

Sociopragmatics Of Curse Lexicon Referencing Supernatural Beings In The Sambas Malay Language

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ABSTRACT

This research aims to analyze the use of lexicon of curses based on supernatural beings in the Sambas Malay language from a sociopragmatic perspective. The focus of the research is to understand the social and cultural functions of these curses, both as tools for joking and insulting, and how these curses reflect the cultural values, local beliefs, and identity of the Sambas Malay community. The research method uses a qualitative approach with data collection in the form of oral and written discourse. The analysis was conducted using Dell Hymes' SPEAKING framework to uncover the social context, communicative purpose, and cultural meaning behind the curse words. The research results show that lexicons such as "antu," "setan," dan "tuyul" serve to joke as an effort of familiarity and to strengthen social relationships, as well as to insult to express dominance or dislike. This research contributes to enriching the study of anthropological linguistics by highlighting the role of language in preserving local beliefs and traditions.

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1. Introduction

Curses lexicons are still a controversy, some consider it commonplace, but others consider it taboo because it is viewed negatively. This is due to the use of derogatory terms that refer to race, gender, or disability) or quoting abusive words that are considered indecent by most people (Stephens et al., 2018). Although not everyone uses these words, the use of the swear lexicon has been accepted by many people at large (Verdianto et al., 2023).

One of the popular curses references in the Sambas Malay community is in the form of a lexicon of spirit creatures. This lexicon of swearing spirits refers to the use of taboo, vulgar, or obscene language (Jay et al., 2006). As a result, language users generally use various swear expressions to express anger, annoyance, disappointment, hatred, or displeasure with

something that happens to them (Fasya & Suhendar, 2013). Therefore, the swear lexicon is a means to attack or hurt the targeted listener. Thus, abusive words, swearing, or sarcasm are socially taboo language that can be replaced with euphemistic expressions for reasons of politeness (Wibowo, 2020).

This lexicon form of the spirit creature curses reference includes specific terms that often have emotional and spiritual connotations (Reiter & Placencia, 2005). These terms not only serve as a means of communication but also serve as a bridge to understanding the relationship between humans and the supernatural world that is thought to influence each other in everyday life (Irmayanti, 2018). This creates a framework that allows people to express their beliefs and values, as well as strengthen a sense of community togetherness (Rajagopalan, 2006). Thus, these terms can also open up a broader discussion about the role of language in shaping the worldview and traditions of society. In other languages, the lexicon of swearing in the form of a reference to the spirit creatures in the Sambas Malay community is the key to understanding the cultural dynamics of the society when viewed from a sociopragmatic perspective (McConachy & Spencer-Oatey, 2021).

Research on swearing in ethnic languages in Indonesia displays diverse cultural expressions and social interactions. It varies significantly across different regions and languages as a reflection of local values, emotions, and social norms. This diversity is evident in the unique form and context of swear words found in various ethnic languages in Indonesia.

Some research related to curses can be seen in curses in the Malay Kupang and Sasak languages, these curses often appear as single words (for example, "tolo," "hund") or repeated forms (for example, "anjing-hund") (Djawa & Djuli, 2024; Hakim, 2022). The results of this study show that curses can also be expressed in phrases (for example, "damn whore") and clauses (for example, "you're crazy") (Djawa & Djuli, 2024; Hakim, 2022). Other research can be seen through the study of Madurese curses, which show references to animal lexicons, moral judgments, and bodily functions that reflect cultural beliefs and social hierarchies, both in formal and informal contexts (Khotimah & Pribadi, 2023). Furthermore, there is research regarding the use of curse words by students in Sanggau Ledo, depicted in the form of states (stupid, crazy), referring to animals for bad human behavior (dog, pig, bastard), supernatural beings (devil, ghost), and others that disturb humans (Fadlilatun et al., 2015).

Research on curses in ethnic languages in Indonesia has so far focused more on lexical references, such as animals, bodily functions, or moral traits, without much touching on the dimension of local beliefs involving supernatural beings. Meanwhile, supernatural beings play an important role in the beliefs and traditions of the Sambas Malay community, but they have not been extensively studied as references in the lexicon of curses. Therefore, this article offers novelty by exploring the use of a lexicon of curses based on supernatural beings from a sociopragmatic perspective.

This research not only examines the linguistic functions of curses but also reveals how these terms reflect the relationship between humans and the supernatural world, shape collective

identity, and express the cultural values of the Sambas Malay community. By analyzing the dynamics of the use and meaning of these curses amidst social changes, this article opens up a new space for discussion about the role of language in preserving cultural heritage as well as its relevance in an ever-evolving society. This approach enriches the study of linguistics and linguistic anthropology by focusing on local belief dimensions that have not been extensively discussed before.

The purpose of this research is to analyze the use of curse lexicons in the form of supernatural beings in the Sambas Malay language from a sociopragmatic perspective, whether intended for joking or insulting. This research aims to uncover how social, cultural, and spiritual factors influence the use of curses, as well as how these curses reflect the cultural values and identity of the Sambas Malay community. Additionally, this research also aims to understand the role of curses based on supernatural beings as a means of communication, emotional expression, and cultural symbols in social interactions within the community. Thus, this research is expected to provide new insights into the relationship between language, local beliefs, and cultural traditions in the Sambas Malay community.

2. Literatur Review

Sociopragmatics

Sociopragmatics, a branch of linguistics that studies the interaction between social and pragmatic aspects in language use, has significant relevance in the context of curse language. This sociopragmatics is based on Dell Hymes' approach, which introduced the concept of communicative competence to describe the knowledge required to communicate effectively in various social contexts. This concept goes beyond grammar and vocabulary, including speaking rules and sociolinguistic behavior (Lillis, 2006; Michael, 2014). The core of Hymes' framework is the SPEAKING model, which outlines the main components of communication: Setting and Scene (physical and psychological context), Participants (individuals involved in communication), Ends (goals and outcomes), Act Sequence (sequence of events), Key (tone or manner), Instrumentalities (forms and styles of communication), Norms (social rules governing communication), and Genre (type of communication method) (Pishghadam et al., 2021). These elements highlight the multifaceted nature of communication, showing how language and social dynamics interact in various contexts.

Hymes also explored the sociopragmatic aspects, emphasizing the importance of understanding language as a phenomenon shaped socially because meaning is formed by its use in specific contexts. (Block, 2007; Hymes, 2020). His communication ethnography approach analyzes speech events to reveal how experiences are shared and transmitted within a culture. (Keszeg, 2018). In addition, Hymes researched language socialization, focusing on how children acquire language within their cultural environment and emphasizing the influence of social context on language development. (Ervin-Tripp, 2009). These ideas underscore the deep relationship between language, culture, and society,

illustrating how communicative competence is shaped by linguistic knowledge and social interaction.

Model SPEAKING (Dell Hymes)

The SPEAKING model developed by Dell Hymes in 1967 is an important framework in the analysis of speech events, considering various components that influence communication. This model includes eight main components: Setting and Scene, Participants, Ends, Act Sequence, Key, Instrumentalities, Norms, dan Genre (Hymes, 2020). First, setting and scene refers to the physical and psychological context in which the communication takes place. The setting includes the time and place, while the scene refers to the cultural definition of the occasion (Celce-Murcia, 2007; Pishghadam et al., 2021). Second, participants are the individuals involved in the communication event, including the speaker and the audience. The roles and relationships between participants can significantly affect the communication process (Celce-Murcia, 2007; Pishghadam et al., 2021). Third, ends, this component focuses on the purposes, goals, and outcomes of the communication. It considers both the intended and unintended results of the speech event (Celce-Murcia, 2007; Pishghadam et al., 2021). Fourth, act sequence involves the actual form and content of what is said, including the order of speech acts and how they are structured within the conversation (Celce-Murcia, 2007; Pishghadam et al., 2021). Fifth, key, refers to the tone, manner, or spirit in which the communication is carried out. It can include the emotional tone, formality, and overall mood of the interaction (Celce-Murcia, 2007; Pishghadam et al., 2021). Sixth, instrumentalities: these are the channels and forms of communication used, such as spoken language, written text, or non-verbal cues. It also includes the dialect or language variety employed (Celce-Murcia, 2007; Pishghadam et al., 2021). Seventh, norms: this component encompasses the social rules governing the event and the participants' actions and reactions. Norms dictate what is considered appropriate or inappropriate within the context of the communication (Celce-Murcia, 2007; Pishghadam et al., 2021). Eighth, genre: This refers to the type of speech act or event, such as a lecture, conversation, or debate. Each genre has its own set of rules and expectations (Celce-Murcia, 2007; Pishghadam et al., 2021).

3. Methods

Sources of Data

The method used in this research is a qualitative descriptive method with a sociopragmatic approach. This method aims to create a systematic, factual, and accurate description of the facts, characteristics, and relationships between the phenomena being investigated (Asfar, 2004; Asfar et al., 2023; Sulissusiawan et al., 2022, 2024; Syahrani et al., 2021). This research is based on facts regarding the lexicon of curses in the Sambas Malay language. The data in this study consists of references to the lexicon of curses in the form of supernatural beings. The data source in this study is the speech of Sambas Malay informants in describing the lexicon of curses in the form of supernatural beings.

Data Collection

Data collection in this research was conducted using direct techniques, namely interviews and direct field observations with informants from the Sambas Malay community in Sambas Regency (Effendy, Asfar, et al., 2023; Effendy, Sulissusiawan, et al., 2023; Taha et al., 2024). This process involves a series of systematic steps to ensure accurate and in-depth data (Dari et al., 2024; Sulissusiawan et al., 2022). The researchers first collected data on the lexicon of curses through direct interaction with informants, followed by a question-and-answer session based on the prepared research question list (Asfar, 2015, 2016, 2017; Hakimi, 2021; Irawan et al., 2024). Conversations with informants are recorded and transcribed to maintain data authenticity, which is then converted into written form. The data obtained has been translated from Sambas Malay to Indonesian and categorized based on research subproblems to facilitate further analysis. This approach not only ensures authentic data excavation but also provides deep insights into the social and cultural context of the use of the curse lexicon.

Data Analysis

The data analysis technique in this research is the researcher's method of organizing the sequence of data and categorizing it into patterns, characters, and basic descriptive units based on the theory used in data analysis. This data analysis technique is carried out by the researcher by outlining the steps of data analysis. The steps in data analysis are carried out in the following stages.

First, classify the lexicon data of Malay Sambas curses based on the form of reference to the lexicon of supernatural beings. Second, the reference of the lexicon data of Malay Sambas curses is analyzed using a sociopragmatic approach. The sociopragmatic approach is used to understand the relationship between social aspects (cultural context, social hierarchy) and pragmatics (speech acts, intentions, and speech effects) in the use of insults. The SPEAKING components (Setting, Participants, Ends, Act Sequence, Key, Instrumentalities, Norms, Genre) are used to analyze speech. Categorization and interpretation of data are categorized based on (a) The function of curses: joking, insulting, or other emotional expressions; (b) References to supernatural beings: ghosts, spirits, demons, evil spirits, vengeful spirits; (c) Social context: informal (coffee shop, market). Third, this research also includes a table showing the results of the data found.

4. Results and Discussion

Lexicon of Curses Referencing Supernatural Beings

In the Sambas Malay language, curses that use words referring to supernatural beings are often used to insult someone by likening them to entities considered frightening, evil, or bringers of misfortune terms like “antu”, “tuyul”, or “setan” usually used to vent anger or frustration towards someone. This curse aims to associate someone with negative traits that

are generally associated with supernatural beings, such as being sly, evil, or harmful to others. For example, expressions like “Dasar setan kau ee” used to describe someone who behaves badly or is annoying.

The use of supernatural beings in curses also reflects the cultural beliefs and spirituality of the Sambas Malay community because these beings are often considered symbols of evil power or disruptors of harmony. Terms like “antu jeradak” or “antu kambek” not only used to insult, but also as a metaphor for people who are considered manipulative, dangerous, or violate social norms. These curses based on supernatural beings show how elements of local culture, such as myths and beliefs, are integrated into everyday language, especially as a means to express negative emotions in a distinctive way rooted in local traditions.

Table 1. Lexicon of Curses of Supernatural Beings

No.	Lexicon of Supernatural Beings in Sambas Malay Language	Usage in a Sentence
1	Antu	Memang dah antu kau tok we! ‘You really are like a ghost!’
2	Setan	Dasar setan kau e! ‘You devil!’
3	Tuyul	Jak miare tuyul kau tok ‘No wonder, you keep a tuyul, right?’
4	Antu jeradak	Muke pun dah macam antu jeradak ‘The face has already become like hantu jeradak’
5	Antu kambek	Jak tingkah laku macam antu kambek ‘Of course, the behavior is already like a goat ghost.’

The data in Table 1 illustrates various examples of curse lexicons based on supernatural beings used in the Sambas Malay language, complete with their usage in everyday sentences. Each term such as antu, setan, tuyul, antu jeradak, and antu kambek is used to convey various emotional expressions, whether in the form of mockery, insult, or sarcasm. This lexicon reflects the local beliefs and cultural values of the Sambas Malay community because supernatural beings are often associated with negative traits such as being frightening, cunning, or unpleasant.

The use of this lexicon is evident in various contexts. For example, the word "ghost" (antu) in the sentence "Memang dah antu kau tok we!" used to compare someone to a ghost, emphasizing the disturbing or frightening traits associated with such supernatural beings. Likewise with the devil in "Dasar setan kau e!", which serves as a form of cursing to vent anger. The term "tuyul" that appears in "Jak miare tuyul kau tok" used to mock someone by accusing them of being sly or dishonest, while antu jeradak in "Muke pun dah macam antu

jeradak" used to mock someone's appearance by comparing it to a frightening supernatural being.

Table 1. not only provides illustrations of forms of insults but also highlights how language reflects the relationships between humans, culture, and local beliefs. The use of these terms demonstrates the important role of the lexicon of curses as a powerful communication tool, both for conveying social criticism and for creating familiarity through humor. In the context of the Sambas Malay community, curses based on supernatural beings have become one way to express feelings, build social relations, and simultaneously strengthen cultural identity rooted in local traditions.

Sociopragmatics Joking Reference Lexicon of Supernatural Beings

Speech with references to the lexicon of supernatural beings in a sociopragmatic context intended for humor carries social meanings closely related to the culture and interaction patterns of the local community. In certain oral cultures, such as the Sambas Malay community, the lexicon, such as "setan," "antu jeradak," or "tuyul" often used in everyday speech to describe a situation or someone's character in a hyperbolic manner. For example, the expression "Muke dah macam antu jeradak" aimed at teasing or lightening the mood, without the intention of hurting. In the context of joking, this lexicon is not taken seriously, but rather as a tool to create familiarity and strengthen social relationships among speakers. Pragmatically, the use of the lexicon of supernatural beings in jokes relies on a mutual understanding between the speaker and the interlocutor. Speakers usually choose these words because they have strong connotative value, but in a joking context, the tone of delivery and nonverbal expressions, such as smiles or laughter, indicate a light and non-offensive intent. For example, utterances like "Dasar setan kau e!" perhaps accompanied by laughter or warm eye contact, indicating that the speaker only intends to tease. This situation shows that the context and social relations between participants are very important in determining how the discourse is understood.

The effectiveness of using this speech act highly depends on the cultural norms and the sensitivity of the individuals involved. In some situations, what is intended as a joke by the speaker can be interpreted negatively by the conversation partner, especially if there are differences in perception or tension in their relationship. Therefore, although the reference to the lexicon of supernatural beings has the potential to strengthen social relationships through humor, its use requires caution to avoid misunderstandings or unwanted conflicts. Based on the SPEAKING speech components, the utterance can be analyzed as follows.

Table 2. Sociopragmatics of Jokes Referencing the Lexicon of Supernatural Beings

No.	SPEAKING	Component
1.	Setting and scene	Informal space
2.	Participant	Speaker (X), conversation partner (Y)
3.	End	Joking, teasing, mocking

4.	Act sequence	Conversation
5.	Key	Expressive
6.	Instrumentalities	Oral
7.	Norm	Interpretation
8.	Genre	Cursing or swearing

Speech like "*Memang dah antu kau tok we!*", "*Dasar setan kau e!*", "*Jak miare tuyul kau tok,*", "*Muke pun dah macam antu jeradak,*", and "*Jak tingkah laku macam antu kambek*" is an example of a typical expression from the Sambas Malay community that is rich in sociopragmatic meaning. These expressions not only reflect the spontaneity of speech but also represent the social, cultural, and interpersonal dynamics within society. To understand this utterance more deeply, analysis using Dell Hymes' SPEAKING framework helps identify the important elements in its use, including setting, participants, purpose, speech act structure, tone, medium, norms, and genre.

Setting and Scene from this discourse usually exists in informal social spaces. Situations like meetings at a coffee shop, family gatherings, or casual interactions in the neighborhood become the main context. This atmosphere tends to be fluid and familiar, allowing the use of straightforward, even harsh language without being considered offensive. However, this context can also become sensitive if the speech is delivered in a serious or formal situation, so the speaker needs to adjust their language style.

Participants in this discourse involve individuals with close social relationships, such as friends, siblings, or relatives. The closeness of this relationship allows for the freedom to use insults or sarcasm because there is a mutual understanding that these expressions are not meant to hurt. However, if used on someone less familiar, this utterance has the potential to cause misunderstandings or conflicts because it can be perceived as an insult.

The ends of this utterance vary, depending on the context of the conversation. In many cases, the main goal is to joke or tease, such as in the utterance "You devil!" which might be said to lighten the mood. However, there are also more critical purposes, such as mocking behavior deemed inappropriate or delivering criticism indirectly.

Act Sequence In this context, it usually starts from a trigger, such as an action or appearance that is considered funny, strange, or not in accordance with norms. Speech like "*Muke pun dah macam antu jeradak*" can appear as a spontaneous response to something seen or experienced. This sequence is often followed by reactions from the audience, which can include laughter, playful responses, or even reaffirmations in the form of similar expressions. Key is an important element in determining the meaning of discourse. The tone used can reflect the speaker's intention, whether serious, joking, or angry. For example, when a speech is delivered in a cheerful tone, the listener tends to interpret the meaning as a joke. Conversely, if it is delivered in a high-pitched tone and with a serious expression, the speech may be considered a deliberate insult.

The instrumentalities in this discourse are spoken language, with Sambas Malay as the primary medium. The use of local dialects strengthens cultural identity, shows familiarity, and simultaneously distinguishes social groups that understand the context and meaning of the expressions. If translated into another language or used in written media, the cultural and emotional nuances of this speech tend to be lost or diminished.

Norms in the use of this speech refer to social and cultural rules that govern what is considered appropriate or inappropriate. In the Sambas Malay culture, curses such as "antu" or "setan" acceptable in an informal context, especially among peers. However, this norm does not apply in formal situations or to respected individuals, such as parents or superiors. Violating this norm can be considered impolite and create social tension.

The genre of this utterance is informal conversation, often combined with elements of humor, sarcasm, or hyperbole. This genre allows for spontaneous and creative expression, but still has limitations in terms of social context. As part of the genre, this discourse also reflects the oral tradition of the Malay community, which is rich in metaphors and symbolism, such as the use of the terms *antu jeradak* or *antu kambek* that have local connotations.

In the context of sociopragmatics, this utterance illustrates how language is not only used as a tool for communication but also as a mirror of social and cultural relations. These expressions show the complexity of how the Sambas Malay community expresses emotions, asserts identity, and maintains social cohesion. However, the success of this utterance in achieving its goal highly depends on the context and mutual understanding between the speaker and the listener.

Sociopragmatics Insulting the Lexicon of Supernatural Beings

In the sociopragmatic context, the use of lexicon related to supernatural beings with the intention to insult displays a different social dynamic compared to utterances used for joking. When lexicons like "setan," "antu jeradak," or "tuyul" used to insult, the speaker's main intention is to belittle, mock, or show dislike towards the interlocutor. For example, utterances like "Muke pun dah macam antu jeradak" can be conveyed with a sharp tone and a serious expression to emphasize that the speaker views the interlocutor negatively. In this situation, the utterance not only has a denotative dimension referring to supernatural beings but also a connotative dimension indicating insult.

This practice often reflects problematic social relationships or tensions between the speaker and the interlocutor. In certain societies, the use of such speech can create social hierarchies when speakers demonstrate dominance or power through verbal insults. This can be seen in conflict situations, for example, when someone feels wronged and expresses their frustration through expressions such as "Jak miare tuyul kau tok" which implies indirect accusations or insults about someone's behavior. In sociopragmatics, this insult is usually intended to influence the emotions of the interlocutor, either by making them feel ashamed, angry, or intimidated.

The impact of this insult depends on the social and cultural context surrounding it. In a society that upholds the norms of politeness, the use of supernatural lexicon to insult can be considered very offensive and provoke a strong reaction. On the contrary, in cultures that are more tolerant of dark humor or mockery, such insults might be more accepted even though they remain painful for the target. Therefore, the sociopragmatic analysis of this insult reveals how language functions as a tool to construct, maintain, or challenge social relationships in society. Based on the SPEAKING speech components, the utterance can be analyzed as follows.

Table 3. Sociopragmatics Reference Lexicon Insulting

No.	SPEAKING	Component
1.	Setting and scene	Public or Crowded place
2.	Participant	Speaker (X), conversation partner (Y)
3.	End	Insulting
4.	Act sequence	Conversation
5.	Key	Expressive
6.	Instrumentalities	Oral
7.	Norm	Interpretation
8.	Genre	Cursing or swearing

The use of speech to insult in a sociopragmatic context can be analyzed through the SPEAKING components, which include setting, participants, purpose, sequence of actions, tone, method of communication, norms, and types of speech. In certain contexts, insults become a means to express frustration or dislike towards someone, especially in public spaces. The setting of humiliation often occurs in crowded places, such as markets or public gatherings, where the audience serves as witnesses and enforcers of shame for the target of humiliation. For example, a vendor at the market who feels wronged by a buyer's behavior might use a phrase like "You devil!" with the intention of cornering the buyer in front of the crowd.

Participants in this situation consist of two main parties: the speaker (X) and the interlocutor (Y). The speaker is usually someone who feels disturbed or wronged, while the interlocutor is the target of the insult. In many cases, the audience or people around the scene also influence the dynamics of the conversation. The presence of an audience can exacerbate the impact of the insult, as the shame experienced by the interlocutor intensifies when the insult is witnessed by many people.

The main purpose (Ends) of insulting speech acts is to attack the character or behavior of the interlocutor, to humiliate them, or to express the speaker's dissatisfaction. For example, in a statement like "Jak tingkah laku macam antu kambek," the speaker wants to convey a sharp criticism of behavior deemed inappropriate. If this utterance is used to insult, its main purpose is to convey dislike, belittle, or directly attack someone's character. In this context,

the utterance tends to have a negative connotation aimed at provoking, offending, or showing the speaker's superiority over the listener.

The use with the intention to insult often occurs in situations of conflict, tension, or interpersonal disputes, causing the relationship between the speaker and the listener to be unfriendly or already fractured. For example, in a conflict between neighbors, someone who feels disturbed by their neighbor's behavior might say: "Jak tingkah laku macam antu kambek" ("Of course, the behavior is already like a goat ghost."). This expression is no longer meant as a joke, but rather to criticize the neighbor's behavior, which is considered bad or not in accordance with the norms. The term "antu kambek" or "Dasar setan kau e!" is used to associate the interlocutor with something frightening or disgusting, thereby intensifying the impression of insult.

Another example, in a dispute between two people arguing in the market, a seller who feels insulted by a buyer might say: "Your face looks like a ghost" or "You're such a devil!" This utterance serves to attack someone's physical appearance or behavior, with the intention of humiliating or degrading their dignity in public. In this context, the use of the terms "antu jeradak" and "dasar setan" is no longer humorous, but intended to directly reinforce the insult.

The use of speech to insult often reveals an imbalance of power between the speaker and the listener. The speaker might want to show their dominance or superiority in a certain situation. In interactions like this, tone of voice, facial expressions, and social situations will greatly influence how the speech is interpreted by the listener. A harsh tone, an angry face, and a conflict situation can emphasize that this utterance is meant to insult, not to joke.

Act Sequence or the sequence of insulting actions is usually initiated by a conflict or tension situation that triggers the speaker's emotions. After that, the insulting remarks are delivered directly, often followed by defensive responses from the conversation partner. For example, a seller who feels treated rudely by a buyer can say: "Muke pun dah macam antu jeradak". This statement may provoke a defense or retaliation from the buyer, which could prolong or worsen the conflict. This sequence shows how insults become an effective but destructive tool for expressing emotions.

The key or tone of insult is usually aggressive and firm, accompanied by sharp intonation and an angry facial expression. This tone clarifies the speaker's intention to verbally attack the interlocutor. In some cases, the tone can provoke an emotional reaction from the interlocutor or even the audience. This aggressive tone reinforces the impact of the insult and clarifies the speaker's position in the conversation.

Instrumentalities or the way of communication in insulting speech is usually done verbally, with strong emotional emphasis. Additionally, insults are often accompanied by nonverbal elements, such as hand gestures or piercing looks, to enhance the intensity of the message. For example, when conveying "Dasar setan kau e!" The speaker might point directly at the conversation partner to emphasize their intention. These elements show how insults do not

only depend on the words, but also on the way they are delivered. Norms or norms that apply in this situation are often violated by insults, because such speech contradicts the values of politeness and social harmony that are highly upheld, especially in the Sambas Malay culture. Although in an informal context light teasing can be accepted as part of humor, explicit insults in public spaces are considered inappropriate and can trigger serious conflicts. The violation of this norm clarifies the speaker's intention to belittle the interlocutor and create tension.

The genre of insulting speech falls into the category of curses, characterized by the use of negatively connoted words, such as “setan”, “antu jeradak”, or “antu kambek”. These words have a strong offensive power, especially when used to describe someone's physical appearance or behavior. This genre shows how insults are designed to verbally harm the self-esteem of the interlocutor.

In an example case at the market, a seller who feels mistreated by a buyer might say, “Dasar setan kau e! Tingkah laku macam antu kambek!” This insult was delivered in a public space, with the aim of humiliating the buyer in front of an audience. The tone used is aggressive, with nonverbal elements that emphasize the intent of insult. This case shows how insults become a tool to express anger while simultaneously attacking the target's character verbally.

5. Conclusion

This research reveals that the use of curse lexicons based on supernatural beings in the Sambas Malay language has complex social and cultural dimensions. Lexicons such as "antu," "setan," "tuyul," "antu jeradak," and "antu kambek" are not only used as spontaneous expressions of negative emotions but also as communication tools that reflect local beliefs and the social structure of society. The curse words function in two main contexts, namely joking and insulting, each of which has different implications for social relationships and cultural dynamics. In the context of joking, the use of this lexicon helps create familiarity and strengthen social bonds, while in the context of insulting, this lexicon is often used to express dominance or disagreement in conflict situations. Through a sociopragmatic analysis using Dell Hymes' SPEAKING framework, this research found that the social context plays a key role in determining the function and interpretation of this curse lexicon. Speech conducted in an informal setting, such as in a coffee shop or casual meeting, is more often accepted as part of humor or the spontaneity of oral culture. Conversely, insults delivered in formal situations or in front of less familiar people tend to be considered offensive and can trigger interpersonal conflicts. This shows how local cultural norms regulate the boundaries of using coarse language in everyday social interactions. This research also highlights the connection between curses and the local beliefs of the Sambas Malay community. References to supernatural beings in curses reflect a belief system that integrates supernatural elements into everyday language. Terms like "antu jeradak" or "tuyul" are used not only as insults but also as symbols that carry emotional and spiritual connotations. The

use of this language demonstrates how beliefs and cultural values are passed down through linguistic practices, while also reinforcing the collective identity of the community.

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