior, and their increasing presence affects everyday life and language use.

The researcher's analysis of the taboo words in Megan Thee Stallion's "Fever" album revealed that obscenity was the most frequently used type of taboo word. This classification includes expressions related to sexual and excretory functions, which are typically spoken in a harsh or explicit manner. These explicit expressions are evident in the lyrics of the songs on the album.

The singer, Megan Thee Stallion, prominently employs obscenity-type taboo words in her song lyrics, such as "*doggystyle*," "*fucking*," "*fuck*," "*shut the fuck up*," "*shit*," "*motherfucking*," and "*fucked up*." This usage suggests that the singer uses these words as a means to express her emotions and feelings through her music. Obscenity, in this context, serves as a tool for emphasis and expression in her songs. Due the mention of bodily functions that may cause disgust, such as sexual activity and body excretion, these taboo words are also forbidden from public because it considered as lacking of morality.

Beside of that, sometimes obscenity types do not bring their literal meaning. For instance, the words *fuck* in song lyrics "*I keep it realer than real, fuck all the critics and fuck how they feel, I'm getting money, it is what it is*" which literally means to have sexual intercourse, but in this song lyrics is used to figure up the singer's strong emotions. In addition, to presenting negative things such as harsh words in anger, revenge, frustration, or resistance, taboo words also present explosive pleasures, forms of gratitude, or other positive things. In the album entitled "Fever," the singer uses a lot of taboo word.

CONCLUSION

After analyzing the data from Megan Thee Stallion's "Fever" album, the researcher identified four types of taboo words, supported by Battistella's (2005) theories. Out of the 166 data points containing taboo words from the nine songs, the analysis focused on 21 illustrative examples for the purpose of analysis. The most commonly used type of taboo word in the album was found to be obscenity. The first type of taboo word discovered was epithet, represented by words like "*Hoes*," "*bitch*," "*motherfuckers*," "*ratchet*," "*pimp*," and "*nigga*." The researcher found only two words in the profanity type, which were "*damn*" and "*hell*." Examples of the vulgarity type included "*dick*," "*pussy*," "*titties*," "*ass*," "*clit*," and "*big old booty*." The last type, obscenity, included words like "*doggy style*," "*fucking*," "*fuck*," "*shut the fuck up*," "*shit*," "*motherfucking*," and "*fucked up*." The analysis also revealed that when people used taboo words, they often had a specific reason behind it. The most dominant function of taboo words was found to be drawing attention to oneself. This means that when a speaker utters a taboo word, they intend to capture the interlocutor's attention and make a strong statement or expression.

In additionally, the use of the taboo term obscenity refers to expressions that are forbidden from public use because they are

repulsive to the senses, abhorrent, impolite, and morally repugnant. Obscenity is a symbolic construct that is determined by people's attitudes and behavior toward words and objects. As a result, they will use emotional language with taboo words directed at others. The implications of the findings are multifaceted and can have significant impacts on the perception of the album, the artist, and the music industry as a whole. The prevalence of different types of taboo words, particularly obscenities, in Megan Thee Stallion's album "Fever" raises important considerations.

The presence of obscenities in lyrics can significantly impact the perception of both the album and the artist. It has the potential to shape the album's image as provocative, edgy, and boundary-pushing, which may resonate with certain listeners who appreciate the artist's bold and uninhibited expression. However, this approach can also result in mixed reactions, with some individuals finding the explicit content offensive, repulsive, or morally objectionable. The use of such language may influence how the artist is perceived in terms of their artistic integrity, authenticity, and their stance on societal norms. It is essential to consider the cultural context and the diverse perspectives of the audience when incorporating explicit language in artistic expressions.

Furthermore, the incorporation of taboo words, particularly obscenities, in music can have far-reaching consequences on listeners and society as a whole. Music holds a significant sway over attitudes, behaviors, and cultural norms. When individuals are repeatedly exposed to explicit language in songs, it can lead to desensitization, potentially normalizing or reducing sensitivity to the use of such language in their personal interactions. Consequently, this can influence social dynamics, interpersonal communication, and how people perceive what is deemed acceptable or appropriate language in various settings. As a result, it is important to consider the potential impact of such

content when creating and consuming music, especially given its potential to shape societal attitudes and language norms.

Moreover, these findings encourage us to consider the wider impact on the music industry. The widespread use of taboo words in popular music showcases how artistic expression constantly evolves and how freedom of speech is valued within the industry. This situation prompts important inquiries about the extent of artistic license, the necessity for censorship, and the delicate equilibrium between creative expression and adhering to societal norms. The music industry has a significant role in shaping cultural trends and influencing public conversations, and the inclusion of taboo words in music can influence attitudes and perceptions within society.

In conclusion, the presence of various taboo words, particularly obscenities, in Megan Thee Stallion's album "Fever" carries significant implications for how the album, the artist, and the music industry are perceived. It has the potential to influence audience reactions, shape cultural norms, and impact societal attitudes towards explicit language. By recognizing and understanding these implications, we can delve into a more profound exploration of the intricate relationship between art, taboo language, and cultural values. This reflection encourages us to have thoughtful discussions about artistic expression, censorship, and the delicate balance between creativity and societal norms within the music industry. It also highlights the role of music in shaping cultural trends and influencing public discourse, making it essential to consider the responsible use of explicit language to ensure a positive impact on listeners and society as a whole.

RESEARCH LIMITATION

This research has provided valuable insights into the types and functions of taboo words in Megan Thee Stallion's album "Fever." However, it is important to acknowledge certain limitations in this study, which highlight areas for further exploration and

refinement in future research.

One limitation is that the focus was solely on a single artist and album. While the findings offer valuable information about taboo language usage in this particular context, they may not fully represent the diversity of such language in music as a whole. To enhance the applicability of the findings, future studies should consider examining a broader range of artists, genres, and time periods to gain a more comprehensive understanding of the use and implications of taboo words in song lyrics.

Moreover, this research primarily used a qualitative approach, focusing on the analysis of lyrics and identifying taboo words. While this methodology allowed for a detailed exploration of the types and functions of such words, incorporating quantitative measures like surveys or linguistic analysis could complement the findings, providing statistical evidence and deeper linguistic insights.

Additionally, the study mainly focused on explicit content and taboo words in song lyrics without extensively exploring the broader contextual factors that may influence their use. This includes cultural, social, and historical influences, which can significantly impact the presence and meaning of taboo words in music. Future studies should consider incorporating a more comprehensive analysis by taking these contextual factors into account.

Furthermore, the research points to the need for further investigation into various factors related to taboo words. While the study sheds light on the types and functions of such words in song lyrics, there is room for exploring factors like audience reception, the influence of taboo language on identity formation, and the role of media and cultural influences in shaping language norms and acceptability.

By acknowledging these limitations, the

research maintains transparency and invites further inquiry into the subject. Addressing these aspects in future studies will contribute to a more nuanced and comprehensive understanding of taboo words in music and their implications for listeners, artists, and society as a whole.

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