AN ANALYSIS OF SINDHI TABOO WORDS IN ZAHAR ZINDAGI AND TAKRAR (DRAMAS)

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Paper Information

Abstract

This study investigates social taboos in two Sindhi TV dramas, ZAHAR ZINDAGI and TAKRAR. Both selected dramas are aired on television during the prime time when most viewers get free from their routine activities. Viewing the nature of the study, the researchers employ qualitative descriptive research in which phenomenological features of a particular audience are examined and understood using direct observation (Creswell, 2012). The sampling size of each drama episode (n=7) is collected through purposive sampling. Considering the theoretical framework, this endeavour used Jay's (1992) nine types of taboo words as a theoretical framework. Eventually, a deep dive into the collected prime time two Sindhi dramas, the study finds seven types of taboo words, excluding blasphemy and scatology. The results show that insult and slur (offensive words) and vulgarity (coarse/unrefined words) are the most used taboo words which offend female and male characters in the drama, the next excessively used word is cursing (invoking against something), obscenity (indecency words), epithet (attributing ethnicity, race, and gender), slang (informal words) and profanity (swear words) (see findings section). This study further implies that taboo words are used for reasons such as to catch attention, to show detest and frustration, to strive emotions by catharses and humour, and to enhance authenticity and realism. Besides, this study opens a window for more studies to observe taboo language and its impact on youth and family members.
Keywords: Drama, Taboo, Zindagi, TAKRAR, Obscenity

Introduction

Language is a strong means of communication. All human languages have communication systems that express feelings, attitudes, arguments, and ideas. Kolin and Uran (2023) state every language has multiple phenomena describing cultural aspects like taboo words that are studied in sociolinguistics. In Merriam-Webster (2020) taboo is unacceptable to say, mention, or do, so taboo words are those words that are forbidden to use in society. Some people prefer to use taboo language because it has a powerful impact when someone is sad, angry or frustrated. One thing is beyond all doubt that electronic media like TV and social media are the most influential source of communication to transfer, ideas, messages, and culture at a broader level. Such words change and influence what people think about things. Presently, digital media is at its peak which boosts up social taboos in society. Research studies conducted by (Batistella & Moran, 2005; Jay, 1992) have examined several types of taboo words. Batistella (ibid.) suggested the category of taboo words includes profanity, vulgarity, obscenity, and epithets. Jay (1992) also proposed nine types of taboos such as cursing, profanity, vulgarity, obscenity, epithets, blasphemy, slang, Insults & slurs, and Scatology. Conversely, (Hassan et al., 2022) explored the functions of taboo words, such as referring to express pain, anger, frustration, and annoyance. They (ibid.) is of his view that people use taboo words showing contempt, catharsis, and making fun of authorities. Dialects, accents, and other linguistic variations represent a certain geographical setting. Some of the time one taboo or linguistic expression is permissible in one setting and may be disallowed in another setting. According to Gibbons (2020), taboo words are unconscionable and forbidden in one society. However, he (ibid.) clarifies religion and socio-cultural norms restrict and allows social taboos. Social media applications are useful for transferring messages around the globe within seconds; they carry cultural development and threats. (Simon et al., 2021) endorse the influence of taboo words on society. Similarly, Sindhi culture is subject to linguistic taboos in prime-time dramas.

Rationale

Since taboo words are inevitable part and parcel of communication, this study identifies the use of taboo words in two Sindh TV dramas. Sindhi drama channels have 24-hour transmission. Sindh TV is one of the most-watched channels in Pakistan for Sindhi dramas and entertainment. This study selected two dramas ''ZAHAR ZINDAGI'' and "TAKRAR" for data collection since both dramas are popular among Sindhi-speaking audiences. Importantly, the characters in the selected dramas frequently employ taboo words in the dialogue (Khan et al., 2023).

Problem Statement

Sindhi Prime time dramas are paramount among Sindhi speaking populace which reflect socio-cultural patterns. Accordingly, taboo words are obvious in prime-time dramas so this study proposed to explore various types of taboo words that are used by the characters in the selected.

Research Objective

To identify taboo words used by characters in the selected Sindh TV dramas.

Research Question

What are taboo words used by characters in Sindh TV dramas, ZAHAR ZINDAGI and TAKRAR?

Literature Review

Television a Source of Entertainment

Television has a broader impact on various aspects of society like democracy, public advisory, mental health, and tobacco control (Hwang & Borah, 2022; Yadav & Glantz, 2021). Many studies have asserted that entertainment programs are useful in establishing a positive correlation between television program preferences, public

perceptions, and behaviors (Itziar, Azpeitia, 2019). Besides, television programs are supportive of providing a bulk of interactive features like the use of images, and audio overlays on video transmissions for customized entertainment. These features connect people for a long time to overcome boredom (Rogers et al., 2019). Television drama is one of the most popular sources of entertainment in Pakistan (Safdar et al., 2015). Nowadays television is considered as domestic cinema that amuses people of all ages through its telecasted content (Shoemaker & Reese, 1996). (Muslim et al., 2020) claim that people like to wear the same clothes, hairstyle, and jewellery, and imitate personalities shown in movies and dramas. A conducted prime-time literature review on health themes produced in developed countries from 1986 to 2014 by Kato et al. (2017) identified that most of the audience is interested in entertainment rather than prime-time series on health issues and themes. Similarly, leaping into history and even today Pakistani dramas screened on various channels are the source of family entertainment (Noreen et al., 2022). In other words, dramas on channels cover a huge variety of topics and themes that include both conventional and novel stories (Tahir, H., & Rehman, 2021). To put it differently, entertainment programs based on advertisements namely TV shows, movies, songs, dialogues, computer games, virtual reality, dramas, etc., mark certain overt or covert effects on the audience (Sofi et al., 2018). Television is an effective and powerful instrument for influencing viewers' thinking (Le & Hancer, 2021). Drama has a profound effect on a teenager's psychological growth, and it affects the prevailing ideologies of the next generation (Ali & Ayesha, 2015). Telecasted dramas not only educate, inform, and raise public awareness but also develop behavior and society. As examined by Fatima (2019), TV programs like dramas, movies, talk shows, crime reports, and commercialized advertisements have a prolonged effect on people's thinking.

Prime Time Dramas on Television

Prime-time dramas are aired on television in the evening time when a large number of audience get free from their busy schedule (Jamieson & Romer, 2014). According to Pearsall et al. (2010), prime time is the period when the viewership for radio or television reaches its peak. Sindhi dramas are a popular form of entertainment in the Sindhi-speaking community of Pakistan. These dramas often depict a wide range of social, cultural, and political issues people face in Sindhi society (Ahmad, 2023; Samejo et al., 2023). In dramas, the use of taboo words is often a deliberate choice made by the writers, producers, and actors to create a certain effect on viewers (Potvain et al., 2024). The Sindh TV channel was launched in October 2004 with a focus on promoting local culture, Sufism, and the Sindhi language. Pursuing desired objectives, this drama channel includes a diverse range of programs such as morning shows, entertainment, music, comedy, dramas, cooking shows, and children's programs. The channel enjoys significant popularity in Sindh, Pakistan, and ranks as the second most-watched channel on YouTube in the entertainment industry (Sindh, n.d.).

Taboos Words

The word originates from the ancient Polynesian word Tapu or Tabua, which means in English prohibited, disallowed, or forbidden. Taboo words or phrases are considered inappropriate in a certain context. Captain James' cock introduced the word taboo to European languages during his third voyage around the world (Pearsall et al., 2010). Taboo words are socially unacceptable and violate cultural norms, values, and beliefs. These words imply vulgarity, offensiveness, obscenity, cursing, and slur that provoke shock or insult among viewers (Allan, 2022).

An Analysis of Sindhi Taboo Words in Zahar Zindagi and Takrar (Dramas) (Jarh) 4(*2*)"

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According to Hornby (n.d.), taboos are cultural or religious customs that restrict individuals from engaging in, practicing, or discussing certain topics. Taboo words are often regarded as offensive and provocative, touching upon sensitive areas such as the human body, actions, race, and gender. Siddiqui (2003 as cited in Pervaiz et al. (2021) contrasts between the Western understanding of taboos and the Arabic term "Haram." They (ibid.) suggest that any behavior, verbal or non-verbal, is considered taboo when it, rationally or irrationally contravenes societal norms. Taboo language encompasses both words and actions. Such linguistic forms hurt peoples' feelings, and make them anxious, embraced, or ashamed. Hassan et al., (2022) refer to taboo words as the prohibited and avoided language form in society. Nevertheless, taboo words are observed differently in every society like conversations about sex, dead bodies, religious matters, and politics. As some words or actions like mother-in-law, animals' names, and left-hand usage are either avoided or used carefully, such a collection of words is taboo. Moreover, Jay (1992) categorizes taboo words into nine types, including cursing, profanity, obscenity, vulgarity, epithets, blasphemy, slang, insult, slurs, and scatology.

Pervaiz et al. (2021) claim that taboos are typically used in a tense environment and avoided in a calm one. However, aging people are more formal and cautious than young ones. Kaye & Sapolsky (2009) provided a study on the usage of offensive language in prime time. He explored that 90% of apps have contained offensive features. They (ibid.) found that ninety percent of the programs and dramas involved an abusive occurrence.

Theoretical Framework

Pondering the above-cited works, this study uses Jay's (1992) model of taboo words as a theoretical framework. This model is based on nine types of taboo words namely cursing, profanity, blasphemy, slang, obscenity, vulgarity, epithets, insult and slur, and scatology. This paper uses the framework as a data analysis tool for the analytical analysis of the produced dataset.

Research Methodology

This study uses a qualitative descriptive research design. According to Creswell (2015), the researcher in this method collects insightful data from specified research participants using interviews, focus group discussions, and observations. Thus, this study thoroughly analyzed the selected dramas to identify various taboo words.

Data Collection

The data collection was made through YouTube as a social media tool. The purposive sampling technique was used for data collection. The sampling size of each episode was (n=7) from each drama namely ZAHAR ZINDAGI and TAKRAR.

Data Analysis Procedure

Considering the nature of the study, the selected episodes of Sindh TV dramas were carefully watched viewing nine types of taboo words by Jay's (1992) framework. Employing the produced drama script, the researcher underlined and identified the taboo words. The data analysis process is based on these stages: first categorizing and classifying the data into nine types of taboo words proposed by Jay (1992). Secondly, analyzing the collected data in terms of taboo word frequency and percentage (See Table 1). Thirdly, the research conducted a discussion on the emerging results. Finally, the study concluded and suggested prospective studies.

Analysis

Findings and Discussion

RQ: What are taboo words used by characters in Sindh TV dramas, ZAHAR ZINDAGI and TAKRAR?

Considering the above research question for Jay's (1992) nine types of taboo words, the study found seven types of taboo words in the 7 episodes of each selected Sindh TV drama

An Analysis of Sindhi Taboo Words in Zahar Zindagi and Takrar (Dramas) (Jarh) 4(*2*)"

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namely ZAHAR ZINDAGI and TAKRAR selected content (See Table 1). The results exposed that insults and slurs, vulgarity, and obscenity types of taboo were used more than other types of taboo words. Insult and slur were observed 31 times (28.44%), vulgarity was observed 25 times (22.93%), obscenity was found 13 times (11.93%), and cursing occurred 13 times (11.93%). Both blasphemy and scatology types of taboo words, however, were absent throughout the content analysis of the drama.

Table 1: Frequency of Taboo Words Found in ZAHAR ZINDAGI and TAKRAR

No	Type of Taboos	Frequency	Percentage
1.	Cursing	13	11.93%
2.	Profanity	5	4.59%
3.	Vulgarity	25	22.93%
4.	Obscenity	13	11.93%
5.	Insults and slurs	31	28.44%
6.	Epithets	10	9.17%
7.	Slang	12	11.01%
8.	Blasphemy	0	0%
9.	Scatology	0	0%
	Total	**109**	**100%**

Based on the seven types of taboo words, the study found 109 taboo words used in the episodes of two Sindh TV dramas: ZAHAR ZINDAGI and TAKRAR. Thus, the identified seven types of taboo words are discussed below along with samples.

(Scacco, Saffer, 2024) This study suggests that ZAHAR ZINDAGI drama revolves around these themes namely, love, betrayal, and revenge. The drama is criticized for derogatory language, threats, misbehavior, genre issues, and patriarchal themes; thus, content analysis shows a negative impact on young viewers. Additionally, Sindh TV dramas, particularly TAKRAR and ZAHAR ZINDAGI, are denounced for significant use of taboo language as the drama depicts controversial

themes related to the feudal system (وڏيرڪا نظام Wadeerka nizam) and gender issues. Employing Jay's (1992) framework, this study addresses the nine categories of taboo words one by one.

1. Cursing

Cursing is a type of taboo in which a person wishes to irritate or harm someone (Jay, 1992). There are 13 expressions considered cursing in ZAHAR ZINDAGI and TAKRAR.

Example 1: Drama: Takrar; Episode 1; Minute: 21:10

شهرو: تنهنجي هوندي هن گهر جو سڪون برباد آ، سڪ جو ساهه ڪئي نٿا سگهون، توکي ڪو خدا موت ڏئي ته سڪ جو ڪو ساهه ڪئي سگهون.

English Transcription: Shahro: Tuhnje hondi hun ghar jo sakun barbaad aa, sak jo saah kani nitha saghoon, tokhi ko Khuda mout dhe toh sak jo saah kani saghoon.

English Translation: Shahro: The peace of this house is ruined with your presence, we can't breathe peacefully if God gives you death then we may live peacefully**.**

The above utterance is found in a domestic setting. As Shahro, the wife of Salu, curses his husband, makes violence in the home, and utters bad language, these words express her feelings for her husband.

Example 2: Drama: Zahar Zindagi; Episode 6; Minute: 8:12

الئ: سوچيندو آهيان ته اهڙي اولاد کان خدا مونکي اولاد نه ڏئي ها، اهڙي پُٽَ کان مان بي اولاد هجان ها ته چڱون هُجي ها.

English Transcription: Alan: Sochindu ahiyaan ta ahray ulad khan Khuda munki ulad na dheji, ahray putta khan maan bi ulad hajaan ahi toh chhun hooji ahi.

English Translation: Alan: I think that God would not have given me children from such a son, I would have been childless from such a son**.**

This utterance is founded between two villagers Allan and Sawan. Allan expresses his condition and worries about the disobedience of his son; eventually, he abuses his fate. The word DEATH literary means the end of life

An Analysis of Sindhi Taboo Words in Zahar Zindagi and Takrar (Dramas) (Jarh) 4(*2*)"

Bwo-Research Intl. "Journal Of Academic Research For Humanities

which represents the unknown reality and fear of the unknown is a common human trail (Pearsall et al., 2010).

The above examples are vivid in the light of Jay's (1992) theory, Shahro showing her rage by wishing death for his husband is considered as a taboo word. Cursing is always used in drama when a character is angry, helpless, or tired of the rude behaviour of someone then he uses such expressions as wishing, damn, death, and other harmful prays to a person.

2. Profanity

Jay (1992) defines profanity as a type of taboo word that has a connection with religious matters or sacred language. Besides, profane means ignoring religious teachings and beliefs. The study found five expressions describing profanity in the drama TAKRAR and ZAHAR ZINDAGI.

Examples 1: Drama: Takrar; Episode 5; Minute: 1:39

موسا: سجاول خان ته چا پر سجاول خان جي ملائکن
کي ڍور جي پڇ جي به خبر پئجي نه سگهندي.

English Transcription: Mussa: Sajawal Khan ta cha par Sajawal Khan ji mulaiqan khi dorr ji pich ji ba khabar peji na saghandi.

English Translation: Mussa: "Leave aside Sajawal Khan, even Sajawal Khan's angels will not know about cattle's tails.

(Amna, Mubasher, Hafza, 2024) Above dialogue's scene-setting is Otaq (an open court/room for chatting/discussion) where Nawab Khan instructs Mussa about stolen animals and in reply, Mussa utters these words. This asserts a strong statement or oath invoking angels. Even Sajawal Khan's angels will not know about the animal's tail The context of the clause means even the Sajawal Khan's angel would not be aware of something. In this context, it is used as a religious element in a way that goes against religious teaching. Jay's profanity involves ignoring or indifference to religious beliefs. The clause goes against the notion that angels

are aware of everything thus it is considered a profanity type of taboo.

Example 2: Drama: Takrar; Episode 6; Minute: 23:00

سجاول خان: قسم آهي پيدا ڪرڻ واري ذات جو !
جڏهن مونکي حقيقت جي خبر پئي ان وقت دنيا جي ڪا
ب توکي منهنجي قهر کان بچائي نه سگهندي۔

English Transcription: Sajawal Khan: Qasam ahi paida karni wari zat jo! Jadohun munki haqeeqat ji khabar peyi, un waqt dunya ji kaa taqat toki munhijee qahr khan bachai na saghandi.

English Translation: I swear on the Mighty who gave me birth when I came to know this reality, at the time no power can save you from oppression. In some religious contexts, it implies a disregard for the power of God to save, because He is almighty and can save things no one has the power to harm anything except His will. It is considered offensive profane in some cultural and religious contexts. Above example, no power can save you from my oppression, expresses profanity in certain religious contexts.

3. Obscenity

According to Jay (1992), obscenity refers to words or expressions that are unacceptable in public places. These words are considered as most offensive if ever utilized in a public place due to the lack of morality perceived and their potential view is distinguished. Obscenity is usually characterized by a pointedly sexual nature and the use of such expression is considered offensive. The findings emerged with 13 expressions regarding obscenity in selected content of dramas.

Example 1: Drama: Zahar Zindagi; Episode 2; Minute: 18: 45

رانو: مجنو کي ڪهڙي ضرورت آ مهاري جا چڪر هئڻ
جي مجنو مهاري مگهري پوي ۽ ليلا کي ٻک هئي سمهي
پوي۔

English Transcription: Rano: Majnoo ki kadhri zarurat aa, mahari ja chakar hanhan ji majnoo mahari mein gahri poyi aen Laila ki bok hanhan samie paye.

English Translation: Rana; what does Majnu (lover) need to go around mosquito net? He should go inside the net and hug sleep to his Laila (beloved).

The setting is home where the whole family is sitting. This utterance occurs when Rano and Raban make fun of their parents. Then Rano utters those words. According to SLA Lughat (Sindhi Language Authority), Hug sleep describes compiling or compressing with something that causes sexual feelings. Considering Jay (1992), hug sleep in the Sindhi Pakistani community denotes obscenity because it triggers sexual feelings. This taboo expression is obscene because it may be uttered privately rather than in a formal setting. However, some cultures consider hug sleep as a normal expression instead of an obscene word.

4. Vulgarity

An ordinary code often uttered by individuals in the street (Jay, 1992). Besides, such words are uttered by a mediocre class of people when they have got together among friends. These words are influenced by social, intellectual, and economic factors present in a community. A total number of 25 expressions was found in the selected content of both dramas.

غفار خان : تون سنڌ جائو آهين يا اسان جي مٽان ڌارين جي ڪاه جو ٽڪو آهين؟

English Transcription: Gaffar Khan: Toon Sindh Hayao aheen ya asan ji mithan daarayn ji kah jo tiko aheen.

English Translation: Gaffar Khan: "Are you born in Sindh or leftover spot of outsider invasions?

The utterance found in the drama Zahar Zindagi episode 1 in mint 5:56. The setting scene is Ghaffar Khan who is Wadeera (feudal system) of a village declaring punishment against his brother, Kamal Khan, for his vulgar action. The literary meaning of "leftover spot of outsider invasions" is you are here leftover the illegitimate child of attackers. Jay asserts that vulgarity is an unsocialized and

uneducated form considered silly in certain cultures. In the Sindhi community, this kind of phrase is considered offensive and abusive.

5. Insult and Slur

Insult words are used to verbally offend or insult someone to disrespect the target's feelings. As described by Jay (1992), slurs and insults are words that cause harm to another person. These words hardly drive power from religion or unity within society.

Example 1: Drama: Takrar; Episode 7; Minute 10: 50

مهرو: ڪتي جا پير بدنامي ڏانهن وڌندا پيا وچن.

English Transcription: Mahro: Keti ja peer badnaami dhan wadhanda, piya wachan.

English Translation Mahro: "Bitch's feet are moving toward infamy.

Mehro and her daughter talk about Hakim Zadi's illegal relationship with Wazeer. Mahro utters Bitch word for Hakim Zadi which shows her resentment. This is an insulting word, especially animal imagery. Considering Jay's (1992) view, the word "bitch" is seen as a rude and offensive word primarily used to insult someone. Since bitch means a female dog, it shows offensiveness. When it is used to insult a woman, it refers to a prostitute. Conversely, when it is used for a man, it shows the homosexuality of a man. Above conversation, Mehro used the word, bitch, to insult Hakim Zadi, and generally, it is considered an informal phrase.

Example 2: Drama: Zahar Zindagi; Episode 1; Minute: 7:24

غفار خان : هن وقت منهنجي اڳيان هڪ بي حس ۽ شيطان بينو آهي جنهن سنڌ جي جائي ۾ اکيون وڌيون آهن

English Trascription: Ghaffar Khan: Hin waqt munhijan aghyan hik bi hass shakhais beetho ahi, jinhin Sindh ji jai mein akyoon wadhayoon aahin.

English Translation: Gaffar Khan: On this movement, a savage devil is standing In front of me who has set his dirty eyes on a daughter of Sindh.

The setting of the scene is Otaq (an open court/room for chatting/discussion). Gaffar

An Analysis of Sindhi Taboo Words in Zahar Zindagi and Takrar (Dramas) (Jarh) 4(*2*)"

Bwo-Research Intl. "Journal Of Academic Research For Humanities

Khan's verdict against Kamal Khan's immoral action and he utters those words with detest and angry expression. Jay (1992) clarifies that devil and savage refer to bad things or names uttered in society. Here, savage describes a person or group of persons perceived as uncivilized while devil associates with supernatural entities represents evils. Viewing this, calling someone a devil can be metaphorical to show them as wicked, disobedient, and morally corrupt.

6. Slang

Speakers usually utter slang words when they are in an informal setting (Allan & Burridge, 2006). Slangs are informal words or expressions that are not considered appropriate for formal occasions (Pearsall et al., 2010). Slang refers to specialized vocabulary that involves specific subgroups such as teenagers, musicians, soldiers, drug users, or athletes. Considering the framework by Jay (1992), slang in Sindhi dramas commonly refers to casual gatherings among people.

Example 1: Drama: Zahar Zindagi; Episode 2; Minute 14:24

هالار: هن چڙواڳ گهوڙي(کمال خان) کي غفار خان جي اڳيان بيهاريو مانس

English Transcription: Halar: Hin chhorwag ghori (Kamaal Khan) khi Ghaffar Khan ji aghyan biaariyo maans.

English Translation: Halar: He made the uncontrolled horse stand (Kamal Khan) in front of Gaffar Khan.

Example 2: Drama: Zahar Zindagi; Episode 3; Minute 00:59

ميرا: مان چوان ٿي هل هاڻ هتان هلڻ جي ڪر, وجهائين ن مٿي م ڌوڙ

English Transcription: Miraa): Maan chawan thi hall han, hatan halan ji kar, wajaain na mithi mein dhoro.

English Translation: Miraa: I tell you go away from here, get out, otherwise, I might dust into your head.

These are the expressions uttered by the most popular character Miraa. The setting is

outdoors. Abbas convinces Miraa to let her get the package on her mobile phone if she makes a material relationship with him. Miraa responded with words. The theory of Jay (1992), the word,' dust' in the phrase given "1 might dust into your head'. Is a type of taboo word that falls in the category of slang, because it is usually used to show wrath, annoyance, and insult and is considered unsocialized. Conversely, such slang is disallowed in a formal situation.

7. Blasphemy

Blasphemy is a type of discourse that disrespects God or religion (Hornby, n.d.). Profanity and blasphemy are two different kinds of words. Profanity does not directly criticize religious or sacred things. Conversely, blasphemy critiques religious or sacred things. This study could not find any taboo words in the selected episodes of dramas.

Discussion:

The usage of taboo language in Sindhi dramas desires to appeal to the young audience. Young viewers often accept taboo words and are likely to find them humorous or edgy. However, this approach can also alienate aged viewers who may find the usage of taboo language offensive or inappropriate. (Recuero, 2024), The occurrence of these social taboos in Sindhi dramas can be harmful to society and societal values, norms, and traditions. Despite taboo words in Sindhi dramas giving a realistic view of the verbal practices that take place in informal settings, the young viewers also get shaped accordingly. In many cases, the characters in these dramas behave like ordinary people who speak in the language and mannerisms that are common in their daily lives. The use of taboo words, therefore, can help to create a more authentic expose of these characters and their situations. In short, the audience gets immersed in the story acted by the characters. As Wardhaugh (2006) describes, people use taboo words to grab the attention of the audience and evoke emotional responses. In

An Analysis of Sindhi Taboo Words in Zahar Zindagi and Takrar (Dramas) (Jarh) 4(*2*)"

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the TAKRAR drama, characters used swearing words to catch attention as shown below.

Example 1:

سجاول خان: قسم آهي پيدا ڪرڻ واري ذات جو !
جڏهن مونکي حقيقت جي خبر پئي ان وقت دنيا جي ڪا
ب توکي منهنجي قهر کان بچائي نه سگهندي .

English Translation: Sajawal Khan: Swear to the creator! When I came to know the truth, nothing in the world can save you from my anger.

Here, the writer used the phrase swearing words قسم آهي پيدا ڪرڻ واري ذات جو (Swear to the creator) by the character Sajawal Khan to catch the attention of viewers. *First*, such dialogues take place in close friendship; however, if used in public, it might have a negative impact. *Second*, taboo words or expressions are used to insult or contempt someone. This happens when individuals want to undermine other's pride. *Third*, taboo words are used to make the listener react strongly like getting angry or feeling pity. This happens when individuals intentionally create chaos or intense feelings during a conversation (See **Example 2** of Cursing). *Fourth*, people use forbidden words to mock authority like government, institutions and sacred authorities. This shows their dissatisfaction with those who are in power and is a way of expressing doubt about important matters. Moreover, taboo words in drama enhance the authenticity and realism of dialogue. The use of taboo language in drama is a potent means of expressing intensity and emotion among characters. These words become linguistic tools for conveying strong feelings such as anger, frustration and passion. (Rai, Syed, 2023) Viewing the characters, Naina and Hakim Zadi, in the drama TAKRAR stimulates noncompliance among young girls and such exposure hurts Sindhi society. Similarly, the characters, Wazeer and Hazim Zadi spread an unjustified relationship that hurts viewers in a family. Eventually, viewers must be meticulous about choosing the right words during communication as some words are allowed to be spoken in one setting that may be incomprehensible or taboo in another setting.

Conclusion

This endeavour found seven types of social taboos in dramas, ZAHAR ZINDAGI and TAKRAR, such as cursing, profanity, obscenity, vulgarity, epithets, insults and slurs, and slang. Using Jay's (1992) nine types of taboo words, the current study found obscene words more than other types of social taboos; however, blasphemy and scatology were found missing in the selected episodes of Sindh TV dramas. Since the taboo words are used in different contexts, selected dramas portray both rural life and the feudal system. The usage of taboo language in "ZAHAR ZINDAGI" is often used as a means of expressing emotions whereas "TAKRAR" is used to represent negative and their behavior. On one hand, such words depict the picture of the Sindhi community and the hidden reality of the Feudal system (Wadeerka Nizam), and on the other hand, they spread immorality and unethical behavior in society. The above conclusion deduces that media can play a vital role in making positive behavior in society, prime time should make such policies to avoid taboo communication on screen so that it does not harm society culturally or morally. And should use euphemisms rather than taboos to explore situations which will help avoid taboo communication and maintain the decorum of society. Notably, taboo words are not only against religion, ethical, and cultural values but also hurt viewers' thinking and behaviour.

Recommendations for Future Studies

The study on social taboos in Pakistani prime-time Sindhi dramas carries significant recommendations for future studies. First, the sample size may be increased and compared with other primetime dramas; so that, the findings may be generalized to cover a wider population. Second, another study is invited

to use a mix-method design; so that, the findings may be more insightful. Third, a correlational study may be conducted on the primetime dramas aired in regional languages viewing the extent of taboo words. Finally, this study suggests more studies related to the types and functions of taboo words in Sindhi live-streaming dramas and movies representing cultural and ethical norms.

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An Analysis of Sindhi Taboo Words in Zahar Zindagi and Takrar (Dramas) (Jarh) 4(*2*)"

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