

## EUPHEMISM EXPRESSED BY THE CHARACTERS OF *SHAKESPEARE IN LOVE* MOVIE SCRIPT

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### ABSTRACT

This study is focused on the euphemism used by the characters in *Shakespeare in Love* movie. The movie tells about the story around fictional character of an infamous man during the era of English development, William Shakespeare. The plot revolves around the making of William's popular drama *Romeo and Juliet*, his love affairs, friendship and the life in Elizabethan era. By using qualitative method, this study aimed to answer the following questions. The first question is which types of euphemism are found from *Shakespeare in Love* movie script and the second research question is what functions of euphemism are applied in the data found from *Shakespeare in Love* movie script. The result of the analysis using Warren's model of euphemism theory showed that there were six types euphemism expressed by the characters and they were implication, metonym, particularization, rhyming slang, onomatopoeia and metaphor. The result of the second question using Burridge's functions of euphemism theory showed that the characters used five out of six functions of euphemism. They were protective euphemism, cohesive euphemism, ludic euphemism, provocative euphemism and underhand euphemism. The type of euphemism preferred by the characters was implication while the function of euphemism mainly used was protective euphemism. The data found were from ten characters whom each one had different kind of social background and class. It became a big revelation that euphemism was not majorly used by well-educated people but also by the commoners.

**Key words:** Euphemism, *Shakespeare in Love*

### ABSTRAK

Fokus dari penelitian ini adalah menemukan euphemism yang digunakan oleh karakter-karakter dalam naskah film *Shakespeare in Love*. Film tersebut menceritakan tentang figur seseorang yang sangat berjasa dalam masa perkembangan bahasa Inggris yaitu William Shakespeare. Alur cerita dari naskah film tersebut berputar sekitar pembuatan naskah drama terkenal karya William Shakespeare yang berjudul *Romeo and Juliet*, kisah cintanya,

*persahabatan dan kehidupan di era Elizabethan. Dengan menggunakan metode kualitatif, penelitian ini dimaksudkan untuk menjawab beberapa pertanyaan. Pertanyaan pertama adalah tipe euphemism manakah yang dapat ditemukan dalam naskah film Shakespeare in Love dan pertanyaan kedua adalah fungsi euphemism manakah yang teraplikasi dalam data yang ditemukan. Hasil dari analisa dengan menerapkan teori model euphemism oleh Warren menunjukkan bahwa ada enam tipe euphemism yang digunakan oleh karakter-karakter dalam film. Tipe euphemism yang digunakan adalah implikasi, metonim, partikularisasi, slang berima, onomatopoeia dan metafora. Hasil penelitian berdasarkan pertanyaan kedua menggunakan teori fungsi dari euphemism oleh Burridge menunjukkan bahwa ada lima dari enam fungsi euphemism yang digunakan oleh karakter dalam naskah film Shakespeare in Love. Lima fungsi euphemism yang digunakan adalah protective euphemism, cohesive euphemism, ludic euphemism, provocative euphemism dan underhand euphemism. Tipe euphemism yang sering digunakan adalah implikasi sedangkan fungsi euphemism yang sering teraplikasi adalah protective euphemism. Data ditemukan berasal dari sepuluh karakter yang mempunyai latar belakang sosial yang berbeda-beda. Sebuah penemuan besar dari penelitian ini adalah bahwa euphemism tidak hanya berlaku dan digunakan oleh orang-orang yang berasal dari latar belakang berpendidikan namun juga orang – orang yang berasal dari kelas sosial bawah.*

**Kata kunci:** Euphemism, *Shakespeare in Love*

## A. INTRODUCTION

In holding an appropriate communication, one will consider using good language in order to keep the interaction sounding pleasant for both parties. The intention of using good language is to avoid upsetting the receiver or attacking either the receiver or the speaker's dignity. Those intentions are employed in linguistic field called euphemism. Rawson (1981) stated that euphemisms are powerful linguistic tools that people who regarded themselves do not need the use of euphemism are actually using them within their daily conversation. The need for euphemism is both for social and emotional, as it allows discussion for sensitive or taboo subjects (such as sex, personal appearance or religion) without hurting anybody's feeling by slightly concealing the truth. For examples the word 'dead' is phrased in a softer way as 'passed away', the word 'toilet' is exchanged with 'powder room' generally for women or 'little man's room' for men, the phrase 'pornography' is alternated with 'adult entertainment' and so on.

Theories used as the center of this research were from Beatrice Warren's Model of Euphemism theory (1992) and Kate Burridge's Functions of Euphemism theory (2012). Warren proposed four classes of euphemism formations in her model of euphemism. They are word formation devices, phonemic modifications, loan words and semantic innovations by which later these four types are classified again under some more specific types. Knowing the types of euphemism alone would leave the reader puzzled if they could not understand the function of why it has to be used. With this, the researcher provided another theory of euphemism from

Keith Burridge which called functions of euphemism theory. Burridge stated that euphemism has six types of functions. They are protective euphemism, underhand euphemism, uplifting euphemism, provocative euphemism, cohesive euphemism and ludic euphemism.

In recent days, euphemism has broadly applied in either literature or cinematic industries. The two fields are every once in a while made a great combination in one artwork, for example a movie which uses good literary sources or theme. Shakespeare in Love is an Oscar winning movie that was released in 1998. Based on IMDb.com ('Shakespeare in Love', 1998), the film has successfully won several critic awards and Oscars for both the movie and its script. The script was also made into a drama play in 2013 produced by Disney Theatrical Production.

There are two objectives of this research. The first is to describe and classify the euphemisms used into Warren's types of euphemism taken from *Shakespeare in Love* movie script and the second is to give explanation about the functions of euphemism applied in the data found based on Burridge's functions of euphemism theory.

## **B. REVIEW OF RELATED LITERATURE**

### **1. Definition of Euphemism**

The term euphemism, according to Allan and Burridge (2006), is derived from the Greek word *euphēmismos*. The root of the word is *eu* meaning 'good/well' and *pHEME* meaning 'speech/speaking'. The verb *euphēmo* and the noun *euphēmismos* are both referred to 'good speech'. The eupheme was originally a word or phrase used for religious matter. It is the opposite of blaspheme (evil-speaking). In more specific defining, they explained euphemism as a way of using language to protect the speaker or writer and hearer or reader from any potential of being disrespectful in communication. They also added that euphemism enables us to discuss about social taboos, swearing, blasphemy, profanity and other offensive language as it could even elevate the value of common word to sound more sophisticated. Wardhaugh (1996) remarked that euphemism is the extension of ordinary words and phrases to express unpleasant or embarrassing ideas. The indirectness of form is felt to diminish the unpleasantness in the meaning. Based on Lakoff (1973), when a word acquires a bad connotation by association with unpleasant or embarrassing emotions, people may search for substitute of word that do not have the uncomfortable effect and that is named as euphemism.

From the definitions described above, the researcher concluded that every linguist has one mutual understanding about euphemism. It is the factor of how euphemism uses an alternative word to conceal the offensive meaning in order to avoid any unpleasant feeling occurs in the communication.

### **2. Warren's Model of Euphemism**

According to Warren (1992) she explained that the idea of her model is close to 'novel contextual meaning' which can be said that new meanings for a word in particular contexts are constantly created in language. Warren gives four main devices for euphemism formations. They are word formation devices, phonemic modifications, loan words and semantic innovations

## **2.1 Word Formation Devices**

According to Zapata (2007) word formation is referred to process whereby a new word is formed (p.7). Warren provides five ways to form euphemisms using this mechanism. Examples of each formation are described as follow:

- a. Compounding is the combination of two or more words to form a new word: 'hand job' [masturbation] and 'body count' [dead person count].
- b. Derivation is the origin or historical development of a language or linguistic form (Crystal, 2008): 'fellatio' [oral sex], the modification of a Latin term ('fellare', to suck) to form a printable modern English word (Rawson, 1981).
- c. Blends according to Crystal (2008) is a process found in the analysis of grammatical and lexical constructions in which two elements which do not normally co-occur, according to the rules of the language, come together within a single linguistic unit: 'naturist' is the euphemized word for 'nudist' (Rawson, 1981)
- d. Acronyms are referred in linguistic study of word formation as shortening words and pronounce it as a single word (Crystal, 2008): SNAFU ['Situation Normal All Fucked Up'], a military euphemism for a possibly catastrophic event (Rawson, 1981).
- e. Onomatopoeia is defined as the resemblance between the sound of a word and what it denotes (Carstairs and Carthy, 2002): 'bonk' [sexual intercourse], here the sound of 'things' hitting together during the sexual act is employed (Holder, 2002).

## **2.2 Phonemic Modifications**

"The new phonemes form of an offensive word is modified or altered according to certain rules" (Warren, 1992, p.133), for examples:

- a. Back slang is reversing the words to avoid explicit mention such as 'epar' [rape] (Warren,1992).
- b. Rhyming slang is alternating the offensive word to another word which sounds almost the same: 'Bristols' [breasts], a shortened, and further euphemized, version of 'Bristol cities' [titties] which becomes a 'semi-concealing device,' (Burchfield, 1985).
- c. Phonemic replacement is replacing one sound of the offensive term or as Rawson said "a euphemistic mispronunciation", or an example 'shoot' [shit] (p.254).
- d. Abbreviation: 'eff' (as in 'eff off!') [fuck (off)]. Warren stated the word comes from *effing*, the alternate of 'having sex' is originated from *F* or *eff* from the word of *fuck*.

## 2.3 Loan Words

In accordance with Crystal (2008) loan words are described in historical linguistics to refer to a linguistic form of word and its meaning taken from one language or dialect then assimilated with some adaptation to the phonological system of the new language. Some examples of this formation include:

- a. French: 'affair(e)' [extramarital or premarital engagement] and 'lingerie' [underwear], (Rawson, 1981).
- b. Latin: 'coition' which derived from *coire* where *co* equals 'together' and *ire* is 'to go'. They may be translated as 'going together' or with greater development perhaps formed 'coming together' as equal translated to 'sexual intercourse'. Aside from typical motivations for euphemism, Latin is often favored as source of euphemism, especially for the body's sexual and other functions (Rawson, 1981:8).
- c. Other languages: English 'cojones' from the Spanish *cojon* [testicles], Yiddish 'shmuck' which derived from German *schmuck* [penis] in literal meaning is 'pendant'. (Rawson, 1981).

## 2.4 Semantic Innovations

Semantic innovation is about the contrast between the basic and novel sense in the meaning of a word has. Here are examples of Warren's seven categories of semantic innovations:

- a. Particularization is replacing the general dictionary sense with the specialized contextual sense. For example, a phrase of 'one-finger exercise' in established meaning could be understood as 'piano exercise involving one finger' but with semantic innovation of euphemism by particularization, it could mean as 'digital stimulation of the genital of a woman'.
- b. Implication: In this case, several steps are required to reach the intended meaning, e.g. 'loose', which implies 'unattached', which leads to the interpretation [sexually easy/available].
- c. Metaphor is recognized as a cognitive process of understanding one concept in terms of another concept but later is perceived easier and concrete (Lakoff and Johnson, 1980). For example, a variety of colorful metaphorical euphemisms surround menstruation with the word of 'red', e.g. 'the cavalry has come' - a reference to the red coats of the British cavalry, 'it's a red letter day' and 'flying the red flag', (Allen and Burridge, 1991). Other metaphorical euphemisms include 'globes', 'brown eyes' and 'melons' [breasts] (Rawson, 1981).
- d. Metonym or it could be called 'general-for-specific', this category includes the maximally general 'it' as referred to [sex] and the contextually dependent 'thing' as targeted to [male/female sexual organs, etc.] (Rawson, 1981).
- e. Reversal: or 'irony' is including 'blessed' [damned] and 'enviable disease' [syphilis], both of which enable reference to something bad by using opposites.
- f. Understatement or known as 'litotes' is used by replacing the bad sounding word into our favored contextual referent word provided the degree to which



some feature of meaning applies is boosted. Examples are ‘sleep’ [die], ‘deed’ [act of murder/rape] and ‘not very bright’ [thick/stupid].

- g. Overstatement or ‘hyperbole’ is the contrary of ‘litotes’, it is used by replacing the initial offensive word into our favored referent word provided the degree to which some feature of meaning applies is downgraded, e.g. ‘sanitary engineer’ as the alternate word for [garbage man].

### 3. Burridge’s Functions of Euphemism

Burridge (2012) in her journal entitled *Euphemism and Language Change: The Sixth and Seventh Ages* classifies euphemism into six different functions:

- a. The protective euphemism is used primarily when we have to deal with a tricky problem of how to talk about things that for one reason or another we would prefer not to speak of. For instance, the word *glow* is a euphemism for ‘sweat’ as it is used in an old saying from Queen Victoria “Horses sweat, men perspire, women glow” (Rawson, 123). The word ‘sweat’ may seem related to something nasty and it is inappropriate to describe a woman’s bodily effluvia with its direct term.
- b. The underhand euphemism enables a taboo word to be acceptably spoken in some context. However, when this function is applied, we do not use the direct term but instead use the alternative term in order to disguise the topic for the listener. For example, the word *candy stick* is a euphemized word of ‘marijuana cigarettes laced with powdered cocaine’.
- c. The uplifting euphemism is used to inflate a phrase which has more favorable connotation when it is said by the speaker. The sole reason would be to upgrade the dignity and prestige of the speaker when they use the euphemistic term in their utterances. For example, the word *accommodation of stationary vehicles* is more preferred than a simple ‘parking places’ as the word contains bureaucratic ring to it.
- d. The provocative euphemism helps to remove negative stigma of social stereotyping by inspiring the audience to go beyond the simple content of the message and challenge prejudices embodied in the language (Allan and Burridge, 2006). For example, the terrifying word as ‘death’ is often tabooed because it brings sad memories but with the use of euphemism we can give the word ‘death’ a different look as ‘a journey to a better place’.
- e. The cohesive euphemism has a power to show solidarity and to help define the group. It is used to identify activities, events and objects that have become routine by the speakers involved. For the example, the word ‘camisole’ in normal life is referred to a loose-fitting garment, a jacket for men or a short negligee for women, but in a mental and other hospital, it is referred to a straitjacket and is now permitted only on written permission of a physician (Rawson, 1981).
- f. The ludic euphemism is used simply to amuse and entertain. It is part of our normal verbal play as it manipulates the language by taking ordinary sound and letters, words and phrases and putting them to extraordinary use in the expression they construct. For instance, the phrase of ‘differently pleased’ is more preferred than to say it directly as ‘sado-masochist’.

#### 4. Context

Dell Hymes is known as the first linguist who investigated the field of ethnography of communication. Context defined by Hymes (1974) is properties of the communicative situation in order to clarify the fact that language users are not only need to learn the rules of grammar, but also need to know in what situation to use text or talk properly. Supporting Hymes, Leech (1983) described context as a background of knowledge assumed to be shared by speaker and hearer in which contributes to hearer's interpretation of what the speaker means by given utterance produced. Since euphemism is not about literal meaning of the word, it is exceptionally important to use context in order to prevent any misinterpretation of the data. Hymes (1974) found eight parameters of the communicative situation as described with the acronym of SPEAKING. Each letter will be explained as follows:

1. **S** (Situation) includes the setting and the scene where the activities of communication are taking place.
2. **P** (Participants) are referred to the individuals involved in a speech event.
3. **E** (Ends) refer to the goals that participants seek to accomplish on particular occasion.
4. **A** (Act sequence) is referred to the actual form and content of what it said, thus, the precise words used, how they are used, and the relationship of what is said to the actual topic at hand.
5. **K** (Key) refers to the hidden message indicated from the tone, manner or spirit expressed by the speakers in the conversation period.
6. **I** (Instrumentalities) refer to the choice of a channel such as: oral, written or telegraphic.
7. **N** (Norms) is the rules used in the communication held. Referring to the prescriptive statement of behavior, of how people should act in accordance with the shared values in a particular speech community.
8. **G** (Genre) refers to the categories of utterance; such as poems, riddles, daily conversation, editorial, course, teaching, etc. The selection of a genre is dependent on the occasion the speech is used.

#### C. RESEARCH METHOD

This research falls under qualitative research paradigm and content analysis approach was employed. It is best to use in determining the presence of certain words or concepts within text or set of texts. According to Weber (1990) content analysis is research methodology that utilizes a set of procedures to make valid inferences from text.

The data of this research were all the utterances said by the characters which contain euphemism while taking account of the setting when the euphemism is uttered. Meanwhile the data source of this research was taken from *Shakespeare in Love* (1998) movie script.

The researcher became the key instrument of this research since the researcher herself who was conducting the observations, collecting important information, interpreting the data found, processing the analysis, provide immediate feedback and lastly verifying the data after it has gone through all the previous steps mentioned before (Lincoln and Guba, 1985) as cited in Hoepf (1977).

There were three steps that the researcher used in collecting the data of this research. The first step was watching the movie *Shakespeare in Love* for several times to understand the context of the words said by the characters. In this process the researcher observed the eight parameters as explained in the previous chapter called as SPEAKING that revolved around the entire movie. The second step was making a list of utterances that are included into euphemism from the dialog of the characters. Lastly, the third step was to sort and organize the dialogues as the sample of the data.

The researcher used a theory from Krippendorff to proceed the data analysis. Krippendorff (1980) pointed out that content analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the context of their use. There are six components that a researcher needs to proceed to understand the correlation between texts to results. As accounts of what the components do must also serve as instruction for replicating them elsewhere, each component has a descriptive and an operational state. The components are unitizing, sampling, recording/coding, reducing data to manageable representations, abductively inferring contextual phenomena and narrating. While abductively inferring contextual phenomena, the researcher also used a library technique proposed by George (2008) to interpret the data by providing several relevant literary sources in the form five dictionaries. The dictionaries were *Rawson's A Dictionary of Euphemism and Other Doubletalk* (1981), *Spears' Slang and Euphemism: A Dictionary of Oaths, Curses, Insults, Sexual Slang and Metaphor, Racial Slurs, Drug Talk, Homosexual Lingo and Related Matter* (1981), *Holder's How Not to Say What You Mean* (2002), *Spears' NTC's Dictionary of American Slang and Colloquial Expressions* (2000), *Spears' Dictionary of American Idioms and Phrasal Verbs* (2005). The use of dictionaries helped the researcher to avoid bias and subjectivity in the process of analyzing the meaning behind the data found.

In order to check the reliability and tons of worthiness of the data, triangulation was used in this thesis. Theories used to answer the first questions were Warren's model of euphemism theory (1992), several literary sources in the form of dictionaries, also theory of context from Hymes (1974). Meanwhile, theories used to answer the second questions were Burrige's function of euphemism theory (2012) and theory of context from Hymes (1974). These theories gave aid the researcher to establish a credible reasoning in examining and interpreting the data.

## **D. FINDINGS AND DISCUSSIONS**

### **1. Findings**

#### **1.1. Types of Euphemism and its function of euphemism**



### 1.1.1 Data 1

- Fennyman : What am I, Mr. Lambert?  
Lambert : Bitten, Mr. Fennyman.  
Fennyman : How badly *bitten*, Mr. Frees?  
Frees : Twelve pounds, one shilling and four pence,  
Mr. Fennyman, including interest.

(Norman and

Stoppard:1)

Philip Henslowe was the owner of The Rose Theater and also someone who had strong bonds with William Shakespeare by working as his playwright. He had a hard time to pay his debt and was tortured by the debt collector and his companion which was mentioned in the narration from the script. The Debt collector named as Fennyman, his thug named as Lambert and his bookkeeper or accountant named as Frees. In the conversation above, there was not any word of 'debt' said and yet the amount of money Henslowe's owed to Fennyman was uttered clearly including its interest. The word 'debt' is presumed to be altered to 'bitten'. The word 'bitten' is similar to one American metaphor 'sink one's teeth into something' which means to get completely involved in something (Spears, 2005). In this regard, the word 'bitten' was used not to express any physical harm for Mr. Fennyman but instead to show how deeply involved he was with Henslowe with the amount of 'debt' Henslowe owed to him. The use of word 'bitten' is classified under semantic formation in Warren's model of euphemism called implication because there are steps required until the closest referred meaning is finally reached.

The function of euphemism that is served in the word 'bitten' belongs to cohesive euphemism. The referred meaning of 'bitten' shows that the word is only used by speakers who has a strong relationship to each other. Logically, the word 'bitten' is related to physical pain or injury that may occur to the receiver, but in this context, Lambert and Frees who worked under Fennyman knew better that the word 'bitten' meant beyond a mere physical wound.

### 1.1.2 Data 4

- Henslowe : (catching up) Who is she this time?!  
Will : She is always Aphrodite.  
Henslowe : Aphrodite Baggot who does *it* behind the Dog and  
Trumpet?  
Will : Henslowe, you have no soul so how can you  
understand the emptiness that seeks a soulmate?

(Norman and

Stoppard:4)

The story goes on, as Henslowe kept pestering William about when he would have the script ready in his hands. William responded that he needed a muse to inspire him in finishing the script. Then, Henslowe reacted with the commonly Aphrodite that William often had under his wings. The word 'it' here means a sexual intercourse between two people and Henslowe meant it for William and the

Aphrodite. This euphemism is classified under semantic innovation called metonymy. The word it has broad definition in some particular context but in data 4, the word 'it' was said to describe a sexual intercourse that was done by William and his partner. William's response gave a clearer reason that he was slightly offended by saying that Henslowe did not understand the feeling of someone who seek for a soul mate.

The function of euphemism that worked in the data 4 is underhand euphemism. The referred meaning behind the word 'it' was something taboo to say in direct term as it may affect the speaker's face. To say something vulgar in public could lead someone to be looked at indifferently as if they have no self-restraint regarding the aesthetic in speaking. For someone who had a wide network like Henslowe, he needed to take account of what he was saying because it would affect his theater's reputation.

### 1.1.3 Data 8

- Dr. Moth : And your relations?  
Will : On my mother's side the Ardens  
Dr. Moth : No, your marriage bed.  
Will : Four years and a hundred miles away in Stratford. *A cold bed* too,  
since the twins were born. Banishment was a blessing.  
Dr. Moth : So now you are free to love  
(Norman and

Stoppard:6)

The session from the interview between William and Dr. Moth went on as he asked about William's private matter. The conversation was regarding about William's relationship with his wife. He used 'cold bed' to describe his private matter behind closed door. The word 'cold' is defined as not easily susceptible to sexual excitement. It refers to a condition when someone fails to be sexually excited on a specific occasion (Holder, 2002). This euphemism falls under semantic innovation called implication. Usually, the word 'cold' describes a situation where a temperature goes down and below. When our body is exposed to cold weather, our body heat drops, and it makes our nervous system cannot work normally. Meanwhile within the context, the word 'cold' describes how William's private matter with his wife was stuck in the same situation. In his case, his sexual activity with his wife had grown defective since their twin children born.

The function of euphemism that is used in data 8 is protective euphemism. Still with the same matter, William described his relationship between him and his wife as a beautiful memory. He did not want to use any bad words to describe his past, so he used protective euphemism in describing his wife. Furthermore, it was a private matter between two spouses which one would not want to speak about very bluntly.

### 1.1.4 Data 11

- Fennyman : Master Kent! You have not dipped your *wick*?

Viola as Thomas : (baffled) My *wick*?

(Norman and

Stoppard:51)

Viola had entered The Rose Theatre while disguising herself as a man named Thomas Kent. She was given the role of Romeo in the play entitled *Romeo and Juliet*. The context above happened when The Rose Theatre won over the writer's quarrel of them with The Curtain Theatre. They celebrated their victory with Mr. Fennyman by buying his actors, writer and all people who worked under him with drinks. At some point, Mr. Fennyman sat beside Kent who was Viola in disguise to simply chat. He asked a rather vulgar question using the word 'wick'. In Spears' dictionary of *How Not to Say What You Mean* (2002) the word 'wick' is defined as the penis, the male genitalia. Meanwhile, in his another dictionary of *Slang and Euphemism* (1981) it is explained better about the phrase of 'dips one's wick'. It means to copulate from the male point of view. The word 'wick' is classified under phonemic modification called rhyming slang as it holds almost similar pronunciation of its profanity named 'dick'.

The function of euphemism of the data above is ludic euphemism. As the context was about two men drinking together, the conversation intended was held to have fun. In this case, Mr. Fennyman joked about why Thomas Kent did not lay his hand on any prostitute who worked in the bar. He used the euphemism to make fun of Kent rather in a friendly way of two men joking around with each other. Kent was at first baffled at the question but then laughed along as he got the joke despite he was Viola who was in disguise.

### 1.1.5 Data 14

Burbage : We will all be put in the *clink*.

Henslowe : (shrugs) See you in jail

(Norman and Stoppard:67)

The story reaches to its climax. There were uproars when the drama was held. Viola was already caught in red handed that she was disguising as Thomas Kent and so she was kicked out from acting as the main hero from the drama. The role of Romeo was given to William, the playwright of the drama. The man acting as Juliet was somehow got a cold feet and forgot his lines for the drama. It made the actors in desperate need for someone to play Juliet. Viola heard the news when Henslowe reported the exigent news to his partner named Burbage, the one who lend him the theatre as he was sitting close to Viola. Then, Viola offered her help for the show to go on. Burbage knew the chance of him getting sentenced to be put in jail with the word 'clink'. In *How Not to Say What You Mean* written by Spears (2002) the word 'clink' means a prison. Spears added the explanation that the term was originally used for the jail in Southwark but then it is used for prison in general. In another dictionary written by Spears entitled *American Slang and Colloquial Expressions* (2000) the word 'clink' is defined with the same meaning of a prison. This term goes under word formation devices called onomatopoeia. The sound of the word resembles the sound of keys in lock and heavy door shutting which usually been heard in prisons.

The function of euphemism in the data above is cohesive euphemism. Burbage allowed Viola to play as Juliet on the drama while in the setting of the script, a woman who worked with men on the stage is considered lewd and shameful. When Burbage expressed his fear whether he might be put in jail or not for his action, Henslowe responded right away with the similar noun. The two shared the same knowledge about the word 'clink' that Burbage spoke about and Henslowe made it even clearer as he replied him with the word of 'jail'.

## **2. Discussion**

As the result to answer the first question by using Warren's theory of euphemism types (1992), six types of euphemism are found. They are metonym, particularization, implication, metaphor, rhyming slang and onomatopoeia. In analyzing the data, the researcher was able to find out the meaning behind every euphemism uttered with the help of three euphemism dictionaries and two other phrasal and idioms dictionaries. Theory of context from Dell Hymes (1974) also aided the researcher for more detailed way to describe the meaning behind every euphemism. Some element from the context that is taken account by the researcher are the shared knowledge between characters within the dialogue, their respectful life background and intention or preferred meaning they wanted to achieve when the characters used euphemism in their conversation.

The second discussion is about function of euphemism applied in every data based of Burrige's (2012) theory of six functions of euphemism. Among six functions of euphemism suggested by Burrige's theory (2012), the researcher found out that five of them are used based on their specific functions in many different situations. The functions of euphemism applied in the data are protective euphemism, cohesive euphemism, ludic euphemism, and provocative euphemism. Based on fourteen data found, protective euphemism served mainly in seven data while the others are in count of below than three. It can be stated that euphemism's basic purpose is to protect the speaker and the listener's face, to avoid any misunderstanding or the feeling unpleasantness during the conversation.

The last discussion is connecting this research to the previous studies. There are some similarities and also differences found. In Yohana's research, she was analyzing the euphemism with an approach of meaning relation and semantic change. She used a rather pop culture work as the object of her research and that is a teen movie entitled American Pie 5. In her research, she used the types of euphemism theory proposed by Keith Allan and Kate Burrige (1991). Meanwhile, this research used a theory from Warren (1992). Yohana's research was solely to find out about meaning relation between two words of the euphemism term to its preferred meaning. In contrasting, this research has two purposes to achieve. They are finding out types of euphemism used and the function of euphemism applied in the data.

Sahnaz research was closely similar to this research as both uses the same theories from Warren (1992) and Burrige (2012). In contrasting from the previous study done by Sahnaz, the researcher put more effort in putting together several theories and necessities in analyzing the euphemism found. The researcher included

the theory of context from Dell Hymes (1974) and five dictionaries. They are used to avoid any subjectivity and also to elevate the value of every interpretation. The object of the study also differs as Sahnaz used another work which depicting a pop culture that is a television series entitled *IZombie*. Meanwhile, this research used a closer look to historical setting around the Elizabethan era about William Shakespeare.

This present research gives new findings. None of the previous research used the theory of context by Hymes (1974) nor they used any euphemism dictionaries to help the process of analyzing the data into types of euphemism and the function of euphemism applied. Moreover, the object of this research extends to a historical setting of Elizabethan era to find out the beauty of how English was used in literary world compared to present pop culture works of teen movies or television shows. This present work has succeed to analyze the type and function of euphemism used in *Shakespeare in Love* movie.

## **E. CONSLUSION AND SUGGESTIONS**

### **1. Conclusion**

This research revealed that there were fourteen data used by ten different characters by which each character comes from different kind of background and social class. The types of euphemism that were found in the utterance are implication, metonym, metaphor, particularization, rhyming slang and onomatopoeia. Implication is proven to be mainly used throughout the script. It showed that for the euphemism to work properly a person had to consider about their diction and was required to include several thought processes regarding about the preferred meaning. Thus, the meaning formed would be logically acceptable with its related context.

Five functions of euphemism were used in the data. They were protective euphemism, cohesive euphemism, underhand euphemism, provocative euphemism and ludic euphemism. Protective euphemism was more favored by the characters as they were generally used to avoid any offence in the conversation throughout the movie script. It came as a big revelation that euphemism was not only proven useful for those who had important social standing in the setting but also a poor man who owns nothing. This gave the researcher an insight that one might elevate their appearance to others despite of being uneducated, simply by having the decency to be courteous with the use of euphemism.

### **2. Suggestions**

Regarding to the findings of this research, there are some suggestions offered by the researcher to the readers and also to other researchers. Firstly, for the readers, it is to highlight about the importance of using euphemism within their daily life. Euphemism gives advantages for people to speak about any topic even regarding the tabooed ones. It is a very useful device for the speakers to use in communication as it helps them to maintain their honor by being careful with their



diction. It can also be used as a tool to have fun in the conversation as a word play, sarcasm, or even as a simple joke.

Secondly for the other researchers, the researcher believes that this research can contribute as supporting reference in analyzing works of linguistic, especially in the field of semantic, pragmatic and sociolinguistic. Meaning shift, the pragmatism of euphemism, and social groups who are considered to be able to use euphemism to its fullest are the topics that the researcher encourages the other researcher to dig deeper about.

The researcher expects that the next researchers will be able to analyze more thoroughly about euphemism and its importance within daily life conversation or in literature. They can also use various media as the object for their research as English language has broadly applied in many sectors of life.

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