CHAPTER II

LITERATURE REVIEW

This chapter aims to find out what theorists and experts say about the topic-related matters and how far the topic area has been investigated by other theorists.

2.1. Euphemism

Very broadly, Burridge (2012:66) defines euphemism as an alternative use of communication which does not sound offensive. In her book which she made with Allan, she also stated that euphemism is related to politeness and that politeness can be achieved by the use of inoffensive words in order to please the audience (Allan and Burridge 2006:30).

Aside from the politeness strategy, according to Allan and Burridge as cited in Burkhardt (2010:356), euphemism is used to present bad things in good terms, to present unwelcoming reality in a linguistically pleasant way or less controversial way. Burkhardt (2010:355) then added that euphemism could also be used to mislead or change people's thought about something through the expression.

In line with Burkhardt, Holder (2002:vi) said that since euphemism is used in speech and writing to deal with taboo and sensitive subjects, therefore also "the language of evasion, of hypocrisy, of prudery, and of deceit". Through euphemism, one can change taboo or sensitive subjects become something that is acceptable in the society.

There are two major functions of euphemism according to Luchtenberg (1985:24) as cited in Burkhardt (2010:356-7), which are the "veiling" and a "concealing". The veiling function is to try to say something indirectly as to not hurt one's feeling. This is usually connected with taboo while the concealing function is intentionally hiding a certain meaning to manipulate others, usually used in politics, in the military and in advertising. All the euphemism expression can be used to block unwelcoming though, mislead the recipient's word perception, calm the speaker's own conscience and also hide uncomfortable aspects of reality to him.

Based on the explanation from the experts about euphemism above, it can be concluded that euphemism can be used to be polite (Allan and Burridge 2006:30), to present unwelcoming reality in a linguistically pleasant way or less controversial way (Allan and Burridge as cited in Burkhardt, 2010:356), to deal with taboo or sensitive subject Holder (2002:vi), and to hide certain meaning to manipulate others or mislead them (Burkhardt 2010:355).

2.1.1. Types of Euphemism

According to Allan and Burridge (1991), there are 16 types of euphemism. The first one is figurative expressions like *the cavalry's come* for 'I've got my period', *go to the happy hunting grounds* for 'die.' An even more inventive metaphor is *the miraculous pitcher, that holds water with the mouth downwards* for 'vagina.'

The second of euphemism is metaphorical euphemism. Metaphor is an implicit comparison between two different objects. In euphemism, metaphor usually used to substitute one taboo object with better explanation which share same characteristics implicitly between them.

The third type of euphemism is flippancy. The word "flippancy" derives from "flippant" which means frivolously disrespectful. Flippancy simply can be defined as meaning outside of the statement. For example: *kick the bucket* for *die*. The phrase *kick the bucket* has no relation with its meaning, which is *die,* but its flippancy can reduce meaning from the seriousness of death, therefore it is a preferable phrase than die. The fourth is remodeling. Allan-Burridge (1991:3) divided remodelling is three processes of verbal play. The first one is phonological distortion which is when the speakers deliberately change the pronunciations of words like *cripes* or *crumbs* for 'Christ,' *sugar, shoot, or shucks* for 'shit,' *basket* for 'bastard.' The second one is blending which is combining two words by clipping the end of the first word and the beginning of the second word, such as *strewth* for God's truth and *zounds* for God's Wounds. The last one is reduplication, which is a repeat syllable or letter of a word, for example, *jeepers creeper* for Jesus Christ and *pee-pee* for piss (as a noun).

The fifth is circumlocutions**,** the use of longer or indirect words such as *little girl's room* for 'toilet', or *categorical inaccuracy* for 'lie.' The sixth is clippings**,** the deletion of some part of the words, usually either the end or the beginning or both, without changing the meaning. For examples: *jeeze* for

'Jesus,' *bra* for 'brassiere' (both end-clipped), and the archaic *nation* for 'damnation.'

The seventh is abbreviations**,** a shortened or contracted form of a word or phrase like *S.O.B.* for 'son-of-a-bitch' or *pee* for 'piss.' The eighth is acronyms**,** merging a few words that make up the name of something, like *snafu* for 'situation normal, all fucked up' or *commfu* 'complete monumental military fuck up.'

The ninth is omissions**.** There are two kinds of omission. The first one is quasi-omission which substitute some nonlexical expression of the term with asterisks or dashes, like *f—-* instead of printing 'fuck.' The second one is full omission which is less common than the quasi-omission. For example, *there's the pot calling the kettle black* which omits *arse* from the end.

The tenth is one-for-one substitutions like *bottom* for 'arse,' *casket* for 'coffin.' Both of these illustrate meaning extensions, and are arguably figurative. The eleventh is general-for-specific like *person* for 'penis' employ a general-for-specific strategy; *nether regions* for 'genitals' invokes the-general-area-for-a-specific-area-within-it and expressions such as *you-know-what* can denote almost anything that can be properly inferred from context. The twelfth is part-for-whole euphemisms is demonstrated in *spend a penny* for 'go to the bathroom' (from the days when women's bathroom cost a penny to access) (Allan & Burridge, 1988:4). However, Allan & Burridge say that euphemisms of this kind seem comparatively rare.

The thirteenth is hyperboles (overstatements) are found in euphemisms like *flight to glory* meaning 'death' or *Personal Assistant to the Secretary (Special Activities)* for 'cook' (Allan-Burridge, 1988:4). Rawson notices that this 'illustrates a basic rule of bureaucracies: the longer the title, the lower the rank' — presumably to upgrade the lower ranks in at least one inexpensive respect (Rawson, 1981:11). The thirteenth is understatements like *sleep* for 'die' or *deed* for 'act of murder' (Allan-Burridge, 1991:4).

The fifteenth is technical jargon, using another technical term or learned language to say something else. For examples: *feces* for 'shit,' or *perspiration* for 'sweat' while all the italics are medical terms. And the last is colloquial, the use of daily term instead of the formal one, such as *period* for 'menstruation.' Colloquial euphemism can also be included in other types of euphemism, only colloquial is more focused on familiar terms. In other words, any terms which is familiar to be used as euphemism, even though it can falls to other type of euphemism, is called colloquial.

Besides Allan-Burridge's types of euphemism, Warren (1992) as cited by Linfoot-Ham (2005) also propose types of euphemism which classifies euphemism into four types with sub-types. The first type is word formation devices. In word formation devices, there are compounding, derivation, blends, acronyms and onomatopoeia. Compounding is combining two words to form a euphemism for an otherwise unacceptable term, for example *hand job* for 'masturbation'. Derivation is the modification of a Latin term (*fellare*, 'to suck') to form a printable modern English word (Rawson, 1981) like *fellatio* for oral

sex. The next sub-types of word formation device is blends. Warren gives no examples of what she means by this term, or of how a blend is formed, but according to Brinton (2000:97) a blend involves two processes of word formation, compounding and clipping. Two free words are combined by clipping the end of the first word and the beginning of the second word and then both of the words are compounded. The examples are like sm(oke)+(f)og becomes *smog*, mo(tor)+(ho)tel becomes *motel*, etc. The next one is acronyms, the example is like *SNAFU* for 'Situation Normal All Fucked Up', a military euphemism for a possibly catastrophic event. Onomatopoeia is like *bonk* for 'sexual intercourse', here the sound of 'things' hitting together during the sexual act is employed to refer to the act itself.

The second type is phonemic modification which consists of back slang, rhyming slang, phonemic replacement, and abbreviation. Back slang is the reversed formation of words to avoid explicit mention. For example, *enob* for 'bone/erect penis' and *epar* for rape. Rhyming slang is like *Bristols* for breasts, a shortened, and further euphemized, version of *Bristol cities* for 'titties' which becomes a 'semi-concealing device'. Phonemic replacement is like *shoot* for 'shit', i.e. one sound of the offensive term is replaced with double 'o'. Abbreviation (shortening) is like *eff* for (as in 'eff off!') 'fuck (off)'.

The third type is loan words. French and Latin is the most used loan words in English language. In French, for example, *mot* for 'cunt' *affair(e)* for 'extramarital engagement' and *lingerie* for 'underwear' and in Latin like *faeces* for 'excrement' and *anus* for 'ass-hole'. Apart from French and Latin, other

language sometimes also used. For example, *cojones* for 'testicles' is a Spanish loan word.

The last type is semantic innovation. There are seven sub-types which fall under the semantic innovation, which are particularization, implication, metaphor, metonymy, reversal, understatement, and overstatement. In particularization, a general term is used which is required to be 'particularized' within the context to make sense, e.g. *satisfaction* for 'orgasm' and *innocent* for 'virginal', both of which require contextually based inference by the reader/listener to be comprehensible. However, in implication, several steps are required to reach the intended meaning, e.g. *loose*, which implies 'unattached', which leads to the interpretation (sexually easy/available). Metaphor, for example, a multitude of colorful metaphorical euphemisms surround menstruation, centering around '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,' Other metaphorical euphemisms include *globes*, *brown eyes* and *melons* for 'breasts'. Metonymy is also called 'general-for-specific', this category includes the maximally general 'it' (sex) and the contextually dependent 'thing' (male/female sexual organs, etc.). Reversal or 'irony' including *blessed* for 'damned' and *enviable disease* for 'syphilis', both of which enable reference to something 'bad' by using opposites. Understatement or 'litotes' are like *sleep* for 'die', *deed* for 'act of murder/rape' and *not very bright* for 'thick/stupid' fall into this category. Overstatement or hyperbole including *fight to glory* for 'death' and those falling under "basic rule of bureaucracies: the longer the title, the

lower the rank", for example, *visual engineer* for 'window cleaner' and *Personal Assistant to the Secretary (Special Activities)* for 'cook'.

According to Warren, semantic innovation consists of seven main sub-categories but two of them, namely, particularization and implication may be easily confused due to lack of strict distinction between them. Thus, it depends on individual point of view when deciding to which sub-category to assign one or another euphemism.

Both of the theories have several types of euphemism which are the same such as phonemic replacement (in Allan-Burridge's theory called phonological distortion), blending, rhyming slang (in Allan-Burridge's theory called clipping), acronym, abbreviation, metonym (in Allan-Burridge's theory called general-for-specific), overstatement (in Allan-Burridge's theory called hyperbole), understatement, and particularization (in Allan-Burridge's theory called colloquial). However, they also have some types which are not covered in one another's theory. For example, in Warren's theory, we found the terms compounding, onomatopoeia, back slang, implication, and irony which cannot be found in Allan-Burridge's theory. On the other hand, there are terms like figurative language, flippancy, reduplication, circumlocution, omission, one-for-one substitution, part-for-whole, and technical jargon in Allan-Burridge's theory which are not found in Warren's theory. Therefore, this study will use Allan-Burridge's theory, because Allan-Burridge's theory offers more semantic variation than Warren's theory that has more word structures and only seven semantic innovations.

2.2. Types of Meaning

Since language is used in daily basis by people all around the world, the meaning in a language can be varied. The study of meaning in the vocabulary of a language improves dictionaries which enable speakers of a language to extend their knowledge of its stock of words. By understanding that what is said is influenced by individual and cultural experience, which are much less visible than what is explicitly said, can help one to be a more effective communicator.

In relation with euphemism, types of meaning is used to find out the implicit meaning the author tried to imply. By analyzing the meaning behind the euphemistic expression, it is hoped to gain a better understanding on how euphemism is used especially in this study, in *The Giver* novel.

Meaning can be categorized into a few types. Bloomfield (1933:151) as cited in Janská (2010:6) differentiates between narrowed and widened meanings: narrowed meanings are hard to define because it has a specific meaning depends on the sentence. He illustrates the narrowed meaning on a noun bulb – for gardeners it is an onion shaped part of a plant (daffodil bulb), for electricians it is a light bulb. On the other hand, widened meanings are less common. In general, a cat is the domestic animal, but now and then we use the word to include lions, tigers.

Hladký and Růžička (2001:18-25) as cited in Janská (2010:7) differentiate six kinds of meaning: conceptual, connotative, stylistic (which is in fact the same as Leech's social meaning), reflected, affective and thematic. They define

the conceptual meaning (in their terms a semantic nucleus) as the most abstract semantic minimum of a naming unit.

Leech (1981) in his book *Semantics: The Study of Meaning* divides meaning into seven types. The first one is conceptual meaning. Conceptual meaning refers to the logical sense of the utterance and is recognizable as a basic component of grammatical competence. It is the denotative or literal meaning.

The second one is connotative meaning. It is the communicative value an expression has by virtue of what is refers to, over, and above its conceptual content. It is something that goes beyond the actual meaning of a word and hints at its attributes in the real world.

The third one is social meaning, which means a piece of language conveys about the social circumstances of its use. Through social meaning one can also find out the social facts, social situation, class, region, and speaker-listener relations by its style and dialect used in the sentences.

The fourth one is affective meaning. This meaning concerns how language reflects the personal feeling of the speaker, including the attitude to the hearer what is she or he talking about. Affective meaning can be used to express the emotion.

The fifth one is reflected meaning. It is the meaning that arise in cases of multiple conceptual meaning. Most of reflected meaning is illustrated by taboo meaning.

The sixth one is collocative meaning. This meaning acquires on an account of meaning of words that tends to occur in its environment. It means collocative

meaning is the meaning which a word acquires in the company of certain words. For example, the word 'pretty' collocates with 'girls,' 'women,' 'garden,' 'flower,' etc.

The seventh one is thematic meaning. It concern about what is communicated by the way in which a speaker or writer organizes the message in term of ordering focus and emphasis. Thus, passive is different from active though its conceptual meaning is the same. For example, the active sentence *Mrs. Styles donated the villa* will have different thematic meaning with *The villa was donated by Mrs. Styles* even though they have the same conceptual meaning. In the former sentence, 'who donated the villa' is more important, but in the later 'what Mrs. Styles gave' is more important. Therefore, the change of focus can change the meaning too.

Based on the explanation above, it can be concluded that Hladký and Růžička's theory is almost the same with Leech's theory, they only different in terms of the name of the types. Whereas Bloomfield only differentiates the types of semantic meaning in two, making it too general. Therefore, Leech's theory will be used because it has more classifications and clearer explanation in each type.

2.3. Dystopian Novel

When talking about dystopian, one cannot be freed from the concept of utopian, for dystopian is a form of anti-utopian, which is to realize the danger of utopian ideas. Sargent (1994) in his research defines the phenomenon of

utopianism as "social dreaming—the dreams and nightmares that concern the ways in which groups of people arrange their lives and which usually envision a radically different society than the one in which the dreamers live." In other words, utopian world is the world where the dreamers wish the world will be, usually the opposite or close to opposite of the world they live in and have the possibility for better living and treatment of all people.

The utopian literary tradition began in 1516 with Thomas More's publication of *Utopia*, which created certain ideas that have developed and transformed into the dystopian genre (Scherzer 2015:19).

> "Dystopian worlds take the impulse toward utopianism and use that world to create a warning about the future. The dystopian world relies heavily on the specific problems of the present society to invoke a warning about the future society that could develop. The world generally has the appearance of semblance and order, but it soon is revealed that the world contains serious power imbalances, governmental control, or lack of resources." (Scherzer, 2015:20).

In other words, dystopian novel usually contains warning about how dangerous a utopian world is. While the utopian world may look ideal at first, but it soon revealed that the world has issues with the governmental control and lack of resources.

Besides that, Gerhard (2012:15) stated that that the lives of dystopian citizens are always watched; they are denied any personal relationships or feelings; sex and marriage are viewed in some cases as purely for procreation, in other cases as a distraction or a pastime. Children are brought up and educated by the state and trained to be loyal and fulfill their assigned functions accurately without ever questioning or challenging the system, makes the utopian idea that

originally intended to guarantee the equal prosperity for all ends up abusing its power in the dystopian version of the world, exploiting human body and mind and turning its citizens into slaves.

2.3.1. *The Giver* Novel by Lois Lowry

The story revolves around an eleven years old Jonas who lives in a utopian society where pain, fear, and hatred were eliminated. Jonas felt apprehensive about his upcoming Ceremony of Twelve, when he would be given a job assigned by the community. He could guess what his friend Asher or Fiona would be assigned for as their job, but he had no idea what his own job assignment would be. Since the beginning of the story, Jonas had felt different from other people in the community. He felt like sometimes objects "changes" when he looked at them. He did not know it yet, but he had the ability to see flashes of color when everyone cannot. At the ceremony, Jonas learned that he was selected as the next Receiver of Memory, the highest and most respected position in the community. He then began training with the present Receiver of Memory, which then called The Giver by Jonas. The training involves receiving, from The Giver, all of the emotions and memories of experiences to Jonas through the touch of his back.

One day, Jonas asked The Giver about *release*, a term used in Jonas' community for people who is being sent to elsewhere but in reality is injected by death serum, because that day his dad who worked as a nurturer got a job to release a newchildren. His answer was to show the video of his dad when

he released the mentioned baby. At first Jonas was so excited about it, recited everything his dad had said about a ceremony of release for newchildren while watching his dad doing exactly the same. But then Jonas saw a needle was injected to the baby's head, making the restless baby suddenly stopped moving. Jonas knew those signs the baby had showed. The baby was dead. He then realized the true meaning of release was not sending someone to elsewhere but killing them. A few days after that incident, his dad said Gabriel, a baby who is categorized 'uncertain' needed to be released if he continued to behave not according to the Community standard. Now that Jonas knew that release meant death, he asked The Giver to help him safe Gabe. Both of them then formed a plan to take Jonas and Gabe out of the community, with the risk of everyone would be in chaos because if The Receiver of Memory is dead the people in the community will get all the memories that The Receiver of Memory had stored in his brain. This was also the reason why The Giver decided to stay in the community, to help all the people no to freak out. But when Jonas knew that Gabe would be released soon, he decided to take this matter to his own hand and take Gabriel with him on his bicycle with a little bit supply of food The Giver has made for him. For days Jonas was riding his bicycle while carrying Gabriel, trying to stay under the radar of the Community until finally he was at the top of a snowy hill. He and Gabriel ride the sled that was found in there towards a house filled with colored lights and a Christmas tree. The ending is ambiguous, with Jonas described as experiencing symptoms of hypothermia.

2.4. Previous Related Studies

For being a successful classic dystopian novel, *The Giver* novel had been studied by other researchers before this one. One of the research found about the novel *The Giver* by Lois Lowry is Hanson's *The Utopian Function of Memory in Lois Lowry's The Giver* in 2009. Hanson applied Paul Connerton's theory (1989) which said that the social, as distinct from individual, memory is mainly transmitted through practices and performances from the elder to the youth instead of written texts. According to the writer, in the giver novel, Jonas is selected to be the receiver of the memory, which makes him the only one who holds all the memories of the community from a very long time ago. Implicitly, the community acknowledged that they indeed have a historical past, but it is off-limits to all but one person. The community's relationship to memory and history is viewed as a pain to be avoided. Using Ernst Bloch's theory of memory (1986), the writer stated that the process of receiving memory from *The Giver* to Jonas is similar to utopian effects of daydreams and literature which is "daydream can furnish inspirations which do not require interpreting, but working out, it builds castles in the air as blueprints too, and not always just fictious ones" (Hope 86 as cited in Hanson, 2009:56). It leads to Hanson's finding which claimed that Jonas' memories function are as recollection and lead back only to an idealized past, which treated memory as recognition and indicates a forward utopian momentum.

On more general topic, one of the works dedicated to dystopian literature is Sar's *Political Dystopia in Suzanne Collins' The Hunger Games* in 2012. Sar

was trying to find out the aspects of political dystopia occurred in the novel mentioned with the finding showed that there are five aspects of political dystopia in the novel, which are: a) Totalitarian Government, b) Political Repression, c) Dehumanization, d) Restrictions of Freedom, e) Oppression which Led to the Rebellion. This concluded that political dystopia did occur in Suzanne Collins' *The Hunger Games*.

Meanwhile, on the subject of euphemism, there are also several studies which already been conducted. Ruiz (2015) on her journal titled *Euphemistic and dysphemistic language in Fifty Shades of Grey Trilogy* was trying to explore author's usage of language in the mentioned novel using euphemism, dysphemism and x-phemism (quasieuphemism and quasidysphemism) as the devices. Ruiz wanted to observe whether the use of these devices depends on sexes and how these phenomena merge with metaphorical or metonymical devices to avoid a possible loss of face or highlight a taboo. The finding showed that the male and female main characters in the novels use language differently. The male main character, Christian Grey, uses direct and clear language even if it involves dysphemism; On the other hand, the female main character, Anastasia Steele, is more self-restrained about taboos and that is why she normally resorts to quasidysphemism, instead of direct dysphemism, and euphemism. The devices also used by the author with several intentions. Quasieuphemism and positive dysphemism are usually employed to sexually excite or arouse their partners through more or less sexual references which contribute to set the appropriate scenario, which is known as *bedroom talk* or *dirty talk*. On the other

hand, positive euphemism is the most common device in the realm of sex, especially positively oriented since, between lovers, negative intentions are odd. Apart from lexical alternatives, adverbs, pronouns instead of nouns and clipping are effective euphemistic strategies as well as metonymy. However, it can also be seen that there is a more permissive attitude towards taboo words and expressions in relation to sex, which shows the increasing acceptance of sexual topics, even publicly, in today's society.

Another study about euphemism, Arif (2015) in her title *Social and Cognitive Implications of Using Euphemisms in English* was identifying the main functions of euphemism in modern society. Using euphemistic expression as the data, she concluded that in modern society the initial role of euphemisms has been modified. Euphemism used as a means of politeness is gradually fading, and instead, the need for euphemizing as a means of veiling the cruel reality of modern life is increasing. As long as poverty, wars and economic instability exist in society euphemisms will always survive in language as one of possible ways for political leaders to cover up their criminal acts and make life seem more politically, economically and socially stable.

From English Department of State University of Jakarta, Fildzah (2013) also studied euphemism entitled *Euphemism Used in Sherlock Holmes the Series* which analyzed the types and strategies of euphemism in Sherlock Holmes series and to find out the implied meaning of the euphemistic words. Fildzah used Warren's theory (1992) to find out the types of euphemism and Rawson's theory (1981) to find out the strategies of euphemism with the script of Sherlock

Holmes the series as the source of data and the utterances containing euphemism as the data. The result of the study is that the type of euphemism mostly occurred in the Sherlock Holmes the series is Particularization and the strategy used is the protective euphemism.

Another skripsi from English Department of State University of Jakarta is Pratisi (2015) with her skripsi entitled *Euphemism Used in The Jakarta Post year 1991-1998* which studied the type and strategy of euphemism with newspaper The Jakarta Post in Soeharto era (year 1991 to 1998) as the source of data. Even though Fildzah and Pratisi both studies types and strategies of euphemism, Pratisi used different theory of types of euphemism, which is Allan-Burridge's theory (1991) which also used in this study. As for the strategy of euphemism's theory they both used the same theory which is Rawson's theory (1981). Another difference is that Pratisi used newspaper as the source of data whereas Fildzah used TV series script. The result of Pratisi's study is that there are 12 types of euphemism used in The Jakarta Post year 1991-1998 which are figurative expression, metaphorical, flippancy, circumlocution, abbreviations, one-for-one substitution, general-for-specific, part-for-whole, hyperbole, understatement, technical jargon, and colloquial. For the strategy of euphemism, it is found that all six strategies proposed by Rawson are used, which are the protective euphemism, the underhand euphemism, the provocative euphemism, the uplifting euphemism, the cohesive euphemism, and the ludic euphemism. Furthermore, it is also found that the euphemism used will not blur the meaning too significant if it is seen from the context.

This study, however, will be different with Hanson's and Sar's which took dystopia as the focus of the research. It also differs with Ruiz's and Arif's. Even though this research also use the euphemism theory, it does not divided according to the gender like Ruiz's or using the euphemistic expression taken from society as the data like Arif's but rather this study will be similar to Fildzah and Pratisi which also to find out the types of euphemism, using the same theory used with Pratisi which is Allan-Burridge's theory of euphemism (1991) but will not try to find out the strategies of euphemism. Rather, this study will try to find out the types of meaning as proposed by Leech (1981) as well as the use of euphemism. This study also see euphemism as a tool to hide certain meaning or change people's thought instead of the tool used to make words sounds inoffensive and more polite like the studies conducted by Pratisi and Fildzah.

2.5. Theoretical Framework

This study is conducted to find out how euphemism is used in a dystopian novel *The Giver* by Lois Lowry by analyzing the types of euphemism proposed by Allan-Burridge (1991) as well the semantic meaning of the euphemism according to Leech (1981). The selected narrations and dialogues in the novel portraying euphemism were taken as the data to be analyzed which will be discussed further in chapter 4.