

Taboo Words Vs. Social Deixis: A sociolinguistic Analysis of *La Justice or The Cock that Crew: A Play from the Theatre of Ridiculous*

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Abstract

Linguistic taboos exist in most cultures. Tabooed words are generally being culture-specific and relating to bodily functions or aspects of a culture that are sacred. Such words are avoided, considered inappropriate and loaded with affective meaning and failing to adhere to. Strict rules, often, governing their use and lead to punishment or public shame. These taboo words can be used as a way of violating social deixis represented by four types of honorifics; addressee, referent, bystander, and finally setting honorifics. This paper shows how these taboo words are used in Kenneth Bernard's play *La Justice or The Cock that Crew* from the theatre of the Ridiculous as means of violating social deixis in its four types. The result shows a higher frequency of violating addressee honorifics as the actors use too many taboo words in interacting with each other. Bernard, the play writer, aims at showing the truth about the world we live in, a world of arbitrary ruthless powers, of butchers and helpless victims.

Key words: taboo, social deixis, honorifics, Kenneth Bernard, theatre of ridiculous

الكلمات المحرمة مقابل صيغ التخاطب الاجتماعية - دراسة لغوية اجتماعية لمسرحية من المسرح الهزلي

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الخلاصة

توجد الكلمات المحرمة لغوية في معظم الثقافات، والكلمات المحظورة هي عموماً محددة بخصوصية الثقافة الموجودة فيها. ويجري العمل على تفادي استعمال هذه باعتبارها غير مناسبة وغير ملائمة للتداول كون بعضها يتعلق بوظائف الجسم المحضور البوح بها امام الملأ او امور ذات صبغة مقدسة اجتماعياً ودينياً. وان عدم الالتزام بالقواعد الصارمة في استعمال مثل هذه الكلمات في كثير من الأحيان يمكن أن يؤدي إلى العقوبة الاجتماعية او العار. ويمكن استخدام هذه الكلمات محرمة كوسيلة لانتهاك صيغ التخاطب الاجتماعية ممثلة في أربعة أنواع هي: المخاطب، المرجع، المارة، واخيراً احترام المكان. هذا البحث يبين كيفية استعمال هذه الكلمات المحرمة في مسرحية برنارد كينيث (العدالة او الديك الذي يصيح) من المسرح المضحك (مسرح الهزل) كوسيلة لانتهاك صيغ التخاطب الاجتماعية في أنواعها الأربعة. أظهرت النتيجة ارتفاع وتيرة النوع: المخاطب كون الممثلين استخدموا مثل هذه الكلمات المحرمة استخداماً مفرطاً في تفاعلهم مع بعضهم البعض.

الكلمات المفتاحية: الكلمات المحرمة، صيغ التخاطب الاجتماعية، صيغ التشريف، مسرح العبث الامريكي

Introduction

This paper is devoted to discuss two linguistic concepts and make a logical and a linguistic connection between them. These two concepts are: taboo words and honorifics of social deixis. By studying a piece of a literary text, the researcher aims at finding how taboo words, used in the dialogues of this play, violate the social deixis honorifics.

The researcher finds it necessary to start with the meaning of taboo words before giving a full discussion on deixis and their types.

Taboo, originally spelled as 'tabu', was borrowed from Polynesia into the English language (Steiner, 1956:5). Hutton (1942:2) describes *taboo* as "a prohibition... an object 'taboo' or 'tabooed' is an object under a prohibition; 'to taboo' is to put under a prohibition." Adler (1978: 3) considers *Taboo* to be "subject to its cultural environment. It is language specific and is not universal or timeless..." Taboos occur in all kind of environments, from ancient to modern, and at all levels of civilization. In other words, every culture has taboos.

It is dangerous to draw critical conclusions on the basis of the use of specific words isolated from their co-text, socio-historical context, and the attention of the speaker/writer. In other words, social context affects the hearer/reader responses to a certain word which is considered taboo in its context of situation and according to the culture of the society in which it is used. And since some words in the language cannot be interpreted at all unless the physical context of the speaker is known (Yule, 2003: 99), therefore, the study of the relationship between language and context is reflected in the structures of language themselves, particularly in deixis (some linguists call it *deictic*) (Levinson, 1983: 54).

The term deixis is "borrowed from the Greek word for pointing or indicating"(ibid.). And etymologically, deixis is a technical term (from the Greek word "dayicksis" to mean *pointing via language* (Yule, 2003: 130). It is divided into five types: 1- person deixis, (pronouns: I, you, him...) 2- time deixis, (now, then, yesterday...) 3- place deixis, (here, there,...), 4- discourse deixis, (anyway, this chapter, next paragraph...) and finally 5- social deixis (types of honorifics) which will be the core of this research in all its types and will be discussed later in details (ibid.: 89).

The main point of this paper is to find out how taboo words violate social deixis in Kenneth Bernard's play entitled *La Justice or The Cock that Crew*.

The Concept of Taboo

Webster's New World College Dictionary defines taboo as "1) proscribed by society as improper or unacceptable: taboo words, 2) set apart as sacred; forbidden for general use; placed under a prohibition or bar, 3) a prohibition or interdiction of something; exclusion from use or practice, 4) the system or practice of setting things apart as sacred or forbidden for general use, 5) exclusion from social relations; ostracism, 6) to put under a taboo; prohibit or forbid, 7) to ostracize" (Agnes & Sparks 1999).

The term 'taboo' entered the English language and the whole western world when Captain James Cook introduced it after his visit to Tonga in 1771¹. The term is of Polynesian origin, and it meant originally the "prohibition of an action or the use of an object based on ritualistic distinctions of it either as being sacred and consecrated or as being dangerous, unclean, and accursed" (Encyclopedia Britannica: Online).

In languages, taboo is associated, in particular, with words and expressions which are not said and not used. This means that there are inhibitions about these words and items. But even if these words are not said, they remain in the language. Taboo words occur in most languages and exist in different kinds of societies and are visible in different forms. In some societies, it includes prohibitions on various areas in the society, such as entering certain places, hunting or picking fruits at certain seasons, touching or talking to chiefs or certain other persons. The failure in abiding by strict rules that govern their use can lead to punishment or public shame.

Language is not considered to be good or bad but it reflects individual or societal values. Two or more words or expressions can have the same linguistic meaning, one of them is acceptable and the other the causes embarrassment. Crystal (1995: 45) defines taboo as the items people avoid using in polite society either because they believe them harmful or feel

¹ Of all the British naval heroes over the centuries, perhaps the best known was Captain James Cook. In 1771 Captain James Cook was asked to lead another expedition in order to determine if there was a great south land between South America and New Holland. (Captain James Cook- The Second Voyage: online)

them embarrassing or offensive. Thus, when an act is taboo, reference to this act may also become taboo. Taboo words also include blasphemies, obscenities and profanities. Forbidden acts or words often reflect the particular customs and views of the society.

It is also perceived as a socio-cultural phenomenon highly related to superstition, cultural conventions, and the sense of hierarchies in power. Serious results such as complete shame, illness, social banishment, or even death may be a result when one fails to observe the cultural norms of taboos.

Racial terms that are used with intent to offend or that are deemed offensive by their targets acquire taboo qualities. Like sexual and scatological obscenities, they are widely used in certain contexts (for example, bars, some workplaces, and football crowds) but are also socially stigmatized. The term *black* was a taboo word but in the late 1960s, it was changed from stigmatized to a neutral or highly positive term. Some political and religious groups called themselves *Black Panthers*, and *Black Muslim*. *Nigger* is another taboo word even when it is used by African Americans who object to its use by others. Another example of taboo words is *gay*, for example in Islamic world, which has a sexual context referring to homosexuals. The *incest* taboo is acknowledged in anthropology as universal. However, it is imposed differently depending on the society, and breaking it provokes different reactions depending on the society (Wikipedia: online).

Generally, the prohibition inherent in a taboo contained the idea that breaking of taboo automatically causes some kind of trouble to the offender, for example, lack of success in hunting or fishing, sickness, or the death of a relative. Usually, these sorts of misfortunes would be considered accidents or bad luck. However, at times the person or society searched for reasons behind the misfortunes, and thus inferred that they in some way had committed a breach of taboo (Encyclopedia Britannica: Online).

Trudgill (1974: 29) considers the values of the society can also have an effect on its language in addition to environment and social structure. The most interesting way in which this happens is through *taboo*. He defines *taboo* as “the behaviour which is believed to be supernaturally forbidden, or regarded as immoral or improper; it deals with behaviour which is prohibited or inhibited in an apparently irrational manner”(ibid.).

He (ibid.: 30) further says that “the type of words that is tabooed in a particular language will be a good reflection of at least part of the system of values and beliefs of the society in question.”

Palmer (1981:9) says that a great deal of changes occur in the historical developments of words. He considers *taboo* as one of the main causes of fast change. He defines this word as “a word used for something unpleasant” which is replaced by another and that too is again replaced later, as part of the change process that happened with certain words. He gives an example of such change in the English terms *privy*, *W.C.*, *lavatory*, *toilet*, *bathroom*, etc. and more recently, *loo*. He (ibid.: 92) says that “words become associated with certain characteristics of the items to which they refer”. For example, “woman” has the connotation ‘gentle’, and “pig” the connotation ‘dirty’. He further says that:

People will change names in order to avoid such connotations, and there is a natural process of change with taboo words. Because the word is associated with a socially distasteful subject, it becomes distasteful itself, and another word, a ‘euphemism’, takes its place. But the process is, of course, unending since it is essentially the object and not the word that is unpleasant.

Harris (1990:421) says that there is an increasing frequency of taboo terms in Britain and he predicted a gradual breakdown of the distinction between private English (taboo?) and public English, resulting in a lack of means of linguistic identification of class, level of

education, and age. "We live in an age where bad language can become worrying not because it is getting worse, but, paradoxically, because it is no longer bad enough."

Bloomer and Bloomer (2007: 102) consider raising taboo topics or uttering taboo words as one of face threatening acts in the process of talk management. They state that "all languages have taboo words: words which are socially proscribed and whose utterance can give offence." The offence, according to them, varies according to the context of situation- the speaker, the place where the word is uttered, the person spoken to and anyone who might overhear.

Furthermore, breaking a taboo is considered to cause misfortune in different today's societies. A taboo breach does, however, carry certain consequences. Depending on how big the taboo breach is considered, the other members of the society may punish the breaker of a taboo with isolation and ostracism. In such cases as incest, legal punishments also follow. Even if the taboo breaker would not cause a strong reaction from the other members, the taboo breaker him/herself may feel guilty, disgust and shame (Schröder, 1998: online).

The community-wide change, switching to use of a new variant at about the same time, is also considered as case of taboo. Meyerhoff (2011:158) gives an example of taboos "when a special leader dies, some communities will avoid terms of reference that made up part of his or her name."

Types of Taboos

No taboo is known to be universal, but some (such as cannibalism, exposing of intimate parts, intentional homicide, and incest taboos) occur in the majority of societies. Taboo often remains effective even if the original reason has vanished. It may represent the history of the language of societies.

Taboos exist in different kinds of societies and are visible in different forms:

"1- Restrictions on sexual activities and relationships, 2- Restrictions on bodily functions, 3- Restrictions on the use of psychoactive drugs, 4- Restrictions on the state of genitalia such as (transsexual gender identity, circumcision or sex reassignment), 5- Exposure of body parts (ankles in the Victorian British Empire, women's hair in parts of the Middle East, nudity in the US), 6- Restrictions on food and drink. Various religions forbid the consumption of certain types of food. For example, Judaism prescribes a strict set of rules, called *Kashrut*, regarding what may and may not be eaten. Islam has similar laws, dividing foods into *haram* (forbidden) and *halal* (permitted). Hinduism has no specific proscriptions against eating meat, but Hindus apply the concept of "ahimsa" (non-violence) to their diet and consider vegetarianism as ideal" (Wikipedia: online).

7- Restrictions on the use of offensive language which will be the main point of this research.

The Concept of Deixis

"Nearly all sentences in natural languages encode point of view by means of deixis" (Brown & Levinson, 1987: 118). Deixis has to do with the way the sentence is said to show certain aspects of its contexts of utterance including "the role of participants in the speech event and their spatio-temporal and social location"(ibid.).

Fillmore (1971b, 1974, 1975) was the first who "developed a set of distinctions that characterize the ways in which sentences are deictically anchored in this way" (Cited in ibid.).

Levinson (1983: 54) defines deixis as:

"the single most obvious way in which the relationship between language and context is reflected in the structures of languages themselves, is through the phenomenon of *deixis*. The term is borrowed from the Greek word for pointing or indicating... Essentially, deixis concerns the ways in which languages encode or grammaticalize features of the context of utterance or speech event, and thus also concerns ways in which the interpretation of utterances depends on the analysis of that context of utterance."

This deixis information is important for the interpretation of certain utterances in certain contexts of situation. The lack of such information makes the following sentence uninterpretable:

I'll be back in an hour.

Since we do not know *when* it was written, we cannot know when the writer will return (ibid.)

What can be drawn from this example as an important point is that deixis concerns the encoding of many different aspects of the circumstances surrounding the utterance, within the utterance itself.

Levinson (ibid.: 62) refers to the existence of the traditional categories of deixis as "person, place, and time":

- 1- Person deixis: "concerns the encoding of the role of participants in the speech event in which the utterance in question is delivered: first person is the speaker's reference to himself, second person is the speaker's reference to one or more addressees, and third person is the encoding of reference to persons and entities which are neither speakers nor addressees of the utterance in question" (ibid.)
- 2- Place deixis: "concerns the encoding of spatial locations relative to the location of the participants in the speech event." (ibid.) most languages differentiate between closer and distant spatial locations. And this is grammaticalized by the use of the demonstratives *this* vs. *that* and in deixis adverb of place like *here* vs *there*.
- 3- Time deixis: "concerns the encoding of temporal points and spans relative to the time at which an utterance was spoken (or written) (ibid.). Time deixis encodes times on which the utterance is said or written. Time deixis is grammaticalized by the adverb of times like *now*, *then*, *yesterday*, *this year* but above all it is grammaticalized by tenses.

To these three traditional categories, he (ibid.) adds two more: discourse (or text) deixis and social deixis:

- 4- Discourse deixis: "has to do with the encoding of reference to portions of the unfolding discourse in which the utterance (which includes the text referring expression) is located" (ibid.). Examples of discourse deixis are the use of *that* and *this* in the following:

This is what phoneticians call creaky voice (ibid.).

- 5- Social deixis: "concerns the encoding of social distinctions that are relative to participant-roles, particularly aspects of the social relationship holding between the speaker and addressee(s) or speaker and some referent" (ibid.).

The existence of these categories in the communicative events is constituting the *deictic center*, as follows: 1- the central person is the speaker, 2- the central time is the time at which the speaker produces the utterance, 3- the central place is the speaker's location at utterance time, 4- discourse centre is the point which the speaker is currently at in the production of his utterance, and 5- the social center is the speaker's social status and rank, to which the status or rank of addressees or referents is relative (ibid.: 64).

Among these five categories of deixis, social deixis is to be the main concern in this paper and will be elaborated in details in the next sections of this research.

Social Deixis and Honorifics

Social deixis in many languages means showing distinctions in the relative ranks between the speaker and the addressee either by using, for example, morphological system, in which case honorifics is followed to mark the level of relationship or by using pronouns, summons forms, or vocatives, and titles of address in these languages (ibid.: 63).

Fillmore, (1975: 76) defines social deixis as "that aspect of sentences which reflect or establish or are determined by certain realities of the social situation in which the speech act occurs."

Here Fillmore includes the theory of speech acts, thus he waters down the concept of social deixis, while (Levinson, 1983: 89) restricts this term to include the following aspects:

1- social identities of participants, or 2- the social relationship between them, or 3- the social relationship between one of them and persons and entities referred to. These aspects can be grammaticalized by using 'polite' pronouns and titles of address and other ways of showing social deixis.

Honorific System:

Honorifics system, linguistically speaking, is a grammatical or morpho-syntactic form that indicates the social status of the participants in the conversation and it is distinct from honorific titles. It conveys formality form, social distance, politeness, humility or respect through the choice of different grammatical forms such as certain affixes, change in person and number or the usage of different lexical items.

Brown & Levinson, (1987: 178) as they discuss the strategies of negative politeness, consider the fifth strategy of negative politeness *Give deference* in which they state that difference has two sides; the first is by which the speaker (henceforth S) humbles and abases himself and second, where S raises the hearer (henceforth H) and pays him a positive face of a particular kind which satisfies H's want to be treated as superior. In both cases the H is represented as a person of higher social status than S (ibid.).

This double sided system (either the raising of the other or the lowering of oneself) is clearly shown by the honorific systems of many languages. The honorific phenomena realize the most conspicuous intrusions of social factors into language structure, for example, the use of plural pronouns to singular addressees. This is derived from the strategy of impersonalization as it is used in tu/vous (henceforth T/V) pronoun system in order to impersonalize (ibid.: 179).

By 'honorifics' in an extended sense we understand "the direct grammatical encodings of relative social status between participants, or between participants and persons or things referred to in the communicative event" (ibid.).

Fillmore (1975) has suggested "that honorifics are properly considered part of the deictic system of a language." So as the use of *here* and *come* are to refer to the spatial properties of the utterance, *vous and Professor Fillmore* are used to refer to the social properties of the participants in the event (cited in Brown & Levinson, 1987: 179).

After Fillmore, comes Comrie (1976) who argues that there are three main types of honorifics in the form of axes on which the system is built. He has elaborated the honorific system and distinguished between addressee and referent honorifics and made them two instead of one axis as traditional descriptors did. They are:

- 1- The speaker-addressee axis: the relation of speaker to hearer (addressee honorifics)
- 2- The speaker-referent axis: the relation of speaker to things or persons referred to (referent honorifics)
- 3- The speaker-bystander axis: the relation of speaker (or hearer) to 'bystanders' or overhearers (bystander honorifics) (cited in Brown & Levinson, 1987: 180).

Comrie (ibid.) surprisingly considers the T/V pronoun system, which is widely used in the European languages, as a case of referent honorifics and not addressee honorifics as might be supposed. According to this system, as in all systems based on speaker-referent axis, it is not possible to express respect to H without *reference* to him or her as plurality signifies respect throughout the pronominal system of reference.

Later on, Brown & Levinson, (1987: 181) add another axis to Comrie's honorific axes. It is, namely, the speaker-setting axis because there is a relationship between speakers and situations or in other words between social roles assumed by speaker and audience, to be:

- 4- The speaker and setting (formality levels)

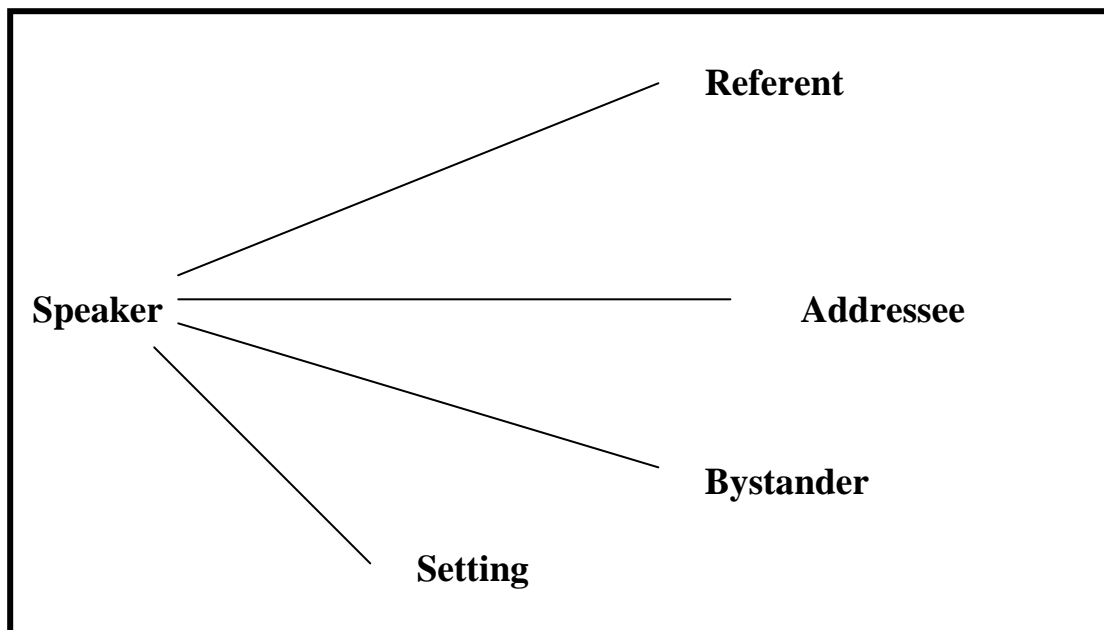


Figure (1): Honorific axes (Brown & Levinson, 1978: 181)

Referent honorifics express the status of the person being spoken about. In this type of honorific, both the referent (the person being spoken about) and the target (the person whose status is being expressed) of the honorific expression are the same. This is the most common type of honorific, and is exemplified by the T/V distinction present in many Indo-European languages, in which a different 2nd person pronoun (such as *tu* or *vous* in French) is chosen based on the relative social status of the speaker and the hearer.

Addressee honorifics express the social status of the person being spoken to (the hearer), regardless of what is being talked about. They depend on the status level of the person spoken to.

Bystander honorifics express the status of someone who is nearby, but not a participant in the conversation (the overhearer).

The fourth type, the speaker and setting honorific, does not concern with status of any participant or bystander, but the circumstances and environment in which the conversation is occurring. The classic example of this is 'diglossia', in which a "high form" of a language is used in situations where more formality is needed, and or a "low form" of a language is used in more informal situations or, as Lyons (1977:580) defines it, is the "situationally determined employment of different dialects or languages within the same language-community."

We can talk of honorifics in 1-3 when the relation concerns relative rank or respect; but there are many other qualities of relationship that may be grammaticalized, for example, kinship relations, totemic relations, clan membership, etc. Thus the familiar T/V type of distinction in singular pronouns of address is really a referent honorific system (Levinson, 1983:90).

While T/V systems as referent honorifics give respect directly to H, other referent honorifics can provide inferences that indirectly give respect to the addressee. For example, the second member of pairs like John/ Dr. John, eat/dine, man/gentleman, give/bestow, book/volume encode greater respect to the person, activity or thing. By using the second alternative of these words or things associated with the H means that one gives respect to H:

Example (1): We look forward very much to [dining/eating] with you.

Example (2): The library wishes to extend its thanks for your careful selection of [volume/books] from your uncle [Dr. Snuggs's/Snuggs's] bequest (Brown & Levinson, 1987:181).

In English sentences like the following one can humble himself when serving a meal;

Example (3): It's [not much,/ not elaborate,] I'm afraid, but [it'll fill our stomachs/ it's protein] (ibid.).

In giving a present:

Example (4): It's not much, it's just a little thing I picked up for a song in a bargain basement sale in Macy's last week, I thought maybe you could use it.

In asking for help:

Example (5): I think I must be absolutely stupid but I simply can't understand this map.

In accepting congratulations:

Example (6): Gosh, I was sure I flunked that exam (ibid.: 185).

These four axes will be the model of this paper in analysing the data of the research.

The Data

The data of this research will be Act One of the play of Kenneth Bernard *La Justice, or The Cock That Crew* (1979). Before doing the analysis of this data, the researcher finds it necessary to give short introduction about this playwright and his theatre. In (Alwan, 2006: 206)'s words, "Kenneth Bernard is an American playwright, short story writer and critic. His Theatre of the Ridiculous is considered a postmodernist offshoot of the theatre of the Absurd. Ridiculous, as a theatrical form, aims at undermining dramatic and social conventions, and political, psychological, sexual and cultural categories. It makes us recognize the world as 'ridiculous,' a world full of barbarities and humiliations, a world of freaks, clowns, and victims."

Far from being "ridiculous," this theatre is very serious and disturbing. Behind its clownish and seemingly "ridiculous" shows there lies a deep irony, a scathing criticism of American and Western systems and institutions. It is the theatre that is meant, using Bernard's words, to "genuinely offend," "disorienting rather than titillating (ibid.).

La Justice or The Cock That Crew, chosen for this paper, is often considered Bernard's best play. In this play, the trial, a mock-judge given to weeping over his domestic troubles, a "gaudy, leering," "silly" jury who during the play "jerk and bobble and gabble like a collection of balloon-heads gees, puppets, spastics, irrepressible children" (p.66 of the play), a pompous prosecutor who tap dances, a comically ostentatious defense attorney who declares himself the saver of the world, and one comic witness in two disguises. In addition, there is a big cock in a cage that perches over the prosecutor and elicits a lot of comments about cocks. But the accused who is vilified as "devoid of morality and sentience," (p. 70 of the play) never appears, and his "vile crime" (67) is never specified. To our surprise, the guilty man, the perpetrator of the crime, is discovered to be the Judge himself (Alwan,2006:215).

The Model of the Analysis

The model adopted for the analysis in this research will be the four honorific axes of (Brown & Levinson, 1978: 181) which shows the violation of the honorific system appears in the play as followings:

- 1- The speaker-referent axis: the relation of speaker to things or persons referred to (referent honorifics)
- 2- The speaker-addressee axis: the relation of speaker to hearer (addressee honorifics)
- 3- The speaker-bystander axis: the relation of speaker (or hearer) to 'bystanders' or over hearers (bystander honorifics)
- 4- The speaker and setting (formality levels)

The scenes' description in this play and the dialogues taking place between the actors show a great deal of violation of honorifics by utilizing linguistic taboos and by violating the theatre norms as well. The researcher chooses Act One only, as a sample, to analyse the taboo words used as means of violating the social honorifics in all its types. It is worth mentioning here that the word (Jury) is used sometimes as a singular and sometimes as a plural. This inconsistency reflects the chaotic appearance of the court and its informality in all its settings

and behaviour of the staff member in the court, in consequently, it reflects the abnormality of social conventions. It makes us recognize the world as 'ridiculous,' a world full of barbarities and humiliations.

Settings	Type of honorifics' violation	Description of taboos
(1) Half light in theater. The JUDGE steps out before the curtain or on stage in street clothes. As he recites, he dresses himself in his court robes, wig, etc. (p.63)	Axis no. 4: Setting honorifics	The court, symbol of law and order is degraded as the judge appears in street clothes and he dresses himself on the stage as if he were at home. This means he violates the setting honorific and the theatre norms.
Dear friends and flowers of the stage, I greet you in a barbarous age . (p.63)	Axis no. 1: referent honorifics	The relation of speaker to things or persons referred to. The speaker here is referring to the age they live in as a barbarous age.
There, now. I'm dressed. I've had my say; so let's get on with this darned play . (p. 63)	Axis no. 1: referent honorifics	In this sentence the speaker shows his relation to things referred to, i.e. the play.
From behind the audience the people of the play enter, in reverse order of importance. One of them carries a cage with a cock in it . (p. 65)	Axis no. 4: setting honorifics	The circumstances and environment in which the conversation is occurring does not permit such an appearance of one of the people of the play carrying a cage with a cock. The appearance of the cock in the court is a way of degrading the court. The cock perches over judge and prosecutor alike.
The jury box bursts open, and the jury's heads and torsos spill over and out. They are closely bunched, rather like a cluster of over-bright flowers...they are in white-face, with bright red lips and cheeks, have elaborate hair styles, and wear ballroom finery at least a century out of date. Throughout the play they jerk and bobble and gabble like a collection of e.g. balloon-heads, gees, puppets, spastics, irrepressible children. They have fans, handkerchiefs, decanters and goblets, etc. During the play they take snuff, spray perfume, smoke from long-stemmed holders, clean lorgnettes, leer, stare, and make faces at the cast and Audience, read	Axis no. 4: setting honorifics	The circumstances and environment of the court and the jury do not permit such appearance of the jury members. This court is a formal place for the jury to appear in a formal appearance not like clowns with dandy clothes and coloured faces dancing and spilling over and out. The court, as it is a symbol of law and order, is grotesquely degraded.

newspapers, drink wine and eat delicacies... (p. 65-66)		
Jury: Why, look at that cock! The size of it! Where! I can't see any cock. My dear, you never see cock. [They laugh] At all, at all. Do you have a bobby pin dear? He must be guilty. Who? Have you no imagination? Of course! It's written all over his face! [They laugh]. (p. 66)	Axis no. 4: setting honorifics	As it is known that nobody can speak in the court while it is in session unless the judge permits that. But here there is a long ironic conversation taking place between the jury members without paying any attention to the court formalities. They keep on talking and laughing.
Jury: But of course, darling! We must have order. It's <i>essential</i> . Order is the visible paradigm of civilization. I feel it in every arthritic bone. [Shushing the others, e.g. tapping their noses with fan] Tut! Tut! Come on, now, you silly ganders. Tut, tut [They shush each other. Silent] (p. 66-67)	Axis no. 2: addressee honorifics Axis no. 4: setting honorifics	Conventionally, it is not common to use the word 'darling' while addressing someone in a formal situation. Here, the word is used ironically as they refer to the word 'order' ironically too. The second violation in this speech is the setting honorifics. They behave by their own selves and try to hush others. Such action should be performed by the judge only. By this, they clearly breach the setting honorifics.
Jury: [Bursting out laughing] Oh, bravo! Simply marvelous! So well educated! And do look at his cock! Oh, at last a cock I can see. [They laugh again, The JUDGE gavels] (p. 67)	Axis no. 2: addressee honorifics Axis no. 4: setting honorifics	As the prosecutor stands and starts saying his speech, the jury interrupts him by these words. He says nothing but few words then the jury breaches the norms and start laughing and praising him. This behaviour violates the court norms and violate addressee honorifics as they are making fun of the speaker.
Defense: [Rising] objection, your honor! Jury: <i>You</i> object? Who , pray tell, are you? Your clothes are a positive illumination of your low, <i>low</i> connections, I'm sure. (p. 69)	Axis no. 2: addressee honorifics	The jury shows disrespect to the defense and by this behaviour they show impoliteness and violate the addressee honorifics.
Jury: Answer, you dummy . I think he's terribly presumptuous . I think he's cute. But so savage . [they giggle. The judge gavels]. (p.71-72)	Axis no. 2: addressee honorifics	Again the jury shows impolite behaviour towards the prosecutor as they are in a court and they must follow the norms in effect in this environment.

Jury: ...stepped in a pile of shit ... stop that, you pig . (p. 73)	Axis no. 2: addressee honorifics	The jury addresses the prosecutor with these words as a way of humiliating and underestimating him.
Jury: [Cackling] your Eminence.... Old cabbage soup , he used to be called, when he played rugby. Gorgeous. (p. 74)	Axis no.2: addressee honorifics	Here the jury is trying to belittle the defense by describing him as an old cabbage soup.
Defense: In all situations in life there is— Jury: A negligible factor. Defense: — the accused — Jury: Bravo. Defense: — and the accuser, the tormented— Jury: Very deep. Defense: —and his tormentor— Jury: Sainted sassefras! Defense: [Pointing] —the up and the down. (p. 74-75)	Axis no. 2: addressee honorifics	In this segmented dialogue, the jury interrupts the defense several times and do not let him continue his speech. This shows misbehavior of the jury towards the defense as they violate the conversation's turn taking strategies.
Defense Assistant: Look! Oh, Look! Turn not your head From this vision of you dead; We mortals must the mirror seek That through the veil will let us peek. Jury: What utter horse shit . (p. 76)	Axis no. 2: addressee honorifics	The Jury makes fun of the defense assistant speech. He is trying to show up his ability to tell sonnets by heart but they describe this piece of poetry as (shit)
Defense: Hear me! [He sings something indefinable, operatic] Hear my song! [He sings] Jury: Oh, my gut . Defense: Hear the sweetness of it, the beauty, the strength! [He sings] (p. 76-77)	Axis no. 4: setting honorifics Axis no. 1: referent honorifics	It is not expected to hear a defense singing in the court room. This is far away from his job. So, it is considered a breaching of the court norms. Besides, the word (gut) shows disrespect to the defense deed and it may be used to describe the song.
Daughter: Papa. Are you really our father? (p. 77)	Axis no. 2: addressee honorifics	A daughter asking her father in this way seems awful. She suspects him and wondering if he is her father or not is not eligible.
Daughter: A true father would not scream at us like that. Who are these men you send here every day? (p. 77-78)	Axis no.2: addressee honorifics	Still it is not acceptable to hear a daughter talking to her father in this rude way. She makes him feels offended by telling him that there are too many men come to his house while he is outside.
Judge: [Nervously to his wife]	Axis no. 2: addressee	The wife tries to give her

<p>What men? What men is she talking about that I send here every day? Wife: Bah. Forget the men, husband. What about the crockery? Son: The window cleaner, Papa. Judge: What? The window cleaner? Daughter: [Lewdly] The milk man, Papa. Judge: Milk man?[To wife] What do they mean? Are they crazy? Who are these people? Wife: The milk man must be paid, no? (p. 78)</p>	<p>honorifics</p>	<p>husband a hint that she betrays him with the milk man by saying that the milk man must be paid for the milk he brings every day for her children as the husband cannot stand this consumption of milk, as he says.</p>
<p>Son: Papa, we must grow. Judge: you grow too big! Everything grows too big! I am surrounded by pigs. [He pauses, collects himself](p.78)</p>	<p>Axis no. 2: addressee honorifics</p>	<p>The judge here describes his son as a pig. This word denotes dirtiness and greediness if it is said to a human being.</p>
<p>Judge: Hah, That is the question, is it not? Who conspires against whom? Oh, if we only knew. If only I knew. Some of them are swine. (p. 79)</p>	<p>Axis no. 1: referent honorifics</p>	<p>He is referring to the prosecutor, the defense and the jury. He says that all those conspire against each other. He describes them as <i>swine</i>. This word is usually used to denote dirtiness and filthiness.</p>
<p>Jury: Stop! My god, stop! I'll never bear it! I'm gagged and agog! Good heavens. How we do earn our keep. [pause] Well. I certainly am flattered a jackass, dear. Nasty! Brute! [they fight briefly, until the others break it up] (p. 83)</p>	<p>Axis no. 2: addressee honorifics</p>	<p>The jury is using all these adjectives to personalize the judge. It is abnormal to hear such filthy words to be used in the court between the high ranking staff member of the court.</p>
<p>Jury: He's crazy Buggers Absolutely. (p. 83)</p>	<p>Axis no. 2: addressee honorifics</p>	<p>The jury again uses dirty words to describe the judge. All these words are, linguistically, taboo words. They show disrespect of the jury towards the judge.</p>
<p>Jury: How disagreeable, It's a court of law, stupid, not a police station. Jew: Hey, you got a face just like</p>	<p>Axis no. 2: addressee honorifics</p>	<p>The Jew, as a witness, appears in the court in an abnormal appearance which is considered against the formal status of the</p>

Results and Discussion

The analysis of Act One of the play shows that there are many examples of flouting social deixis in its four axes.

The stances of violating social deixis will be summarized in the following table:

No	Referent	Addressee	Bystander	Setting
1	5	16	Nil	9

Looking at the results, the researcher finds violation of addressee honorifics occurs sixteen times, setting honorifics occurs nine times, of the and of referent honorifics occurs five times while the bystander honorifics are not found.

From these results, we can infer that people of the play use too many taboo words in addressing each other, and that is clear from the higher frequency of the addressee honorifics violation shown in the above table. Then the participants in this play show disrespect to the setting of the play. A court should be a place where law and order predominate and the people involved appeared in a far way of appearance in this formal setting.

The purpose behind such attitude of the people involved in this play is that Bernard, the play writer, aims at showing the truth about the world we live in, a world of arbitrary ruthless powers, of butchers and helpless victims. The ultimate objective of Bernard's theatre of *The Ridiculous* is to face the butchers with an "uncompromising look," "to laugh at them, mock them, struggle with them, perhaps get nicked by them, but not succumb." (*Clown At Wall*145) (cited in Alwan, 2006:206).

Far from being "ridiculous," this theatre is very serious and disturbing. Behind its clownish and seemingly "ridiculous" shows there lies a deep irony, a scathing criticism of American and Western systems and institutions. In his plays, Bernard seems to say that our life is a cruel carnival, a brutal show, ending in barbarous violence (ibid.:221).

These results give us the impression that these social deixis represented by the four axes of honorifics can be violated by taboo words in a literary discourse exactly as it happens in our everyday language.

Conclusion

The analysis of the play shows that the social deixis can be violated by using taboo words. The honorifics as an important constituent of the social deixis proved to be violated in this play by the characters' conversations with each other by using prohibited and not permitted forms and words by addressing each other in a vulgar way at the stage and in front of people attending the play. The higher frequency scorned by the addressee honorifics as the actors use it in many instances.

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