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Colloquial Vocabulary in the Movie 'Pulp Fiction'

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Zásady pro vypracování:

Cílem bakalářské práce je zmapovat použití nespisovné vrstvy lexikálních prostředků ve filmu Pulp Fiction. Studentka nejprve prostuduje odbornou literaturu a definuje základní pojmy týkající se nespisovné angličtiny, slangismů a argotismů. Následně prakticky analyzuje případy použití tohoto lexika ve scénáři filmu Pulp Fiction, statisticky poznatky zpracuje a interpretuje.

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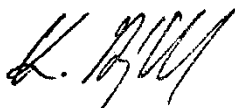
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Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně.

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Annotation

This bachelor thesis deals with colloquial vocabulary in the script of the movie 'Pulp Fiction'. The theoretical part provides explanation of vocabulary layers, colloquial English and taboo terms. The first part also focuses on the taboo word 'fuck' and the processes of expletive infixation and syntactic interposing which are connected to taboo terms. The aim of the practical part is to determine possible syntactic positions and the function of the words 'fucking', 'motherfucking', 'fucked up', and the insert 'the fuck' in the sentences from the script of 'Pulp Fiction'.

Key words

colloquial English, taboo terms, swearing, Pulp Fiction

Anotace

Tato bakalářská práce se zabývá vrstvou hovorové slovní zásoby ve scénáři filmu "Pulp Fiction". Teoretická část vysvětluje pojmy vrstev slovní zásoby, kolokviální angličtiny a jazykového tabu. První část se také zaměřuje na slovo jazykového tabu "fuck" a na procesy nazvané "expletive infixation" a "syntactic interposing", které se pojí ke slovům jazykového tabu. Cílem praktické části je určit možné syntatické pozice a funkce slov "fucking", "motherfucking", "fucked up" a "the fuck" ve větách ze scénáře k "Pulp Fiction".

Klíčová slova

kolokviální angličtina, jazykové tabu, nadávky, Pulp Fiction

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Introduction

In my paper, I would like to focus on the colloquial vocabulary used in the script of the movie *Pulp Fiction*. There is a slight difference between the script and the movie, because some one-liners from the script did not appear in the final movie version. Due to non-existence of a complete transcription of the movie (many expressions were omitted from the official subtitles so the subtitles could be easily read), the script written by Quentin Tarantino and Roger Avary was used as the basic source for the analytical part of this paper.

The reason for choosing this American movie as the source of material for this work was that it had been given an NC-17 rating (No Children Under 17 Admitted). The dialogues were not censored in any way or restricted content-wise, and therefore the movie contains the uncensored informal and mostly offensive language of lower classes and provides the viewer with the most common taboo expressions and their various uses.

The theoretical part of this bachelor thesis briefly explains vocabulary layers in order to classify the words taken from the script of *Pulp Fiction*. The first part of the work focuses on what taboo terms are, the definitions of *expletive infixation* and *syntactic interposing*, on the taboo term *fuck*, its usage and on the comparison of the word *fucking* with common adjectives and adverbs. Sentences from *the Corpus of Contemporary American English* are used in the theoretical part as well as in the practical part in order to show the adjectival and adverbial properties of the word *fucking* and its various syntactic positions.

The practical part demonstrates the use of *fucking* and *motherfucking* which sometimes behave in unusual ways in their non-literal meaning and contrasts them with the adjective *fucked up* in the script of *Pulp Fiction*. The insert *the fuck,* which belongs to expletive infixes as well as *fucking* and *motherfucking*, is also included in the practical part. An infixating process does not exist in English, but placing a whole word inside the original word in order to give it greater intensity is based on the principle. The group of such infixes in English consists of a few expletives, euphemisms, and neutral words. The aim of this work is to determine the possible syntactic positions in which *fucking*, *motherfucking* and *the fuck* can occur and their functions in sentences in the script.

Pulp Fiction is a 1994 American movie which was directed by Quentin Tarantino. Together with Roger Avary, Tarantino wrote a script which was intended to connect several stories into one piece.

The title of the movie was derived from pulp magazines published during the first half of the 20th century. These inexpensive magazines which were printed on poor quality paper contained short stories full of crime and violence (Pulp Magazines Project 2015). When *Pulp Fiction* was released, it was controversial because of its violent scenes, but especially for its dialogues. The movie was revolutionary in its use of English; the script contains swear-words and highly informal language. Thanks to usage of such colloquial expressions, lines from the movie are original and memorable.

More than twenty years later, it is still considered to be an all-time classic. The dialogues in *Pulp Fiction* describe American culture and demonstrate how lower social classes, e.g., criminals and drug users, need only a few words to express their thoughts. The characters sometimes repeat the same informal words over and over again and have no need for more literary expressions.

There are many intense situations in the movie *Pulp Fiction* in which the characters use highly informal language and swear to overcome the situation. I think that swearing and so-called taboo terms are one of the most remarkable topics which have been ignored in literature for some time, until recently. Pervasive strong language in the script and in the movie was one of the reason the movie became so popular. The dialogues would be completely different without the F-word because it is the expression which prevails in every characters' conversation. Interestingly, in comparison with the script, the final version of the movie contains about 30 more F-words and it is not certain whether the two writers or actors decided it would be better to add even more taboo words.

The script of *Pulp Fiction* contains 169 sentences with the F-word in different forms: *fucking, fuck, motherfucker(s), fucked up, motherfucking, fucker*, and *fuckhead*. The Appendix contains 115 sentences in which the words *fucking* and *motherfucking* occur as adverbs and adjectives, sentences with *fucked up*, and the expression *the fuck* because it also functions as an expletive insert.

1   Vocabulary layers

To explain the topic of this work thoroughly and correctly classify taboo words in the analytical part, it is necessary to mention layers of English vocabulary.

Peprník (2006, 59-105) mentions six possible differentiations: social, stylistic, expressivity differentiation, territorial, time differentiation, and differentiation in origin. Only the first three are relevant to this work, so differentiations concerning time, territory, and origin will not be discussed further.

1.1   Social differentiation

According to Peprník (2006, 63-65), a word is confined to a certain social environment, e.g., Cockney in England, which was originally the speech of uneducated Londoners, is a social dialect. Professionalisms include all technical terms from particular fields of work and are used only in communication with those that share a particular activity. Informal language consists of a Standard and a non-Standard layer which includes slang expressions.

Jargon denotes the specialized language of conventional groups, e.g., scientific, occupational, or military (Lerman 1967, 209). In the beginning, it was a trade language, incomprehensible to the people who did not belong to that particular profession. Jargon terms are created deliberately for the purpose of a specific group of society (Literary Devices 2015).

Although it may seem unnecessary to use specialized terms which are difficult to understand for people not familiar with the vocabulary, using jargon is a necessity in situations which may cause ambiguity. According to Quirk (2012, 407), there are usually more colloquial words with meaning similar to a specialized word, but common synonyms can be easily swapped and even confused with each other. "Specialized terms capture the complexity and specificity of scientific concepts" (Quirk 2012, 407). Jargon is used to compress information accepted and understood in a certain field.

Argot means a specialized vocabulary used by a specific group of people. Traditionally, it refers to thieves and criminals' language, but it may refer to any peculiar language used by a group for communicating with each other. Jewell (2002, 213) says that cant used to be a synonym for argot; however, now it is usually associated with pompous, inflated words and phrases used by members of a particular profession (e.g., the cant of the fashion industry). In contrast to jargon, argot and cant can be understood by people outside a special group.

Slang is, according to Munro (2007, vii), language which is never appropriate in a formal context. It is necessary for all the speakers involved to know the meaning of a slang expression. And sometimes they do not: being unfamiliar with the word or phrase can cause ambiguity, and that is why slang is never acceptable in formal English.

In fact, excluding others is one of the purposes of this special language. In the Elizabethan era, the original point of slang was to disguise the true meaning of what was being said. Thieves could discuss their illegal activities without worrying that someone might have understood the content of their conversation. But slang is not necessarily linked only to "inferior" groups such as prostitutes, drug dealers, addicts, etc. As American poet Carl Sandburg said: "Slang is language which takes off its coat, spits on its hands and goes to work" (Bolton and Crystal 1969, 187).

According to Dumas and Lighter (1978, 14-16), there are four criteria for identifying slang expressions:

- Its presence significantly lowers the dignity of formal conversation or written discourse
- The use of slang implies that the user is familiar with the word or with the class of people using the term
- It is a taboo term in conversations with people of higher social status
- It is used in place of a well-known conventional synonym

Andersson and Trudgill (1992, 69) claim that slang is typical of informal situations, and although it is a wide-ranging concept which is not very well defined, it is an extensive stylistic scale which ranges from colloquial English to vulgar and obscene. Swan (2012, 526) states that many slang expressions relate to things which people feel strongly about – sex, family, conflicts between social groups, physical and mental illness, etc. In the conclusion, slang refers to colloquial as well as vulgar English. Taboo terms are not a matter of specialized vocabularies, but they can occur in slang expressions.

1.2   <u>Stylistic differentiation</u>

Peprník (2006, 66-67) distinguishes three layers of English vocabulary and grammar: neutral, informal, and formal. Neutral vocabulary is unmarked and appears both in formal and colloquial language. Informal and formal vocabularies are marked.

Formal words usually develop from neutral words; using a formal word in informal context may have a humorous effect. They can stop being formal, e.g., administrative terms, and move

to the general vocabulary. Poetic words and technical terms belong to formal vocabulary (Peprník 2006, 72-73).

The informal language is casual and often colloquial. In informal speech, extra linguistic means such as gestures and mimicry may play a role and the situation can serve as a context. Informal English is typical for these features of word formation: univerbization (*washing machine – washer*), shortening of compounds (*laboratory – lab*), intensifying adjectives and adverbs (*terribly good*), conversion of nouns into adjectives (*semidetacheds*), back-formation (*babysit*), shortening of polysyllables (*gym*), use of initials (*deejay*), phrasal verbs (*put up with*), and nouns derived from phrasal verbs (*letdown*) (Peprník 2006, 66-67).

Informal words are unmarked only in the informal style, and if they occur in formal style, they are marked. Many informal words are expressive and usually have more negative than positive connotations (see Chapter 2.2 for information on negative connotations of informal words). They can lose their emotional connotation in the course of time and move to the neutral category (Peprník 2006, 67). Taboo terms definitely belong to the informal layer, they should never occur in informal or neutral language.

1.3   **Expressivity differentiation**

The majority of words is notional, which means that they are neutral concerning their emotive charge. Expressive words have an emotive charge (neutral or positive or negative).

Peprník (2006, 105-108) describes three types of expressivity. Inherent expressivity is a basic part of the meaning, e.g., there is positive expressivity in *angel* and negative in *devil*. An example of adherent expressivity which is based on the metaphoric use of notional words can be *brute* (instead of a large animal, in the sense of a violent man). Contextual expressivity is when notional words are used in a context that provides them with expressivity, for instance, *yes* as an encouragement or sarcasm.

With regard to taboo terms, expressive sound combinations can be found in some euphemisms for the taboo word *bloody (blasted, blooming, blown)*. Emphasizing adjectives (*complete idiot*), modifiers with qualitative adjectives (*appallingly bad*), modifiers emphasizing negative verbs (*I don't give a damn*), and *–ing* participles in very informal English conveying disapproval contribute to expressivity as well.

Expressive vocabulary can have either positive or negative connotations. According to Peprník (2006, 114), taboo terms are expressive words with negative connotations. Pejoratives,

vulgarisms, swear-words, expletives, augmentatives, and ironic words belong to this category as well.

2 <u>Colloquial English</u>

Jack C. Richards and Richard Schmidt (2010, 96), in *Longman Dictionary of Language Teaching and Applied Linguistics,* define *colloquialism* as a word or a phrase used in a conversation during which people are talking in an informal way. Colloquial English can sometimes be unacceptably informal.

There is even a word *colloquy* which means "the customary speech of educated people, but is regarded so sparingly that its adjective, colloquial, is taken against its definition to mean something almost forbidden" (Rice 1928, 117). Colloquial English is a phenomenon which is not encountered in formal discourse and should not occur during an official discussion.

Colloquial speech is usually used to express empathy and rapport without any social barriers. This type of speech is marked by the omission of auxiliaries or subjects of a sentence and is typical for the use of slang expressions and idioms (Richards and Schmidt 2010, 96).

2.1 <u>Intensifiers – a feature of colloquial English</u>

According to Lucia Engkent (1986, 229-232), colloquial English is characterized by the use of phrasal verbs, slang and idiomatic expressions, phatic expressions which do not require an answer, the general pronoun *you,* violating subject-verb agreement, and other features. Some of them, such as gap fillers like *you know, you see,* and *hmm* suggest poor communication skills. Peprník (2006, 67) also mentions intensifying adverbs and adjectives as a feature of informal (colloquial) English.

In conversational English, there are some modifiers such as *pretty* or *real* for modifying the strength of a sentence. Quirk et al. (1984, 440) divide intensifiers into three semantic classes: emphasizers, amplifiers, and downtoners. They do not only indicate an increase in intensity, but also a point on the intensity scale which may be high or low.

• Emphasizers

Emphasizers that can also function as "attitudinal disjuncts expressing the comment that what is being said is true" (Quirk et al. 1984, 440) include words such as *actually, certainly, clearly, definitely, indeed, really, for sure,* and *of course.* Emphasizers such as *frankly, honestly, simply,* and *just* also function as style disjuncts, showing that the speaker is certain that he is speaking

the truth. A speaker usually wants the others to accept what he or she says as true, and the addition of the comment emphasizes the truth of the statement. When emphasizers are not separated intonationally or by punctuation, they often emphasize the following part of the communication alone (Quirk et al. 1984, 441-443).

• **Amplifiers**

There are two groups of amplifiers: maximizers and boosters. Maximizers such as *absolutely, completely, entirely,* and *extremely* are used for the upper extreme of a scale, and boosters such as *badly, bitterly, deeply,* and *strongly* are used for a high point on the scale. Quirk et al. (1984, 444-445) further claim that alternative negation with *to some extent* is a semantic test with which it is possible to determine whether a word belongs to the class of amplifiers (*She did not like the book completely, but to some extent).*

According to *Longman Grammar of Spoken and Written English* (Biber 1999, 567), the most common amplifier in American conversations is *pretty,* which usually occurs with *bad, big, cheap, easy, expensive, funny, high,* and *interesting.*

 • **Downtoners**

Quirk et al. (1984, 452-453) divide downtowners into four groups. Compromisers, *kind of, sort of, quite, rather,* and others, have a slight lowering effect. Diminishers like *mildly, moderately, somewhat, to some extent* together with minimizers, such as *a bit, hardly, scarcely, in the least, at all* scale downwards. Approximators *almost, nearly, practically, virtually, as good as* express an approximation to the force of a verb.

2.2 Negative connotations of informal words

Peprník (2006, 11) suggest there are five components of meaning:

1. Denotation – it is the strict dictionary definition of a word, relatively stable and it consists of a finite set of discrete features of a meaning, sometimes also called conceptual meaning, denotative meaning, or basic meaning
2. Connotation - involves

a) expressivity which can be positive (*kid*), neutral (*child*), or negative (*brat*), the negative assessment can be either disapproving or taboo

b) stylistic value which can be neutral, poetic, formal, informal, slang, taboo, or technical

c) associations, reminders of other meanings

3. Collocability – the way in which words are linked, the ability of the meaning of a word to enter some syntagmatic patterns (collocations with respect to derivational infixing and syntactic interposing will be mentioned in Chapter 3.5)

4. Inner form – the structure of a word

5. Integration – the word integrated in the lexical system

As it has been mentioned in Chapter 1.2. (Peprník 2006, 67), informal words have rather negative than positive connotations.

Concerning negative connotations of the word *fucking*, one of the singers at the 2003 Golden Globe Awards used *really, really fucking brilliant* in his speech and the Federal Communications Commission judged the usage as non-offensive, but then decided that "given the core meaning of the F-Word, any use of that word or a variation, in any context, inherently has a sexual connotation" (Potts 2008).

Potts (2008) also claims that he took about 9,500 articles from blogs publishing news about politics, gossip, and sexuality and, based on the hypothesis that connotations of a word are reflected in the words it co-occurs with, he tried to discover which words co-occur with the word *fucking* using a program he developed for this purpose. His result were words such as *understand, time, wrong, hell, things, stop* and *stay*. With the word *sex*, expressions such as *love, parents, kids, gay*, and *young* were found. According to him, it proves that the word *fucking* is above all a marker of emotional content.

Whether the word *fucking* inherently has a sexual connotation in any context or not, it is clear that the F-word always has negative connotations; it is forbidden to utter it on TV during prime time and it would be outrageous it if occurred in a formal speech. In formal and neutral situations, people simply avoid using this word.

3 <u>Taboo terms</u>

The Oxford dictionary defines the adjective *taboo* as something prohibited or restricted by social custom (Oxford Learner's Dictionaries 2016). Taboo terms are not accepted well by the society and one should avoid them in speech.

According to Jack Hoeksema and Jo Napoli (2008, 349), taboo terms are intensifiers which have developed over time to hold various syntactic positions. If one decides to put a taboo expression in their speech, the language suddenly becomes very strong. Taboo terms flavor the speech and show social settings.

There are three main sources for these terms:

- religious beliefs concerning the devil, God, damnation, hell, heaven
- sexual acts, reproductive organs, bodily excretions
- calling a person by the name of an animal, also a popular form of swearing

Andersson and Trudgill (1992, 15) note that one of the interesting features about taboo words is their ability to move from one of the above mentioned categories to another. For example, the word *damn* originated from *dam* (animal mother), but people connect it to the word *damnation* which falls into the first category.

Some taboo terms have nothing to do with religion, sex, bodily functions, or animals. Taboo terms may concern racial, ethnic, and religious groups, such as *nigger* and *dago* (an ethnic slur for someone from Italy or Spain). These words used to be extremely strong taboo terms in the past and are still today used in name-calling; however, nowadays, they make the user look unintelligent. Insults which are based on physical appearance and sexual attractiveness, e.g., *cripple*, *fatty*, and *ugly thing* are also strong but not taboo terms (Hoeksema and Napoli 2009, 617).

Extreme political and social positions were taboo among certain people as well, so special descriptive, rude terms were created in order to offend people, e.g., *Nazi*, *chauvinist pig*, *redneck*, and *tree-hugger*. Their usage of them depends on the speaker's point of view. Although these terms are offensive, they do not carry the weight of a linguistic taboo (Hoeksema and Napoli 2009, 617-618).

Taboo words can demonstrate anger, surprise, dismay, aggression, confusion, agreement, disapproval and other emotions; the ability of swear-words to convey emotions makes them expletive expressions. But not only that: they can be abusive towards someone (*You fucker!*), humorous, meaning that the expression is rather playful than offensive (*Get your ass in here*), or auxiliary when a taboo expression is not directed towards a certain person or a situation (*this fucking shit*) (Andersson and Trudgill 1992, 59-61).

3.1 Reasons for swearing

According to Professor Timothy Jay (1999, 137), who has been investigating reasons for using taboo words, swearing is not a sign of low intelligence, but rather an emotional language. Many people swear when they are in pain or shocked and there is a psychological explanation for such

a behavior. When people are in the stress of acute pain, their self-control is suddenly reduced and they express words or ideas that would normally be suppressed. "Curse words do things to sentences that noncurse words cannot do" (Jay 1999, 137).

On the other hand, according to Stephens (2013, 650), many people swear not because they want to reduce their pain, but because they want to be offensive. One of the most popular explanations of swearing is that it is a personal weakness – some people are simply too lazy to use more sophisticated, complicated words; their vocabulary is limited.

According to Andersson and Trudgill (1992, 53), it is difficult to define what swearing is, although they suggest three criteria one can use to recognize it:

- the expression refers to something taboo or perceived in a bad way in the culture
- the expression should not be interpreted literally
- the expression can express strong emotions

Swearing can be used to express very strong emotions and, interestingly, Andersson and Trudgill (1992, 54) claim that when a swear-word occurs a lot during a certain conversation, it is rather a "style giver". That could be the case of *Pulp Fiction*; the word is used there in emotionally charged situations, but occurs often so many times during one conversation that it might be called a style giver.

3.2   <u>The taboo term *fuck*</u>

Some words are taboo terms in any context, especially the root *fuck*. Hoeksema and Napoli (2008, 349-352) claim that the original sense of *having intercourse* and the transferred meaning in *She is fucked up* and *What a fucking miracle!* are both taboo.

They also demonstrate that taboo terms can be found in cursing and swearing (1), quasi-curses (2), and name-calling (3):

1) *Fuck!*
2) *Fudge! (instead of the stronger 'Fuck')*
3) *You motherfucker!*

Particle verbs of taboo origin often create rude expressions for telling people to leave (4):

4) *Fuck off*!

Sometimes, taboo words can function as degree adverbs - intensifiers (5):

5) That is fucking awful.

When the taboo term is preposed, it can express emphatic rejection, denial, or assertion (6):

6) The fuck I will!

Wh-questions may be more emphatic by inserting *the fuck* (7), and the word *fucking* can be also used as a negative polarity item (8):

7) Who the fuck is she?
8) I can't see a fucking thing.

Biber (1999, 1094-1095) divides expletives into taboo expletives, making reference to the taboo domains mentioned in Chapter 3. (religion, sex, or bodily excretion), and into moderated expletives camouflaging their origin by phonetic modifications (e.g., *gosh* for *God*). He mentions the taboo expletive *fuck* only as an insert (*Fuck, I feel sweaty*) and states there is wide variation in the degree of force carried by expletives and in the degree of offense they can cause, and that the taboo expletive *fuck is* among those which cause most offense.

Müller (2011, 247), proceeding from McEnery's analysis of the British National Corpus, classifies *fucking* in context as:

An emphatic adverb/adjective – *It's in the fucking car.*
Intensifying negative adjective – *The fucking idiot!*
An adverbial booster – *It's fucking awful.*

It is interesting to note that the root *fuck* can be used to create predicative adjectives (Müller 2011, 247), which will be discussed in the practical section in Chapter 4.3.

Predicative negative adjective – *The film is fucked.*

Andersson and Trudgill (1992, 62-63) demonstrate how swear-words can intrude grammatical patterns:

1. As separate utterances (expletives and abusives) –*Fuck!*
2. As *adsentences* (loosely tied to a sentence, before or after) – *Fuck, I forgot all about it.*
3. As major constituents of a sentence (subject, verb, etc.) – *He fucks up everything.*
4. As part of a constituent of a sentence (adjective, adverb) – *This fucking train*
5. As part of a word (compound or derivational, as prefix, suffix, or infix) – *Tenne-fucking-see*

Jesse Sheidlower (2009, vii-viii) states that the word *fuck* is the most utilitarian word ever known because it can function as a noun, a verb, an adverb, and an adjective. One of its most interesting features is that it can be put in the middle of an existing word to give it extra impact.

3.3   *Fuck* **and its etymology**

According to *The F-Word* written by Jesse Sheidlower (2009, viii-xiii), many people think that the verb *fuck* originated as the acronym of *Fornication Under Consent of the King* which is said to have been a special kind of license granted by the ruler to repopulate the country after a plague. There are several other acronyms such as *Forced Unsolicited Carnal Knowledge* and the badge with *Fuck* had to, supposedly, be worn by convicted rapists.

However, Sheidlower (2009, viii-xiii) says the word did not originate as an acronym; it is of Germanic origin and related to several other expressions in Germanic languages, such as Dutch and Sweden, which all have sexual meanings as well as other meanings, e.g., *to strike* and *to move back and forth*.

Sheidlower (2009, viii-xiii) claims there is no example of the F-word in written English before the fifteenth century. It may simply not be older than that, or the expression might have carried such a strong taboo that it was forbidden to write it down in the Middle Ages. Shakespeare had to avoid the F-word; he used several puns and references to it, such as *focative case* (punning on the *vocative case*) in *The Merry Wives of Windsor*. The word *fuck* was similarly considered vulgar even several hundred years ago.

Slang and Its Analogues, printed in 1893, contained the use of *fucking* both as an adjective and an adverb, suggesting that it was "a more violent form of bloody" (Sheidlower 2009, xv) and it was labeled common.

3.4 *Fucking* and *motherfucking* and word classes

The word *fucking* can occur as a noun, a verb, an adjective, and an adverb. Table no. 1 and Table no. 2 show basic definitions of *fucking* and *motherfucking* which were taken from The *F-word* dictionary (Sheidlower 2009, 138-142). Meanings of the verb are a little bit more complicated than the ones in Table no. 1, however, this work will focus on the use and syntactic functions of *fucking* as an adjective (see Chapter 3.6) and as an adverb (see Chapter 3.7), so no further explanation of the verb is needed.

Jesse Sheidlower (2009, 138-142) also points out that *-fucking-* and *-motherfucking-* can be used as infixes for emphasis in the middle of a word or set phrase (see Chapter 3.5 for more information on expletive infixation and interposing).

FUCKING	Noun	Verb	Adjective	Adverb
First possible meaning	Sexual Intercourse	Having sexual intercourse	Someone who engages or is engaged in sexual activities	Exceedingly, damned, emphasis of the qualities of a following word
Second possible meaning	(+ **around** or **about**) Fooling around, wasting time	(+ **around** or **about**) The act of fooling around, wasting time	Contemptible, goddamned, emphasis of the qualities of a following word	
Third possible meaning	A defeat, a drubbing, exploitation	The act of defeating someone		

Table no. 1 – *Fucking* - the word classes and meanings

MOTHERFUCKING	Adjective	Adverb
First possible meaning	Contemptible, goddamned, emphasis of the qualities of a following word	Exceedingly, damned, emphasis of the qualities of a following word

Table no. 2 – *Motherfucking* - the word classes and meanings

3.5 Expletive infixing and syntactic interposing

The terms *tmesis* and *diacope* were invented by sixteenth-century scholars in order to describe the interruption of a compound by another word. James B. McMillan (1980, 163) claims that tmesis (or obsolete diacope) does not account for an open set of lexemes such as *abso-bloody-lutely* and neither does it for constructions containing intensifiers which are inserted between collocations that are not usually interruptible, such as *of bloody course*.

He also states that grammarians of contemporary English do not recognize the two further described derivational processes: **derivational infixing** and **syntactic interposing** (McMillan 1980, 163). And indeed, one of the most comprehensive grammar books, *A Grammar of Contemporary English* by Randolph Quirk et al., does not include these terms. Dušková (2012, 18) only mentions infixes together with suffixes and prefixes and their position inside words, but provides no further explanation on infixes.

Derivational infixing: According to Elisa Mattielo (2013, 188), author of *Extra-grammatical morphology in English*, expletives represent the best known type of infix. Sometimes it is also called *fucking*-infixation because of the most frequent infix. Other expletives include *-bally-, bleeding, -blessed-, -bloody-, -friggin(g)-, -fuckin(g)-, goddamn(ed)-,* and *-motherfuckin(g)-,* etc. These infixes are used in colloquial English and slang.

Linguist James Harbeck (2014) indicates that the additional word is placed right before the stressed syllable. It has been analyzed as the insertion of an expletive intensifier carrying no literal meaning. Although some inserted words may add a new meaning to the original word, as in *San Fran-foggy-cisco*, it usually does not happen with swear-words, maybe except *US-fucking-A*, which plays with the phrase *fucking A*.

Elisa Mattielo (2013, 190) quotes Dressler and Merlini Barbaresi who state that by using expletive infixation "neither new words nor inflectional word forms are formed" and Plag, on the other hand, considers expletive infixation to be regular word-formation because the word acquires additional information concerning the speaker's attitude.

McMillan (1980, 163) demonstrates in sample sentences that a polysyllabic word is used as the matrix and an expletive or a euphemism as the insert (*guaran-damn-tee*). Nouns (*tribu-bloody-lation*), verbs (*guaran-damn-tee*), adjectives (*inde-goddamn-pendent*), adverbs (*per-bloody-haps*), and interjections (*halle-bloody-lujah*) can be derived by infixing. Forms with a disyllabic matrix also exist (*dis-damn-screet*). The insertions are mostly obscene or euphemistic, but

neutral terms are sometimes used as well (*guaran-absolutely-tee*). Derivational infixing can occur inside morphemes (*Chi-fucking-nese*), between bases and affixes (*im-fucking-possible*), inside compounds, so-called tmesis (*any-fucking-thing*), inside letter and numeral words (*V-fucking-IP*), and inside names (*United fucking Kingdom*).

Concerning compounds in which infixes sometimes occur, according to Dušková (2012, 19), compounds are usually written as single words, e.g., *bricklayer*. Dependent form of the first part of a compound is typical for flexive languages and is quite rare in English, an example might be *speedometer* or *Anglo-Saxon*. Spelling of compounds varies, a compound can be spelled as one word, e.g., *daylight*, or as a hyphenated phrase, e.g., *self-esteem* and *air-conditioning*, or as two separate words, e.g., *head master* and *fire engine*. Some compounds can be spelled as two words or occur hyphenated, e.g., *washing(-)machine*. Dušková (2012, 20) claims that hyphen is frequently used in British English and American English uses solid compounds (one word) and two spaced words rather than hyphenated compounds. Swan (2012, 550) further elaborates on usage of hyphens in compounds, he claims they are used in compound nouns where the second part ends in *–er* (*lorry-driver*), where the first part ends in *–ing (waiting-room)*, in compounds nouns with prepositions and adverb particles (*sister-in-law, make-up)*, in compounds of two nouns where the first part has the main stress (*water-bottle*, but also *water bottle*), in compound adjectives (*red-hot*) and in compound verbs (*house-hunt*).

There are only a few expletives which occur as inserts and they include *fucking*, *mother-fucking*, *fucking-A*, and *the fuck*. The inserts are unmodified and are expletory intensifiers, with the function of an emotive stress amplifier (McMillan 1980, 164).

Syntactic interposing: McMillan (1980, 167-168) explains this process as inserting emotive intensifiers into collocations that are not interruptible or interruptible under restrictions excluding intensifiers. The syntactic matrices range from idioms to two-word verbs such as *shut up* that cannot be interrupted by a common intensifier. The collocations occur in colligations (co-occurring syntactic slots) of different types:

- Adverb, negative, intensifier + adjective – *stony fucking broke, no fucking good, pretty fucking dangerous*
- Determiner or adjective + noun – *all fucking day, fat fucking chance*
- Preposition + noun – *of fucking course*
- Preceding *else* – *how fucking else*

- Verb + particle or adverb – *shut the fuck up*
- Auxiliary + verb sequences - *don't fucking forget, might well fucking ask*
- In idioms and clichés – *lock, stock and fucking barrel, sick and fucking tired*

According to Baker (2011, 67), collocations are flexible patterns of language allowing variations in form, e.g., *deliver a letter, delivery of a letter,* and *a letter has been delivered* are all acceptable collocations. The meaning of the word depends on the other words which it occurs with, but the word in question still has an individual meaning in a given collocation. Swan (2012, 231) describes collocations as conventional word combinations which are in a sense idiomatic; they are easy to understand but quite difficult to learn. For instance, English speakers have chosen the word *heavy* to collocate with *smoker* and it is necessary to learn such collocations in order to express the idea naturally and correctly.

Baker (2011, 67) claims that idioms such as *bury the hatchet* and fixed expressions, e.g., *having said that* and *as a matter of fact*, are at the extreme end of the scale from collocations in flexibility of patterning and/or transparency of meaning. Idioms usually carry meanings which cannot be deduced from the individual words and allow little or no variation in form.

Swan (2012, 232) states that fixed expressions belong to situational language; they are used in typical everyday situations and are idiomatic in the same sense as collocations. There are only several ways of expressing a particular idea correctly, e.g., *reserve a table* instead of *keep a table* and *check the oil in the engine* instead of *inspect the oil in the engine*. Other fixed expressions include useful introductions, conclusions, and frames for the things one wants to say, e.g., *let me know*, *the point is* and *on condition that*.

Idioms, collocations and fixed expressions are common in written as well as in spoken informal English. Informal spoken language is often very idiomatic (Swan 2012, 232).

Regarding *the fuck* as an inserted expression, Biber (1999, 1024) states that some idioms are *wh*-questions such as *what on earth* and *what in the world*. *What the fuck* having structure similar to *wh*-questions can therefore be, according to him, classified as an idiom.

Taylor (1975, 25) claims that the structure *wh- + preposition + taboo adjective + noun* such as *What in the fucking hell* is a pseudo-(prepositional) NP attitude marker. The structures *what the fuck*, *why the fuck*, *where the fuck* and *how the fuck* do not contain any prepositions or adjectives, but they certainly fall into the same category of elements incorporated into questions which are placed there to give the questions taboo loading.

McMillan (1980, 168) mentions Curme's idea that nouns such as *the hell* and *the devil* can be used as sentence adverbs to express feelings. Perhaps the construction *the fuck* might be labeled as one of these feeling-expressing nouns as well.

Quirk et al. (1984, 395) indicate that there is a group of informal intensificatory question words such as *whoever, whatever, whichever,* etc. They are usually spelled as two separate words (*who ever).* He also states that another similar way of intensifying the emotive effect of a *wh*-question is inserting *the hell* into a *wh*-question (*Who the hell are you?*) and inserting other impolite expressions such as *in heaven's name.*

Swan (2012, 608) says that these expressions, e.g., *in hell* after question words in American English, show surprise or difficulty in understanding something and they occur in informal style.

Andersson and Trudgill (1992, 61) state that one of not many grammatical rules concerning swearing is the addition of swear-words to question words (*Who the hell was here?)* and it appears not only in English, but also in several European languages, e.g., *who for cholera* is used in Polish and *who the sickness* in Hungarian.

Hoeksema and Napoli (2008, 348-352) mention two constructions with the expression *the fuck.* One of the constructions described by them is when a taboo term is inserted into phrasal verbs (*get the fuck out*) and can be omitted from the phrase. The other one is a special construction *scare / kick / annoy / punch / irritate / beat + the fuck / the hell + out of someone* where *the fuck* is a direct object. If the taboo term is omitted, the sentence does not make sense. It usually appears with physical abuse verbs having negative connotations (Hoeksema and Napoli 2008, 356).

3.6 *Fucking* **as an adjective**

According to Quirk et al. (1984, 231-232), there are four features characterizing adjectives:

1) They can freely occur in attributive position, e.g., *happy* in *the happy people*
2) Adjectives can function as subject complement, e.g., *The people seemed happy* or as object complement, e.g., *He considered them happy*
3) It is possible to premodify adjectives with the intensifier *very*, e.g., *The people are very happy*
4) Adjectives can take comparative and superlative forms inflectionally, e.g., *The people are happier now* and *They are the happiest people I know,* or by the addition of the

premodifiers *more* and *most*, e.g., *They are more enthusiastic than them* and *They are the most enthusiastic people I know*

If the word *fucking* should substitute adjectives in the above examples, it is clear that the word can occur only in attributive position. Perhaps some of these sentences below would be seen as correct by native speakers, but only if the word was used in its literal meaning; this work deals with the taboo term in its non-literal meaning.

1) *The fucking people*
2) **The people seemed fucking* and **He considered them fucking*
3) **The people are very fucking.*
4) **They are more fucking than them* and **They are the most fucking people I know*

Quirk et al. (1984, 231-232) say that not all words considered adjectives need to have all these features. Adjectives restricted to attributive positions or occurring primarily attributively do not characterize the referent of the noun directly. For example, the word *old* can be either a central adjective or an adjective restricted to attributive position. If the adjective characterizes the referent of the noun directly, it is called inherent (e.g., *the old man*) and can be used predicatively (*the man is old*). If the adjective characterizes the referent of the noun indirectly, it is termed non-inherent (e.g., *my old friend*) and cannot occur predicatively (**my friend is old*) (Quirk et al. 1984, 259).

It may seem that *fucking*, having the *–ing* form, is a participial adjective, but in that case it should be possible to use the word predicatively (*his surprising opinion – his opinion was surprising*) (Quirk et al. 1990, 133). The predicative use is not possible; no other position apart from the attributive works with the word *fucking* (*his fucking opinion – *his opinion was fucking*).

"Several words with strongly emotive value are restricted to attributive position, although the scope of the adjective clearly extends to the person referred to by the noun" (Quirk et al. 1984, 259).

Adjectives can have an intensifying effect on the nouns they modify and can be divided into emphasizers, amplifiers, and downtoners. It has been concluded in this work that *fucking* as an adjective can occur only attributively. Emphasizers are attributive only, and examples include *certain, real, true,* and *sure.* Amplifiers such as *absolute, perfect, complete, extreme* are attributive only when they are non-inherent (Quirk et al. 1984, 260-261).

3.7 *Fucking* as an adverb

According to Quirk et al. (1984, 267), an adverb either functions as an optional, independent element and/or is characterized by having the syntactic function of a modifier of adjectives and adverbs. *Fucking* is not an independent element, has no meaning on its own, and always modifies another sentence element. Therefore, it has one of the syntactic features of an adverb and can be classified as one in case it occurs before a verb, an adjective, and an adverb. Examples were taken from *the Corpus of Contemporary American English* (COCA).

- **A) Before a lexical verb:** *I will never <u>fucking</u> understand it.*
- **B) Before an adjective:** *I know, dude, it's <u>fucking</u> crazy.*
- **C) Before an adverb:** *Why don't we talk right here, right <u>fucking</u> now?*

Unlike the majority of adverbs, the adverb *fucking* does not take the derivational suffix *–ly*. Because *fucking* as an adjective and an adverb has the same form, it belongs to adjective and adverb homomorphs (Quirk et al. 1990, 130).

Ad A)

Most emphasizers precede the item they emphasize and appear in the medial position: before the operator (1), between two auxiliaries (2), or immediately before the verb (3). Emphasizers are adjuncts; they cannot appear in the initial position. They can usually precede a negated verb phrase (4) (Quirk et al. 1984, 441). All sentences were taken from COCA.

1) *I really – you know, I <u>really</u> am happy to be where I am today.*
2) *You had Democrats who were running red states who tried to sell, they have <u>really</u> been good for their state, (...).*
3) *Mother <u>really</u> likes you.*
4) *(...) and that we <u>really</u> did not comprehend the potential of human learning.*

These sentences show that *fucking* can occur in the same positions as *really*.

1) *Win or lose, he would go down swinging. And he <u>fucking</u> was going to lose.*
2) *If I had the choice to go back or have never been there, I'd <u>fucking</u> have never been there, because I'd be normal.*
3) *I'll take anything I can get -- I'm not <u>fucking</u> moaning.*
4) *Just <u>fucking</u> don't tell her.*

Ad B) and C)

The word *fucking* sometimes behaves in an unusual way with other adverbs, adjectives, and nouns. The process can be called infixing, it is when an unmodified word is inserted in the middle of another word, or interposing when the word is placed inside a phrase which would normally not be interrupted by another word (see Chapter 3.5). These positions will be further discussed in the practical section of this work.

4   Sentences from the script of *Pulp Fiction*

The analytical part of this paper includes sentences from the script containing the expressions *fucking*, *motherfucking*, *fucked-up,* and *the fuck*. Only a few sentences out of 115 are provided and the rest of them can be found in the Appendix. The statements about their syntactic positions are supported with sentences from the *Corpus of Contemporary American English,* (1C) to (25C), which come from various magazines, fiction books, and movies.

4.1   *Fucking*

Fucking as a modifier is the most frequent word of the script (89) and *motherfucking* occurs only a few times (5). The meaning of the word *fucking* can change according to the context. It usually expresses a speaker's negative attitude and can function as an adverb, an adjective, a present participle, or a gerund. However, this paper deals only with *fucking* as a modifier.

It is sometimes difficult to distinguish whether the word appears as an adverb or as an adjective, so, to make the work logically structured, Chapter 4.1.1. deals with the word *fucking* in verb phrases, adverb phrases, and in adjective phrases in which the word precedes an adjective. Chapter 4.1.2. contains the word *fucking* in noun phrases consisting of nouns and also consisting of adjectives which precede the word *(adjective + fucking)*, and in idiomatic expressions.

4.1.1   Functioning as an adverb

In verb phrases: The word appears in verb phrases in the script of *Pulp Fiction* in 19 sentences. If there is no auxiliary verb, the word precedes the lexical verb (1). The word is inserted into the phrase *better do* (2). If there is a primary auxiliary or a modal auxiliary together with the main verb, the word is placed between them (3). Once, there is another modifier placed before the adverb (4).

> (1) *You tell 'em: "Empty out the register," and they don't know what it <u>fuckin'</u> means.*
>
> (2) *And if self-preservation is an instinct you possess, you better <u>fuckin'</u> do it and do it quick.*
>
> (3) *I've <u>fucking</u> looked!*
>
> (4) *I'm not even <u>fuckin'</u> joking with you, don't you be bringing some fucked up pooh-butt to my house!*

An example from COCA shows that the word can even appear before the auxiliary verb (1C) and between two auxiliaries (2C).

> (1C) *If you're not really talking and connecting, then <u>fucking</u> don't be in one. Just break up.*

(2C) If I had the choice to go back or have never been there, I'd <u>fucking</u> have never been there, because I'd be normal.

In verb phrases, the word can appear before a lexical verb, before an auxiliary verb, between two auxiliaries, and between an auxiliary and a lexical verb.

The word *fucking* interrupts verb phrases and functions as a modifier which, according to Harbeck (2014), carries no literal meaning and Müller (2011, 247) suggests that it is an emphatic adverb. It can be said that by interrupting the verb phrase with this word, the following lexical or auxiliary verb is emphasized and the whole phrase contains the emotive coloring.

In adjective phrases: In 14 cases, the word precedes an adjective. There is no other modifier in 8 sentences out of 14 (5). The word occurs with the premodifying intensifier *so* which has an anaphoric reference (Quirk et al. 1984, 705) (6) and with the premodifier *how* (7). Common informal amplifiers *pretty* (8) and *real* (9) appear before the word *fucking* as well. In (10), there is a more complex phrase, and the word *fucking* can seemingly occur in various positions in phrases, but another position is unlikely here because the phrase contains *pretty good* and that is one of the informal *adverb + adjective* collocations into which the word *fucking* is usually inserted. Sentence (10a) is incorrect, COCA contains sentences with *pretty fucking good*, but not with the word *fucking* preceding the amplifiers *real* and *pretty*. If there is any position inside the phrase which would be unlikely for the word *fucking*, it is before another intensifier, but that can also be deceptive (see Page 30). The word also appears inside the *adverb + adjective* collocation *wide open* (11).

> *(5) Just know, it's <u>fuckin'</u> dangerous to be drivin' a race car when it's in the red.*
> *(6) That's what's so <u>fuckin'</u> cool about 'em.*
> *(7) I'm the one who buys it, I know how <u>fuckin'</u> good it is.*
> *(8) I don't know if it's worth five dollars, but it's pretty <u>fuckin'</u> good.*
> *(9) We gotta be real <u>fuckin'</u> delicate with this Jimmie's situation.*
> *(10) That's a pretty <u>fuckin'</u> good milk shake.*
> *(10a) *That's a <u>fuckin'</u> pretty good milk shake.*
> *(11) But me, my eyes are wide <u>fucking</u> open.*

The boundary between the word *fucking* being an adjective and an adverb is thin because if we compare COCA sentences (3C) and (4C), the first sample sentence demonstrates the word *fucking* preceding the superlative form of an adjective and appears to be an adverb, while in (4C) the word is placed after the superlative form and before the head noun, and therefore

functions as an intensifying adjective. Maximizers such as *absolutely* (5C) precede the word *fucking* like the amplifiers *pretty* and *real.*

> *(3C) (...) this is the <u>fucking</u> stupidest thing I ever heard in my life.*
> *(4C) That is the sickest <u>fucking</u> thing I've ever heard.*
> *(5C) I still think you're absolutely <u>fucking</u> crazy, but I should've tried to save you (...)*

After having seen the phrases *pretty fucking good* and *real fucking delicate* from *Pulp Fiction,* I thought that the word *fucking* perhaps did not occur before another intensifier and I wanted to prove it using COCA sentences. After searching the word *fucking* + the emphasizers *definitely, indeed, certainly, frankly, obviously, clearly*, and r*eally,* only one result was obtained (6C). The word *fucking* + the maximizers *absolutely, altogether, completely, entirely, extremely, fully, perfectly, utterly,* and *totally* showed no result. The boosters *bitterly, deeply, enormously, far, greatly, heartily, highly, intensely, severely, so, strongly, terribly, a lot, by far* and *how* were also without results, but sentences showing the word *fucking* preceding the boosters *badly* (7C), *much* (8C), and *well* (9C) appeared. Taylor (1975, 19) even mentions the expression *fucking well* and agrees with Greenbaum's opinion that it is an attitudinal disjunct.

The compromisers *kind of, sort of, quite, rather, enough* and *more or less* did not appear. There were no sentences with the diminishers *moderately, partially, partly, slightly, somewhat, in part, in some respects, to some extent, a little,* and *least*, and only one with *mildly* (10C). The minimizers *barely, hardly, little, scarcely, in the least, in the slightest,* and *at all* showed no sample sentences, only *a bit* (11C). The approximators *almost, practically, virtually, as good as,* and *all but* were not preceded by the word *fucking*, except for *nearly* (12C).

> *(6C) (...)and the title track will be released on February 13th. " It's <u>fucking</u> really good,''*
> *Gaga told an audience in November.*
> *(7C) I couldn't believe how <u>fucking</u> badly it hurt.*
> *(8C) You must really hate me so <u>fucking</u> much.*
> *(9C) But I <u>fucking</u> well don't care.*
> *(10C) My concerns have aye been communistic at the very right of it, to put it <u>fucking</u> mildly.*
> *(11C) You can deny it all you want, but it will not make one <u>fucking</u> bit of difference.*
> *(12C) He has <u>fucking</u> nearly chopped my arm off.*

In adjective phrases, the word can therefore occur in the position before the head adjective and inside collocations consisting of *adverb + adjective*. The word followed by intensifiers was

found only in 35 sentences in COCA (*fucking really* 3 times, *badly* once, *much* 15 times, *well* 11 times, *mildly* once, *one bit* 3 times, *nearly* once). Other intensifiers usually, but not always, precede the word *fucking*.

In adverb phrases: The word is placed before an adverb in 4 sentences to stress the whole phrase; it is inserted into an adverb phrase consisting of *fucking + adverb* (12) and *demonstrative + fucking + adverb* (13). The amplifiers *pretty* (14) and *real* (15) (informal form of *really*) appear before the word again.

>   (12) *Now mean <u>fucking</u> now!*
>   (13) *You're not supposed to be callin' me this <u>fuckin'</u> late.*
>   (14) *I'm pretty <u>fuckin'</u> far from okay!*
>   (15) *I drive real <u>fuckin'</u> fast, so keep up.*

Concerning syntactic interposing, *fucking* usually occurs in phrases such as *right fucking now* (13C).

>   (13C) *Tell me right <u>fucking</u> now!*

The structure (*right / real / pretty / or another informal intensifier) + fucking + adverb* usually occurs in adverb phrases.

4.1.2   <u>Functioning as an adjective</u>

In noun phrases: The adjective occurs in 6 sentences with zero article before uncountable nouns (16), plural nouns (17), and before an *adjective + noun* collocation *fried chicken* (18). The word appears with no determiner before a proper noun (19).

>   (16) *Cops tend to notice shit like you're driving a car drenched in <u>fuckin'</u> blood.*
>   (17) *We should have <u>fuckin'</u> shotguns.*
>   (18) *Normally both of your asses would be dead as <u>fuckin'</u> fried chicken.*
>   (19) *This sensual thing's goin' on that nobody's talkin about, but you know it and she knows it, <u>fuckin'</u> Marsellus knew it, and Antwan shoulda known fuckin' better.*

Predeterminers such as *all* (20), central determiners such as articles (21), demonstratives (22) and possessives (23) are placed before the word. The determiner *no* also occurs with *fucking + shit* to express anger (24) and post-determiners like numerals precede the word as well (25). This position (*predeterminer / determiner / post-determiner + fucking + noun*) proves that the F-word has adjectival properties (information on the word *fucking* as an adjective is provided

in Chapter 3.6). The section *determiner + fucking + noun* contains 25 sentences in the Appendix.

> *(20) Of all the <u>fuckin'</u> things she coulda forgot, she forgets my father's watch.*
>
> *(21) Get the <u>fuckin'</u> shot!*
>
> *(22) I thought you told those <u>fuckin'</u> assholes never to call this late!*
>
> *(23) I'll blow your <u>fuckin'</u> head off!*
>
> *(24) No <u>fuckin'</u> shit she'll freak.*
>
> *(25) And if it's not the gooks, it's these old Jews who've owned the store for fifteen <u>fuckin'</u> generations.*

The word is also used when a character in the script is addressing the people around him in a very rude way (26). In all the sentences above, it is clear that the word *fucking* functions as an intensifying adjective; it expresses the negative emotions of the speaker.

> *(26) Any of you <u>fuckin'</u> pricks move and I'll execute every one of you motherfuckers!*

One of the most interesting features of the word *fucking* is its ability to occur inside various phrases; verb, adjective, and adverb phrases have already been discussed and, now, the paper will focus on noun phrases containing more than one adjective or one noun and on the word *fucking* inserted into collocations and idiomatic expressions.

Phrases consisting of *adjective + noun*: It is possible to interrupt a noun phrase and insert the word inside. It behaves in quite an unusual way; in several noun phrases the word is placed right before the head of the phrase, e.g., inserted in the *adjective + noun* collocation *cellular phone* which normally would not be discontinued by another adjective (27). It is also possible for *fucking* to take the position after another adjective (28) (as it has been mentioned in Chapter 4.1.1.).

The placement of the word *fucking* depends entirely on the speaker because if we compare the sentence from *Pulp Fiction* (29) with sentences from COCA (14C) and (15C), it can be suggested that the word *fucking* may appear before the head noun (29a) as well as in the initial position (29b) without changing the meaning of the phrase.

Taylor (1975, 21) claims that the expletive word *bloody* usually appears as an infix before the syllable which carries the main stress as in *Jesus fucking Christ.* And indeed, in the compound *medical book* (29) the main stress is on the first syllable of the adjective. However, that does not happen in every case, McMillan (1980, 164) states that sometimes the insert precedes

secondary stress "that is easily raised to primary in its deferred position", e.g., *any-fucking-body*.

> *(27) You talk about drug shit on a cellular <u>fuckin'</u> phone –*
>
> *(28) I sound like a sensible <u>fucking</u> man, is what I sound like.*
>
> *(29) My black <u>fuckin'</u> medical book.*
>
> *(29a) My black medical <u>fuckin'</u> book.*
>
> *(29b) My <u>fuckin'</u> black medical book.*
>
> *(14C) Crazy insane <u>fucking</u> thing.*
>
> *(15C) I don't wanna whore, a <u>fucking</u> old redheaded whore.*

The sentence (16C) also illustrates that the word *fucking* may occur before and after the same adjective (*stupid*, in this case). Even adjectives like *good* (17C), which occurs in the phrase *pretty fucking good,* can precede the word. It seems that the taboo word can, in fact, "disrupt" any sequence of adjectives which premodify a noun in a noun phrase because the word *fucking* does not conform to adjective word order (McMillan 1980, 168).

> *(16C) Fucking ducks swimming around and around in your <u>fucking</u> stupid, stupid <u>fucking</u> smelly pondwater scum.*
>
> *(17C) And it's good <u>fucking</u> organic surfactant cleaner!*

Concerning noun phrases in which premodification of the head consists of more than one adjective, the word *fucking* can precede the adjective, occur between two adjectives, or precede the head noun. Together with other expletive inserts such as *bloody, damn, by heaven, goddamn, goddamned, the hell, motherfucking,* and only a few euphemisms such as *bleeding, blooming,* and neutral terms like *flipping, awfully*, and *absolutely* (McMillan 1980, 164), the word *fucking* belongs to a small group of words that can appear in so many positions inside phrases and demonstrate the process of syntactic interposing.

Phrases consisting of *noun + noun*: The word *fucking* precedes the *noun + noun* compounds *car keys* (30) and *Maxie pad* (31) and in contrast with that, it is inserted into a *noun + noun* phrase, *foot master* (32).

> *(30) It could be God stopped the bullets, he changed Coke into Pepsi, he found my <u>fuckin'</u> car keys.*
>
> *(31) I used the same soap you did and when I dried my hands, the towel didn't look like a <u>fuckin'</u> Maxie pad.*
>
> *(32) Don't be tellin' me about foot massages – I'm the foot <u>fuckin'</u> master.*

33

The so-called interposition commonly occurs in proper names, specifically *Jesus Christ* (18C) and names of well-known characters (19C), actors, etc. Taylor (1975, 21) suggests that in the expression *King's Bloody Cross* from a famous poem by John O'Grady it would be possible to prepose the adjective and create *Bloody King's Cross,* but with some minor loss of stylistic effect. However, the important fact is that the whole phrase is colored by the expletive expression.

> (18C) "Jesus *fucking* Christ," said Jug, who was not fully awake.
> (19C) You didn't have to play Hercules *fucking* Poirot!

In idiomatic expressions: Apart from verb, adverb, adjective, noun phrases, and various compounds and collocations, the word *fucking* can also interrupt even idiomatic expressions. It functions as an intensifying adjective in the idiom *know better* (33), *bite the bullet* (34) meaning to force someone to do something unpleasant (Cambridge Dictionaries 2016), it also appears in the idiomatic expression *fucking A* (35) which has developed from the military expression *affirmative* and it is largely used as an interjection expressing excitement (Sheidlower 2009, 143). The idiom in (35) is the only one in the script which normally contains the word *fucking*.

Idiomatic expressions *hit the road* (36), meaning to begin a journey, and *not lift a finger* (37), to not make any effort (Cambridge Dictionaries 2016), are also interrupted by the word *fucking*. So far, the work has demonstrated that the word can be inserted into expressions ranging from compounds to idioms which allow little or no modification.

> (33) *This sensual thing's goin' on that nobody's talkin about, but you know it and she knows it, fuckin' Marsellus knew it, and Antwan should've known fucking better.*
> (34) *Then bite the fuckin' bullet, take 'er to a hospital and call a lawyer!*
> (35) *Fuckin' A it worked, that's what I'm talkin' about!*
> (36) *Honey, we gotta hit the fuckin' road!*
> (37) *Knucklehead walks in a bank with a telephone, not a pistol, not a shotgun, but a fuckin' phone, cleans the place out, and they don't lift a fuckin' finger.*

The word *fucking* can apparently occur inside any idiomatic expression and be inserted between the individual components of an idiom.

4.2   *Motherfucking*

While *fucking* as an adverb/adjective is the most frequent word of the script, the word *motherfucking* appears only 5 times. Similarly, in COCA, the word *motherfucking* as a search result appears in 89 entries, *mother-fucking* in 8 and *mother fucking* in 5 sentences, whereas the word *fucking* can be found 8851 times. Of course, it involves the word *fucking* as a noun and a verb, but still, the word *motherfucking* is not as frequent as the first word which has been discussed in this work.

As an adjective: The word appears before a noun in (38) and (39), it again functions as an intensifying adjective expressing the negative attitude of the speaker, similar to the word *fucking*.

> *(38) The car didn't hit no <u>motherfuckin'</u> bump!*
>
> *(39) I don't wanna hear about no <u>motherfuckin'</u> "ifs.*

For the first time in the script, we can talk about expletive infixation (40) when *-motherfucking-* occurs as an infix inside the *noun + noun* compound *glasshouse.* The primary stress in *glasshouse* is on the first word *glass* in the compound, yet the word is inserted before the second noun *house,* similarly to *kinder-fucking-garten* mentioned by McMillan (1980, 164).

> *(40) Look, just because I wouldn't give no man a foot massage, don't make it right for Marsellus to throw Antwan off a building into a <u>glass-motherfuckin-house</u>, fuckin' up the way the nigger talks.*

Just as the word *fucking,* the word *motherfucking* may occur in the structure *adjective + motherfucking + noun* (41). The process of inserting words into phrases, syntactic interposing, appears here as well.

> *(41) Now that's a hard <u>motherfuckin'</u> fact of life, but it's a fact of life your ass is gonna hafta git realistic about.*

As an adverb: In one sentence (42), the word intensifies another adjective, *charming.* In a sentence from COCA (20C), it can be seen that the word *motherfucking* may be preceded by more than one adjective just as the word *fucking.* The word does not follow the *opinion - size - shape - age - colour - nationality - material* adjective word order and it has no lexical meaning.

> *(42) We'd have to be talkin' 'bout one <u>motherfuckin'</u> charmin' pig.*

(20C) Fuck Dean, fuck his ugly red stupid-ass fat <u>mother-fucking</u> face.

The word *motherfucking* can intensify already expressive words such as *crazy* (21C), the word *fucking* also occurred with adjectives like *insane*, *crazy* and *sick* in the sentences in Chapter 4.1.2. The structure *adverb + motherfucking + adjective* (22C) can be found in COCA as well.

(21C) But this is <u>motherfucking</u> crazy.
(22C) Seriously <u>motherfucking</u> cheap.

COCA and the script of *Pulp Fiction* do not provide any sentences containing *motherfucking + adverb* and *motherfucking + verb*. The reason for no such sample sentences might be the frequency of the word; the word seems to be even more intense than the word *fucking* and thus less frequent. Except for the fact there are no adverb and verb phrases with the word *motherfucking* inserted in them, the word behaves in the same way as the word *fucking*; it appears inside noun and adjective phrases, before the head nouns, after adjectives and inside a compound as an infix in the script.

4.3 *Fucked up*

Compared with the word *fucking* that can occur only attributively and does not express any attribute or quality of the noun, only the negative attitude of the speaker, *fucked up* behaves like a regular adjective and appears in 6 sentences in the script. Having the meaning of *mentally or physically damaged to some extent* or *ruined* or *messed up* (Sheidlower 2009, 122), the adjective is found in 6 sentences in the script of *Pulp Fiction* and may appear attributively (43) as well as predicatively (45). It is also interesting to note that, similarly to the words *fucking* and *motherfucking*, the word may appear before another opinion adjective (44) as well as after it (23C). Sentence (23C) is therefore an example of syntactic interposing with *fucked up*.

(43) You're not bringin' that <u>fucked up</u> bitch in my house!
(44) This is some <u>fucked-up</u> repugnant shit!
(45) Oh man, that's <u>fucked up</u>.
(23C) This some sick <u>fucked up</u> shit.

The first difference between the expressions *(mother)fucking* and *fucked up* as adjectives is that the expression *fucked up* may occur attributively as well as predicatively and the word *(mother)fucking* only attributively. The second difference lies in the fact that the expression *fucked up* has a lexical meaning and the word *(mother)fucking* does not carry any lexical meaning.

4.4   *The fuck*

***Wh*-questions:** The expression *what the fuck* appears in 8 sentences, it is used in indirect questions (46) as well as in direct ones (47), and *why the fuck* (48) appears in 2 sentences. It is inserted into *wh*-questions to give them vehemence and taboo loading (Taylor 1975, 25)

> *(46) If Jimmie's ass ain't home, I don't know <u>what the fuck</u> we're gonna do.*
>
> *(47) <u>What the fuck</u> did you just do to his towel?*
>
> *(48) <u>Why the fuck</u> did you do that?*

The insert can also interrupt phrasal verbs and be inserted between a verb and a particle, e.g., the informal phrasal verb prodding someone to relax, *chill out* (49). The insert *the fuck* often occurs inside the phrasal verb *shut up* (50). In the script, the expression also occurs inside the phrasal-prepositional verb *get out of* (51) (*to get out of a car*, in this context).

But it would not be wise to state that the usage of *the fuck* as an insert is limited only to indirect and direct *wh*-questions, phrasal verbs, and phrasal-prepositional verbs. For instance, the expression appears in COCA between an auxiliary and lexical verb in the past emphatic tense (24C) and in the construction *beat + the fuck + out of* described by Hoeksema and Napoli (2008, 352) where it functions as a direct object.

> *(49) <u>Chill the fuck out</u>, Jules, this shit happens.*
>
> *(50) You ain't gonna do a goddamn thing, now hang back and <u>shut the fuck up</u>.*
>
> *(51) That gives us forty minutes to <u>get the fuck outta Dodge</u>, which, if you do what I say when I say it, should be plenty.*
>
> *(24C) (...) and how he sure did <u>the fuck</u> die on our way to F.O.B Concord, and she stopped laughing (...).*
>
> *(25C) She had a restraining order against him for beating <u>the fuck</u> out of her (...).*

The expression *the fuck* is another example of the process called syntactic interposing using taboo terms; the expression occurs after question words and inside phrasal and phrasal-prepositional verbs in the script.

4.5   **Summary of the practical part**

The work has demonstrated on sentences from *Pulp Fiction* and sentences from the *Corpus of Contemporary American English* that as an adverb, the word *fucking* is not an independent sentence element and it modifies verb, adverb, and adjective phrases. The word puts emphasis on the following sentence element, intensifies the whole phrase and shows a certain negative attitude or a strong emotion of the speaker.

In the chapter concerning *fucking* as an adverb, the work describes verb and adverb phrases and adjective phrases in which the word precedes an adjective. One can argue whether it might be an adjective as well in some of these cases, however, in order to be logically structured, the work concerns these phrases in the first subchapter and the second subchapter contains the word *fucking* in noun phrases consisting of nouns and adjectives which precede the word *(adjective + fucking + noun)*, and in idiomatic expressions.

In verbs phrases, the word may appear before a lexical verb, before an auxiliary verb, between two auxiliaries, and between an auxiliary and a lexical verb. In adjective phrases, the word appears in the position before the head adjective and inside collocations consisting of an *adverb + adjective*, e.g., *wide fucking open* in the script. Other intensifiers usually precede the word *fucking,* intensifiers which were placed after the word in COCA included the emphasizer *really*, boosters *badly, much,* and *well,* the diminisher *mildly* and the approximator *nearly*. In adverb phrases, the word *fucking* modifies adverbs and can be preceded by other intensifiers such as *real* (informal form of *really*), *pretty* and *absolutely*.

The structures *determiner + fucking + noun,* which can be found in the script, prove that the word can occur as an adjective inside adjective and noun phrases. The word sometimes appears in the beginning of a phrase preceding an adjective, therefore as an adverb, but sentences from the script and COCA have shown that the word can freely move and be placed between two adjectives or the head noun and thus occur as an adjective.

Perhaps one of its most interesting features is that it disrupts seemingly uninterruptible expressions consisting of more words; from collocations such as *cellular fucking phone* to idioms, e.g., *hit the fucking road*.

The adjective *fucked up* with its lexical meaning of *damaged to some extent* may appear attributively as well as predicatively, but can also take the position before an adjective or right before a head noun in a noun phrase.

The insert *the fuck* usually appears in direct and indirect *wh*-questions, inside phrasal verbs and phrasal-prepositional verbs. It is placed after words such as *what, why*, and *who* in order to express the negative emotions of the questioner and between verbs and particles to give the speech taboo loading.

The above mentioned expressions containing the root *fuck* have negative connotations, flavor everyone's speech and behave in unusual ways as it has been discussed above. The expressions *fucking, motherfucking* and *the fuck* have no lexical meaning, but only serve as attitude markers.

Conclusion

Colloquial English is an inseparable part of everyday lives of English speaking people and ESL learners. The script of *Pulp Fiction* provides the reader with many highly informal expressions and the most versatile of them seems to be the F-word, a word with negative connotations belonging to taboo terms. The word *fucking*, unlike almost any other word except for a small group of expletives and euphemisms, can appear in various syntactic positions.

Although there are many informal words and swear-words in the script of *Pulp Fiction*, I focused on taboo words *fucking* and *motherfucking* as adverbs and adjectives and also on the expression *the fuck* because as an insert it behaves in an unusual way similar to the two firstly mentioned words; they all intensify the whole phrase in which they occur. The expression *fucked up* was also discussed in the practical part.

The first chapter of the theoretical part focused on vocabulary layers: territorial differentiation, time differentiation, and differentiation in origin were not relevant to the topic of taboo words, so the paper mentioned only social, style, and expressivity differentiation. It briefly mentioned terms such as jargon, argot, cant, and slang. It is clear that words such as *fucking* are not a matter of specialized vocabularies which are used among people interested in a specific field. Taboo terms can certainly occur in English slang, because slang is a wide concept ranging from colloquial to vulgar English. There are three layers of English vocabulary: neutral, formal, and informal. Taboo terms definitely belong to the informal layer. The majority of words is notional, but some words are expressive and have an emotive charge. Expressive vocabulary can have either positive or negative connotations and taboo terms are expressive words which always have negative connotations.

Colloquial English is discussed in the next chapter, specifically intensifiers as one of the features. In conversational English, there are some modifiers such as *pretty* or *real* for modifying the strength of the sentence and intensifiers are divided into three semantic classes. The chapter also describes that informal words usually have negative connotations and that the word *fucking*, according to FCC, always inherently has a sexual connotation, it is forbidden to use it on TV and unlikely to occur during formal and neutral conversations.

The third chapter is devoted to taboo terms, their origin and emotions which they express, e.g., anger, confusion, agreement, dismay, etc. It also describes reasons for swearing, the definition of what swearing is, and the usage of the taboo term *fuck* and how it is classified. Etymology of the word fuck, different word classes in which the word can occur, and, most importantly, the processes of expletive infixating and syntactic interposing, which are closely connected to the words *fucking, motherfucking,* and *the fuck,* are also described. At the end of the chapter, it is also explained that the word has some of the characteristic features of adverbs and adjectives.

115 sentences from the script and 25 sentences from the largest corpus of American English, COCA, are used in the last chapter to demonstrate various syntactic positions of four words from *Pulp Fiction*. The word *fucking* appears attributively and interrupts various phrases, collocations and idioms. The same applies to the word *motherfucking* in adjective and noun phrases and the insert *the fuck* which mostly appears in *wh*-questions, phrasal verbs and phrasal-prepositional verbs. *The fuck* can also occur in the special construction *beat + the fuck + out*, however, it is not used in *Pulp Fiction*. The expression *fucked up* appears attributively as well as predicatively and has a lexical meaning, but, on the other hand, is not a common adjective either because it can interrupt phrases as well.

The script of the movie *Pulp Fiction* was not censored in any way and contains a great number of swear-words, taboo terms, and colloquial expressions. I decided to focus on the F-word because I am interested in colloquial English and even though people use swear words in their everyday speech, not many linguists are concerned with taboo terms. I saw the movie *Pulp Fiction* for the first time two years ago. When I was supposed to decide what the topic of my bachelor thesis should be, *Pulp Fiction* full of informal dialogues seemed like the obvious choice because I was told by all my friends that it is an all-time classic for generations that experienced the 1990s. Another reason for choosing this movie as the source of my analytical part was that its original script can accessed online, which is quite rare with movie scripts.

However, my topic proved to be more complicated than I originally expected. The taboo term *fucking, motherfucking* and *the fuck* were challenging in many aspects: only a few authors mention the processes of expletive infixing and syntactic interposing and even well-known grammar books do not contain the term *infixing*. Determining the word class of the word *fucking* was another obstacle, because the boundary between the word *fucking* as an adjective and as an adverb is not very clear. Unlike any other expression, the word behaves in a very unusual way, therefore it was not simple to compare it with common adjectives and adverbs.

Regardless of all these issues, I think I managed to overcome the difficulties related to this topic and subsequently reached the conclusion regarding the usage of the F-word as a modifier in sentences in *Pulp Fiction*. I was surprised by the ability of the words *fucking* and *motherfucking* to interrupt compounds, verb, adverb, adjective, and noun phrases, and even collocations and idiomatic expressions. The taboo term *fucking* is the most syntactically flexible word I have ever encountered.

Resumé

Předmětem této bakalářské práce je kolokviální vrstva slovní zásoby, konkrétně nejčastější slovo scénáře k filmu *Pulp Fiction* a to slovo *fucking*. Dále se práce v teoretické i praktické části zabývá i slovy *motherfucking*, *fucked up* a *the fuck*, které se také dají vložit do různých frází. Součástí analýzy je vysvětlení jednotlivých termínů, které se týkají spisovného a nespisovného jazyka a jazykového tabu.

Quentin Tarantino společně s Rogerem Avarym napsal scénář ke kultovnímu americkému filmu *Pulp Fiction*, který vyšel v roce 1994 a obdržel filmový rating NC-17 - nejvyšší možný rating, který označuje, že film obsahuje násilí, projevy sexuality, sprostá slova a nadávky. Jazyk použitý ve scénáři a poté ve filmu nebyl nijak cenzurován, proto posloužil jako základ pro tuto práci.

Teoretická část této práce se dělí na tři kapitoly, které se věnují jednotlivým jazykovým termínům. V první kapitole jsou vysvětleny vrstvy slovní zásoby z pohledu rozdílů sociálních, expresivních a podle slohových příznaků. Vrstvám lexikálních jednotek podle časových příznaků, lexikálních jednotek cizích a územním rozdílům se práce nevěnuje, protože k definování jazykového tabu jsou relevantní pouze tři prvně jmenované vrstvy.

Co se týče sociálních rozdílů a vrstev sociálních jednotek, jazykové tabu není záležitostí žargonu, který je označením pro specializovaný jazyk různých skupin, např. vědecký nebo vojenský. Žargon je tedy vytvářen pouze pro účely specifické skupiny společnosti a lidé mimo tuto skupinu mu nerozumí. Používání tak odborných termínů je důležité kvůli možné víceznačnosti neodborných pojmů. Argot je specializovanou slovní zásobou určité skupiny lidí. Nemusí se týkat profese, může to být speciální slovní zásoba jakékoliv určité skupiny. Kant je někdy vydáván za synonymum argotu, ale v dnešní době je spíš spojován s nabubřelými slovy některých profesí (např. v módním průmyslu). Žargonu lidé mimo vybranou skupinou nerozumí, argotu a kantu však ano.

Jazykové tabu se tedy nevyskytuje v žargonu, argotu, kantu, ale může být záležitostí slangu, protože slangový výraz značně snižuje formálnost situace nebo textu a zněl by nepatřičně v hovoru s lidmi vyššího společenského postavení. Slang se často objevuje v neformálních

konverzacích a je to poměrně široký a těžce definovatelný koncept, který se pohybuje od neformální angličtiny až po vulgární.

Podle slohových příznaků se jazykové tabu může objevit v neformální (hovorové) vrstvě slovní zásoby. Ve zbylých dvou, neutrální a formální, by takový výraz zněl nepatřičně. Používání neformálních výrazů v hovorech je pro většinu lidí nenucené a často jsou důležitá i gesta a mimika obličeje, které mohou posloužit jako kontext. Neformální anglický jazyk se vyznačuje univerbizací, zkracováním složených slov, konverzí podstatných jmen na slovesa, frázovými slovesy, intenzifikací přídavných jmen a příslovcí, atd. Právě intenzifikací frází pomocí jazykového tabu se práce v praktické části zabývá.

Slova jazykového tabu se řadí k expresivním slovům s negativními citovými zabarveními. Zdůrazňující přídavná jména, rozvíjející větné členy před kvalitativními přídavnými jmény, rozvíjející větné členy před zápornými slovesy a participia končící na –*ing,* která vyjadřují nesouhlas, také přispívají k expresivitě. Jazykové tabu se tedy nalézá v neformální až vulgární angličtině, může se objevit ve slangových výrazech a obsahuje expresivní slova, která mají negativní konotace.

Druhá kapitola teoretické části se zabývá kolokviální angličtinou, která vyjadřuje empatii a vzájemné porozumění bez jakýkoliv sociálních bariér. Pro kolokviální angličtinu jsou typické slangové a idiomatické výrazy, porušování gramatických pravidel, eufemismy nahrazující výrazy, kterým se lidé chtějí vyhnout, hovorová slova rozvíjející větné členy jako např. slovo *pretty* a vulgární slova. V kolokviální angličtině se také vyskytuje již zmíněná intenzifikace přídavných jmen, příslovcí a sloves. Intenzifikátory v angličtině se podle Quirka a kol. dělí na tři skupiny: tzv. *emphasizers*, *downtoners* a *amplifiers*, které se dále dělí na *maximizers* a *boosters*.

Podle Peprníka se význam slova dělí na pět komponent: denotaci (základní význam), konotaci (ke které patří expresivita slova, asociace spojené se slovem a stylová hodnota, která může být neutrální, poetická, formální, neformální, slangová, technická, nebo tabu), kolokabilitu, vnitřní strukturu slova a integraci slova v lexikálním systému. Slovo *fucking* má vždy negativní konotaci, podle americké komise FCC má dokonce i v jakémkoliv kontextu konotace sexuální. Toto slovo je tedy neakceptovatelné v televizi během hlavního vysílacího času a ve formálních projevech. Lidé se většinou tomuto slovu snaží ve formálních a neutrálních konverzacích vyhnout.

Třetí kapitola se věnuje přímo jazykovému tabu, do kterého spadají i některé intenzifikátory, jež se postupem času dostaly na různé syntaktické pozice. Pokud je něco tabu, je to nevhodné, zakázané a společností odsuzované téma. Slova jazykového tabu pocházejí ze tří oblastí: první je náboženství, víra v ďábla, Boha, zatracení, nebe, peklo; druhou je sexuální chování, reprodukivní orgány a tělesné funkce; a poslední názvy některých zvířat, která se používají pro nadávky. Pokud se někdo rozhodne použít jazykové tabu, "přibarví" tím svůj proslov a ukazuje určitý negativní přístup. Některá slova patřící do jazykového tabu nemají nic společného s náboženstvím, sexem a tělesnými funkcemi, ale například s rasou; asi vůbec nejznámější urážka je *nigger* pro osobu černé pleti. Některá slova jsou jazykovým tabu v jakémkoliv kontextu, např. slovo *fuck*. V doslovném významu znamená *mít s někým sexuální styk*, v přeneseném významu má mnoho použití, nicméně všechna jsou považována za tabu.

Slova jazykového tabu mohou vyjadřovat vztek, překvapení, agresi, zmatení, rozčarování, souhlas, nesouhlas a další emoce. Dokáží tedy demonstrovat emoce, být vůči němu urážlivé, humorné (pokud jazykové tabu používají přátelé a nemyslí to špatně), nebo také nemusí být zaměřené vůči určité osobě, ale vůči situaci nebo něčemu obecnému. Slovo *fuck* se může objevit jak ve formě vsuvky (*insert*) nebo slovesa, tak i jako intenzifikující přídavné jméno nebo příslovce *fucking* a také jako infix uvnitř slova.

Slova *fucking* a *motherfucking* se mohou objevit ve svém doslovném významu nebo v tom přeneseném, kdy vlastně žádný lexikální význam nenesou. Právě s těmito slovy a s několika málo dalšími výrazy jazykového tabu, eufemismy a neutrálními slovy souvisí jevy zvané *expletive (derivational) infixing* a *syntactic interposing*. Tyto procesy nejsou příliš zmiňovány v knihách, které se věnují gramatice, protože lingvisté se tomuto tématu dříve kvůli jazykovému tabu vyhýbali. U *derivational infixing* se celé slovo vkládá do jiného slova, např. *San-fucking-cisco*. Názory na tento jev se různí; např. Dressler a Merlini prohlašují, že pomocí této infixace se nevytváří žádná nová slova, a Plag jej považuje za standardní slovotvorný proces, protože slovo získá dodatečné informace týkající se negativního názoru mluvčího. *Derivational infixing* se může objevit uvnitř morfémů, mezi kořeny a afixy, uvnitř složených slov, uvnitř zkratek a jmen a názvů míst, věcí, apod. Složená slova, ve kterých se infixy někdy objevují, se mohu psát jak ve formě jednoho slova, tak s mezerou, nebo s pomlčkou. Pouze několik sprostých slov se může objevit jako infixy a do této skupiny patří například slova *fucking, motherfucking, fucking-A* and *the fuck*. Nejsou nijak modifikovány a dodávají celému slovu důraz, vyjadřují negativní postoj mluvčího.

Proces *syntactic interposing* je McMillanem vysvětlen jako vložení intenzifikátorů jako *fucking* do kolokací, které jsou za normálních podmínek nenarušitelné nebo narušitelné s výjimkou intenzifikátorů. Výrazy, ve kterých se tento jev může vyskytnout, se pohybují od sloves sestávajících ze dvou slov (*shut up*) až po idiomatické výrazy. Mezi tyto kolokace může např. patřit *příslovce + přídavné jméno, předložka + podstatné jméno, sloveso + adverbiální částice*, atd. Ustálená slovní spojení se používají při různých úvodech, závěrech, nebo k ohraničení sdělení, např. *dej mi vědět, hlavní je, za podmínky* a i ty mohou být narušeny vloženými vulgárními slovy. Idiomy nedovolují žádnou nebo velice malou obměnu formy, jejich význam se většinou nedá odhadnout z jednotlivých slov a ta nemohou být vůbec upravena nebo mohou být upravena velice málo; proto je zvláštní, že i v těchto spojeních se mohou dva výše popsané jevy objevit. Podle Bibera a Taylora se vsuvka *the fuck* nejčastěji objevuje v doplňovacích otázkách (*wh-questions*) a je do otázek inkorporována, aby jim dodala důraz a vyjádřila rozhořčení nebo překvapení mluvčího. Tyto vsuvky se v rámci *syntactic interposing* opět objevují pouze v neformální angličtině.

V další podkapitole práce porovnala slovo *fucking* se vzorovými větami ukazujícími charakteristické znaky přídavných jmen a zjistila, že vykazuje pouze první popsaný znak, a to atributivní polohu. Nicméně, Quirk a kol. tvrdí, že slova nemusí splňovat všechny čtyři podmínky na to, aby byla považována za přídavná jména. Kvůli tomu, že má slovo *fucking* na konci *–ing* formu, se může zdát, že se jedná o participiální adjektivum, ale problémem je, že se nemůže objevit predikativně, pouze atributivně. Slovo *fucking* jako přídavné jméno ve svém přeneseném významu nenese žádný lexikální význam.

Podle Quirka a kol. je příslovce buď nezávislý člen ve větě a/nebo modifikuje přídavná jména a příslovce. Slovo *fucking* v těchto případech samo o sobě nic neznamená a tak je vždy závislé na jiném větném členu. Na větách z nejrozsáhlejšího, volně přístupného amerického korpusu COCA je vidět, že slovo *fucking* se může objevit ve stejných pozicích jako slovo *really*, může zaujmout polohu jak před operátorem, mezi dvěma pomocnými slovesy, před lexikálním slovesem, nebo před negací slovesné fráze, tedy by se dalo označit jako příslovce. To, jak se chová *fucking* jako příslovce v adjektivních a adverbiálních frázích je v teoretické části pouze zmíněno v souvislosti s *derivational infixing* a *syntactic interposing*.

Poslední, čtvrtá kapitola, se zabývá větami ze scénáře *Pulp Fiction* a to konkrétně těmi, které obsahují slovo *fucking* jako příslovce a přídavné jméno (věty, ve kterých je toto slovo jako sloveso a podstatné jméno, jsou vypuštěny). Celkově 115 vět je podpořeno 25 větami z databáze *Corpus of Contemporary American English,* která obsahuje 8851 vět se slovem *fucking*. To

samozřejmě zahrnuje i věty, ve kterých se nachází jako podstatné jméno nebo sloveso, ale i tak databáze posloužila jako spolehlivý zdroj pro vyhledání několika možných pozic ve větách.

V některých případech je těžké určit, kdy se *fucking* vyskytuje jako přídavné jméno a kdy jako příslovce. Praktická část proto pro lepší rozlišení bere slovo *fucking* jako příslovce ve slovesných frázích, v adjektivních frázích ve kterých *fucking* předchází jednomu adjektivu a v příslovečných určeních. *Fucking* považuje práce za přídavné jméno v případech, kdy je umístěné před podstatné jméno, kdy se nachází mezi více přídavnými jmény a v idiomech.

Slovo *fucking* se tedy vyskytuje ve slovesných frázích před lexikálním slovesem, mezi pomocným a lexikálním slovesem, před pomocným slovesem a mezi dvěma pomocnými slovesy. Modifikátory jako *even* slovo *fucking* předchází. V adjektivních frázích se před slovem vyskytují např. slova *real* (ve smyslu hovorového *really*) a *pretty*. Slovo *fucking* se objevuje uvnitř fráze jako je *pretty good*. Tyto kolokace naznačovaly, že možná slovu nemůže předcházet jiný intenzifikátor, ale po vyzkoušení všech možných variant *fucking* + intenzifikátory z podskupin rozřazených v teoretické části se ukázalo, že případy, kdy jsou intenzifikátory umístěny před *fucking*, v databázi přece jen existují.

V substantivních frázích se často vyskytuje ve strukturách *determinátor + fucking + substantivum*, což potvrzuje jeho adjektivní vlastnosti. Jednou z nejzajímavějších vlastností tohoto přídavného jména je jeho schopnost narušovat složená slova, kolokace a idiomatická spojení. Spojení narušovat může, ale i nemusí (*celullar fucking phone* x *fucking medical book*). Věty z databáze dokazují, že slovo se může objevit i před a za stejným přídavným jménem. Společně s dalšími slovy jako např. *motherfucking, damn, the fuck* a *the hell* je jediné z mála, které tuto schopnost má. Ve frázích, které se skládají z podstatných jmen, je slovo vloženo např. do spojení *foot fucking master*, ale složená slova jako *car keys* a *Maxie pad* slovo *fucking* předchází. Běžně se vyskytuje uvnitř vlastních jmen (*Jesus fucking Christ*). Nezáleží na tom, jestli je slovo vložené dovnitř fráze nebo se nachází před ní, má stejný umocňovací efekt v obou případech.

V *Pulp Fiction* všechna idiomatická spojení obsahují slovo *fucking* (např. *bite the fucking bullet, hit the fucking road, not lift a fucking finger*) a z toho vyplývá, že se slovo může objevit mezi jednotlivými slovy jinak nenarušitelných idiomů. U idiomatických spojení je tato možnost nanejvýš pozoruhodná, protože jinak nedovolují téměř žádnou modifikaci.

Slovo *motherfucking* se ve scénáři vyskytuje pouze pětkrát a stejně tak databáze COCA obsahuje pouze 102 vět s tímto výrazem. Opět se objevuje před substantivy jako přídavné

jméno a vlastně poprvé za celý scénář je slovo vloženo jako infix do složeného slova *glasshouse* (*glass-fucking-house*). Stejně jako slovo *fucking* nemá žádný lexikální význam a může se objevit jak před přídavnými jmény, tak za nimi. V databázi ani ve scénáři se v malém množství vět, které poskytují, neobjevují žádné slovesné fráze nebo příslovečná určení se slovem *motherfucking*, ale jinak se toho slovo chová stejně jako *fucking*; nachází se před substantivy a adjektivy uvnitř frází, za adjektivy a uvnitř složeného slova jako infix.

V několika větách se objevuje i slovo *fucked up* a na rozdíl od předešlých dvou výrazů má lexikální význam: znamená, že je někdo nebo něco do určité míry psychicky nebo fyzicky zničený nebo zničené. Na první pohled se chová jako obyčejné přídavné jméno, objevuje se jak atributivně, tak i predikativně, což slova *fucking* a *motherfucking* nemohou. Nicméně, v jedné příkladové větě z databáze COCA je vidět, že slovo se může objevit i mezi přídavným jménem a hlavním podstatným jménem v substantivní frázi, proto je také schopno narušit fráze.

Posledním výrazem, kterým se praktická část zabývala, byl výraz *the fuck.* Běžně se vyskytuje v doplňovacích otázkách, v *Pulp Fiction* se objevuje ve spojeních *what the fuck* a *why the fuck* v přímých i nepřímých otázkách. Typické je pro tento výraz i to, že narušuje frázová slovesa (*phrasal verbs a phrasal-prepositional verbs*). Věta z COCA ala ukazuje, že se může objevit i například mezi pomocným a lexikálním slovesem, proto jeho použití není omezeno pouze na otázky a frázová slovesa. Stejně jako slova *fucking* a *motherfucking* dodává výraz *the fuck* emotivní zabarvení a vyjadřuje emoce mluvčího (hněv, překvapení, rozhořčení, apod.).

Všechny čtyři výrazy se po stránce syntaktické pozice chovají velmi neobvykle tím, že vstupují dovnitř frází a nerespektují žádné pořadí adjektiv, hlavně tedy nejfrekventovanější slovo *fucking*. Kromě *fucked up*, které má lexikální význam, mají tři zbylé výrazy pouze intenzifikující funkci a nenesou žádný lexikální význam, jen celé frázi (nebo otázce, v případě *the fuck*) dodávají negativní nádech, tedy obsahují informaci o postoji mluvčího.

Závěrem lze podotknout, že práce splnila svůj účel, shromáždila relevantní poznatky o tomto tématu, popsala termín jazykového tabu *fuck* a s ním souvisejících slov *fucking, motherfucking, the fuck* a *fucked up* a aplikovala je na věty ve scénáři. Tato práce obohatila mé znalosti z oblasti lingvistiky a hovorové angličtiny, zejména jazykového tabu. Zajímavé bylo už jen hledání zdrojů týkajících se umístění slov jazykového tabu dovnitř jiných slov, protože tyto postupy nejsou ve většině učebnic zabývajících se gramatikou téměř vůbec zmíněny. Netušila jsem, že toto poněkud netradiční téma pro mě bude ve výsledku tak zajímavé; navíc jsem se dozvěděla spoustu nových informací ohledně použití vulgarismů jako intenzifikátorů ve větě.

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Appendix

1. *Fucking* **as an adverb (functioning as a modifier)**

    1.1.1. In verb phrases (no other modifier)

        1.1.1.1. Before lexical verbs (no auxiliaries)

1. *You tell 'em: "Empty out the register," and they don't know what it <u>fuckin'</u> means.*

a) *<u>Fuckin'</u> keyed it.*

b) *Now if she <u>fuckin'</u> croaks on me, I'm a grease spot.*

c) *Stop <u>fuckin'</u> talkin' like that!*

d) *Do it or die, do it or <u>fucking</u> die!*

e) *We just witnessed a miracle, and I want you to <u>fuckin'</u> acknowledge it!*

f) *And I don't mean a little bit on the side of the plate, they <u>fuckin'</u> drown 'em in it.*

        1.1.1.2. Inside the phrase *better do*

2. *And if self-preservation is an instinct you possess, you better <u>fuckin'</u> do it and do it quick.*

        1.1.1.3. Between an auxiliary and a lexical verb

3. *I've <u>fucking</u> looked!*

a) *That did it, man – I'm <u>fuckin'</u> goin', that's all there is to it.*

b) *I need it man, I got a chick she's <u>fuckin'</u> ODing on me.*

c) *– you're <u>fuckin'</u> freakin' out!*

d) *You're gonna die, you're gonna <u>fuckin'</u> die bad!*

e) *Vietnamese, Koreans, they can't <u>fucking</u> speak English.*

f) *I'm not <u>fuckin'</u> stoppin' you.*

g) *– don't <u>fuckin'</u> Jimmie me, man, I can't be Jimmied.*

h) *Don't you <u>fuckin'</u> do that!*

i) *They should be <u>fuckin'</u> killed.*

1.1.2. In verb phrases (modifier + *fucking* + lexical verb)

4. *I'm not even <u>fuckin'</u> joking with you, don't you be bringing some fucked up pooh-butt*

   to my house!

1.1.3. In adjective phrases (no other modifier)

5. *Just know, it's <u>fuckin'</u> dangerous to be drivin' a race car when it's in the red.*

a) *We should be <u>fucking</u> dead right now.*

b) *No marriage counselor, no trial separation – <u>fuckin'</u> divorced.*

c) *We should be <u>fuckin'</u> dead!*

d) *Coke is <u>fuckin'</u> dead as disco.*

e) *We should be <u>fuckin'</u> dead now, my friend!*

f) *And I don't wanna get <u>fuckin'</u> divorced.*

g) *Goddamn, that water's <u>fuckin'</u> cold!*

1.1.4. In adjective phrases (premodifier + *fucking* + adjective)

6. *That's what's so <u>fuckin'</u> cool about 'em.*

7. *I'm the one who buys it, I know how <u>fuckin'</u> good it is.*

1.1.5. In adjective phrases in an adverb + adjective collocation (modifier + *fucking* + adjective)

8. *I don't know if it's worth five dollars, but it's pretty <u>fuckin'</u> good.*

9. *We gotta be real <u>fuckin'</u> delicate with this Jimmie's situation.*

10. *That's a pretty <u>fuckin'</u> good milk shake.*

11. *But me, my eyes are wide <u>fucking</u> open.*

1.1.6. In adverb phrases (no other modifier)

12. *Now mean <u>fucking</u> now!*

13. *You're not supposed to be callin' me this <u>fuckin'</u> late.*

1.1.7. In adverb phrases (modifier + *fucking* + adverb)

14. I'm pretty <u>fuckin'</u> far from okay!

15. I drive real <u>fuckin'</u> fast, so keep up.

2. ***Fucking* as an adjective (functioning as a modifier)**

2.1. In noun phrases (zero article + *fucking* + noun)

16. Cops tend to notice shit like you're driving a car drenched in <u>fuckin'</u> blood.

17. We should have <u>fuckin'</u> shotguns.

a) Her hands go to her nose (which feels like it's on <u>fuckin</u>g fire), something is terribly

  wrong.

b) They walk around like a bunch of <u>fuckin'</u> zombies, they sleep in garbage bins, they eat

  what I throw away, and dogs piss on 'em.

2.2. Before a collocation (zero article + *fucking* + adjective + noun)

18. Normally both of your asses would be dead as <u>fuckin'</u> fried chicken.

2.3. In noun phrases (no determiner + *fucking* + noun)

19. This sensual thing's goin' on that nobody's talkin about, but you know it and she knows

  it, <u>fuckin'</u> Marsellus knew it, and Antwan shoulda known fuckin' better.

2.4. In noun phrases (predeterminer + determiner + *fucking* + noun)

20. Of all the <u>fuckin'</u> things she coulda forgot, she forgets my father's watch.

2.5. In noun phrases (determiner + *fucking* + noun)

21. Get the <u>fuckin'</u> shot!

22. I thought you told those <u>fuckin'</u> assholes never to call this late!

23. I'll blow your <u>fuckin'</u> head off!

24. No <u>fuckin'</u> shit she'll freak.

25. And if it's not the gooks, it's these old Jews who've owned the store for fifteen <u>fuckin'</u>

  generations.

a) *My shit, I'll take the Pepsi Challenge with Amsterdam shit any ol' day of the <u>fuckin'</u> week.*

b) *So pretty please, with sugar on top, clean the <u>fuckin'</u> car.*

c) *And without a job, residence, or legal tender, that's what you're gonna be – a <u>fuckin'</u> bum!*

d) *Ya got Grandpa Irving sittin' behind the counter with a <u>fuckin'</u> Magnum.*

e) *Now if we cross the path of any John Q. Laws, nobody does a <u>fuckin'</u> thing 'til I do something.*

f) *Knucklehead walks in a bank with a telephone, not a pistol, not a shotgun, but a <u>fuckin'</u> phone, cleans the place out, and they don't lift a fuckin' finger.*

g) *But this one's a <u>fuckin'</u> madman.*

h) *This ain't a <u>fuckin'</u> joke man!*

i) *What just happened was a <u>fuckin'</u> miracle!*

j) *I told 'em and that's what I'm gonna tell this <u>fuckin'</u> asshole right now!*

k) *You crashed your car in my <u>fuckin'</u> house!*

l) *I'm countin' to three, and if your hand ain't off that case, I'm gonna unload right in your <u>fuckin'</u> face.*

m) *'Cause storin' dead niggers ain't my <u>fuckin'</u> business!*

n) *She ain't my <u>fuckin'</u> problem, you fucked her up, you deal with it – are you talkin' to me on a cellular phone?*

o) *That's his <u>fuckin'</u> wife, man.*

p) *Keep your <u>fuckin'</u> mouth closed, fat man, this ain't any of your goddamn business!*

q) *Well done, now git your <u>fuckin'</u> ass on the ground.*

r) *Fabienne, that was my father's <u>fuckin'</u> watch.*

s) *She's the big man's <u>fucking</u> wife.*

t) It's out five <u>*fuckin'*</u> *days – five days, and some dickless piece of shit fucks with it.*

2.6. <u>Used for adressing (pronoun + *fucking* + noun)</u>

26. Any of you <u>*fuckin'*</u> *pricks move and I'll execute every one of you motherfuckers!*

a) *Any of you* <u>*fuckin'*</u> *pricks move and I'll execute every one of you motherfuckers!* (appears twice in the script)

2.7. <u>Inserted in a collocation (determiner + adjective + *fucking* + noun)</u>

27. You talk about drug shit on a cellular <u>*fuckin'*</u> *phone –*

2.8. <u>*Fucking* preceded by another adjective in a noun phrase (determiner + adjective + *fucking* + noun)</u>

28. I sound like a sensible <u>*fucking*</u> *man, is what I sound like.*

a) *I'm in big* <u>*fuckin'*</u> *trouble man, I'm on my way to your place.*

b) *Heroin's comin' back in a big* <u>*fuckin'*</u> *way.*

c) *I mean the way it is now, you're takin' the same* <u>*fuckin'*</u> *risk as when you rob a bank.*

d) *Eatin' a bitch out, and givin' a bitch a foot ain't even the same* <u>*fuckin'*</u> *thing.*

e) *Is it bad as eatin' her out – no, but you're in the same fuckin' ballpark.*

f) *Look, maybe your method of massage differs from mine, but touchin' his lady's feet, and stickin' your tongue in her holyiest of holyies, ain't the same ballpark, ain't the same league, ain't even the same* <u>*fuckin'*</u> *sport.*

g) *You spring this gourmet* <u>*fuckin'*</u> *shit on us.*

2.9. <u>Inserted between an adjective and a coumpound (determiner + adjective + *fucking* + compound noun)</u>

29. My black <u>*fuckin'*</u> *medical book.*

2.10. <u>Before compounds (determiner + *fucking* + noun + noun)</u>

30. It could be God stopped the bullets, he changed Coke into Pepsi, he found my <u>*fuckin'*</u> *car keys.*

31. *I used the same soap you did and when I dried my hands, the towel didn't look like a* <u>*fuckin'*</u> *Maxie pad.*

2.11. In expressions consisting of nouns (determiner + noun + *fucking* + noun)

32. *Don't be tellin' me about foot massages – I'm the foot* <u>*fuckin'*</u> *master.*

2.12. Inserted in idiomatic expressions

33. *This sensual thing's goin' on that nobody's talkin about, but you know it and she knows it, fuckin' Marsellus knew it, and Antwan should've known* <u>*fucking*</u> *better.*

34. *Then bite the* <u>*fuckin'*</u> *bullet, take 'er to a hospital and call a lawyer!*

35. <u>*Fuckin'*</u> *A it worked, that's what I'm talkin' about!*

36. *Honey, we gotta hit the* <u>*fuckin'*</u> *road!*

37. *Knucklehead walks in a bank with a telephone, not a pistol, not a shotgun, but a fuckin' phone, cleans the place out, and they don't lift a* <u>*fuckin'*</u> *finger.*

3. *Motherfucking* **(functioning as a modifier)**

  3.1. As an adjective

   3.1.1. In noun phrases (determiner + *motherfucking* + noun)

38. *The car didn't hit no* <u>*motherfuckin'*</u> *bump!*

39. *I don't wanna hear about no* <u>*motherfuckin'*</u> *"ifs.*

   3.1.2. *Motherfucking* inserted into a compound noun

40. *Look, just because I wouldn't give no man a foot massage, don't make it right for Marsellus to throw Antwan off a building into a glass-*<u>*motherfuckin*</u>*-house, fuckin' up the way the nigger talks.*

   3.1.3. *Motherfucking* preceded by adjectives (determiner + adjective + *motherfucking* + noun)

41. *Now that's a hard* <u>*motherfuckin'*</u> *fact of life, but it's a fact of life your ass is gonna hafta git realistic about.*

3.2. As an adverb

3.2.1. *Motherfucking* preceding adjectives (determiner + *motherfucking* + adjective + noun)

42. We'd have to be talkin' 'bout one <u>motherfuckin'</u> charmin' pig.

4. *Fucked up*

4.1. Functioning as an attributive adjective

43. You're not bringin' that <u>fucked up</u> bitch in my house!

44. This is some <u>fucked-up</u> repugnant shit!

a) *I'm not even fuckin' joking with you, don't you be bringing some <u>fucked up</u> pooh-butt to my house!*

b) *This <u>fucked up</u> bitch is Marsellus Wallace's wife.*

4.2. Functioning as a predicative adjective

45. Oh man, that's <u>fucked up</u>.

a) *I just want you to know how sorry we are about how <u>fucked up</u> things got between us and Mr. Wallace.*

5. *The fuck* (as an insert)

5.1. Wh-questions with *the fuck*

46. If Jimmie's ass ain't home, I don't know <u>what the fuck</u> we're gonna do.

47. <u>What the fuck</u> did you just do to his towel?

48. <u>Why the fuck</u> did you do that?

a) *From here on in, everything in this scene is frantic, like a documentary in an emergency ward, with the big difference here being nobody knows <u>what the fuck</u> they're doing.*

b) *No, they got the metric system there, they wouldn't know <u>what the fuck</u> a Quarter Pounder is.*

c) <u>*What the fuck* is this place?</u>

d) <u>*What the fuck* do you think I'm doing?!</u>

e) *In fact,* <u>*what the fuck* am I doin' in the back.</u>

f) <u>*What the fuck* does that mean?</u>

g) <u>*Why the fuck* didn't you tell us about that guy in the bathroom?</u>

5.2. *The fuck* in phrasal verbs

49. <u>*Chill the fuck out*</u>, *Jules, this shit happens.*

50. You ain't gonna do a goddamn thing, now hang back and <u>*shut the fuck up*</u>.

a) *When you can just* <u>*shut the fuck up* for a minute, and comfortably share silence.</u>

5.3. *The fuck* in phrasal-prepositional verbs

51. That gives us forty minutes to <u>*get the fuck outta*</u> *Dodge, which, if you do what I say when I say it, should be plenty.* (get the fuck out of)

a) *Make your phone calls, talk to your people, then* <u>*get the fuck out of* my house.</u>