

## ABSTRACT

**Agustina, Rini. 1302050050 “Euphemism in the movie *To Kill A Mockingbird*”. Skripsi.English Education Program of Faculty of Teacher Training and Education, University of Muhammadiyah Sumatera Utara. Medan. 2017.**

The study deals with the study of “Euphemism in the movie *To Kill A Mockingbird*”. This study attempts to answer the two formulation of the problems, namely: (1) what types of euphemism expressions used in the movie “*To Kill A Mockingbird*”, and (2) what functions of euphemism expressions are used in the movie “*To Kill A Mockingbird*”. In analyzing the types of euphemism in this study, the researcher uses the theory of Euphemism and Dysphemism by Allan and Burridge (2000). This study uses a descriptive qualitative method to analyze the data in form of transcript containing euphemistic expressions used in the movie “*To Kill A Mockingbird*”. Later the analyzing of the data started from watching the movie “*To Kill A Mockingbird*” and also reading the script and then selecting and marking the utterances or any expressions that can be identified as euphemisms. The result shown in the movie “*To Kill A Mockingbird*” used several types of euphemisms : 1 litotes, 1 circumlocution, 5 hyperbole, 7 metaphor, 4 dysphemism, and 1 associative. The researcher suggests the next researcher develop this research by using a different object such as novel, speech, and also from daily activity or daily conversation.

*Key words: Euphemism, Movie, To Kill A Mockingbird*

## ACKNOWLEDGEMENTS

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

*AssalamualaikumWr.Wb*

In the name of Allah SWT the most Beneficent and the most Merciful, praise to Allah the Lord of Universe. Firstly, the researcher would like to thanks to Allah SWT who has given her chance to finish her study. Secondly, may bless and peace be upon to our prophet Muhammad SAW who has brought us from the darkness into the brightness.

The title of this study is *Euphemism in the Movie “To Kill A Mockingbird”* with the purpose for submitting in partial fulfillment of the requirement to obtain the Degree of Sarjana Pendidikan from English Department. In writing this study, there were so many problems, obstacles, and difficulties certainly, and it was impossible for the researcher for finishing this study without help from many people around her. It was difficult for the researcher to accomplish this study. Furthermore, the researcher would like to express her grateful feeling especially for her dearest parent **Mr.Suwardiman** and **Mrs.Sri Minarti** that has given prayer, strength, advices, support, material and motivation during her education process.

Next, the researcher also would like to thank to:

1. Dr. Agussani, M.A.P as the Rector of University of Muhammadiyah Sumatera Utara.
2. Dr.ElfriantoNasution, S.Pd, M.Pd as Dean of FKIP UMSU who had encouraged the researcher and taught her education material for the research.
3. Mandra Saragih, S.Pd, M.Hum, as the Head of English Department and PirmanGinting, S.Pd, M.Hum, as the secretary of English Department for their administrated help and supported her from the beginning until the end.
4. Pirman Ginting, S.Pd, M.Hum, as the supervisor who always leads and inspires her to get a better critical thoughts and ideas in finishing this study.
5. All lectures, especially those of English Department for their guidance, advices, suggestion, and encouragement during her academic years at UMSU.
6. The Chairman at library UMSU who allowed and helped her to carry out this research in there.
7. Her lovely sister and brother, Mayasari, Budiman Yu, and Tony Wahyudiwho always give supports and pray for her success.
8. The best friends Medina Ulfani, Wina Sari Lubis, FanadiaYogaswara and Jefri Andilani who taught her a value of friendship, fruitful live experience, commitment, achievement, loyalty, and fraternity.
9. All friends at VIII A Morning, thanks a lot of their time, support and togetherness during her education at UMSU.
10. And all friends and people helping her to finish this study which cannot mention one by one. Thank you.

Last but not least, the researcher invites the reader's suggestions and critics responding to the presence of this study. Hopefully, this research will give many advantages to all of people who much concern in English.

Medan, March 2017

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## CHAPTER I

### INTRODUCTION

#### **A. The Background of the Study**

Communication is a systemic process in which individuals interact with and through symbols to create and interpret meanings (Wood, 2005). The meaning of our communication is not only in what we say, but in how the other person responds. How they respond reveals what we actually communicated in spite of what we thought we said.

People may not randomly choose the forms and style to use in communication, they should bear in mind several aspects, namely how close to one another interlocutors, when and where the conversations take place, and whom the interlocutors are. Every single time we speak, we tend to speak in good way in order to avoid insulting the listener's self esteem, judging people in the negative way, and yield good meaning. To overcome the bad effect, the speaker may conceal the truth by avoiding some words and phrases considered harsh and impolite or which suggest something unpleasant like "*dysphemism*" or "*taboo*". These taboo subjects can vary widely: sex, the body or people's race, bodily function, death, religious matters, dangerous animal, political issue even diseases.

For those certain words that cannot be said, people are not going to talk about these words, or if these words are talked about, people should talk about in roundabout way to rename and repackage them in getting 'better' sound. They

may apply “*Euphemism*” so as to avoid mentioning to certain matters directly as mentioned above. According to Holder (2008) notes that in speech or writing we use euphemism for dealing with taboo or sensitive subjects. It is therefore the language of evasion, hypocrisy, prudery, and deceit. Euphemisms can be used either in spoken or written language. According to Crystal (2002), there are more euphemisms typical for spoken language in English because written language does not deal with slang or obscene vocabulary. Obscene words appear in a text in the form of graphic euphemisms.

However, there are still many people do not know euphemism clearly, especially English Euphemism. It is difficult for them to use and understand the meaning of the euphemism. Because of their incomprehension, they do not care anymore how to substitute of an inoffensive expression to be more politely. They just use the words or expressions as they please as long as the interlocutors understand. So there is no more effort to change the impolite expressions to be soften. The people’s ignorance in using euphemism in communication can be found in a movie. The words they used in the script do not longer meet the rules of euphemism.

Therefore, one of the interesting things to be analyzed is *To Kill A Mockingbird* movie. This movie uses many words contained euphemism so that it is important to be analyzed how euphemism is used in it. The reason why the topic was chosen because in this paper, we can discover the type of euphemism in the movie *To Kill A Mockingbird* revealing the functions of euphemism used in this movie.

## **B. The Identification of the Problem**

From the background of the study above, there are three problems that can be identified as follows:

1. The use of euphemism in the movie "*To Kill A Mockingbird*" is confusing.
2. The functions intended by the euphemism are found in the movie "*To Kill A Mockingbird*".

## **C. The Scope and Limitation**

The scope of this study is limited to euphemism which found in the script of movie, and include to the functions of euphemism words in the movie "*To Kill A Mockingbird*".

## **D. The Formulation of the Problem**

The problems of this research are formulated as follows:

1. What types of euphemism expressions are used in the movie "*To Kill A Mockingbird*"?
2. What functions of euphemism expressions are used in the movie "*To Kill A Mockingbird*"?

## **E. The Objective of the Study**

The objective of the study are stated below:

1. To find out the types of euphemism expression used in the movie "*To Kill A Mockingbird*".

2. To find out the functions of euphemism expressions used in the movie *“To Kill A Mockingbird”*.

#### **F. The Significance of the Study**

The finding of this reserach is expected to be useful theoretically and practically:

1. Theoretically

The theoretical benefits are as follows:

The researcher hopes the result of this reserach will be adventageous to her especially and the readers generally, in order to understand the euphemism and its types and functions.

2. Practically, they are as follows:

The researcher expects that the result of analysis can give contributions as follows:

- a. To add the readers’ knowledge about the use of euphemism in communication.
- b. For the other researcher as a practical sources to do further research related to this topic.

## CHAPTER II

### REVIEW OF LITERATURE

#### **Theoretical Framework**

In conducting a research theories are needed to explain some concept explanation applied in the research concerned. In this following part of theoretical framework on the term will be presented.

#### **1. Meaning**

According to Saeed (2004) meaning must be something that exists in the mind rather than the word so that it must be more abstract than picture or features. Even Leech in *Semantics* supported this statement by dividing meaning into:

##### 1.1 Meaning as reference:

It is said that the meaning of linguistics sign is what that sign refer to, what it stands for in the real word.

##### 1.2 Meaning as mental concept:

It is considered that meaning of the linguistic sign is the mental concept it stands for, that the meaning of a word is the idea it conveys or arouses in the mind of the speaker or hearer.

##### 1.3 Meaning as usage:

It is the meaning of a word as the ability to use that word in ways other people wil understand, and to understand it when uttered by other people (Leech, 1997).

## 2. Euphemism

The word euphemism comes from the Greek word *euphemos*, meaning “auspicious or fortune speech” which in turn derive from the Greek root-words *eu* “good or well” + *pheme* “speech or speaking”. The *eupheme* was originally a word or phrase used in place of a religious word or phrase that should not be spoken loudly.

Friedman (2004) stated that the form of “euphemism” is derived from the Greek EW (Well) and Pannai (to speak), originally “to use what of good omen”. The definition of euphemism as we know today is similar, it is the substitution of a mild on in offensive expression for one that may offend or suggest something unpleasant. A euphemism is a word or phrase that is used in place of a disagreeable or offensive term. When a phrase becomes a euphemis, its literal meaning is often pushed aside. Euphemisms are used to hide unpleasant idea, even when the term for them is not necessarily offensive.

There are many concepts of euphemisms, according to the Concise Oxford Dictionary; a euphemism is a vague expression that is used to conceal a harsh reality. In effect, euphemisms reduce precision of thought. The word euphemism, however, precisely names phenomenon, so it does not conceal anything.

Euphemism words and expressions allow us to talk about unpleasant things and ‘neutralize’ the unpleasantness, such as the subject of death and dying, unemployment and criminality. They also allow us to give labels to unpleasant things and jobs in an attempt to make their sounds almost attractive. Euphemism is endemic in our society. In addition, according to Wikipedia, a euphemism is an

expression intended by the speaker to be less offensive, disturbing, or troubling to the listener than the word or phrase it places, or in the case of double speak to make it less trouble some for the speaker when a phrase is used as a euphemism, it often becomes a metaphor whose literal meaning is dropped.

Allan and Burridge (2000) also state that euphemisms are words (or phrases) substituted for other words thought to be offensive to avoid the loss of face; either one's own face or, by giving offense that of the audience, or some third party. In many ways euphemism has existed throughout recorded history. It is used as an alternative to a dispreferred expression, in order to avoid possible loss of face; either one's own face, or though giving offence. But in English, many of them so called "taboo terms" are avoided because their use is regarded as distasteful within a given social context (Fishman, 1972). They are dispreferred, not from fear of physical or metaphysical harm, but lest the speaker lose face by offending the sensibilities of their audience. Some speakers would claim that the utterance of taboo term would offend their own sensibilities because of the supposed unpleasantness or ugliness of the taboo term themselves.

In contemporary Western society, euphemism is typically the polite to do and offensive language is little more than the breaking of the social convention. Many euphemisms are alternative for expression of speakers or writers would simply prefer not to use in given occasion. On the face of it, euphemism is not such as a big deal in English as it is said in Australia societies, but one does not have to look far back in history to find dire consequences for people observed or heard violating some own western taboos. Witness the dilemma that has faced

dictionary makers over the years. In our current era of self-congratulatory equality for all, there are even legally recognized sanctions against what may broadly be called “its language” different between human is now something that must be euphemized. In conclusion, a wide range of euphemism intended to soften and hide unpleasant or disturbing ideas, even when the literal term for them is not necessarily offensive.

### 3. Types of Euphemism

Euphemism is also accomplished by understatement using words which are combined semantic features do not add up to the meaning intended. The preceding sections claim that things related to the people are uncomfortable with have many euphemistic names and phrases.

Euphemism in a general term can be classified on the basis of its uses. Allan and Burridge (2000) propose thirteen types of euphemisms. The first types refers to metaphor, which indicates something different from the literal meanings. For example, *she is an old bag* means “she is an unattractive, old woman”, when it is used in the right context. In this context, metaphor is pervasive in everyday life, not just in language but also in thought and action (Lackoff, 2000).

The second is idiom, an expression functioning as a single unit whose meaning cannot be worked out from its separate parts. Some examples of American metaphorical idioms are: *downsizing* for laying off workers, *euthansia* for mercy killing, and *genocide* for ethnic cleansing. The third types refers to circumlocution saying in many words what may say in a few words. For example,

*little girl's room* means “toilet”, *mentally challenged* or special for retarded, *sight deprived*, *visual impairment* or *visual disorder* for blind, *hearing impairment* or *hearing disorder* for deaf. The fourth type refers to acronym and abbreviation. Acronyms are proper words created from the initial letter or two of the words a phrase pronounced like, other words, such as SNAFU meaning {‘situation normal, all fucked up’}, a military euphemism for a possibly catastrophic event. By contrast, abbreviations do not form proper words, and so they are pronounced as strings of letters, for example: BS (*Bulshit*), MOU (Memorandum of Understanding).

The fifth is that general-for specific, a one-for-one substitution. There are various sub classes of general-for-specific the euphemism just mentioned is whole-for-parts; *go to bed* for ‘fuck’ invokes the unusual location where a specific event takes place. The sixth refers to hyperbole that uses exaggerated statement (s) made for the effect and not intended to be taken literally (e.g. waves as high as Everest). In addition, hyperbole (over statement) is also found in euphemism like *flight to glory* meaning “death”.

And the seventh refers to litotes (understatement) uses in negative form to express the contrary (e.g. “Please, enjoy this ordinary food”). In fact, there are so many extra-ordinary foods. The eight refers to the use of learned terms or technical jargon instead of common terms and one from English, such as *marriage of convenience* (marriage for getting the material), and without *let or hindrance* (without any trouble and obstacle). In addition, they are mostly derived from Latin or Ancient Greek such as *diabetes*. Allan and Burridge further stated

that most languages seem to have some euphemisms based on borrowed words or morphs. For example: *ierarkhia*, *mysterio*, *parodeigma*. Those words are borrowed from Greek. Using words borrowed from other languages to function as euphemism is characteristic of many languages. Ninth type is denial, a statement or a proposition used by someone trying to distinguish the true meaning. Such as, *they are not seriously "seeing" each other*. "Seeing" has become euphemism for what was once called a love affair.

The tenth type refers to euphemistic dysphemism, which shows the location in euphemistic but the illocution on dysphemism. Eleventh type is dysphemistic euphemism, which is showing the illocution in dysphemism while the illocution in euphemism. Next, it is also refers to Metonymy, which refers to the naming only a part, such as the inventor of the owner since the meaning is closely related.

Twelfth types refers to synecdoche. By stneccoche is meant general to specific. For example, *some people voted Democrat in general election*. "Democrat" refers to certain party that follows in general election. And specific to general, for example, *"Becoming democratic country is not only {in the hands} of government but also people who live in that societ"*. "In the hands", meant the responsible of. The thirteenth refers to the associative engineering that shows the change of semantic or meaning of the words or phrases and meaning can be classified into denotative and connotative meanings. Hayawaka and Hayawaka (2000) propose that there are two kinds of connotations, namely informative and effective connotations. In addition, meanings can be categorized into literal and

figurative meanings or denotative and connotative (affective, emotive and evaluative) meanings (Keraf, 2000).

Leech (1981) explained that there are five types of associative meanings. They are: 1) connotative meanings referring to the meaning of what is referred to (for example, *pro-choice* to refer to pro-abortion), 2) Stylist meanings referring to the meaning of what is communicated in a social condition (for example, *Madame, Professor Smith* refer to the style of a polite greeting), 3) Affective meanings referring the meaning of what is reflected in the feeling and attitude such as “*you are like stars in the sky*” for the speaker or writer to express his feeling toward the reader or hearer. 4) Reflected meaning referring to the meaning of what is associated with the thing, such as *cauliflower* for the private parts of a woman, 5) Collative meaning referring to the meaning which associates with other words, such as *brilliant girl, bright boy*, 6) Conceptual meaning referring to the definition or denotative meaning, for instance: *prevaricate* meaning to lie.

One word or expression may have more than one image or meaning such *visually impaired* or *visual disorder* or *sight deprived* meaning *blind* and *harvesting* meaning *killing* (Parera, 2000). In contrast, two expressions or more may have the same image (Kempson, 1980). Other political euphemistic examples are *apartheid, emergent nation* or *developing countries, emerging countries*.

In summary, the euphemisms can be categorized into thirteen types that can be used for all kinds of euphemism. To a greater extent, it is good solution to choose the types of euphemism proposed by Allan and Burridge. In addition, those categories are more detailed and complete.

#### 4. Styles of Euphemism

The style of euphemism can be classified on the basis of its uses Joss (1972) and also Taylor-Meyer (2007) identified five styles of euphemisms. They are consultative, formal, casual, intimate, and frozen styles. They further state that there are no fixed boundaries between each on the different style. Style every according to who we are and whom we are communicating with. However, it is necessary to clarify the five types of styles in general.

The first refers to the frozen style, which indicates a level of language considered very normal. As has been stated by Labor (in Wardhaugh, 2006) as the principle of attention, ‘styles’ of speech can be ordered along a single dimension measured by the amount of attention speakers are giving to their speech, so that the more ‘aware’ they are saying, the more ‘formal’ the style will be. For example, “*it shows that the imperial judicatory thinks that, an addition to abortion, affirmative action and religion, war should be within its grasp*”. Thus, the frozen language is commonly used in the constitution. Another example is where the speaker is inferior to hear-or-named, he will use unreciprocated differential from such as *your/her Majesty, your/his Highness, your Lordship, Mr. President, Madam, Chairman* and all of which are frozen or formal style. These titles do not include names, but identify roles or social positions.

The second is the formal style, that is an expression functioning as a single unit and which meaning cannot be worked out from its separate parts. For example, many idioms are in the formal style. Those idioms are: *laying off workers, or ethnic cleansing*. The third types refers to consultative style indicates

a level of language in a formal situation. It is two-way participation. For instance, the expression: “*categorical inaccuracy*” and *kesalahan tehnis* for “mistakes”.

The fourth type refers to intimate, means non-public. Intonation more important than wording or grammar, it is private vocabulary, for example: in naming Hillary Clinton is the first female president nominee. The fifth is casual style indicating a level of language in an informal situation, means in group-friends and acquaintance; no background information provided. For example, A: “*Let me show you the way*“. B: “*No, it is quite all right. I’ll find my way all right, thanks*”.

## **5. Functions of Euphemism**

At the societal level, language serves many functions: many languages are also made to serve a social identification function within a society by providing linguistic indicators, which may be used to reinforce social stratification. Linguistic features are often employed by people, consciously or unconsciously, to identify themselves and others, and thus serve to mark and maintain various social categories and divisions (Saville-Troike, 1982).

Hymes (1982) also further stated, at the level of individuals and groups interacting with one another, the functions of communication are directly related to the participant’s purpose and needs. Communications have two possible motives for referring to a distasteful topic euphemistically. First, to minimize threat to the addressee’s faced. The second, to minimize threat to their own.

The text functions of the political euphemism are classified according to the way in which they contribute to the content of the text. In the text under consideration, four functions are seen, according to whether the expression primarily informs (conveys new information), evaluates (conveys writer's opinion or attitude), modalisez (conveys writer's attitude toward the truth-value of his/her utterance or writing), or organizes and functions as a discourse signal. To these four functions may be added fifth, the political euphemisms that show a reader's reaction to something in the extra linguistic situations, namely apology, denial, convince, curse, request, criticism, question, promise and order (Moon, 2000: 45).

The following are examples: (1) to convince: e.g. "Clinton told reporters, *"I am just focusing on doing the best I can"*, (2) to criticize: e.g. "Obama told reporters, *But he was right then and he's wrong now"*, (3) to accuse: e.g. "A general principle is that we don't want to reward bad behavior", (4) to order or request : e.g. "We need to either count the votes that have already been cast in Michigan and Florida", (5) to question: e.g. "Who would be the first female US president?", (6) to reject or refuse, deny: e.g. "Clinton and Obama disagree on Florida Michigan revote", (7) to curse: e.g. "We've won some primaries, some caucusses. We've not won that nomination and we know there is another fight behind that's going to be very, very challenging", (8) to promise : e.g. "Obama said recently he would be facing pressure to drop out if he had last as many contests as Clinton has", (9) to apologize: e.g. A: *Would you go to see the film with me tonight?* B: *I am sorry, next time I will be ready.*

## 6. Interrelation between Euphemism and the Other Figure of Speech

Many euphemisms are figurative. Euphemism intersects and interrelates with the other figure of speech. There are some characteristics for judging the intersections between euphemism and the other figures of speech. First, euphemism is used to soften or mask upsetting truths. Second, euphemism often covers up unpleasant things. Then, euphemism is not restricted to the lexicon. There are grammatical ways of toning something down without actually changing the content of the message (Bollinger and Sears, 2007). Take the two sentences. *Tono has been known to take a campaign contribution ( a bribe) now and then.* The first sentence is milder.

Unlike euphemism, metaphor refers to a word or an expression that uses comparison, association and relationship, and therefore, metaphors deal with both unpleasant things such as “*air support*” a more pleasant sounding term for “bombing” or “strafing” and pleasant one, such as “expecting” meaning pregnant, the term replaces the connection to impregnate with expect. Both metaphor and euphemism interact with each other.

Again, Wahab (2000) states that the term metaphor is defined as a linguistic expression that signifies a concept beyond its literal meaning. For example, *He is a lion in the flight.* *Lion* is compared with the warrior and the bravery and violence. To conclude, metaphors are larger in the scope of connotation than euphemisms, and metaphors deal with both unpleasant and pleasant things while euphemisms deal only with unpleasant and pleasant things related with the connotative meanings.

The use of metaphor is a common communicative strategy for depersonalizing what is said and allowing more indirectness (Saville-troike, 1928). In addition, aside from metaphor, there are some other figures of speech that are necessary concerned. The form of hyperbole is commonly used in euphemism. For instance, *the New York said the emergency fund would help states buy foreclosed properties and provide mortgage restructuring* are determined as a kind of euphemistic hyperbole and hyperbole is also commonly used in political campaign and advertisement (May and Nisbet, 2000). This kind of exaggeration can be regarded as one of categories of political euphemism. Political euphemism can sometimes be achieved by two reasons: first, a descriptive promise is designed to conceal the harsh farsh, fog up communication and magnify the positive aspect of the promise (Marguche, 2000).

Besides, the figure litotes often called understatement is frequently a kind of euphemism when it is used to weaken the meaning. For example, “*take under advisement*” for a pompous term for consider. It is considered as a political euphemism, for some reasons. First, it is used in the context of politics of the government of a state, second, it is a kind of deception for gaining the positive attitude from the public opinion, third, it is used to cover up or conceal tha harsh fact.

In verbal communication, indirectness is often expressed by using unnecessary hedging, passive construction, and indirect order. Criticism is also often couched in this form. At the level of grammatical code, using passive rather than active voice, or using impersonal pronouns, are yet other common means for

indirectness (Saville-Troike, 1982). Finally, the term *indirectness* is preferred rather than directness or forwardness.

## **7. Production of Film**

*To Kill A Mockingbird* is a 1962 American drama film directed by Robert Mulligan. The screenplay by Horton Foote is based on Harper Lee's 1960 Pulitzer-winning novel of the same name. It stars Gregory Peck as Atticus Finch and Mary Badham as Scout. The film considered to be one of the best ever made, received overwhelmingly positive review from critics. A box-office success, it earned more than 10 times its budget. The film won three Academy Awards, including Best Actor for Peck, and was nominated for eight, including Best Picture.

In 1995 the film was listed in the National Film Registry. It also ranks twenty-fifth on the American Film Institute's 10th anniversary list of the greatest American movies of all time. In 2003, AFI named Atticus Finch the greatest movie hero of the 20th century. *To Kill A Mockingbird* marked the film debuts of Robert Duvall, William Windom, and Alice.

In 1995 *To Kill A Mockingbird* was selected for preservation in the United States National Film Registry by the Library of Congress as being "culturally, historically, or aesthetically significant". It is also Robert Duvall's big-screen debut, as the misunderstood recluse Boo Radley. Duvall was cast on the recommendation of screenwriter Horton Foote, who met him at Neighborhood

Playhouse in New York City where Duvall starred in a 1957 production of Foote's play, *The Midnight Caller*.

## **8. Synopsis of *To Kill A Mockingbird* Film**

The titles appear as a young child babbles while picking through childhood mementos found in a cigar box. An adult woman is recalling formative events of her childhood in the small Alabama town of Macomb, that was "a tired old town even in 1932" when she "first knew it." They had recently been told they "had nothing to fear but fear itself," which refers to FDR's inaugural address of March 1933. She was six years old that summer.

Jean Louise "Scout" Finch (Mary Badham), wearing bib overalls and her hair in bangs, greets Walter Cunningham, a farmer who is dropping off some hickory nuts. She summons her father Atticus (Gregory Peck) to thank him. When Mr. Cunningham leaves, Atticus explains that he is embarrassed to have to pay for "some legal work" in this way.

Their cook Calpurnia (Estelle Evans) wants Scout's older brother Jem (Phillip Alford) to come in for breakfast, but he is in a sulk because Atticus says he is "too old to play football for the Methodists." Miss Maudie (Rosemary Murphy) across the street assures them that he is respected as a very skilled lawyer.

In the collard patch of their neighbor they discover a boy a little older than Scout. He is Dill (John Mosna), staying with his Aunt Stephanie for the summer. They tell him about the neighbor two houses away they have never seen. Jem

describes him as a homicidal maniac of frightening appearance. Dill's Aunt Stephanie (Alice Ghostly) adds to the story. At 5:00 o'clock they walk to meet Atticus, returning home, and pass by elderly Mrs. Dubose, who rails at them from her porch. Atticus handles her with his customary grace and sensitivity.

That evening, Atticus listens to Scout read aloud. When she asks about Boo Radley, Atticus reminds her that he has told them "to leave those poor people alone." They reminisce about her mother, who died when Scout was two and Jem was six. Judge Taylor (Paul Fix) comes to ask Atticus to defend in a problematic case involving a man named Tom Robinson. He is relieved and grateful when Atticus agrees to.

The next day, Dill dares Jem to go up to the Radley's porch. Jem can't avoid it when Scout, rolling in a loose tire, ends up at the foot of their steps. Then Dill wants to go to the courthouse to see where Boo Radley had been locked up. They end up looking in to the preliminary hearing concerning Tom Robinson. Tom is a black man who has been accused of raping and beating a young white woman. Bob Ewell (James Anderson), the girl's father, confronts Atticus in the hallway. He tells Atticus he is concerned that "people are saying you believed Tom Robinson's story agin ourn." He becomes quite hostile, but Atticus remains calm, and cold.

At night, Dill prompts Jem to look in a window of the Radley house. The shadow of a man in a baggy shirt looms over Jem, and the shadow of his hand reaches out to touch Jem. When Jem cowers in fright, the man quietly withdraws. The children flee. Jem's overalls get caught in the fence, and he has to leave them.

Dill is called home, and he says, "See you next summer." When Jem goes back to get his pants, Scout hears a gunshot, but Jem returns safely. They go around to the street to find the neighbors in an uproar because Mr. Radley had fired to frighten "a power." Atticus calmly says the excitement is over.

On her first day of school, Scout feels very awkward wearing a dress. She has a rough first day, and gets in a fight with young Walter Cunningham, Jr. Jem breaks up the fight and invites Walter to have lunch at their house. Jem learns that Walter has his own gun, and hunts rabbits and squirrels with his dad for food. Atticus tells of getting his first gun, when his father told him it was "sin to shoot a mockingbird," because it does no harm, but only sings. Scout is appalled when Walter drowns his plate in syrup, but Calpurnia gives her a lecture on hospitality. That evening, when she complains about school, Atticus teaches her about empathy and compromise.

Jem and Scout learn more about their father's stature and hidden gifts when Sheriff Heck Tate (Frank Overton) relies on Atticus to shoot a rabid dog on their street. Both children ask to go with Atticus when he visits Tom Robinson's wife, Helen. Waiting in the car, Scout falls asleep, but Jem is frightened when drunken Bob Ewell lurches against the window, and calls Atticus "nigger lover." Atticus reassures Jem, "He's all bluff," and says that he wished he could keep the ugly things in this world away from them, but knows that is not possible. When he drives Calpurnia home, Jem waits nervously, listening to the spooky night sounds.

Scout continues to have fights at school, because people denigrate Atticus for defending a Negro. He explains that he has to defend Tom Robinson, or he

could not hold his head up in town. He tells her she must not fight, no matter what people say. In a hole in a tree in front of the Radley's, the children find two carved figures that look just like them. Mr. Radley appears and cements up the hole. That night, Jem shows Scout a cigar box filled with all sorts of little gifts that he had found in the tree. He tells her how the night he went back to get his "britches" he had found them "folded across the fence."

When summer comes, Dill returns. And it is time for Tom Robinson's trial. He has spent the year in the Abbotsville jail, because the Sheriff thought he would be safer there. Now he is back at the town jail, and Heck Tate expects trouble. Atticus takes a reading light, and leaves. Jem wants to check on him, and he and Scout and Dill walk downtown. Atticus is reading in a chair on the jail porch. Suddenly, numerous cars arrive, and men with rifles approach. The children push their way forward. Jem refuses when Atticus tells them to go home. There is an impasse, until Scout recognizes Walter Cunningham, and engages him, which leads him to call off the lynch mob.

Next morning, crowds arrive to attend the trial, and the children go down to the courthouse. They are able to find a place with Rev. Sykes (Bill Walker) in the gallery, with all the black folks. In the Sheriff's testimony Atticus establishes that Mayella Ewell (Collin Wilcox) was badly beaten on the right side of her face and had finger marks all around her neck.

Bob Ewell testifies that he returned to hear Mayella screaming, and that he saw who did it. Atticus has to tell him to remain for his questions. He asks why no

doctor was called, and gets Ewell to write his name. The judge points out that this shows he is left handed. Ewell feels tricked.

Mayella testifies that she asked Tom to "bust up" a chifforobe in the yard, and that when she went in to get him a nickel he followed her and attacked her. Atticus asks her if her father got riled when he drank, and asks if he had ever beaten her. Mayella is extremely uncomfortable, and her testimony is inconsistent. When Tom (Brock Peters) stands to be identified, Atticus asks him to catch a glass he tosses to him. He establishes that Tom cannot use his left hand, as it was "caught in a cotton gin" when he was twelve. When he asks Mayella how Tom could have done what she claims, she breaks down.

The prosecutor rests, and Atticus calls Tom Robinson to the stand. Tom is dignified and articulate, but increasingly uncomfortable. He testifies that he busted up a chifforobe for Mayella "way last spring . . . way over a year ago," and refused the nickel she offered. After that he did lots of favors that she asked him to do, until one day she got him in the house and grabbed him and told him to kiss her. Bob Ewell "cussed at her from the window" and said he "was gonna kill her."

In cross examination, the prosecutor (William Windom) gets Tom to admit he is "strong enough to choke the breath out of a woman and sling her to the floor." He scoffs at Tom's helpfulness and says: "You felt sorry for her? A white woman?"

When Atticus sums up, he points out the lack of evidence and that Mayella was beaten by someone left handed. He says that he has pity for Mayella, "a

victim of cruel poverty and ignorance," but cannot let her put a mans life at stake to cover her guilt at breaking the social code.

After "almost two hours" the jury brings back a verdict of guilty. The judge dismisses them and leaves, slamming his door. Atticus tells Tom that he had told Helen they would "probably lose this one." All the white folks leave the court. The blacks in the gallery watch Atticus gather his papers. One by one, they all stand. Rev. Sykes says, "Miss Jean Louise, stand up. Your fathers passin'."

Back at home, Miss Maudie tells a disconsolate Jem that his father is one of those "men in this world who are born to do our unpleasant jobs for us." Sheriff Tate arrives and talks with Atticus, who then reports that Tom has been killed. A deputy had shot at him and had "missed his aim" when Tom "broke loose and ran . . . like a crazy man." He says that on appeal they would have had "more than a good chance." Jem insists on accompanying Atticus to go tell Tom's family. Bob Ewell arrives and spits at Atticus, who calmly wipes his face and leaves.

Next October, Scout wears a ham costume in a school pageant. She wears it walking home with Jem after dark. They are attacked. Jem is thrown to the ground, but another man in a baggy shirt arrives and there is a struggle with their attacker. Scout cannot see well from inside her costume, but she sees the man in the baggy shirt carry Jem to their house. Scout gets home and finds Jem is unconscious, with a badly broken arm.

Sheriff Tate reports that Bob Ewell has been killed with "a kitchen knife." He asks Scout to tell what happened. Scout sees the man who rescued them behind Jem's door, and realizes it is Boo Radley (Robert Duvall). She takes him

by the hand, and invites him to "say goodnight to Jem." When he hesitates to touch Jem, she reassures him that he "can pet him," since he is asleep. Boo strokes Jem's head gently.

Atticus, thinking Jem wielded the knife, begins to consider a case of self defense involving Jem, when the sheriff corrects him. He says decisively: "Bob Ewell fell on his knife." He implies that Boo must have killed Bob Ewell. He says he feels Boo did a civic duty "to do his utmost to prevent a crime from being committed," and that to "drag him into the limelight" would be "a sin." Scout agrees-- that it would be like shooting a mockingbird.

Atticus shakes Boo's hand, and says, "Thank you, Arthur, for my children." Scout walks Boo back to his front door.

## CHAPTER III

### METHOD OF RESEARCH

#### A. Research Design

In this research descriptive qualitative method will be designed by applying content analysis to describe data. This method will be used in order to discover, identify, analyse and describe euphemism used in the movie *To Kill A Mockingbird*. It is also known as a method of analyzing documents. Content analysis allows the researcher to test theoretical issue to enhance understanding of the data. Through content analysis, it is possible to distil words into fewer contentrelated categories.

#### B. Source of the Data

The data in this research will be obtained from *To Kill A Mockingbird* movie script. *To Kill A Mockingbird* is a 1962 American drama film directed by Robert Mulligan. The screenplay by Horton Foote is based on Harper Lee's 1960 Pulitzer-winning novel of the same name. Researcher will take all the *To Kill A Mockingbird* movie script as the source of the data.

#### C. Technique for Collecting Data

The data will be taken from the script of the movie with supported by some written sources containing constructions which are related to the topic of this study. The data of this study will be collected in several steps. First, watching

the movie *To Kill A Mockingbird*. Then, the script of the movie will be downloaded from [www.dailyscript.com](http://www.dailyscript.com). After that the movie script will be read carefully, and then select the sentences or any expressions that can be identified as the euphemisms will be selected and marked. Later, from the note of the data, euphemisms can be found easily.

#### **D. Techniques of Data Analysis**

The data will be analyzed through qualitative analysis. The activities of qualitative analysis consists of data description, data reduction and selection (Sugiyono, 2016). Based on that following theory, the research will apply the following steps:

##### **1. Data Reduction**

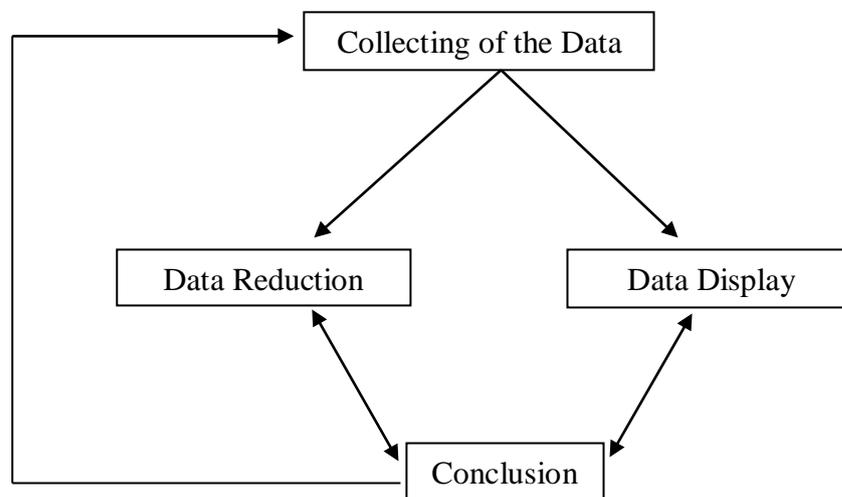
In the first step, the researcher reduces all of the data obtained from the first step to focus on the certain problem. Not all of the obtained data of this research are important. It means that euphemism words or utterances must be taken and which are not euphemisms must be ignored. Based on the considerations so the euphemisms will be grouped to several categories setted as the focus of the research.

##### **2. Data Display**

In this step the researcher describes what she sees, hears, feels, and states. The researcher has just known all of the informations obtained are many enough and varieties and are not arranged clearly.

### 3. Conclusion

The third activity is conclusion drawing. In this research, the last step was conclusion drawn continuously through the course of the research. The research record not only what the researcher saw each day but also what the research interpreted based on the observations. So the researcher can find the theme by constructing the data obtained to be a knowledge and hypothesis.



## CHAPTER IV

### DATA AND DATA ANALYSIS

#### A. Data

As already mentioned in the previous chapter, the data were collected from the script of “To Kill A Mockingbird” movie which was an american drama movie directed by Robert Mullingan in 1962. After identifying the euphemism words and phrases which found in the script, the researcher found 6 types were used in the movie “To Kill A Mockingbird”. They are litotes, cirlomcution, hyperbole, metaphor, dysphemism, and associative.

#### B. Data Analysis

Having analyzed the collected data, it was found out some euphemism words or phrases and analyzed them.

##### 1. Litotes

Litotes is an understatement by using double negatives or, in other words, positive statement is expressed by negating its opposite expressions. The litotes uttered by Jean Louise :

“ In 1932 this was the world I knew. *It wasn't very big world, but neither was I.* ”

(L1)

From the data above, it categorized as a litotes. The litotes is represented by the words *It wasn't very big world, but neither was I.* It means I was not big either. *Big* in this case does not show the appearance of a person like tall and fat but it means the power or prestige of a person. It shows that Jean Louise is a

humble person because the fact he had a great power in the society. So it shows the modesty of a person which refers to litotes types of euphemism.

## 2. Circumlocution

Circumlocution is a roundabout or indirect way of speaking. The use of more words than necessary to express an idea. A circumlocution presented in the following conversation between Scout, Jem, and Dill :

Scout : “Jem, he is pretty old”. (C1)

Jem : “I can’t help that”.

Dill : Hey \_\_

Jem : Hey yourself.

From the dialogue above it identified as a circumlocution. The circumlocution represented by the word *pretty old* means that Jem was not as strong as he was young to play football. It may conceal the truth by avoiding the words *old fart* or *rattletrap* and change it into pretty old in order to yield a good meaning.

## 3. Hyperbole

Hyperbole is a figure of speech, which involves an exaggeration of ideas for the sake of emphasis. It is a device that we employ in our day-to-day speech. There are quite many hyperboles found in this movie script, as performed by Maudie below :

“He can make somebody’s will so air-tight, you can’t break it. You count your blessings and stop complaining, both of you. *Just thank your stars he has the sense to act his age*”. (H1)

From the statement above it categorized as hyperbole because the words *thank your stars* refers to the creature of them that one and only the God. It is an exaggerated statement to praise to the god which means being grateful to god for giving your father a long life.

The conversation between Stephanie and the children was also categorized as hyperbole :

Stephanie : “Children . . . “

Dill : “My Lord, Aunt Stephanie, *you almost gave me a heart attack*”.

(H2)

Stephanie : Dill, I don’t want you playing around that house over there.

There’s a baniac lives there and he’s dangerous.

The words *gave me heart attack* does not refer to a kind of illness but it means surprised. It is an over statement so the researcher identifies it as hyperbole.

Moreover, the dialogue between Dill and Scout showed a hyperbole :

Dill : “Folks in Meridian Country aren’t as scared as folks in Maycomb Country”.

Scout : “I’ll tell you, *you’re wasting your breath*, Dill. He’s scared and I don’t blame him”. (H3)

From the italic words it identified as a hyperbole because people waste their breath is only to live. It shows an over statement which the meaning is wasting your time to do useless thing.

Furthermore another hyperbole type is uttered by Atticus :

“Anyway, I’m simply defending a negro, Tom Robinson. Scout, you aren’t old enough to understand some things yet, but there’s been some *high talk* around town to the affect that I shouldn’t do much about defending this man”. (H4)

The word *high talk* in the statement above does not mean having talk measuring a long distance from the bottom to the top but it represents a serious conversation between them all.

Another hyperbole type performed in the conversation between Atticus and Tom :

Atticus : “Why can’t you?”

Tom : “I can’t move my left hand at all. I got it caught in a cotton gin when I was twelve years old. *All my muscles were tore loose*”. (H5)

The italic words indified as a hyperbole because human being’s mucles cannot be both torn and loose just like cloth. It shows an over statement or hyperbole.

#### 4. Metaphor

Metaphor is a figure of speech which makes an implicit, implied or hidden comparison between two things that are unrelated but share some common characteristics. In other words, a resemblance of two contradictory or different

objects is made based on a single or some common characteristics. Metaphor is the dominant type found in the movie “To Kill A Mockingbird” which consists of seven utterances, as uttered by Atticus :

“Good afternoon, Mrs. Dubose. *You look like a picture this afternoon*”. (M1)

The metaphor described in this statement by the word *look like*. It is resemblance of two contradictory which is made based on a single or common characteristics between *you* and *picture*. It shows that you look so pretty this afternoon.

And then a metaphor also showed in the conversation between Scout and Atticus :

Scout : “Sir?”

Atticus : “Until you climb into his skin and walk around it”. (M2)

From the statement above which said by Atticus, it classified as metaphor. The words *climb into his skin* indicates something different from the literal meaning. It means that you never really understand a person until you consider things from his point of view.

Moreover, in the dialogue between Scout and Jem presented a metaphor :

Scout : “He looks like a car stuck in a sand bed”. (M3)

Jem : “He’s gonna lopaied”.

The metaphor is described in this statement by the word *look like*. It is resemblance of two contradictory which is made based on a single or common characteristics between *he* and *car stuck in a sand bed*. It shows that he was so messy and cannot control himself at the moment.

Another metaphor also uttered in the dialogue between Atticus and Jem :

Atticus : “Don’t you go near that dog, you understand? He’s just as dangerous dead as alive”. (M4)

Jem : “Yes, sir. Atticus—“

From the statement said by Atticus, it categorized as a metaphor. The metaphor represented by the words *as dangerous dead as alive* which means be aware of the dog. It is dangerous even when it dead. It can bite you anytime and its bite is poison.

The utterance said by Scout also categorized as metaphor :

“Did you ever see so many people. It’s just like Saturday”. (M5)

From the above utterance, the researcher categorized it as a metaphor. The words *just like* it is resemblance of two contradictory which is made based on a single or common characteristics between *many people* and *Saturday*. It means that you have to go out and enjoy the world hustle.

Furthermore a metaphor showed by Scout :

“I feel the sand cold under my feet. Jem, we’re under the big oak”. (M6)

The metaphor described in this statement by the words *I feel the sand cold under my feet* which means feeling of a stranger atmosphere suddenly. It indicates something different from the literal meaning.

And another metaphor showed by Scout again:

“Won’t you have a seat, Mr. Arthur? This rocking chair’s nice and comfortable”. (M7)

From the above utterance, it classified as a metaphor. The metaphor showed by the words *rocking chair's nice and comfortable*. The word *rocking chairs* indicates something different from the literal meaning. It does not mean a chair fitted with rockers that make it move backwards and forwards. But it shows to please someone to sit and talk seriously.

#### 5. Dysphemism

Dysphemism is an expression with connotations that are offensive either about the denotatum or the audience, or both and it is substituted for a neutral or euphemistic expression for just that reason. A dysphemism presented in the dialogue between Calpurnia and Scout.

Calpurnia : “Now, don’t go tugging at that dress, Scout. You want to have it all wrinkled before you even get to school?”

Scout : “*I still don’t see why I have to wear a darn old dress*”. (D1)

From the above italic statement, it categorized as a dysphemism. The dysphemism represented by the words *darn old dress* are used to describe what the dress looks like. It shows that the dress was so bad. It belongs to expression teasing the addressee dysphemism function.

Moreover, a dysphemism showed in the dialogue between Mrs.Dubose and Jem.

Mrs. Dubose : “So you brought that *dirty little sister* of yours, did you?” (D2)

Jem : “My sister ain’t dirty and I ain’t scared of you”.

The dysphemism described in this utterance by the words *dirty little sister* which cause offense to the hearer. It belongs to insulting or teasing the addressee dysphemism function.

Furthermore, the dysphemism also uttered in the dialogue between Heck and Scout.

Heck : “Mr. Finch, I’ll tell you what I found. I found a little girl’s dress. It’s out there in my car. That your dress, Scout?”

Scout : “Yes, sir. If it’s pink.”

Heck : “An’ I found some funny-lookin’ pieces of muddy coloured cloth.” (D3)

From the above statement, the researcher classified it as a dysphemism. The dysphemism represented by the words *funny-lookin’ pieces of muddy coloured cloth* which show ridicule of the cloth itself. It belongs to teasing the addressee dysphemism function.

Another dysphemism uttered by Tate :

“There’s *a black man* dead for no reason, and now the man responsible for it is dead. Let the dead bury the dead this time, Mr.Finch. I never heard tell that it’s against the law for a citizen to do his utacet to prevent a crime from being commetted, which is exactly what he did, but may be you’ll say it’s my duty to tell the town all about itand not hush it up. Know what’d happen then? All the ladies in Maycob, includin’ my wife, ‘d be knockin’ on his door bringin’ angel food cakes. To my way of thinkin’ , Mr. Finch, takin’ the one man who’s done you and this town a great services, and draggin’ him with his shy ways into the limlight . . . to me, that’s a sin. It’s a sin and I’m not about to have it on my head”.

The words a black man is used to describe the physical characteristic of a person (nigger). It belongs to insulting the addressee dysphemism function because that utterance may cause offense to the hearer.

## 6. Associative

Associative shows the change of semantic or meaning of the words or phrases and meaning can be classified into denotative and connotative meanings. There are two kinds of connotations, namely informative and effective connotations. In addition, meanings can be categorized into literal and figurative meanings or denotative and connotative (affective, emotive and evaluative) meanings. An associative performed in the dialogue between Jem and Maudie.

Jem : “*He won’t let me have a gun. He’ll only play touch football with me . . . never tackle*”. (A1)

Maudie : “He can make somebody’s will so air-tight, you can’t break it”.

From the italic statement above, it identified as associative. The associative represented by the word *gun* belongs to collective meaning referring to the meaning which associates with *shoot*. It means he does not allow me to shoot.

## C. Data Finding

There are nineteen euphemisms from six types found in the script of the movie “To Kill A Mockingbird”, they are one litotes, one circumlocution, five hyperboles, seven metaphor, four dysphemisms, and one associative. The researcher takes all of them to analyze.

In general euphemism has been practiced by most of the characters in movie "To Kill A Mockingbird". Most of the euphemism is used as a resemblance of two contradictory is made based on a single or common characteristics and some more is used as an exagerragated statement to praise to the God.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. Conclusion

From the data analysis and data findings, some conclusions can be drawn from this movie “To Kill A Mockingbird”. In general euphemism here has been practiced by most of the characters like Atticus, Scout, and Jem. First, the type of euphemism used in this movie based on the analysis are six types. They are one litotes, one circumlocution, five hyperboles, seven metaphors, four dysphemisms, and one associative.

Secondly, from the data of nineteen analyzed euphemism conversations in this movie, the conclusion that can be drawn is the most of euphemism function that used is Euphemism as Metaphor which as resemblance of two contradictory made based on a single or common characteristics.

Finally the result of current study on the movie “To Kill A Mockingbird”, that euphemism is not only used to make someone feeling pleasant or to express our feeling without making the hearer lose of face, but also is used to suggest a resemblance by referring to something that is considered to have similar characteristics to that person or object.

## **B. Suggestion**

After analyzing the data and find out the semantic meanings and also the historical appearance of the euphemism words or phrases in the script, the researcher hopes that the readers can improve their knowledge about euphemism by themselves and would not be confused about the meaning of the euphemism expressions occurred in the movie.

The researcher also hopes by learning and applying euphemism in communication, it can make language, especially English, more interesting, sounds pleasant and against rude words taboo terms. Moreover, by learning euphemism, it can enhance the literary report and make a new literature creation.