

The Role of Swear Words in *Bad Boys: Ride or Die*: A Sociolinguistic Exploration of Dialogue

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Abstract:

The use of harsh language in popular media, particularly films, significantly impacts audience perception and plays a crucial role in character development. One film that exemplifies this phenomenon is *Bad Boys: Ride or Die*. This study analyzes the use of swear words in the *Bad Boys: Ride or Die* movie. The objectives of this research are to identify the types of swear words used and to explore their functions within the narrative. This research adopts a qualitative approach, with data drawn directly from the *Bad Boys: Ride or Die* movie. The analysis is guided by Jay's (2009) categorization of swear words. The findings reveal nine distinct categories of swearing. The most prevalent category was scatological and disgusting objects, which appeared 91 times, followed by sexual references with 52 occurrences, and ancestral allusions with 24 occurrences.

Keywords: swear words; movie; sociolinguistic

Abstrak:

Penggunaan bahasa kasar di media populer, khususnya film, berdampak signifikan terhadap persepsi penonton dan memainkan peran penting dalam pengembangan karakter. Salah satu film yang mencontohkan fenomena tersebut adalah *Bad Boys: Ride or Die*. Penelitian ini menganalisis penggunaan kata makian dalam film *Bad Boys: Ride or Die*. Tujuan dari penelitian ini adalah untuk mengidentifikasi jenis-jenis kata makian yang digunakan dan mengeksplorasi fungsinya dalam narasi. Penelitian ini menggunakan pendekatan kualitatif, dengan data yang diambil langsung dari film *Bad Boys: Ride or Die*. Analisis ini dipandu oleh kategorisasi kata makian yang dikemukakan Jay (2009). Temuan ini mengungkapkan sembilan kategori sumpah serapah yang berbeda. Kategori yang paling umum adalah scatological and disgusting objects, yang muncul 91 kali, diikuti oleh sexual references dengan 52 kemunculan, dan ancestral allusions dengan 24 kemunculan.

Kata kunci: kata makian; film; sosiolinguistik

INTRODUCTION

Human communication is fundamentally based on language. It serves as a conduit for profound meaning in addition to serving as a medium of communication. Linguistic flexibility and dynamicity enable language to adapt to changes in human civilization (Strongman, 2018). In daily life, language serves as a social phenomena that uses communication to depict interpersonal interactions. Linguistics is a scientific subject that focuses on language analysis, and studying it is essential to developing a thorough grasp of language.

Swear words are being used more frequently in casual talks, and language use is becoming more varied in the present period. Despite being viewed as a lower class of language, swear words are now widely used in communication across borders to express ideas that go beyond simple translation (Jay & Janschewitz, 2008). Swear words are not limited to negative connotations; their meanings can shift depending on context. In certain situations, they may express camaraderie, solidarity, or even affection among friends. Swearing can emphasize a point, convey excitement, or inject humor, thereby enhancing the emotional intensity or authenticity of a conversation. Additionally, in some subcultures or communities, swearing serves as a form of empowerment or resistance, challenging social norms and asserting identity. While traditionally viewed as offensive, swear words can also function as versatile linguistic tools with both positive and negative implications. (Jay and Janschewitz, 2008)

Swear words have transcended everyday language and cultural expressions to become a common feature in modern films. These words are now frequently woven into movie dialogue, serving to add realism, convey strong emotions, or enhance character authenticity. Their inclusion in films reflects society's shifting norms, where such language is increasingly accepted as a natural part of communication. This trend underscores the media's influence on language use and highlights the role of films in both reflecting and shaping cultural attitudes toward swearing.

Sabanti et al. (2024) investigated the use of swear words in the film *End of Watch* through a socio-pragmatics lens, categorizing 34 instances of swearing into four types: expletive, abusive, humorous, and auxiliary. The findings indicate that expletive and abusive swearing are predominant, reflecting the characters' emotional states in various contexts.

The research underscores the significance of swear words in communication, revealing their dual capacity to express both negative and positive emotions.

Kristiano and Ardi (2018) conducted a semantic analysis of swear words in *Bad Boys II*, identifying nine categories of semantic referents used in the movie. These categories include sexual references, profane or blasphemous terms, scatological and disgusting objects, animal names, ethnic-racial-gender slurs, psychological-physical-social deviations, ancestral allusions, substandard vulgar terms, and offensive slang. Their study found that the characters in *Bad Boys II* uttered swear words 449 times, consisting of 53 distinct swear words, with profane and blasphemous terms being the most common category.

The present research will expand on this foundation by focusing on *Bad Boys: Ride or Die* (2024), the latest installment in the Bad Boys series. Known for its dynamic action scenes and gritty dialogue, the film continues the franchise's use of explicit language, which plays a key role in shaping both the characters and the high-stakes environments they navigate. In *Ride or Die*, profanity is not merely for shock value; it contributes to the tough, streetwise personas of the characters and the film's overall tone. As prior research has demonstrated, the use of profanity in films is an area of increasing academic interest.

This study aims to build on these findings by analyzing the presence and function of swear words in *Bad Boys: Ride or Die*. Through a comparative analysis with *Bad Boys II* (2003), the research will explore how the use of offensive language has evolved within the franchise, with a particular focus on shifts in frequency, intensity, and the contexts in which profanity is used. This study seeks to contribute to the broader understanding of how language in action films.

LITERATURE REVIEW

Swear words, also referred to as taboo language or expletives, have long been a subject of sociolinguistic inquiry. Sociolinguistics examines the relationship between language and society, exploring how factors such as gender, age, class, and culture influence linguistic choices. In this framework, swear words function not only as expressions of profanity or anger but also as complex linguistic tools that convey identity, reflect social dynamics, and reveal power relations in communication (Jay, 2009).

According to Jay (2009), swearing is a widespread linguistic practice that mirrors the emotional and social states of speakers, often used to convey strong feelings or to reinforce in-group solidarity. Stapleton (2003) further highlights the connection between swearing and traditional notions of masculinity and toughness, particularly in male-dominated environments. This dynamic is frequently portrayed in action films like *Bad Boys: Ride or Die*, where profanity is used to emphasize the characters' grit and strength, reflecting the association between swearing and perceived masculinity.

Lakoff (1973) suggests that swearing is often associated with masculinity, especially in contexts where aggression and toughness are valued. This perspective is supported by studies indicating that male speakers tend to use explicit language to assert strength and control, while female speakers may use it less frequently or in different social contexts. The portrayal of swear words in media further highlights changing societal attitudes toward language. As Hughes (1998) notes, the acceptance of profanity in media has increased over time, reflecting shifts in social norms and the gradual normalization of previously taboo language. These media representations not only mirror societal changes but also influence public perceptions, making swearing more acceptable in a broader range of contexts.

Types of Swear Words

in this study, the researchers applied Jay's (2009) framework to classify swear words into distinct categories, based on both their content and social functions. This classification system is designed to capture the various ways in which profanity operates in language, offering a more nuanced understanding of its social and psychological roles. The categories identified include:

1. Sexual References is words and phrases referring to sexual acts, body parts, or behaviors. These are often considered taboo due to their explicit nature and are commonly used to express strong emotions or insult others.
2. Profanity or Blasphemy is terms that involve disrespectful or irreverent use of religious references, such as invoking the names of deities or sacred figures to express anger or frustration.
3. Scatological and Disgusting Objects is swear words that reference bodily functions or waste, often used to express disgust or emphasize negative feelings about a person or situation.

4. Animal Names is insults comparing people to animals, implying negative traits or behavior. Examples include calling someone a "bitch" or "pig" to demean their actions or personality.
5. Ethnic-Racial-Gender Slurs is highly offensive terms used to insult individuals based on ethnicity, race, gender, or sexual orientation, often reinforcing harmful stereotypes.
6. Insults Targeting Deviations is derogatory terms aimed at individuals perceived to have psychological, physical, or social abnormalities, such as insults related to mental health, physical disabilities, or social status.
7. Ancestral Allusions is swear words that attack a person's lineage, family, or heritage, often used to insult someone's upbringing or background.
8. Substandard Vulgar Terms is everyday vulgar expressions like "damn" or "hell" that are considered inappropriate in formal settings, though common in casual speech.
9. Offensive Slang is crude or offensive slang terms, often used informally within subcultures, but regarded as inappropriate in polite or formal contexts.

By employing this framework, researchers were able to systematically analyze the types of swear words used, gaining deeper insight into their linguistic and cultural functions. This classification highlights the wide spectrum of profanity, from casual vulgarities to deeply offensive slurs, and helps to better understand the roles these words play in communication and social interaction

RESEARCH METHODS

This study used a qualitative approach with a focus on the analysis of swear words in the film. Qualitative methodology was chosen to provide an in-depth interpretation of the meaning and context of the use of swear words in the film, as well as to explain how the words reflect events or actions. (Maxwell, 2021) Qualitative research is distinguished by its focus on exploring complex phenomena in depth and within their specific contexts. A key principle of this approach is its inherent flexibility, allowing researchers to adjust their methods and interpretations as new insights emerge throughout the process. (Strongman, 2018)

The data collection process was conducted in several steps. First, the researchers watched the film repeatedly on Netflix to understand the context of the dialogue. Next,

the film's script was downloaded from the website Scraps from the Loft(<https://scrapsfromtheloft.com/>). In the third step, researchers began identifying and collecting relevant data from the script. The fourth step involved classifying the data according to the theoretical framework guiding the research. Finally, researchers described the use of swear words based on the context in which the characters used them.

The analysis process involved several stages: preparing the data for analysis, thoroughly reading and understanding the content, and categorizing dialogue that included swear words. The data was then analyzed to identify the types of swear words and the factors influencing their use. To ensure accuracy, scenes containing swear words were re-watched and verified. Conclusions were then drawn based on the findings and analysis.

FINDINGS AND DISCUSSION

After analyzing the character dialogue in *Bad Boys: Ride die*, researchers identified a variety of swear words used throughout the film. These words were then classified according to Jay's (2009) theory, which categorizes profanity based on both its meaning and its social function.

Table.1 Types of Swear words of *Bad Boys: Ride or Die*

No.	Types of Swear Words	Freq
1	Sexual References	52
2	Profanity or Blasphemy	18
3	Scatological and Disgusting Objects	91
4	Animal Names	14
5	Ethnic-Racial-Gender Slurs	7
6	Insults Targeting Deviations	11
7	Ancestral Allusions	24
8	Substandard Vulgar Terms	4
9	Offensive Slang	3
Total		224

In the analysis, researchers identified a total of 224 swear words uttered throughout the film. These were categorized and ranked based on frequency, from most

to least common. The scatological and disgusting objects category topped the list, with characters using 91 words related to bodily functions and disgust. Sexual references followed with 52 occurrences, reflecting the frequent use of explicit language tied to sexual acts or body parts. Next were ancestral allusions, with 24 words aimed at insulting a person's lineage or family. Profanity or blasphemy appeared 18 times, where characters used religious terms in irreverent contexts. The use of animal names came in at 14 occurrences, while Insults targeting deviations (related to psychological or physical differences) appeared 11 times. At the lower end of the spectrum, ethnic-racial-gender slurs were used 7 times, and substandard vulgar terms, such as casual curse words like *damn*, were used 4 times. The least frequent category was Offensive Slang, with only 3 instances recorded. This distribution highlights the film's reliance on bodily and scatological language to create a gritty, informal tone, while more severe slurs and offensive slang are used sparingly, likely to avoid crossing certain social or cultural boundaries.

Sexual References

In the category of sexual references, three types of words were identified, namely *dick*, *titty*, and *fuck*. The following is an example of one of the data points collected:

Datum 1

Robber : **"Shut the fuck up!"**

Marcus : "Look, if I'm not in that car in 15 seconds, there's a very surly man that's comin' in here and we both are fucked."

Mike : "Marcus."

In Datum 1, the scene unfolds with Marcus casually buying food at a shop. Suddenly, a robber bursts in and, aiming a weapon at Marcus, commands, 'Shut your mouth!' The aggressive demand is meant to keep Marcus still and compliant as the robber proceeds to demand money. The abrupt shift from a routine purchase to a life-threatening encounter underscores the tension and Marcus's shock at the situation. The robber used *fuck* as an intensifier or amplifier to add emotional force to his command, making it stronger and more aggressive. Here, the word is not used to refer to sexual activity but rather to escalate the intensity of the situation. While *fuck* is frequently used in non-sexual contexts, its origin in sexual reference means it still technically belongs in the Sexual References category. This used aligns with Jay's (1992) argument that harsh

words related to sex are often employed to convey verbal violence or authority, especially in tense or high-stakes situations. By using *fuck* in this way, the robber not only intensifies the command but also establishes dominance and urgency, leveraging the emotional weight the word carries from its original meaning.

Profanity or Blasphemy

In the category of profanity or blasphemy, three types of words were identified, namely *god*, *hell*, and *holy shit*. The following is an example of one of the data points collected:

Datum 2

Judy : “How do you think, Mike?”

Mike : “We’re on the same team here, Judy.”

Judi : “**Like hell we are, Mike.**”

Datum 2 captured a tense moment where Judy openly disagrees with Mike’s assertion that they are on the same team. Her resentment stems from the fact that her son, Mike, was responsible for the death of Captain Howard, who was also Judy’s father. This situation highlights the deep rift between them, as Judy cannot reconcile her loyalty to her father with Mike’s actions, leading to a powerful expression of mistrust and discord. The word *hell* in *Cambridge Dictionary* refers to the place where some people are believed to go after death to be punished for ever for the bad things they have done during their lives, in some religion. In this context, however, Judy uses ‘hell’ not to refer to a literal place but to forcefully reject Mike’s statement. The phrase *Like hell we are* is a strong colloquial expression of defiance, used to communicate Judy’s firm disagreement with the idea that they are on the same side. By using *hell*, Judy adds emotional intensity to her rejection, reinforcing her strong opposition. According to Allan and Burridge (2006), the used of religious terms such as *hell* in non-religious contexts is often considered a form of profanity or blasphemy. This reflects how sacred language is appropriated in everyday speech to add emotional weight or to convey heightened feelings of frustration or anger. In Judy’s case, *hell* amplifies her sense of opposition and conveys a level of emotional rejection that a more neutral word would lack.

Scatological and Disgusting Objects

In the category of scatological and disgusting objects, three types of words were identified, namely *ass*, *shit*, and *bullshit*. The following is an example of one of the data points collected:

Datum 3

Mike : "A hot dog, Marcus? **You're not supposed to be eatin' that shit.**"
Marcus : "This is not mine, Mike."
Cashier : "Yes, it is."

In Datum 3, Mike expressed growing frustration as he waited for Marcus to return to the car. They were on a tight schedule, but instead of hurrying back, Marcus was leisurely enjoying a hot dog, seemingly oblivious to the urgency of the situation. Mike's impatience mounted, feeling the pressure of their limited time while Marcus indulged in a moment of casual eating, creating a humorous but tense clash between the two. The word *shit*, used by Mike in this dialogue, falls under the Scatological and Disgusting Objects category, as its origin refers to human waste. Although it is used metaphorically here, *shit* functions to express Mike's displeasure with the hot dog Marcus ate, emphasizing that Marcus ate it at an inappropriate time or in a rush. By choosing this particular word, Mike not only conveys his frustration but also reinforces the rough, direct tone of the conversation, which fits the characters' informal, no-nonsense dynamic. Pinker (2007) explained that words related to bodily functions are often used to intensify expressions of dislike or disgust. In this conversation, Mike used the word *shit* to add emotional weight to his advice to Marcus about when it's inappropriate time to eat.

Animal Names

In the category of Animal Names, four types of words were identified, namely *donkey*, *rat*, *pussy* and *bitch*. The following is an example of one of the data points collected:

Datum 4

Tabitha : "**I need you to eat this pussy.**"
Marcus : "Oh!"
Mike : "I'm not doin' that, all right?"

Datum 4 explained a situation where Mike reaches out to his old friend, Tabitha, for assistance. However, Tabitha is unwilling to help him for free she demands something in

return that crosses moral boundaries. Instead of offering straightforward support, she requests that Mike do something indecent, putting him in an uncomfortable position. The word 'pussy' holds significant power in pop culture as a vulgar term, often associated with sexual conversations. In this dialogue, the explicit use of the word reinforces the sense of vulgarity and directness in the interactions between Tabitha, Marcus, and Mike. Originally a neutral term for an animal, *pussy* becomes highly charged and offensive when used in a sexual context, demonstrating how language can shift meaning based on usage and context. According to Lakoff and Bucholtz (2004), the used of animal names to describe humans or human body parts is often used in informal or sexual contexts.

Ethnic-Racial-Gender Slurs

In the category of ethnic-racial-gender slurs, two types of words were identified, namely *nigga* and *black*. The following is an example of one of the data points collected:

Datum 5

Marcus : "Y'all think just because we **nigga**, we stealin' your shit? Now, these are my own Black clothes that I put on today from my own Black closet."

Mike : "Marcus!"

Datum 5 described a moment when Marcus and Mike, now fugitives from the police, attempt to avoid capture by disguising themselves. They manage to change clothes, but the clothes they are wearing were obtained by stealing from a nearby shop. Just as they think they are safe; they are caught red-handed by the owner of the clothes. In a quick-thinking move to avoid suspicion, Marcus tries to deflect the accusation by suggesting that the owner should not jump to conclusions based on their race. This clever, if risky, alibi highlights Marcus is awareness of social biases, adding a layer of complexity to the interaction and showcasing his resourcefulness in a tense situation. In this dialogue, Mike uses the word *nigga* to express how others perhaps wider society or particular groups associate Black people with negative stereotypes, such as theft or criminal acts. By referring to himself and his group with this term, Mike appears to be confronting and criticizing these harmful stereotypes, highlighting the racism that unfairly links Black skin to criminality. According to Jay (2009), ethnic-racial slurs are considered highly offensive because they target individuals based on their racial or ethnic identity. However, in this dialogue, Mike used the word to subvert and challenge the racist stereotypes often associated with Black people. By using the slur in a self-referential

manner, Mike turns it into a tool to critique the prejudice that links Black identity with criminal behavior.

Psychological-Physical-Social Deviation

In the category of psychological-physical-social deviation, four types of words were identified, namely *dumb*, *stupid*, *crazy* and *freak*. The following is an example of one of the data points collected:

Datum 6

Mike : "Fletcher, just tell us what you supposed to tell us."

Fletcher : "Dumbasses. Look. Captain Howard was onto something big. He didn't trust that you **dumb fucks** would figure it out, so he contacted me."

Datum 6 captured a moment of tension when Mike presses his former campaign friend, Fletcher, to reveal what Captain Howard told him. Instead of giving the information directly to Mike and Marcus, Captain Howard had chosen to be confident in Fletcher, suggesting a possible lack of trust or confidence in the duo. Fletcher, who seems to view Mike and Marcus as either inadequate or lacking in competence, hesitates to share the information, perhaps feeling they aren't capable of handling it properly. In this dialogue, *dumb fucks* is more appropriately categorized under psychological-physical-social deviations rather than substandard vulgar terms or sexual references. This is because the main focus of these insults is on the target's intelligence or perceived lack of mental ability. These terms aim to insult intellectual disability or low mental capacity, aligning with Jay's (2009) classification of deviations in intelligence or psychological traits.

Ancestral Allusions

In the category of, Ancestral Allusions two types of words were identified, namely *son of a bitch* and *motherfucker*. The following is an example of one of the data points collected:

Datum 7

Marcus : "Are those dogs fresh?"

Cashier : "I put 'em on yesterday."

Marcus : "Well, give me one and put some relish and some mustard on that **motherfucker**. Hook it up. Come on, hurry up."

Datum 7 describes a scene where Marcus, in a hurry to buy hotdogs, uses a different word to refer to them, adding a unique touch to his language. Instead of saying *hotdogs*, he opts for a swear word, which reflects his personality and sense of urgency. In this context, Marcus used the word *motherfucker* not to attack a person directly, but rather to describe hot dogs in a rude and informal way. Although not aimed at an individual, the word still carries emotional weight due to its family-related origins, specifically its reference to one's mother. This places it within the ancestral allusions category, as the term draws on familial connections to intensify the insult, even when used in a casual or non-personal context. According to Jay (2009), words like *motherfucker* are particularly powerful because they involve aspects of family, which makes them more emotionally charged. This family connection can heighten the insult, often making it more persuasive or embarrassing when directed at someone. In this instance, Marcus's use of the word reflects the casual but emotionally potent nature of everyday language, where insults are used informally to express frustration or humor, even when not targeting a person.

Substandard Vulgar Terms

In the category of, substandard vulgar terms, four types of words were identified, namely *grown-ass*, *tough-ass*, *wack-ass* and *bitch-ass*. The following is an example of one of the data points collected:

Datum 8

Mike : "You got 90 seconds, all right? Ginger ale and nothing else."

Marcus : "I am a **grown-ass** man, okay?"

Datum 8 described a moment of tension between Mike and Marcus, where Mike insists that Marcus has exactly 90 seconds to go into the store and buy only one item—nothing else. Feeling controlled and treated like a child, Marcus responds with irritation, asserting his independence with a touch of profanity. Frustrated, he declares that he is a *grown-ass man*, using strong language to push back against Mike's overly strict instructions. In this dialogue, Marcus used the word *ass* to reinforce his independence by adding a vulgar element to the phrase. The expression *grown-ass man* is commonly used in informal conversation to emphasize someone's maturity, independence, or responsibility. By inserting the word *ass*, Marcus adds intensity to his statement, making it more forceful and assertive while maintaining a casual, colloquial tone. According to Jay (2009) Substandard Vulgar Terms include words like *ass*, which are often used in

informal contexts to strengthen or emphasize a point. Although considered rude, these words are not deeply offensive and are more commonly used to add emotional intensity rather than deliver heavy insults.

Offensive slang

In the category of, offensive slang, two types of words were identified, namely *bastard* and *dumbasses*. The following is an example of one of the data points collected:

Datum 9

Mike : “Fletcher, just tell us what you supposed to tell us.”

Fletcher : “**Dumbasses**. Look. Captain Howard was onto something big. He didn’t trust that you dumb fucks would figure it out, so he contacted me.”

Datum 9 describes Fletcher’s growing frustration with Mike, as he had previously given Mike a set of important codes. However, Mike repeatedly fails to understand what Fletcher meant, leading to communication issues between them. Fletcher used the word *dumbasses* to insult Mike and his colleagues, implying that they lack intelligence. This term combines an insult to their intellect with the vulgar language of *ass*, adding a layer of crudeness to the verbal attack. While offensive, the word remains within the realm of informal slang, making it powerful but less extreme than insults targeting sensitive identities like ethnicity or gender. According to Jay (2009), Offensive Slang encompasses words that are rude and insulting in everyday conversation, but not as severe as those that are explicitly vulgar or related to race, gender, or sexuality. The word *dumbasses* seeks to humiliate its target by attacking their intelligence in a casual, yet still impolite, manner. Adding *ass* to the insult amplifies its intensity, giving it a more derogatory tone than simply calling someone

The research highlights the diverse and complex functions of swear words in *Bad Boys: Ride or Die*, with 224 abusive words identified, the most dominant category being scatological and disgusting objects (91 occurrences), followed by sexual references (52 occurrences), and ancestral allusions (24 occurrences). Lighter categories, such as offensive slang, appeared only 3 times. This pattern suggests that the film utilizes harsh language related to bodily functions to create a rough, informal tone that aligns with its gritty, action-packed narrative. When compared to *Bad Boys 2*, which predominantly used profane and blasphemous referents, the shift towards more visceral scatological and

sexual references in *Bad Boys: Ride or Die* reflects evolving societal norms and preferences. The reduction in religious profanity could indicate a growing sensitivity towards spiritual language, prompting filmmakers to opt for more bodily and sexual swear words to maintain the film's provocative edge. From a sociolinguistic perspective, this change in language also reflects broader cultural shifts in how masculinity, power, and toughness are portrayed in modern cinema.

Reflecting masculinity and toughness, the use of swear words like *fuck* and *shit* by the main characters, especially Mike and Marcus, strengthens their characters as tough men who are not afraid to face conflict. Showing power and dominance, swear words in a conversational context are often used to show power or dominance over a situation or opponent. By using harsh words when interacting with enemies or even each other, these characters demonstrate their control and dominance in social dynamics. In a masculine environment such as that shown in *Bad Boys: Ride or Die*, the use of swear words also shows closeness and solidarity between characters. The use of harsh language between colleagues not only strengthens relationships, but also creates a distinctive intimacy between them, like a close, trusting friendship under pressure. As the boundaries of acceptable language continue to evolve, films like *Bad Boys: Ride or Die* adapt to balance shock value with cultural sensitivities, using profanity not only as a tool for humor and intensity but also as a reflection of the social dynamics and communication styles of contemporary society.

CONCLUSION

The conclusion of this research highlights the diverse and complex functions of swear words in *Bad Boys: Ride or Die*. Of the 224 abusive words identified, the most dominant category was scatological and disgusting objects followed by sexual references and ancestral allusions. Lighter categories, such as offensive slang, appear only 3 times. This pattern suggests that the film prefers to use harsh language related to bodily functions, creating a rough, informal tone that aligns with its gritty, action-packed narrative.

When compared to *Bad Boys 2*, a noticeable shift in the type of abusive language emerges. In *Bad Boys 2*, the most dominant category was profane and blasphemous referents, while ancestral allusions only appeared once. This contrast indicates a move

away from religious or spiritual profanity in *Bad Boys: Ride or Die*, in favor of more visceral, scatological, and sexual references. This shift could reflect changes in audience preferences or broader societal norms, where the use of religious profanity may have become more sensitive, prompting filmmakers to lean into other forms of offensive language to maintain the film's edgy tone.

Additionally, the increased use of scatological and sexual references in *Bad Boys: Ride or Die* may signal a change in how the film portrays masculinity, power and toughness. Whereas *Bad Boys 2* used religious profanity to assert dominance or irreverence, the latest film emphasizes bodily and sexual references, potentially heightening the sense of raw physicality and street-level grit in its characters. This shift in language not only reflects the film's desire to stay provocative, but it also signals a broader trend in action films, where the boundaries of acceptable language are constantly evolving to balance shock value with cultural sensitivities.

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