A SCHOLARLY ANALYSIS OF PROFANITY IN THE UZBEK TRANSLATION OF THE GODFATHER

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The presence of profanity in literary works and the difficulties associated with rendering it in another language have attracted considerable scholarly attention in linguistics and translation studies. Swear words occur frequently in literature and carry powerful emotional implications; nevertheless, translating them is often both demanding and delicate. This complexity arises because the cultural and social conventions governing obscene language differ substantially across languages and communities. Consequently, reproducing an equivalent degree of force and expressiveness in the target language without losing significant elements can be problematic. The Godfather is a renowned novel translated into numerous languages, including Uzbek. Yet the Uzbek rendering of its profane expressions presents distinctive challenges because of the cultural and linguistic divergence between the source and target languages.

The purpose of this investigation is to examine the range of profanities employed in the English-language novel The Godfather and to explore the translation procedures used to render these expressions in Uzbek. The study pursues the following specific aims and objectives:

To determine the categories of swear words employed in the novel The Godfather

To investigate the methods and procedures applied in rendering the novel's obscene expressions into Uzbek

The central issue addressed in this research is the challenge of accurately reproducing an equivalent degree of intensity and expressiveness for obscene language in the target text. Accordingly, the study seeks to offer a thorough examination of swear-word usage in The Godfather and of the diverse translation procedures adopted in the Uzbek version, while also contributing to a more profound understanding of the difficulties and intricacies involved in translating such expressions.

Linguists and other specialists have undertaken various investigations aimed at compiling and systematizing a comprehensive inventory of swear words.

Anderson and Trudgill (1992) classify profanities into several categories:

- Expletive forms of swearing
- Abusive forms of swearing
- Humorous forms of swearing
- Auxiliary forms of swearing

Drawing on the frameworks proposed by Anderson and Trudgill (1992), Wardhaugh (1986), and Hughes (1991), swear words may be grouped into distinct categories according to their functions and connotations. These approaches suggest that vulgar language differs among cultures and societies, while the meaning and acceptability of particular expressions may evolve over time. Anderson and Trudgill (1992) regard swearing as a means of communicating emotion, strengthening social ties, and constructing group identity. In a similar manner, Wardhaugh (1986) and Hughes (1991) argue that profanities may contribute to the formation of power relations and social hierarchies. It should therefore be emphasized that the classification of swear words is not immutable and can vary across cultural and social settings. A careful understanding of these forms and their functions is essential, together with due regard for other people.

This procedure is among the most widely employed translation techniques and is effective in many languages. Under this approach, a source-language item with a specific meaning is rendered by means of a broader term in the target language.

Such procedures involve employing a general term, or superordinate, to compensate for the target language's comparatively limited specificity in relation to the source language (Baker, 2018, 21).

[SL] Do you hear me, you guinea fuck? (p.54)

[TL] Эшитяпсанми, ўлаксахўр италян? (p.97)

[Are you listening to, death-eating Italian?]

In this passage, guinea functions as an insulting label for Italian Americans. The Uzbek term италян denotes Italian people in a broader sense; therefore, the offensive source item is rendered through a more general target-language word meaning Italian.

In Mona Baker's account, a neutral or less expressive term carries weaker emotional or evaluative force than the original item. During translation, the translator may reduce the expressive strength of a word. A problem of non-equivalence can thus be addressed by selecting a less forceful expression, diminishing its evaluative impact, or presenting it in a more neutral and ordinary form. For instance, replacing skyscraper with a phrase such as tall structure may weaken the emotional associations conveyed by the English word.

[SL] What the hell was he doing? (p.69)

[Tl] Лаънати нима иш қиляпти ? (p.121)

[Damn it. What is he doing?]

In this instance, a translator applying the neutral or less expressive word strategy to the English phrase what the hell may select a weaker Uzbek expression that communicates a comparable idea. The Uzbek term лаънати is less forceful and may be back-translated as damn it. The procedure preserves the basic sense of the original while reducing its degree of profanity or vulgarity.

This procedure is applied when the translator can identify a corresponding term in the target language. Its use makes it possible to convey the message with precision.

Equivalence occupies a fundamental position in translation theory, and a substantial part of scholarly discussion in translation studies centres on this notion (Baker, 2018, 21).

[SL] He sent the word that if I come and kiss his ass in the studio commissary, maybe he'll think about it. (p.28)

[TL] Агар студияга келиб ҳамманинг олдида кетимдан ўпса, ўшанда ҳам ўйлаб кўраман, деб гап тарқатганмиш. (p.51)

[He said that "if he comes to the studio and kisses my ass in front of everyone," then he will think about it.]

In this example, ass in The Godfather is rendered in Uzbek as "кети" by means of equivalence. The choice is appropriate because "кети" is a familiar Uzbek expression referring to the same part of the body as the English word ass.

A term may also be translated by retaining it and supplying an explanation. In loan-word translation, the translator preserves the source-language form as it appears in the original text and supplements it with clarification in the target language. Loan words may be employed in translation when they have become lexicalized in the receiving language (Baker, 2018, 32).

Borrowed terms may likewise designate ideas or objects that are distinctive to the culture or language of the source text.

[SL] I don't give a shit how many dago gangsters kill each other. (p.105)

[TL] Сенлар, ифлос гангстерлар, менга деса бир-бирларингни уруғ-чуруғинггача қириб ташламайсанларми. (p.178)

[You dirty gangsters, I don't care whether you kill each other or not.]

The Uzbek term гангстерлар is borrowed from English and denotes organized criminals or participants in criminal groups. In dealing with borrowed vocabulary, translators need to assess both the surrounding context and the target audience's familiarity with the item. In this case, гангстерлар is an established and broadly recognized loanword in Uzbek that refers to a particular category of criminal.

When the concept expressed in the source language is lexicalized differently, the translator may convey it through an alternative formulation. With this procedure, the original lexical item is replaced by synonymous wording in the target language.

This technique is generally adopted when a source concept has a different lexical realization in the target language and when the form used in the original occurs considerably more often than its target-language counterpart (Baker, 2018, 34).

[SL] He hoped the old bastard croaked. (p.282)
[TL] Мияси ачиган чол оёқ-қўлини узатиб юборса қандай соз бўларди. (p.318)
[Wish an old man with a sore brain just passed away.]

When rendering the English expression old bastard into Uzbek, the translator may resort to paraphrase with a semantically related item if no direct equivalent is available. Here, the Uzbek phrase Мияси ачиган чол incorporates the related word brain to reproduce the derogatory implication of bastard. Its back translation, an old man with a sore brain, retains the core sense of the original expression while communicating it through different but associated vocabulary.

Paraphrase with unrelated words is a translation procedure in which vocabulary lacking a direct lexical relationship with the source expression is employed to communicate its intended meaning. Mona Baker observes that this technique is commonly treated as a final option when the translator cannot identify a suitable target-language term capable of conveying the original item accurately.

[SL] Look at that cock on him (p.47)
[TL] Қаранг, табиат унга ато қилган кўрк-нафосатни. (p.84)
[Look at the beauty that nature has given to him.]

In this passage, the Uzbek wording табиат ато қилган кўрк-нафосатни serves as a euphemism meaning the beauty that nature has given. The euphemistic formulation avoids reproducing the offensive term cock and instead offers a more socially acceptable expression that communicates a comparable implication.

Translation through omission is a procedure whereby the translator excludes a particular element or lexical item that is unnecessary for communicating the intended meaning in the target language.

A translator may decide to exclude particular elements from the target text entirely when their inclusion would disrupt the natural flow of the passage (Baker, 2018, 38).

Applying this procedure is likely to produce a relatively fluent translation, although the resulting text may be less expressive. The omission of a word or phrase can be justified in certain contexts. When an item makes no substantial contribution to the meaning and its inclusion would distract the reader, the translator may reasonably leave it out.

[SL] Where the hell were you? Johnny Fontane asked. (p.4)
[TL] Қаёқларда санқиб юрибсан? – сўради Жонни Фонтейн. (p.6)
[Where were you boasting? – Johnny Fortane asked]

In this example, the expression the hell is omitted in the Uzbek version because the target language lacks a specific, commonly used phrase that would convey a comparable meaning and degree of intensity.

Translation by illustration assists the translator in addressing non-equivalence involving a physical entity by replacing the verbal item with a visual representation. An image may communicate more information than a written explanation and can be particularly useful for representing non-verbal modes of communication (Baker, 2018, 129).

The novel contains no instance in which an expletive is translated through illustration. Although examples of this procedure are generally limited, visual renderings of profanity offer extensive possibilities. They may provide a creative and effective means of conveying both the sense and emotional force of swear words in the target culture. For example, an image depicting an angry facial expression could communicate the emotion associated with the English word fuck.

Cultural substitution is a translation procedure in which a source-language word or phrase is replaced by a comparable target-language expression possessing a similar cultural association or implication. The method is frequently applied to idioms, proverbs, and other culture-bound forms.

The strategy replaces a culture-specific element or expression with a target-language item that may differ in propositional meaning but is expected to produce a comparable effect on the target reader (Baker, 2018, 31).

[SL] Hagen thought, you sneaky bastard… (p.47)

[TL] Ундай бўлса, аблаҳ… (p.85)

[Then why did you lead me here, despicable…]

In the translation of bastard from The Godfather, the Uzbek word аблаҳ functions as a cultural substitute that communicates a comparable degree of scorn and disrespect. Its English back translation, despicable, reflects the intended sense of the original expression.

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