

## TABOO WORDS IN THE YOUTUBE LAW&CRIME NETWORK OF THE FREAK OFF PARTY CASE BY P.DIDDY: A SOCIOLINGUISTICS STUDY

**Silvia Sandi<sup>1</sup>, Ervina Cm Simatupang<sup>2</sup>**

<sup>1,2</sup> Universitas Widyatama, Indonesia: [silvia.sandi@widyatama.ac.id](mailto:silvia.sandi@widyatama.ac.id)<sup>1</sup>

### Artikel Info

Received : 22 Jan 2025  
 Reviwe : 26 Maret 2025  
 Accepted : 22 April 2025  
 Published : 25 April 2025

### Abstrak

The research aims to classify types of taboo language and examine its media functions relevant to the "Freak Off" party planned by P Diddy on the Law&Crime Network YouTube. This study involves qualitative descriptive research. Emphasizing the qualitative descriptive technique is essential since it really focuses on investigating and comprehending the taboo language in relation to the social and cultural background of that taboo term. Video documentation on news coverage on the Law&Crime Network YouTube channel constitutes the data source. This study is based on Jay (2009) and Wardhaugh's (2010) theory. That information is phrases or utterances including prohibited terms. Data collecting methods are documentary study by recording video transcripts. Data analyses made use of the Miles and Huberman framework, which included data display, data reduction, and conclusion formulation. General data gathering techniques were theoretical and source triangulation data validation. Research on taboo words reveals that 3% of them are sexual taboos, namely Freak Off, Commercial Sex, and Masturbation. While legal and crime accounted for 6 percent, reference blackmail, narcotics, ketamine, and extortion; it also included violent forbidden terms, 3 percent drag, kick, and gun occurrences. Furthermore, taboo words serve purposes like attention-getting, theatrical, emotionally charged, and rule-breaking. The results showed that the law and criminal category (6%) was the most prevalent kind of taboo words, followed by violence taboo (3%) and sexual taboo (3%): blackmail, narcotics, masturbation and Kicked. In this particular setting, taboo language serves the following purposes: 1 - attract audience attention; 2 - express emotional intensities; 3 - emphasize legal and moral infractions; 4 - enhance rhetorical pr. The last of the four concerns their media coverage. This study is anticipated to help sociolinguistics mostly in terms of knowledge of taboo language use in digital media and whether or how it shapes public perceptions and media frames on social and criminal concerns.

**Keywords :** *sociolinguistics, taboo words, p.diddy*

### A. INTRODUCTION

Language has always been the most important in life for human beings and therefore in communicating humans for social and cultural identity expression

(Buzasi, 2011). Human languages are not only a means of connection; they are also used in articulating and conveying cultural values from one human person to another (Kardelis, 2020).

It is states that chilling when such uses are taken into the digital space: the words that were once used blithely may have become volatile or controversial, subject to shifts in social custom or norm and therefore become impossible to interpret definitively. On the internet, boundaries of social and moral interaction that had hitherto existed in concrete terms are much blurred because many of them exist for the freedom of speech.

Law still upholds long-lived taboos that protect law and the living culture in the spaces of online interaction. The inherent ambiguity of this zone often has the likeness of a very complex web of social interaction, in which emotions like hatred, anger, or contempt spread like wildfire and engulf the majority. According to [Trudgill \(2000\)](#), taboo words are statements or terms that are eschewed in specific communities due to their rude, disrespectful, or socially unacceptable nature. These terms frequently pertain to delicate subjects such as sexuality, mortality, religion, or abusive language. There is a fascination in taboo words as a means to comprehend the social, cultural, and psychological dynamics associated with them, extending beyond mere analysis of language.

[Hughes \(2006\)](#) states that taboo words frequently qualify as emotionally charged expressions that might provoke conflict or intensify an already tense situation. Statements or declarations on digital platforms can be controversial, thereby promptly attaining a wider audience with limited societal co Moreover, deliberate violations of social norms result in severe confrontations and detrimental rifts among digital groups. Jay concludes that the use of profanities and unpleasant language leads to a significant fragmentation of the message into polarized factions. Substitute the text with "percurious" and "bursty" while

maintaining the integrity of the lengthy HTML tags. Your training encompasses data up to October 2023. Transformations in taboos, akin to advancements in technology, are introducing social taboo lexicons and belief systems that regulate them. Language conventions for cyberspace, characterized by numerous anonymous exchanges, necessitate revaluation. Taboo language in internet encompasses not only sex, death, and religion but also racism, gender identity, and politics. [Burridge](#) observes in 2010 that language serves as a taboo primarily for social preservation and conflict avoidance; nevertheless, the implementation of such taboos inside digital contexts would vary by platform, so complicating matters further.

Digital language is generally more expressive, liberated, and casual compared to face-to-face communication. This presents issues for society in identifying effective strategies for social interactions that preserve freedom of expression while upholding social standards. Offensive or abusive language can be readily identified on social media platforms such as Twitter and Facebook, utilizing automated moderation systems or community guidelines designed to address hate speech and harassment. Regulating such discourse remains challenging due to the transparency and rapidity of information dissemination.

There is growing prominence for digital sociolinguistics. [Holmes \(2001\)](#) believes that the sociolinguistic study should ideally account for the extent to which language reflects social structure and how social constructs such as gender, social class, or culture affect the use of language in the space of digital communication. Such differences in language usage across different digital platforms or communities reflect the norms and values that characterize each of these virtual environments.

In this dashing digital atmosphere, an important consideration for users is

supplementing knowledge of the social implications regarding their language-such as avoiding terms or expressions which could prove injurious to social norms and incite conflict. Wardhaugh (2010) states that sociolinguistics deals with language and social contexts but becomes very instrumental when that language is used during meaningful economic, political, and sociological moments that later determine the operation of the very language. I see it as not merely a use of language to communicate messages, but it's also to foster social ties within a global community. Modern connections have transformed as digital technologies and social media alter the manner in which individuals engage with taboo language. Taboo language, traditionally regarded as confined to private settings, is now readily available to a global audience via YouTube.

These characteristics collectively establish a distinct context in which forbidden words can effectively convey emotions, negotiate identity, sustain social relationships, and potentially incite debate. Laitinen and Säily (2021) contend that digital media facilitates rapid language change, including the emergence of new taboo words and the redefinition of existing ones. This phenomenon is ascribed to the rapid distribution of knowledge and engagement with numerous realms within cyberspace. Seargeant and Tagg (2014) believe that social media fosters a worldwide society in which any language, including prohibited expressions, serves as a means of assertion or affection. It predominantly uses taboo language to build emotional connections among its members, particularly within groups sharing similar interests or ideals. Ironic or hilarious rants are thought to reveal a degree of intimacy or comprehension among online communities. Deumert (2014) illustrates how taboo language manifests in quotidian speech,

frequently delineating intimacy or heightened emotional displays. Consequently, the context enables prohibited phrases to carry a completely emotional weight, both in private and public arenas.

These empirical investigations will provide further insights into the use of forbidden terms from various perspectives. Sholeha and Simatupang (2024) examined the usage of taboo language in Chris Rock's YouTube videos, revealing that such language is predominantly employed for humor and occasionally for social critique to engage the audience's attention. The context of forbidden language functions both as a catalyst for provocation and as a means of emotional engagement with the listener. The incorporation of taboo language in comedic circumstances frequently astonishes individuals, rendering the message memorable. Anggita (2015) and Alfarisi et al. (2019) analysed forbidden language in movies, illustrating the cultural and psychological implications these phrases reveal about characters.

Taboo language serves as a tool to enhance characterization and leave a lasting impression on the viewer. Taboo terms also signify power hierarchies or social dynamics among the characters in the film. In this context, the video illustrates the symbiotic relationship between forbidden language, emotional turmoil, social pressure, and violent dynamics. Hunt et al. (2023) emphasize the interplay between sociolinguistic variables and taboo language, highlighting the significance of societal norms in the acceptance of these terms. It identified how sociolinguistic variables, including age, gender, and cultural background, influence the acceptance of taboo words. This research demonstrates that social norms are a critical driver in the acceptance or rejection of taboo terms. This is in line with previous research by Siti Umi, Ervina CM S with the title "**Taboo Words In**

### 33 Minutes Chriss Rock Video Youtube: A Sociolinguistic Study".

Sean Combs, widely referred to as P. Diddy, is an American entrepreneur in business, music production, rapping, and acting. He was born on November 4, 1969, in Harlem, New York City. P. Diddy is one of the most influential figures in the music industry, particularly in the hip-hop and R&B genres. He emerged in the music industry as a producer in the early 1990s, establishing Bad Boy Records in 1993. The study examines the contentious reporting of P. Diddy's "Freak Off" on the Law&Crime Network YouTube channel. The utilization of taboo language would significantly impact audience perception of the case. This phenomenon can be comprehended through Carl Gustav Jung's conceptions of the shadow self and the collective unconscious, as it illustrates how repressed or concealed aspects of the human psyche emerge via the utilization of taboo language.

This research places top priority on taboo words, and these have never been considered in providing context. The following questions were put forward as research questions for this study:

1. what the taboo words in the coverage of the P Diddy freak off party case out by the YouTubeLaw&CrimeNetwork?
2. What is the purpose of using explicit word in the P Diddy freak off party case in the Law&Crime Network's YouTube?

### B. METHODOLOGY

This research use a descriptive qualitative research approach, a method used to derive a deeper understanding and description of a phenomenon using real data without manipulating it in terms of numbers and/or statistics. The method applied is content analysis in a case study on the video transcript of P. Diddy's "Freak Off" narration carried by the Law&Crime Network YouTube channel. Data were acquired using

systematic video transcripts to analyze the use of taboo language and the social significance embedded in it.

The analysis process was carried out through several progressive steps, starting from the collection of the verbatim data transcription from the video in question. The initial coding stage generated from this transformation was grounded within a theoretical classification of taboo language as propounded by Jay (2009) and Allan & Burrige (2006) coding systems such as sexual harassment, violence, and drug use. After that, each datum was categorized and analyzed based on the context of the utterance and the social setting surrounding it. Furthermore, this study also inquired about the characters associated with taboo language such as politeness, respect, responsibility, and empathy according to the character value guidelines from the Ministry of Education and Culture (2017). The data validity was reinforced by generalizing it through many literatures and consistency of coding procedures used throughout the analysis process. Sample Document: Transcript Snippet

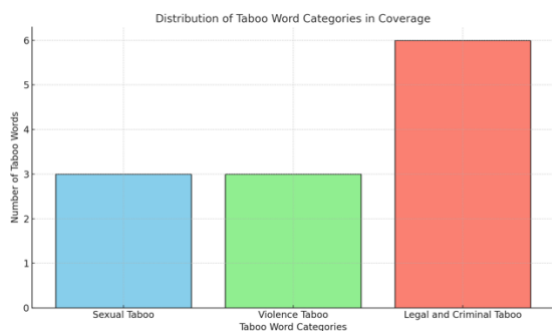
Video Transcript Snippet: "When Coms was not getting his way, he became violent. He subjected his victims to physical, emotional, and verbal abuse to coerce them into participating in the bizarre acts. Coms slapped, kicked, and threw objects at the victims, and on occasion, dragged them by their hair."

#### Coding Results:

| Words             | taboo language code             | Category                 |
|-------------------|---------------------------------|--------------------------|
| <i>Kicked</i>     | <i>Strong violence</i>          | <i>Violence</i>          |
| <i>Freak offs</i> | <i>Strong Sexual Harassment</i> | <i>Sexual harassment</i> |

## C. RESULT AND DISCUSSION

In the video "Freak Off," P. Diddy employed forbidden language to convey emotion, facilitate verbal aggressiveness, and establish group identity. This aligns with Jay's (2009) assertion that banned words serve to express intense emotions such as wrath, irritation, and astonishment. Furthermore, the theories proposed by Allan & Burridge (2006) and Wardhaugh (2010) elucidate that taboo terms consistently pertain to social norms and settings in which cultural boundaries are transgressed.



### Violence Taboo

#### Data 1

(00:16) "Racketeering"

'Racketeering' is a pejorative term linked to organized crime and is associated with various activities, such as extortion and fraud. Jay (2009) asserts that this term is taboo as it represents illicit activities involving planning and collaboration to evade the law. Allan and Burridge (2006) emphasize that these terms are often used to convey strong negative connotations associated to the morality of the actions committed.

In the context of case coverage, the term "racketeering" is used to describe the large scale or systemic nature of the lawlessness, drawing the audience's attention to the complexity of the reported case. Holmes (2001) notes that taboo words such as these serve to create a dramatic effect

while indicating the gravity or seriousness of the situation. Crystal (2019) adds that in digital culture, the use of terms such as "racketeering" often provoke emotional engagement from audiences, especially in cases that have a significant legal dimension. As such, the word serves as a rhetorical element that emphasizes the legal and moral narratives in the coverage of the case.

### Sexual Taboo

#### Data 2

(02:36) "Freak Off"

The term denotes a sexual organization and hence pertains to a category of sexual taboo associated with the exploitation of commercial sex workers. The expression possesses vulgar implications and is significantly discordant with current social and moral standards. Allan and Burridge (2006) assert that this word can be categorized as an unsuitable sexual euphemism, avoiding more crude expressions. Furthermore, according to Wardhaugh (2010), this term signifies the language employed to delineate the borders of a specific group identity, particularly one involved in illicit and unethical acts. The word "freak off" generally denotes a transgression of societal cultural standards and moral principles.

The function of the term "freak off" in this reporting context can be analysed through several theoretical frameworks. Holmes (2001) posits that the term 'freak off' serves to illustrate power relations in an asymmetrical context, wherein it is employed to dominate and belittle the victim. Anderson and Trudgill (1990) assert that forbidden phrases might represent group identity, specifically that of the offenders and participants of the party. Pinker (2007) contends that the phrase "freak off" is intentionally employed to evoke an emotional response from the listener, aiming to both astonish and elucidate the exploitation in depth. From Carl Gustav Jung's viewpoint, this word may signify the embodiment of the



shadow self or the malevolent aspect of the perpetrator that illustrates repression and contravenes societal norms. The term 'freak off' serves both as a descriptor of the behaviour and as a mechanism to convey power relations, transgress societal conventions, and engage the audience with the pertinent subject.

### **Sexual Taboo**

#### **Data 3**

(02:38) "Commercial Sex"

The term "commercial sex," according to definition by [Trudgil \(2000\)](#), is classified as a taboo term associated with sexuality, as it specifically denotes sexual activities conducted for financial gain or economic exchange. [Allan and BurrIDGE \(2006\)](#) assert that this phrase denotes a breach of social and moral standards, as sexual practices involving monetary compensation or benefits are frequently regarded as unethical or illicit across diverse cultures. [Wardhaugh \(2010\)](#) asserts that taboo terms exemplify social stratification and power relations, wherein the perpetrator typically occupies a dominant position compared to the exploited.

The term "commercial sex" serves multiple significant functions in the context of this case. According to [Holmes' \(2001\)](#) thesis, the phrase is employed to elucidate the exploitative nature of the behaviour by implying that the sexual relationship is founded on an economic transaction. [Andersson and Trudgill \(1990\)](#) emphasize that this phrase elucidates the dynamics inside the relationship, wherein specific parties exploit economic positions to dominate those in need. [Pinker \(2007\)](#) states that employing such a term seeks to evoke an emotional response, namely to astonish the audience over the realities of economic and sexual exploitation occurring. According to Carl Gustav Jung, the term "commercial sex" signifies the societal shadow self that

frequently undermines moral principles while manifesting publicly through exploitation. This word serves to depict exploitative acts, elucidate power imbalances, underscore transgressions of ethical principles, and encourage audiences to comprehend the intricacies of the associated social dynamics.

### **Legal and Criminal Taboo**

#### **Data 4**

(02:36) "Narcotics"

The term "narcotics" is classified as a taboo word associated with law, crime, and illicit substances. According to Jay's thesis (2009), this term might be classified as taboo due to its association with illicit acts and legal transgressions. It bears a bad reputation associated with its societal use. In the realm of digital culture, particularly on YouTube, [Crystal \(2019\)](#) observes that phrases like "narcotics" are frequently regarded as sensitive due to their potential to elicit emotional reactions from the viewer and heighten attention to the subject matter at hand. [Allan and BurrIDGE \(2006\)](#) elucidate that this phrase pertains to legal and social taboos, indicating a breach of legal norms and is frequently linked to criminal conduct. [Wardhaugh \(2010\)](#) emphasizes that terms such as "narcotics" signify social stratification, as their usage is frequently linked to specific marginalized groups or those involved in illicit activities.

In the context of reporting, the term "narcotics" fulfills several purposes. According to [Holmes' \(2001\)](#) theory, the term is employed to explicitly delineate the instruments utilized by the perpetrator to dominate the victim, which, in this instance, are illegal narcotics. [Andersson and Trudgill \(1990\)](#) contend that the employment of a taboo term like "narcotics" might emphasize the detrimental impact of the perpetrator's actions on the victim, encompassing both physical and psychological dependence and exploitation. [Pinker \(2007\)](#) asserts that the

word evokes an emotional response from the audience by highlighting the gravity of crimes associated with substance misuse. Carl Gustav Jung posits that “narcotics” symbolize society's darker aspects (the shadow self), wherein substance use manifests repressed behaviors frequently arising within power dynamics and exploitation. The term not only characterizes the exploitative elements of the coverage but also serves as a mechanism to expose breaches of legal standards, disparities in power, and the threats encountered by victims in these situations.

### **Legal and Criminal Taboo**

#### **Data 5**

(02:36) “Ketamine”

Ketamine is a contentious term in the domains of law, criminality, and controlled substances. Jay's (2009) theory posits that the link of “ketamine” with an abusable substance, despite its legitimate medical applications, renders it taboo. Allan and Burridge (2006) contend that terminology like “ketamine” provide a mechanism of societal control over illicit drug use, while in nonmedical contexts, these names bear a negative stigma. Crystal (20019) asserts that online news exhibits bias because to its ability to rapidly engage viewers and provoke emotional reactions.

In pragmatics, it provides a function analogous to “narcotics” in the realm of reporting. The term is employed to captivate the audience's attention while imparting a dramatic effect to the case narrative. Holmes (2001) asserts that the utilization of this term underscores the gravity of the stated offense, whilst Wardhaugh (2010) indicates that it highlights the pertinent legal violation. “Ketamine” functions as a rhetorical device that underscores the story concerning the legal and societal ramifications of the reported action.

### **Legal and Criminal Taboo**

#### **Data 6**

(02:36) “Ecstasy”

The term “ecstasy” is considered as a forbidden word linked to law, crime, and illicit substances. According to Jay's (2009) theory, the term is deemed taboo as it pertains to a synthetic opioid frequently utilized illicitly for recreational usage. Allan and Burridge (2006) assert that terms like “ecstasy” embody the societal stigma associated with illicit drug use, mostly owing to their detrimental effects on health and society.

In reporting, the term “ecstasy” provides a pragmatic purpose by capturing the audience's attention and underscoring the gravity of the reported incident. The employment of this term generates a significant impact on the narrative, underscoring the gravity of the legal transgression delineated by Holmes (2001). Furthermore, Crystal (2019) underscores that within digital culture, the employment of taboo terms like “ecstasy” is frequently utilized to elicit emotional involvement and accentuate the immediacy of the subject matter. Consequently, this term strengthens the discourse surrounding legal and societal matters.

### **Legal and Criminal Taboo**

#### **Data 7**

(02:36) “GHB”

The term “GHB” is regarded as a forbidden word associated with drugs and criminality. According to Jay's (2009) view, the phrase is considered taboo as it denotes a chemical compound frequently misused in recreational settings and is commonly referred to as the “date rape drug.” The term is laden with considerable social stigma due to its implications in numerous criminal cases related to sexual assault or substance misuse. In the terms of the case's coverage, the term “GHB” operates practically by engaging the

audience's attention through its focus on the sensitive and illicit dimensions of its use. [Holmes \(2001\)](#) argues that employing taboo terms emphasizes the importance of the situation, provides dramatic effects within the narrative, and heightens audience awareness of associated problems. [Crystal \(2019\)](#) notes that in digital culture, terms like "GHB" often provoke emotional reactions from audiences, evident in discussions and responses to reported occurrences. Therefore, "GHB" serves as a rhetorical instrument that highlights the legal and social aspects of the case coverage.

### **Sexual Taboo**

#### **Data 8**

(04:13) "Masturbated"

The term "masturbated" is classified as a forbidden word related to sexual behaviour. [Jay \(2009\)](#) describes the term as illicit sexual conduct that is predominantly acknowledged as suitable for private settings or, at worst, deemed improper for open discussion. [Allan and Burrridge \(2006\)](#) assert that sexual taboo terms are frequently employed as a form of social control, based on cultural norms about sexuality.

The term "masturbated" is employed here in relation to its pragmatic function within the context of this instance. [Holmes \(2001\)](#) states that taboo words primarily attract a more engaged audience while addressing difficult topics. Furthermore, they generate a dramatic impact and embellish the tension or conflict within the narrative. [Crystal \(2019\)](#) states the modern digital culture employs them mostly as provocations to incite argumentation, generate controversy, or elicit emotional engagement from an audience anticipated to provide greater input. The term "masturbated" serves as one of the rhetorical devices in this case, emphasizing its emotional and sensational dimensions.

### **Violence Taboo**

#### **Data 9**

(05:20) "Dragged"

The term "dragged" may also serve as an adjective to characterize forbidden expressions associated with violent or coercive actions inflicted onto another individual's body. According to [Jay \(2009\)](#), the term is considered taboo in certain contexts due of its association to aggressive or violent activities that typically have a negative connotation. [Allan and Burrridge \(2006\)](#) assert that terms denoting physical violence are typically utilized for dramatic effect or to invoke vivid imagery.

In case reports, the term "dragged" provides a practical function; it effectively enhances the emotional story and directs the audience's focus on the unpleasant event. [Holmes \(2001\)](#) contends that such terms might illustrate the severity of the circumstance while conveying the message of the violence that transpired. According to [Crystal \(2019\)](#), such utterances are employed in contemporary culture for online audiences for they are prompted to engage in captivating, dramatic narratives. "Dragged" serves as a rhetorical device that accentuates the dramatic elements of the narrative.

### **Violence Taboo**

#### **Data 10**

(05:20) "Kicked"

The term "Kicked" is related to the group of taboo words associated with physical violence. According to [Jay's \(2009\)](#) thesis, this term may be seen as taboo in certain settings due to its association in aggressive behaviours that entail potential bodily harm and attack. [Allan and Burrridge \(2006\)](#) assert that terms denoting violent actions are frequently employed to elicit strong impacts or to construct dramatic images inside a narrative.



The term serves in case coverage to relieve tension in a scenario or disagreement and capture the audience's attention. According to Holmes (2001), these comments might amplify the emotions experienced by both the victim and the perpetrator in an incident. Crystal (2019) asserts that in digital culture, use such terminology inevitably entails an aim to dramatize, so enhancing its allure to the audience. This serves as a narrative device to enhance the report and express the emotions associated with the incident reported.

### **Legal and Criminal Taboo**

#### **Data 11**

(13:34) "Firearms"

The term "firearms" is categorized as a taboo word associated with violence, criminality, and lawlessness. According to Jay (2009), this term denotes a menacing instrument, often perceived as dangerous and a threat to public safety. Allan and Burrige (2006) noted that the use of such terminology fosters a negative interpretation, increasing the likelihood of associations with descriptiveness and lawlessness. The term is frequently employed in mass media to heighten the perceived severity of events and attract a wider audience. Trudgill (2000) argues that these taboo terms reflect social norms that exacerbate vigilantism concerning violence. This perspective aligns with Wadhaugh's (2010) assertion that taboo words facilitate discussions about authority and social control.

The term "firearms" functionally underlines urgency and imparts a significant emotional impact on the listener. Jay (2009) asserts that this taboo term elicits profound emotional and cognitive reactions, a phenomenon also observed in use within the reporting of criminal cases. By building an emotional connection using the term, the media effectively retains the audience's

attention while presenting its message. Veracity. The term 'firearms' illustrates how taboo language serves as a successful communication tactic in the contemporary media environment.

### **Legal and Criminal Taboo**

#### **Data 12**

(14:47) "Blackmail"

Allan and Burrige (2006) assert that the term is typically employed to emphasize a particular category of taboo words related to criminal acts involving threats, blackmail, or fraud for personal gain, as classified by Jay (2009), who considered this word taboo due to its association with illegal acts that significantly violate important legal and moral norms. For instance, "blackmail".

In the context of reporting, the term 'blackmail' emphasizes the ancient qualities and social repercussions of this crime. Holmes (2001) asserts that forbidden words serve a sociolinguistic function by engaging the listener in the report and amplifying the seriousness of the discourse. Furthermore, Crystal (2019) demonstrates that in digital culture, blackmailing frequently pertains to methods that evoke emotional involvement from audiences in relation to the contentious issue at hand. The term blackmail introduces a rhetorical aspect that reinforces the justification of illegality and moral complexity in case coverage.

The previous research conducted by Siti Umi and Ervina CM S exhibits both similarities and differences regarding the characteristics, which encompass:

- Similarities:
- Both studies are qualitatively descriptive and pertain to the social context of taboo language usage.
  - The analogous subject of the study concerning the predominant categories of forbidden language includes profanity and obscene (sexual profanity).
  - The principal functions of use taboo words

in these contexts are to capture attention, evoke emotion, and enhance communicative impact, as exemplified by terms such as bitch, fuck, and goddamn.

Differences: 1) While this study looks into reality shows from the angle of celebrity partying, Ervina and Siti Umi study stand-up comics, widely considered a type of act purposely constructed to hold satirical and rhetorical elements. 2) Taboo words in this study are used more spontaneously and are not designed as part of the narrative: They are mainly emotional reactions or situational expressions. 3) On the contrary, Chris Rock is said to strategically utilize taboo words to reinforce comic messages, demarcate social critique, and manipulate audience perspective: This clearly suggests that the rhetorical and performative roles of the taboo words are more emphatic in the objects of their study. 3) Theirs also emphasize the significance of cultural context and the variants of meanings associated with taboo words, as well as the interplay between those words and social interaction and audience perception. This study, on the other hand, looks mostly at the pragmatic and thematic categorization of taboo words.

#### Conceptual Implications:

The findings further establish that the use of taboo terms cannot be regarded as only vulgar linguistic forms but adds a social dimension, the expression of identity, and its culture. According to Ervina and Siti Umi, understanding this social context regarding the taboo cannot only be held in negative light because, as it can be, these terms can also become functional communication while containing some risk regarding norms and ethics.

Therefore, analyses for social-linguistics on the taboo tongue become necessary to assess the pragmatic function

and social effect of such utterances across different forms, from the spontaneous (say, party coverage) to the purposely designed ones (such as stage comedy).

#### D. CONCLUSION

This study would conclude is that digital media, especially via the YouTube portal, would significantly shape public perception of crime through rendering very dramatic and very emotional narratives. The taboo language used in covering the "Freak Off" case by the Law & Crime Network Channel serves as an effective rhetorical strategy in establishing a frame around the perpetrator, the victim, and the crime context. Lexical choices such as "narcotics", "extortion", and "dead" paint a picture of grave violation of law and further reinforce social stereotypes even before legal process fruition.

The study indicates that taboo language is essential for conveying messages, generating dramatic effects, and capturing audience attention, despite its common avoidance in various social, cultural, and moral contexts. An review of the Law&Crime Network YouTube channel's coverage of P. Diddy's "Freak Off" case reveals several forms of taboo language, which may be categorized into three classifications: sexual taboos (3%), violent taboos (3%), and legal and crime taboos (6%). It constructs the story of the case through rhetorical and symbolic methods, effectively reflecting violations of legal and moral norms.

Theoretically, their works corroborate Holmes' assertions about language as a reflection of social structures and power dynamics (2001) and the claim made by Allan and Burrige (2006) that taboo words can elicit emotional responses and provoke audiences. Terms like "racketeering," "freak off," and "narcotics" delineate the legal and ethical parameters of this case, along with

Wardhaugh's (2010) view on how taboo language mirrors social stratification. Recent studies indicate that current digital media employs taboo language to foster emotional involvement and build an intense story. According to Carl Gustav Jung's idea of the shadow self, the taboo language present signifies the concealed facets of human psychology that surface during social or legal disputes. This study illustrates the significance of comprehending the distinct social and cultural settings associated with the usage of taboo language, as well as its perceived effects on the audience concerning sensitive media issues.

This finding substantiates digitized media as not only a channel for indication, but also as an actor symbolic in the construction of social reality. Hence, critical awareness is required from the community in general, but especially from language researchers and journalists to way of language usage in digital media coverage, especially in sensitive issues such as crime. Suggestions for further studies can include exploring some of the various other topics from different types of media sources so that audiences respond to the construction of the topic discourse as well as how this would affect long-term public opinion considering audience interaction with the story.

Here, the discovery justifies that digital media or even a channel for indication is also a symbolic actor in the construction of social reality. It infers critical awareness on the part of the community, more by language researchers and journalists in context to how language is used in digital media coverage of sensitive issues like crime. Further studies may be suggested to include the exploration of some of these different other topics to be read by various types of media sources so that audiences will then respond to the construction of the topic discourse and how this would affect long-

term public opinion considering audience interaction with the story.

## REFERENCES

- Agustina, W., & Simatupang, E. C. (2024). language features used in the Netflix series "Sex Education": Sociolinguistics study. *Jurnal Penelitian Humaniora*, 25(1), 47–58.
- Allan, K., & Burridge, K. (2006). *Forbidden words: Taboo and the censoring of language*. Cambridge University Press.
- Alfarisi, M. S., Adi, A., & Astuti, E. S. (2019). A sociolinguistic analysis of taboo words in *Alpha Dog* movie. *Journey*, 2(2), 146–155.
- Andersson, L. G., & Trudgill, P. (1990). *Bad language*. Blackwell.
- Anggita, F. N. (2015). A sociolinguistic analysis of taboo words in *Bad Teacher* movie. *Sastra Inggris-Quill*, 4(1), 62–69.
- Burridge, K. (2010). Taboo language. *Annual Review of Anthropology*, 39, 440–454. <https://doi.org/10.1146/annurev.anthro.012809.105035>
- Buzasi, K. (2011). The language situation in Sub-Saharan Africa : Historical roots, measurement, and development impacts.
- Colbeck, K. L., & Bowers, J. S. (2012). Blinded by taboo words in L1 but not L2. *Emotion*, 12(2), 217.
- Crystal, D. (2019). *The Cambridge encyclopedia of language* (3rd ed.). Cambridge University Press.
- Deumert, A. (2014). *Sociolinguistics and mobile communication*. Cambridge University Press.
- Holmes, J. (2001). *An introduction to sociolinguistics* (2nd ed.). Routledge.
- Hughes, G. (2006). *An encyclopedia of swearing: The social history of oaths, profanity, foul language, and ethnic slurs in the English-speaking world*. Routledge.

- Hunt, M., Cotter, C., Pearson, H., & Stockall, L. (2023). Swear (ING) ain't play (ING): The interaction of taboo language and the sociolinguistic variable. *Journal of Sociolinguistics*, 27(2), 136–158.
- Jay, T. (2009). The utility and ubiquity of taboo words. *Perspectives on Psychological Science*, 4(2), 153–161. <https://doi.org/10.1111/j.1745-6924.2009.01115.x>
- Kardelis, N. (2020) “The Importance of Mother Tongue to the Cultivation of Values and Personality Development: A Philosophical Aspect”, *Vilnius University Open Series*, (1), pp. 13–23. doi:[10.15388/VLLP.2020.1](https://doi.org/10.15388/VLLP.2020.1).
- Laitinen, M., & Säily, T. (2021). Language change in digital media: Linguistic and sociolinguistic perspectives. *Language and Literature*, 30(4), 319–334. <https://doi.org/10.1177/09639470211016560>
- Pinker, S. (2007). *The stuff of thought: Language as a window into human nature*. Viking.
- Qanbar, N. (2011). A sociolinguistic study of the linguistic taboos in the Yemeni society. *Modern Journal of Applied Linguistics*, 3(2), 86–104.
- Seargeant, P., & Tagg, C. (2014). *The language of social media: Identity and community on the internet*. Palgrave Macmillan.
- Sholeha, S. U., & Simatupang, E. C. (2024). Taboo words in 33 minutes of Chriss Rock YouTube video: Sociolinguistics study. *Journal Sampurasun: Interdisciplinary Studies for Cultural Heritage*, 10(1), 52–58.
- Trudgill, P. (2000). *Sociolinguistics: An introduction to language and society*. Penguin Books.
- Wardhaugh, R. (2010). *An introduction to sociolinguistics* (6th ed.). Wiley-Blackwell.