

**A RESEARCH INVESTIGATION OF THE PROFANITIES IN THE UZBEK
TRANSLATION OF THE GODFATHER****Makhkamov Jakhongir Komiljon ugli**

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The use of profanity in literature and the challenges of translating it have been the focus of scholarly research in the fields of linguistics and translation studies. Curse words are commonly used in literature and have strong emotional connotations, but translating them can be a challenging and sensitive task. This is due to the fact that cultural and societal norms surrounding the use of obscenities can vary significantly between languages and regions, making it difficult to convey the same level of intensity and expressiveness in the target language without omitting important parts. The Godfather is a classic novel that has been translated into many languages, including Uzbek. However, the translation of curse words in this novel into Uzbek is uniquely challenging due to the cultural and linguistic differences between the source and target languages.

The goal of this study is to analyse the many profanities that are used in the English-language book the Godfather and to look at the different translation methods that were utilized to translate these terms into Uzbek. The specific aims and objectives of the study are:

To identify the types of curse words used in the Godfather novel

To examine the strategies and techniques used in translating obscenities in the novel into Uzbek

The research problem that this study focuses on is the difficulty in accurately conveying the same level of intensity and expressiveness of obscenities in the target language. The main objectives of the study are to provide a comprehensive analysis of the use of curse words in the Godfather novel and the various translation techniques employed when translating these words into Uzbek and to contribute to deeper understanding of the challenges and complexities involved in translating such words.

Various studies developing a comprehensive collection of swear words have been conducted by linguists and specialists.

Anderson and Trudgill (1992) categorise profanities into several types:

- Expletive Swear Words
- Abusive Swear Words
- Humorous Swear Words
- Auxiliary Swear Words

Based on the theories of Anderson and Trudgill (1992), as well as Wardhaugh (1986) and Hughes (1991), it can be concluded that curse words can be classified into different categories based on their usage and connotations. These theories imply that the use of vulgarities can vary across cultures and societies, and that the meanings and acceptability of certain words can change over time. According to Anderson and Trudgill (1992), the use of swear words can be

seen as a way to express emotions and establish social bonds, as well as to create a sense of group identity. Similarly, Wardhaugh (1986) and Hughes (1991) believe that profanities can be used to develop power dynamics and social hierarchies. It is important to note that the categorization of curse words is not a fixed concept and may vary across cultures and societies. It is key to understand these different types of vulgarities and their usages, with respect for others.

The method is one of the most typically used translation strategies and works well in most languages. The translator simply translates the source-language-specific word into a general word in the target language using this strategy.

These strategies deal with the use of a general word (superordinate) to overcome a relative lack of specificity in the target language compared 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 the example, guinea is a derogatory term for Italian Americans. The Uzbek word италян is a more general word for Italian people, which is why it was translated using a more general word translation of curse words as Italian.

According to Mona Baker, a neutral/less expressive word is a word that has less emotive or evaluative force compared to the original word. When translating a word, a translator may choose to downplay its expressive meaning. The non-equivalence issue can be resolved by using a word that is less expressive by decreasing its expressive meaning or by making it seem more neutral or common. By substituting the word skyscraper with a word like tall structure, the emotive meaning of the word in English might be degraded.

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

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

[Damn it. What is he doing?]

In the example, when translating the English phrase what the hell into Uzbek, a translator using the Neutral/Less Expressive Word approach may opt for a less intense phrase to convey a similar meaning. The Uzbek word лаънати is a milder expression that could be translated as damn it. This approach aims to maintain the meaning of the original phrase while toning down the level of profanity or vulgarity.

When the translator is able to locate the term's equivalent in the target language, this technique is used. It is possible to transmit the message accurately.

The notion of equivalence is central to translation, and much of the debate in translation studies revolves around this concept (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 the example, the word ass in the Godfather novel was translated into Uzbek as “кети” using its equivalence because “кети” is a commonly used Uzbek word that refers to the same body part as ass in English, making it an appropriate translation.

It is feasible to translate a word simply by adding the explanation after the term. A loan word translation is an approach in which the translator keeps the word precisely as it appears in the source language texts but adds a description in the target language. Loan words can be used in translation...when they have become lexicalized in the target language (Baker, 2018, 32).

Loan words can also be used to refer to concepts or objects that are unique to the culture or language of the source language.

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

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

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

The Uzbek word гангстерлар is a loanword from English that is used to refer to organized criminals or members of criminal gangs. When translating loan words, translators must consider the context in which the word is used and how it is understood by the target audience. In the case of гангстерлар, it is a well-known loanword in Uzbek that has become widely used and understood referring to a specific type of criminal.

To lexicalize the concept expressed by the source language, the translator can use translation by the method in a different form. The source-language word is simply replaced with synonyms in the target language in this strategy.

This strategy is typically used when the source concept is lexicalized differently in the target language and when the source text uses a form that is much more frequent than in the target language (Baker, 2018, 34).

[SL] He hoped the old bastard croaked. (p.282)

[TL] Мияси ачиган чол оёқ-кўлини узатиб юборса қандай соз бўларди. (p.318)

[Wish an old man with a sore brain just passed away.]

In translating the old bastard from English to Uzbek, a translator may choose to use a paraphrase using a related word if there is no direct equivalent in the target language. In this case, the Uzbek phrase Мияси ачиган чол uses a related word, brain, to convey the negative connotation of bastard. The resulting back translation of an old man with a sore brain captures the essence of the original phrase while using a different but related word to convey the same meaning.

Translation by paraphrase using unrelated words is a technique in translation where the translator uses completely unrelated words to convey the meaning of the original text. Mona Baker mentioned that this technique is often used as a last resort when the translator is unable to

find an appropriate word in the target language that accurately conveys the meaning of the original word.

[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 case, the Uzbek phrase табиат ато қилган кўрк-нафосатни is a euphemism that translates to the beauty that nature has given. This is done to avoid using the offensive word cock in the translation, and to provide a more socially acceptable alternative that conveys a similar meaning.

Translation by omission is a translation approach in which the translator omits a specific item or word that is not required to transmit the meaning to the target language.

The translator may choose to omit certain items from the target text altogether...because including it would detract from the flow of the text (Baker, 2018, 38).

The translation will most likely become quite smooth if this method is used. However, it may be less expressive. Omitting the translation of a word or expression is acceptable in certain contexts. If the item does not contribute significantly to the text's meaning and including it would be a distraction, translators may choose to omit it

[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 Fontane asked]

In the case of the Uzbek language and the expression the hell in the Godfather novel, as there is no specific and commonly used expression that conveys a similar meaning or intensity.

Translation by illustration motivates the translator in resolving a physical entity's non-equivalence problem. Simply replace the word with an illustration in the form of a picture. An illustration can often provide more information than a written description, and it can be particularly effective in conveying information about non-verbal forms of communication (Baker, 2018, 129).

There is no example of Illustration for expletives in the novel. Moreover, these are few examples in general, but the possibilities for illustration translations of profanities are endless. It may be a creative and effective way to convey the meaning and emotions of curse words in a target language. Using a picture of a person with an angry expression could convey the meaning and emotion associated with the word fuck in English.

Translation by cultural substitution is a method of translation in which a word or phrase in one language is replaced by a comparable term in another language with a similar cultural context or connotation. This method is often used when translating idioms, proverbs, and other culturally-specific expressions.

This strategy involves replacing a culture-specific item or expression with a target language item which does not have the same propositional meaning but is likely to have a similar impact 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 case of bastard in the Godfather novel, the Uzbek word аблаҳ is used as a cultural substitute to convey the same sense of contempt and disrespect. It is translated back to despicable in English, which captures the intended meaning of the original word.

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