



Dysphemism as a Language Strategy for Expressing Emotional Intensity in Sabrina Carpenter's Man's Best Friend Album

Ruth Manurung^{1*}, Cindy C. Nadeak², Helda H. Hia³, Jesika P. Sitorus⁴, Nurjasni⁵, Meisuri⁶

¹⁻⁶English Literature Study Program, Faculty of Languages and Arts, Universitas Negeri Medan, Indonesia

Author Correspondence: ruthmanurung1806@gmail.com^{1}

Abstract: This study examines the use of dysphemistic language in selected songs from Sabrina Carpenter's *Man's Best Friend* album. The research aims to identify the dysphemistic expressions found in the lyrics and to analyze how these expressions are linguistically constructed to convey emotional intensity and communicative meaning. The study applies a qualitative descriptive approach. The data consist of dysphemistic expressions collected from the selected song lyrics and classified according to the dysphemism categories proposed by Keith Allan and Kate Burridge. The analysis focuses on identifying the types of dysphemism and examining their function as a language strategy within the lyrical context. The findings indicate that dysphemistic expressions appear consistently in the lyrics and contribute to the expression of emotional tension and interpersonal conflict. These expressions also function as a stylistic device that shapes the tone and communicative impact of the songs. The study highlights the role of dysphemistic language as part of the expressive and stylistic resources used in contemporary pop music lyrics.

Keywords: Dysphemism; Emotional Expression; Linguistic Analysis; Sabrina Carpenter's Album; Song Lyrics

1. INTRODUCTION

Language is an essential tool in human communication as it serves important purposes such as interaction, cooperation, and the exchange of ideas (Yule, 1996). Language also plays an important role in maintaining relationships in society because it allows people to communicate and feel connected to each other in meaningful ways (Holmes, 2013). This role becomes especially important when a speaker wants to share information or express thoughts. In this process, people often choose their words carefully so that the message can be accepted by the listener, especially when the topic is sensitive.

Based on cultural norms, language is generally divided into two types of expressions, which are polite and impolite expressions. Euphemism works as a linguistic shield that replaces offensive or uncomfortable expressions with softer and more socially acceptable words. Its purpose is to protect both the speaker and the listener from possible embarrassment or offense (Rawson, 1981; Allan & Burridge, 1991). In contrast, dysphemism works in the opposite way. Dysphemism is the intentional use of harsh, rude, or offensive expressions instead of neutral or polite ones. It is used to create stronger emotional impact or to show clear disapproval (Allan & Burridge, 2006). Allan and Burridge (2006) explain that dysphemism refers to expressions that have offensive meanings either toward the thing being talked about or toward the audience,

or both. These expressions are often used to speak negatively about people or things, to show the speaker's negative attitude, or to intentionally provoke others. Unlike euphemism, which softens unpleasant terms, dysphemism highlights taboo or negative aspects to show anger, dislike, or contempt toward the topic being discussed. Because of this, the choice between euphemism and dysphemism is not only about politeness. It is also a meaningful decision that reflects the speaker's emotions, social relationships, and communication goals (Ljung, 2011).

To provide a clear framework for analyzing the data, Allan and Burrige (2006) identify eight specific categories of dysphemism. These categories help researchers understand and classify the different ways speakers create offensive expressions to show negative feelings. First, Synecdoche Dysphemism uses a person's physical features or body parts to refer to the whole person. This reduces the person's full identity to just one part, which makes the person seem less human and more like an object. For example, saying "your ass" instead of the person's name shows disrespect and dominance by focusing only on a body part. Second, Dysphemistic Epithet uses clearly offensive labels or names to attack someone's character directly. These words are strong insults that show dislike or anger without hiding the negative meaning. For example, calling someone "bitch" or "trash" is a direct verbal attack on the person's worth or behavior. Third, Euphemistic Dysphemism uses words that sound polite or positive but are actually sarcastic or ironic to insult the listener. The nice-sounding words hide the criticism, but the real meaning is still hurtful. For example, saying "How impressive!" when something is clearly bad creates a mocking effect through irony. Fourth, Dysphemistic Euphemism uses rude or taboo words in a friendly or familiar context to show closeness or solidarity instead of real anger. The offensive word becomes softer because of the casual tone. For example, calling a close friend "you old bastard" in a joking way shows affection rather than true insult. Fifth, Homosexuality Dysphemism uses insulting expressions related to someone's sexual orientation or perceived effeminacy to belittle them. This category attacks a person based on stereotypes about sexuality. For example, calling a boy "fruity" in a mocking way questions his masculinity in a derogatory manner. Sixth, "Ist" Dysphemism uses negative labels based on discrimination, such as "sexist" or "racist," to attack a person's beliefs or behavior. These words accuse someone of unfair attitudes and damage their character. Seventh, Name Dysphemism uses someone's name or title in a disrespectful way to lower their social position. The name is said with sarcasm or contempt to make the person seem unimportant. For example, using a person's title like "Mr. Perfect" in a mocking tone shows disrespect. Finally, Cross Cultural Dysphemism uses expressions that insult people based on differences in culture

or tradition. This category offends by using cultural stereotypes or taboos from another group. For example, using a cultural stereotype to mock someone's background creates an insult based on cultural differences. These eight categories allow the present study to classify the dysphemistic expressions in Sabrina Carpenter's song lyrics in a systematic and accurate way.

The use of dysphemism can be found in many forms of media, including song lyrics. Lyrics often reflect the songwriter's expressions, thoughts, and feelings (Wald, 2012). Song lyrics have a unique position in language use because they are artistic, emotional, and communicative at the same time. For this reason, lyrics often move beyond normal language rules in order to create stronger emotional effects (Cook, 2000). In this context, dysphemism becomes an important lyrical strategy. Previous research by Sari, Masri, and Aso (2025) analyzed sexual euphemisms in Megan Thee Stallion's album. Their study explored how sensitive topics are discussed in a relatively safe and polished way in order to avoid direct reference to taboo topics. The present study takes a different direction by focusing on dysphemism in the songs of Sabrina Carpenter. Using dysphemism theory from Allan and Burridge (2006), dysphemism in this study is understood as an expression that carries offensive meanings and is used to insult or show negative evaluation toward a person or subject.

Previous studies have explored dysphemism in different communication contexts. Maulana, Aziz, and Daud (2020), in their article *Dysphemism Used in Prohaba Newspaper*, studied how dysphemism appears in print journalism. Their research found that dysphemism in local newspapers is often used to attract readers' attention and to present crime reports in a strong and emotional way. The most common type they found was the insult category. Their study is different from the present research because they focus on journalism, where dysphemism is used to influence readers' views about crime events. In contrast, this study examines dysphemism in an artistic and musical context.

Hamza, Nordin, and Abbood (2023), in *A Pragmatic Study of Dysphemism in Steven Berkoff's Play East*, examined dysphemism in theatrical language. Their study showed that insults also appear most often in dramatic scripts. Characters use these expressions to show anger, hatred, and rude behavior in a direct way. While their research focuses on dysphemism as a tool to build characters in a drama script, the present study analyzes dysphemism in the poetic and musical structure of modern pop songs. In song lyrics, emotional expression is shaped not only by storytelling but also by rhythm, melody, and audience connection.

Another study by Chukwu and Onebunne (2023), titled *Dysphemism Strategies in President Buhari's Arise TV Interview*, examined dysphemism in political communication. They found that political figures sometimes use harsh language strategically to attack the image of their opponents and to strengthen their own influence. Unlike this political use of dysphemism as a tool of power, dysphemism in Sabrina Carpenter's lyrics appears in a more personal and emotional context. In this case, it functions as a form of personal expression rather than political competition.

More recent studies have also examined dysphemism in youth entertainment and modern literature. Alfiansyah and Arifin (2025), in *An Analysis of Dysphemism Uttered by the Main Characters in Bottoms (2023) Film*, found that obscene language appears very often in teenage characters' speech. This language is used to show strong emotions and to give emphasis in everyday conversation. Their findings suggest that offensive language among young people is not always used only for insults, but also for emotional expression. Although their research and the present study both focus on media that is popular among young audiences, they are different in medium and analysis. Alfiansyah and Arifin study spoken dialogue in a satirical film, while this study analyzes written lyrics in a pop music album. In song lyrics, emotional meaning is shaped by poetic and musical structure.

AL Ghizzy and Obied (2025), in *A Stylistic Study of Dysphemism in Irvine Welsh's Novel Filth*, used a stylistic approach to show how language patterns such as repetition and unusual language forms work together with dysphemism to create a shocking narrative tone. Their study also explains how dysphemism helps portray the main character's moral decline. While their research focuses on the literary and psychological aspects of dysphemism in a controversial novel, the present study shifts attention to the cultural and musical dimensions of dysphemism in a widely consumed pop album. This represents a very different audience and communication context.

The novelty of this study lies in its focus on modern pop song lyrics as the main object of analysis. Unlike previous studies that examined journalism, drama, political communication, film, and controversial novels, this research explores how dysphemism appears within the musical and poetic structure of a pop album. In this context, dysphemism is not only a stylistic feature but also an emotional strategy. It shows how songwriters release emotional tension and express their feelings honestly through direct word choices (Jay, 2009). While euphemism helps maintain comfort in communication, dysphemism is often chosen in artistic works to create a stronger and more direct emotional impact. This type of expression often attracts listeners who look for authenticity and emotional honesty in popular music (Frith, 1996). Even though research on dysphemism has increased, studies that specifically analyze pop song lyrics are still limited.

Therefore, the present study is guided by three research questions. The first question asks what dysphemistic expressions are used in selected songs from Sabrina Carpenter's *Man's Best Friend* album. The second question examines how these dysphemistic expressions are linguistically constructed as a language strategy in the lyrics. The third question explores how the use of dysphemism conveys emotional intensity and communicative meaning within the songs. Based on these questions, this study has both theoretical and practical value. Theoretically, it contributes to the growing research on dysphemism by expanding its analysis from commonly studied contexts such as journalism, political communication, and literary texts to the less explored area of modern pop music lyrics. Practically, the findings may help scholars and students in linguistics, cultural studies, and media studies understand how artists use harsh or direct language to express authenticity and emotional honesty in their work. In addition, this study can serve as a reference for music analysts, educators, and researchers who study the relationship between language choice, artistic identity, and audience response. It also highlights the importance of studying song lyrics as meaningful and valuable objects in academic research.

2. METHODOLOGY

This study used a qualitative descriptive design because it focuses on describing language phenomena as they appear naturally in song lyrics. This approach is suitable because the purpose of the study is not only to collect data but also to explain how dysphemistic language is used in Sabrina Carpenter's *Man's Best Friend* album as a way to express emotions and communication strategies (Creswell, 2014; Denzin & Lincoln, 2011).

The analysis was guided by the theory of euphemism and dysphemism developed by Allan and Burridge (1991, 2006). This theory explains that euphemism and dysphemism are two related language strategies that work as a shield and a weapon in communication. In this theory, dysphemism is not seen simply as rude language or a mistake in speaking. Instead, it is understood as a deliberate strategy used by speakers to show anger, dislike, contempt, or strong emotions. Speakers may also use taboo language to show closeness and solidarity with others (Allan & Burridge, 2006). This perspective was used in analyzing the collected data, especially to explain why and how dysphemistic expressions appear in the selected lyrics to create emotional meaning.

To make the analysis more organized, the eight categories of dysphemism identified by Allan and Burridge (2006) were used as the classification framework. These categories include: (1) Synecdoche, which refers to the use of a person's physical features or body parts to reduce their human value; (2) Dysphemistic Epithet, which uses clearly offensive labels to attack someone's character, for example "Rat" or "Trash"; (3) Euphemistic Dysphemism, which uses words that sound polite but are actually meant to insult or show sarcasm; (4) Dysphemistic Euphemism, which uses rude or taboo words in a friendly or familiar context to show closeness or solidarity; (5) Homosexuality Dysphemism, which uses insulting expressions related to someone's sexual orientation; (6) "Ist" Dysphemism, which uses negative labels based on discrimination, such as "Sexist" or "Racist"; (7) Name Dysphemism, which uses someone's name or title in a disrespectful way to lower their social position; and (8) Cross Cultural Dysphemism, which uses expressions that insult people based on differences in culture or tradition.

The data source of this study was the official song lyrics from Sabrina Carpenter's latest studio album *Man's Best Friend*. The lyrics were taken from a licensed online platform to make sure the text was accurate. To avoid the problem of selecting data selectively, the researcher first conducted an initial screening of all songs in the album before deciding the final sample. During this stage, each song was read carefully to find the presence of dysphemistic expressions. Songs that contained many relevant and varied dysphemistic expressions were then selected for deeper analysis. Based on this process, six songs were selected because they contained the richest and most varied examples of dysphemistic expressions and clearly reflected the emotional and relationship themes that encourage the use of direct and offensive language in the album.

Data collection was conducted through documentation. The official lyrics of the selected songs were downloaded and written again in text form so they could be examined carefully. Each lyric line was then read closely by paying attention to word choice, meaning, tone, and rhetorical context (Murfin & Ray, 2003). Expressions that were considered potentially dysphemistic were marked, separated, and recorded together with the surrounding lyric lines so that the context would remain clear for accurate classification. The unit of analysis used in this study was the full lyric line that contains a dysphemistic expression. Treating each lyric line as a complete meaning unit helps ensure that the emotional force and communication function of the expression are understood in the correct linguistic context and not interpreted separately from the surrounding text.

After that, the data were processed in two stages. In the first stage, form identification, each marked lyric line was examined to determine which of the eight dysphemism categories best described the expression in that line. If an expression seemed to belong to more than one category, the main function in its context was used to decide the final classification. In the second stage, quantification and comparison, the number of each dysphemism category was counted across the six selected songs. The results were then organized in a frequency table. This table was used to compare the distribution of dysphemism types within each song and between the songs. Through this process, the analysis showed which categories appeared most often and how the patterns of dysphemistic language differed between the songs.

Through these procedures, this study mainly provides a qualitative description of dysphemistic expressions found in the selected lyrics of Sabrina Carpenter's *Man's Best Friend* album. At the same time, a simple quantitative overview is also included to support the description by showing how often each type of dysphemism appears and how the categories are distributed in the data.

3. RESULT

The analysis focuses on identifying dysphemistic expressions in the lyrics of the selected songs and classifying them according to the eight categories proposed by Allan and Burridge (2006). This study examined six songs from Sabrina Carpenter's *Man's Best Friend* album that contain the richest and most varied examples of dysphemistic language. After careful reading and marking of each lyric line, a total of 37 dysphemistic expressions were identified. These expressions were then classified into the appropriate categories based on their form, meaning, and function within the context of the lyrics.

The table below presents the frequency and percentage of each dysphemism category found in the data. The percentage is calculated based on the total number of 37 dysphemistic expressions identified across the six songs. This quantitative overview helps show which types of dysphemism are used most often and gives a clear picture of how dysphemistic language is distributed in the album.

Type of Dysphemism	Frequency	Percentage
Synecdoche Dysphemism	2	$2 : 37 * 100 = 5.4\%$
Dysphemistic Epithet	21	$21 : 37 * 100 = 56.8\%$
Euphemistic Dysphemism	10	$10 : 37 * 100 = 27\%$
Dysphemistic Euphemism	3	$3 : 37 * 100 = 8.1\%$
Homosexuality Dysphemism	1	$1 : 37 * 100 = 2.7\%$
“Ist” Dysphemism	0	0%
Name Dysphemism	0	0%
Cross Cultural Dysphemism	0	0%
Total	37	100%

As shown in the table, Dysphemistic Epithet is the most frequent category, with 21 occurrences or 56.8% of the total expressions. This high number shows that the lyrics mainly use direct and strongly offensive labels to attack the character or behavior of another person. These expressions function as a clear language weapon to show anger, frustration, and emotional dominance. They do not hide the negative feeling; instead, they express it openly through vulgar or taboo words. For example, the line “You think that I’m gonna fuck with your head” in *“Don’t Worry I’ll Make You Worry”* uses the vulgar word “fuck” to show psychological aggression and hostility. The speaker does not mean the literal sexual meaning; the word is chosen to threaten emotional manipulation. Another clear example is “To a neighboring bitch” in *“Never Getting Laid,”* where “bitch” is used as a direct insult to attack another woman’s character out of jealousy. In *“Manchild,”* the repeated use of “Manchild” and “half your brain just ain’t there” directly attacks the addressee’s maturity and intelligence. These examples prove that Dysphemistic Epithet is the main strategy in the album for creating strong emotional impact and highlighting interpersonal conflict.

Euphemistic Dysphemism is the second most frequent category, appearing 10 times or 27%. This category is different because it does not use vulgar words. Instead, it uses polite or positive-sounding language in a sarcastic or ironic way to deliver criticism. The contrast between the nice words and the negative meaning creates a mocking effect that still feels hurtful. This strategy allows the speaker to express disappointment or contempt without sounding too rude on the surface. For instance, in *“Don’t Worry I’ll Make You Worry,”* the line *“Your perfect timing couldn’t be worse, actually it’s impressive how you don’t read signs”* sounds like praise (*“perfect”* and *“impressive”*), but it is clearly sarcastic and criticizes the other person’s lack of awareness. The same song also uses *“thanks for making it worse,”* which looks polite but actually blames the listener. In *“Manchild,”* the sarcastic question *“And how survive the earth so long?”* implies that the addressee is so incompetent it is surprising he has lived this long. These examples show how Euphemistic Dysphemism works as an indirect but powerful way to express emotional tension and sarcasm in the lyrics.

Dysphemistic Euphemism appears 3 times or 8.1%. This category uses rude or taboo words, but in a friendly or casual context to show closeness or solidarity rather than pure anger. The offensive word is softened by the familiar tone, so it feels more like teasing or emotional release than a serious attack. In *“Never Getting Laid,”* the line *“I just hope you get agoraphobia some day”* sounds like a casual wish, but it actually curses the ex-partner with social anxiety. The medical term makes it less vulgar, yet the intention is still negative. Another example from the same song is *“And you got a right hand anyway,”* which indirectly refers to masturbation in a mocking but almost playful way. These expressions show that even rude words can be used to express mixed feelings of love and frustration in the songs.

Synecdoche Dysphemism appears only 2 times or 5.4%. This category reduces a person to a body part, which makes the person seem less human and more like an object. It is used to humiliate and show dominance. In *“Don’t Worry I’ll Make You Worry,”* the phrase *“humbling your ass”* uses *“ass”* to represent the whole person and to emphasize control. In *“Never Getting Laid,”* *“On a girl with big tits”* reduces the woman to her breasts, showing objectification driven by jealousy. Although this category is not frequent, it still adds to the emotional intensity by dehumanizing the target.

Homosexuality Dysphemism appears only once or 2.7%. In *“Go Go Juice,”* the word *“fruity”* in the line *“a boy that’s fruity”* is used as a derogatory label to mock someone’s perceived effeminacy. This shows how the lyrics sometimes touch on sensitive topics related to sexual orientation for humorous but still offensive effect.

The remaining three categories —“Ist” Dysphemism, Name Dysphemism, and Cross Cultural Dysphemism— do not appear at all (0%). This absence is important because it proves that the dysphemistic language in the album is personal and focused on romantic relationships rather than social, political, or cultural issues.

In summary, the numerical data reveal that dysphemism is used as a deliberate and effective language strategy in Sabrina Carpenter's *Man's Best Friend* album. The strong dominance of Dysphemistic Epithet (56.8%) and Euphemistic Dysphemism (27%) proves that the lyrics rely heavily on both direct insults and sarcastic criticism to express emotional intensity. These two categories together make up more than 80% of all dysphemistic expressions. They help the songs sound honest, raw, and emotionally powerful. The lower frequency of the other categories shows that the album keeps its focus on personal feelings of anger, jealousy, disappointment, and frustration in romantic relationships. Through these patterns, dysphemism becomes an important stylistic tool that shapes the tone and communicative impact of the songs.

4. DISCUSSION

The analysis of the selected songs from Sabrina Carpenter's *Man's Best Friend* album reveals that dysphemistic language appears frequently in the lyrics and plays an important role in expressing interpersonal conflict and emotional intensity. A total of 37 dysphemistic expressions were identified in the data. Based on the classification proposed by Keith Allan and Kate Burridge, five dysphemism categories were found in the lyrics: Dysphemistic Epithet, Euphemistic Dysphemism, Dysphemistic Euphemism, Synecdoche Dysphemism, and Homosexuality Dysphemism. Among these categories, Dysphemistic Epithet appears most frequently, representing more than half of the total occurrences. This finding indicates that direct insulting or offensive expressions are the dominant linguistic form used in the lyrics. Such expressions typically appear in statements that criticize, mock, or confront another person, often in the context of romantic disappointment, frustration, or emotional tension. The frequent use of this type suggests that direct dysphemistic language functions as an effective way to intensify emotional expression in the songs and to highlight interpersonal conflict within the narrative voice of the lyrics.

The dominance of insulting expressions in this study shows similarities with several previous studies on dysphemism. For example, the research conducted by Maulana, Aziz, and Daud (2020) found that insulting language was also the most frequent dysphemism category in crime reports published in the Prohaba newspaper. In their study, dysphemistic language was

used to attract readers' attention and to present criminal events in a dramatic and emotionally strong way. Although both studies show a high frequency of insulting expressions, the communicative purposes are different. In journalistic writing, dysphemism functions mainly as a rhetorical strategy to influence how readers perceive crime events and social issues. In contrast, the dysphemistic expressions found in Sabrina Carpenter's lyrics are closely related to personal emotional experiences and interpersonal relationships. Rather than shaping public opinion about external events, the expressions in the lyrics reflect personal frustration, disappointment, and sarcasm directed toward another individual.

A similar pattern can also be observed in the study conducted by Hamza, Nordin, and Abbood (2023), which examined dysphemism in the dramatic script *East* by Steven Berkoff. Their research shows that insulting language frequently appears in theatrical dialogue to represent anger, hatred, and rude behavior among characters. In dramatic scripts, dysphemism helps construct the personality and emotional attitude of fictional characters, making the dialogue appear more realistic and intense. While the context of dramatic dialogue differs from that of song lyrics, both forms of expression rely on dysphemistic language to represent strong interpersonal emotions. The present study demonstrates that a similar mechanism operates in pop music lyrics, where dysphemistic expressions help shape the emotional voice of the speaker and emphasize the tension present in personal relationships described in the songs.

In addition to direct insulting expressions, the analysis also identified several dysphemistic expressions that function through indirect linguistic strategies. These expressions appear in the form of sarcasm, ironic statements, rhetorical questions, and dismissive phrases that convey criticism without relying on explicit vulgar words. This explains the relatively high occurrence of Euphemistic Dysphemism in the data. Through this strategy, the speaker can express negative judgments while maintaining grammatically neutral or less obviously offensive wording. The meaning of the insult emerges through context and tone rather than through explicit taboo vocabulary. This pattern demonstrates that dysphemism can be constructed not only through direct lexical choices but also through pragmatic and contextual interpretation. In the lyrics analyzed in this study, sarcasm and irony often function as subtle but powerful tools for expressing emotional dissatisfaction and interpersonal criticism.

This observation is relevant to findings from other communication contexts, including political discourse. Chukwu and Onebunne (2023), for example, examined dysphemistic

strategies in President Buhari's Arise TV interview and found that harsh or negative language was sometimes used strategically to attack the image of political opponents. In political communication, dysphemism often serves as a persuasive tool intended to weaken the credibility of rivals and strengthen the speaker's own authority. While the linguistic strategies may appear similar, the communicative function in song lyrics is fundamentally different. The dysphemistic expressions found in Sabrina Carpenter's lyrics are not directed toward political competition or public debate. Instead, they are embedded in narratives of personal relationships and emotional experiences, where language becomes a means of expressing anger, sarcasm, disappointment, and emotional release.

The emotional function of dysphemism is also supported by findings from studies on youth entertainment and contemporary media. Alfiansyah and Arifin (2025), in their analysis of dysphemistic language used by teenage characters in the film *Bottoms* (2023), observed that offensive expressions frequently appear in everyday dialogue among young characters. Their findings suggest that harsh language in youth-oriented media does not always function solely as an insult but also as a way of expressing strong emotions and emphasizing personal reactions. Although their research focuses on spoken dialogue in a satirical film, the present study demonstrates that similar emotional functions can also be observed in written song lyrics. In both contexts, dysphemistic language contributes to the portrayal of emotional authenticity and allows speakers or characters to express their feelings more openly and intensely.

Another relevant perspective can be found in the stylistic analysis conducted by AL Ghizzy and Obied (2025), which examined dysphemism in Irvine Welsh's novel *Filth*. Their research highlights how dysphemistic language can contribute to the creation of a shocking narrative tone and reveal aspects of a character's psychological state. In literary fiction, dysphemism often works together with stylistic devices such as repetition, unusual word choices, and narrative voice to create a powerful emotional impact. While the context of a controversial novel differs from that of a pop music album, both forms of artistic expression demonstrate how dysphemistic language can be used creatively to shape tone and emotional atmosphere. In the case of Sabrina Carpenter's lyrics, dysphemistic expressions help construct a tone of emotional confrontation and authenticity, allowing the speaker to express feelings of frustration and disappointment in a direct and memorable way.

Overall, the findings of this study confirm that dysphemism is not limited to one particular communication domain but appears across many forms of discourse, including journalism, drama, political communication, film dialogue, and literary narratives. However,

the present study expands the scope of dysphemism research by focusing specifically on modern pop song lyrics as the primary object of analysis. Within this context, dysphemistic language functions primarily as an emotional and expressive strategy rather than as a tool for persuasion, narrative conflict, or political argumentation. The results demonstrate that song lyrics can serve as meaningful linguistic data for examining how language choices reflect emotional experiences and interpersonal relationships. By analyzing dysphemistic expressions within the musical and poetic structure of a contemporary pop album, this study contributes to a broader understanding of how offensive or confrontational language can operate as a form of artistic expression in popular culture.

5. APPENDIX

Below is the detail analysis of Sabrina Carpenter's *Man's Best Friend* album:

<https://docs.google.com/document/d/1VuNav40z1hza-o8qROfGOF9P1KwATzow5lLpl-eMFh0/edit?usp=drivesdk>

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