

CHAPTER IV

CONCLUSION

In the last chapter of this research, the writer presents the conclusion, which is divided into three sections. The first section summarizes the findings and discussion, the second presents concluding remarks, and the last section offers suggestions for future research.

4.1 Summary of Findings and Discussion

This chapter analyzes the functions of swearing in the lyrics of *Hazbin Hotel* and *Helluva Boss* and compares its use across male and female characters. A total of 133 instances of swear words were collected from 34 songs and classified according to Pinker's (2007) five-function framework: abusive, cathartic, dysphemistic, emphatic, and idiomatic. The findings were subsequently examined using gender theories proposed by Holmes (2013) and Coates (2013).

The first research question addressed the functions of swearing present in the song lyrics. The results indicate that all five functions are represented, though with varying frequency. Emphatic swearing was the most prevalent (36%), followed closely by abusive swearing (34%). Cathartic (12%), dysphemistic (10%), and idiomatic (9%) swearing occurred less frequently. This distribution suggests that swearing in these animated musical series primarily serves as a stylistic device to intensify emotion and insult or attack others, rather than for spontaneous emotional release or casual bonding.

The second research question examined gender differences in swearing. The findings demonstrate a clear distinction: 73.46% of all swear

words were used by male characters, who employed all five functions. Abusive swearing was most common among males (26.82%), and idiomatic swearing (9.02%) was used to indicate closeness.

In contrast, female characters accounted for only 7.29% of all swear words, primarily using emphatic (11.27%) and abusive (8.27%) swearing. Female characters did not use idiomatic swearing, and cathartic or dysphemistic swearing was rare. These patterns suggest that female characters employ swearing more strategically, typically to assert power or protect themselves rather than to facilitate social bonding.

It serves multiple communicative functions. Swearing in these series serves multiple communicative functions and reflects gender-based patterns observed in real-world language use, as described by Holmes (2013) and Coates (2013). Male characters swear more frequently and in more varied ways, whereas female characters swear less often and with greater strategic intent.

These findings address a gap in the literature by examining swearing in song lyrics from adult animated musical series, an area that remains relatively underexplored compared to casual conversation, films, or hip-hop lyrics.

4.2 Concluding Remarks

In conclusion, this research demonstrates that swearing in *Hazbin Hotel* and *Helluva Boss* is not just rude or random. It has several communicative purposes, such as to emphasize (emphatic), insult (abusive), let go of feelings (cathartic), shock or rebel (dysphemistic), and bond (idiomatic). Male and female characters utilize these functions in distinct ways.

Male characters swear more frequently and across a wider range of contexts, often using swear words to establish social connections. Female characters swear less frequently and more deliberately, primarily to assert power and emphasize emotion rather than for casual bonding.

This research addresses a gap in the literature by examining swearing in the lyrics of adult animated musical series, a domain that remains relatively unexplored compared to casual conversation, films, or hip-hop lyrics. Also supports and builds on the concepts of Pinker (2007), Holmes (2013), Coates (2013), and others. Swearing possesses communicative power beyond its status as taboo. It can express solidarity, intensify emotion, and even reduce pain. In *Hazbin Hotel* and *Helluva Boss*, swear words function as powerful linguistic tools, strategically employed to develop characters, advance narratives, and foster emotional connections.

4.3 Suggestion for Future Research

Several suggestions for future research are proposed to expand the analysis. Researchers are encouraged to include non-song dialogues from *Hazbin Hotel* and *Helluva Boss* as additional data sources. Comparing swearing in sung language versus spoken language may reveal whether the function of swearing changes depending on the medium of delivery.

Future research should also consider visual and musical elements such as facial expressions, gestures, rhythm, and melody, as these significantly influence how swearing is perceived and the function it serves. A multimodal analysis would provide a more comprehensive understanding.

Comparative studies across different animated series not set in hell, such as Family Guy, Big Mouth, and South Park, could help determine whether the setting influences swearing patterns. Comparing shows with varying social norms and levels of taboo may reveal whether swearing functions are universal or context-dependent.

Cross-cultural comparisons between English and non-English animated series would be valuable, as different cultures exhibit varying attitudes toward swearing. Additionally, examining how swearing is translated or adapted could provide insight into how culture influences language use. Furthermore, future studies should examine audience perceptions of swearing in animated musical series through qualitative methods such as interviews, focus groups, or surveys. Understanding how viewers interpret and react to swearing would add an important dimension to the analysis, extending beyond contextual analysis to include audience reception.