

“Tha’ Sounds Like Me Arse!”:

**A Comparison of the Translation of
Expletives in Two German Translations
of Roddy Doyle’s
*The Commitments***

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Declaration

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Abstract

“Tha’ Sounds Like Me Arse!”:
A Comparison of the Translation of Expletives in Two German Translations of
Roddy Doyle’s *The Commitments*

Susanne Ghassempur

The present study is a quantitative as well as qualitative investigation into the translation of swearwords in the dialogue of two German versions of Roddy Doyle’s *The Commitments* (1987). The novel was first translated into German in 1990 by Oliver Huzly and retranslated in 2001 by Renate Orth-Guttmann. The main question of interest in the present study may be formulated as follows: ‘How do two different translators deal with swearwords in the dialogue of an Irish-English literary work and what are the results of their decisions?’ More precisely, the main primary impression was that Oliver Huzly had a more source-text oriented approach when translating swearwords and did not consider their functions in Irish-English colloquial speech. An initial quantitative analysis comprises a comparison of frequencies and distribution of swearwords in the source text and its two translations. It was revealed that, from a quantitative point of view, the two German versions appear to be strikingly similar as they both contain a considerably lower number of swearwords than the original, pointing to milder and more standardised target texts.

The qualitative investigation is rooted in the framework of Descriptive Translation Studies and based on Toury’s (1995) coupled-pairs method. Instances of swearing in the novel are isolated according to the function they perform in an utterance and coupled with the corresponding target-text segments with the aim of identifying translational patterns by one or both translators. The results showed a total of ten translational patterns that partly contradicted the results of the quantitative investigation as it was revealed that while both translators were inclined to omit swearwords in their translations both also showed a tendency to intensify swearing. The patterns are then subject to a subsequent explanatory investigation, which focuses on the notion of multiple causality in translation. It was found that one of the four Aristotelian causes, the efficient cause (the translator him/herself), was the prime factor in shaping the translational patterns and that the two translators had very distinctive approaches to the translation of expletives in the text, further contradicting the quantitative data. Finally our impression was confirmed that one translator channelled more source-text interference thereby producing a German text that is potentially more vulgar.

The present study is the first to examine the functions that swearing can fulfil in two different languages. Specifically, this study constitutes the first attempt to systematically examine swearing in a large corpus and draw conclusions about how two translators deal with the different functions of swearing in an Irish-English work of literature.

Introduction

The translation of non-standard language¹ in literature, and in particular swearing, has received very little attention in Translation Studies to date. An obvious reason for this may be the fact that non-standard language is primarily a feature of spoken language and is therefore rarely found in works of literature. What little academic literature exists on the topic of non-standard language in translation focuses primarily on small case studies (e.g. Zauberga 1994, Horton 1998, Lung 2000, Leppihalme 2000) in different language combinations, which state that translations are usually more neutralised with regard to non-standard language than their source texts. Studies on the translation of swearing have mainly focused on audiovisual texts (e.g. Chen 2004 Fernández 2006, Fernández Dobao 2006, Pujol 2006). However, their results are not congruent. Other researchers who have touched upon the translation of swearing in literature include Horton (1998), Sidiropoulou (1998), Greenall (2008), Kizeweter (2008) and Karjalainen (2002). The latter is the only study that is purely concerned with the translation of swearing in a literary work. These studies do not present us with a solid methodological framework and, in addition, their results are not congruent. The present study addresses this gap in the academic literature by providing a systematic and comprehensive account of the translation of swearing in the dialogue of two German translations of Roddy Doyle's *The Commitments* (1987). The novel was first translated in 1989 by Oliver Huzly and retranslated in 2001 by Renate Orth-Guttmann. The present investigation is purely concerned with an analysis of swearing behaviour in fictional Irish English and translated fictional German and does not claim to examine real life "street swearing".

The study takes a quantitative as well as a qualitative approach. To isolate instances of swearing in the corpus we adopt a general definition of expletives² proposed by Stenström (1992) as: [...] "taboo words related to religion, sex and the human body, which are used figuratively and express the speaker's (genuine or pretended) emotions and attitudes" (Stenström 1992:240). In accordance with this definition it was decided to focus the analysis only on swearwords occurring in the dialogue of the novel, as expletives used by the narrator are not used to describe personal feelings or attitudes.

¹ We define 'non-standard language' as any variety of language for which no appropriate dictionaries, grammar or usage guides exist (cf. Kirk 1993:193).

² The terms 'swearword' and 'expletive' are treated synonymously in this study (see also Chapter 2).

After an initial quantitative analysis that takes the frequencies and distribution of swearwords in the source and target texts into account, a subsequent qualitative study examines the translation of swearing according to its three main functions: catharsis, aggression and social connection (Wajnryb 2005). The study is informed by Descriptive Translation Studies (DTS) and seeks to identify patterns in the translation of swearing in the corpus and provide explanations as to what caused these patterns. In recent years DTS has expanded its goals to include explanatory hypotheses (e.g. Chesterman 2004, 2008) that go beyond mere observations. DTS has traditionally been concerned with describing what a translation “looks” like, what it can be or what translators do under certain conditions. A shift from description to explanation constitutes a trend from the traditional what-questions towards more profound why-questions that are primarily concerned with the notion of causation (Chesterman 2000:47). Since a single condition is rarely sufficient to explain why a given phenomenon has occurred, researchers have proposed models of ‘multiple causality’ (e.g. Pym 1998, Brownlie 2003) that take various (and often co-acting) sources of explanation into account. The present study aims to uncover the causes of translational patterns by investigating them through the lens of the four Aristotelian causes (the *material*, *formal*, *efficient* and *final* cause) as proposed by Pym (1998). Our analysis relies especially on the efficient cause (the translator him/herself) as a source of explanation and investigates how possible reasons that can be assumed to be present in the minds of the translators shape the observed patterns (see also the concept of *micro-level explanations* in Chesterman 2000:47). This is done by connecting the patterns to Pym’s (2008:325) recently proposed “risk issue”, which states that a difficult translation decision will be based on lowering the communicative risk by transferring it to the nearest authority. Finally, the quantitative and qualitative data are compared with a view to identifying potential inconsistencies.

The present study makes a significant contribution on a number of fronts. It is the first study to examine the functions that swearing can fulfil in different languages. Specifically, this study constitutes the first attempt to systematically examine swearing in a large corpus and draw conclusions about how two translators deal with the different functions of swearing in an Irish-English work of literature. It is of immediate relevance not only to translators of literature who are faced with the translation of swearing and non-standard language but also to translators of audiovisual texts, who more frequently find themselves having to convey taboo language. It will emerge in Chapter 2 that while

a certain amount of research has been carried out on the translation of swearing in audiovisual texts, no studies have applied a methodological framework or identified universal functions that swearing fulfils in an utterance. This study also offers practical guidance as to the identification of the functions of swearing in a literary text and how they can be conveyed into German. Furthermore, the present study contributes to the discussion of multiple causation in DTS.

The thesis is structured as follows:

Chapter 1 introduces the source text, *The Commitments*, and gives background information on the language of the characters, the reception of the novel in Ireland and abroad and introduces the two translators of the German texts.

Chapter 2 presents a review of the relevant academic literature, drawing on scholarly research relating to: swearing as a linguistic phenomenon, swearing and its functions, swearing in the Irish context and issues of swearing and non-standard language in translation.

Chapter 3 defines the research methodology employed in the present study, starting with a discussion of the history of DTS and moving on to recently proposed sources of explanation in the field. Following a discussion of the research questions applied to this study, this chapter closes by outlining how the corpus was compiled and how the data was obtained and categorised.

Chapter 4 evaluates the results of an initial quantitative investigation into the distribution and frequency of swearwords in the source and target texts and presents a quantitative comparison of the two German translations.

Chapters 5, 6 and 7 discuss the results of the qualitative analysis of the translation of swearwords in the novel according to their three functions. Chapter 5 is concerned with the translational patterns that emerged in the category of cathartic swearing, chapter 6 deals with the observed patterns in the category of abusive swearing and chapter 7 presents the translational patterns that emerged in the area of social swearing.

Chapter 8 contains a comparison of the qualitative and quantitative analysis and draws out the implications of discrepancies between the results of the two approaches.

Chapter 9 brings the translational patterns identified in chapters 5, 6 and 7 together and seeks to provide explanations for them by linking them to the four Aristotelian causes as well as Pym's (2008) "risk issue".

Finally, Chapter 10 presents an overview of the findings with regard to the translation strategies employed by the two translators. It also re-addresses issues of the quantitative and qualitative approach, reflects on the methodology and concludes with suggestions for future research.

1 The Commitments

The aim of this chapter is to introduce the novel *The Commitments* (1987) by Roddy Doyle and to give background information on its two German translations. This chapter starts with some preliminary remarks on the author's works and life and goes on to investigate issues of contemporary Irish identity and how it finds expression in the novel. We then deal with aspects of Roddy Doyle's use of the Dublin working-class vernacular in *The Commitments* and the reception of the novel in Ireland and abroad. We conclude with remarks on the two German translations and their translators.

1.1 Introduction

Roddy Doyle is one of the best-known contemporary Irish writers: he has written eight novels to date, three of which have been made into successful films, as well as several children's books, plays and screenplays. In 1993 Doyle won the prestigious Booker Prize for his fourth book *Paddy Clarke Ha Ha Ha*, which has been translated into at least 19 languages. Among his recent publications is a collection of short stories titled *The Deportees* (2007), which emerged from Doyle's contributions to *Metro Eireann*, a newspaper aimed at immigrants to Ireland. The stories in the collection are focused on experiences of immigrants, an issue that has gained increased relevance in Ireland in recent years.

In his first five novels Doyle deals with the everyday life of typical working-class people in the suburbs of Dublin. In particular his first three novels *The Commitments* (1987), *The Snapper* (1990) and *The Van* (1991), which have been brought together as the *Barrytown Trilogy* (Barrytown is the fictional place name where the novels are set, based on Kilbarrack, a suburb of Dublin), are centred around a Dublin working-class family, the Rabbittes, whose life is dominated by material hardship, unwanted pregnancy and unemployment. Doyle's *Barrytown Trilogy*, in particular *The Commitments*, is characterised by extensive use of dialogue. The characters communicate in a language that is marked by a high frequency of swearing, regardless of the characters' sex or age. The characters' speech identifies them as members of the Dublin working class and thus serves as an instrument of creating a certain reality. Non-

standard language is not, however, restricted to the dialogue in the texts. It is also part of the narrative discourse, which indicates that Doyle wanted to create a very intense perspective of the world in which the characters in his novels live. The prevalence of natural conversation in the novel poses a special challenge to the translators as it is not only highly situation-dependent but also potentially contains a lot of phatic and ungrammatical elements that have to be correctly deciphered by the translators (see also Ben-Shahar 1992:197).

The Van and *The Snapper* deal with issues that are universally relevant to working-class concerns whereas *The Commitments* is only fully understandable within its urban Irish context. Dublin working-class youngsters form a soul band called “The Commitments” and convey with their songs rebellious messages about sex and politics. They combine the soul lyrics of black Americans with their own sociolect and include local references so that their audience can fully identify with their music. The language in the novel is an important feature of class identity, which, when combined with soul music becomes an expression of an anti-bourgeois ideology (Horton 1998:421).

1.2 Biography of Roddy Doyle

Roddy Doyle was born in 1958 in Kilbarrack, a suburb of Dublin. The third of four children, he was raised in a lower-middle-class Catholic home. After completing his education at University College Dublin, he started teaching English and Geography at Greendale Community School in Kilbarrack. In 1987 Doyle began to write his first novel *The Commitments*, which he completed after only six months. His main inspiration for the novel were his pupils and their language so it was based on a reality and on an environment that was very familiar to him. Unfortunately, publishers showed no interest, so he started his own publishing company, King Farouk (which is Dublin rhyming slang for *buke*, the Dublin pronunciation of *book*), together with his friend John Sutton. Although the book only sold about a thousand copies, the local reviews were largely positive (O’Toole 1987, Beehan 1987, MacAnna 1987, Dunne 1987). After Doyle had sent these reviews to various established publishers, *The Commitments* was finally published in England in 1988 by William Heinemann Ltd. His next two projects were the theatre plays *Brownbread* (1987) and *War* (1989), which also received mostly favourable reviews in Dublin. During the writing of *War*, Doyle began to write his

second novel *The Snapper*, which was published in 1990 and followed by *The Van*, which was short-listed for the Booker Prize despite some negative reviews in 1991 (Cunningham 1991, Brennan 1991). He was also largely involved in the film adaptations of his first three novels for which he wrote the screenplays.

In 1993 after becoming established as a writer with the success of *Paddy Clarke Ha Ha Ha*, Doyle dedicated himself to writing full-time. He then started on *The Family*, a TV series for the BBC, which tackled the sensitive issue of domestic violence in contemporary Irish society. *The Family* showed a darker side to working-class life and a new side to Doyle's writing. Former trademarks such as humour and comic realism were replaced by grim and violent images that upset the audience. When it was released in May 1994 it caused a huge furore, which Wycherley explains as follows:

Many have come to the conclusion that 'Family' was written by Doyle as a consciousness raising exercise, in that it exposed a Family, the axis upon which our society revolves and showed it mercilessly for what it is. The controversy, which it stirred in May 1994, shows I think that Irish society still finds some particular truths hard to stomach. [...] He shows us, as a society, that we have not yet come to terms with the growing urban underclass, which is only one of the social imports from abroad. (Wycherley 1994:3)

Despite the bad reviews, Doyle's next novel *The Woman Who Walked into Doors* (1996) was based on one of the characters in *The Family* and was received favourably by the Irish public. In 1999 Doyle published the novel *A Star Called Henry*, which tells the story of Henry Smart who grows up in Dublin at the beginning of the 20th century. In 2004 this was followed by *Oh Play That Thing!*, a sequel to *A Star Called Henry*, which deals with Henry Smart's adventures in the United States. His latest publications include a sequel to *The Woman Who Walked into Doors* entitled *Paula Spencer* (2006) and a collection of short stories, *The Deportees* (2007).

1.3 *The Commitments*

In *The Commitments* Jimmy Rabbitte (the manager of the band) believes that a band cannot just be entertainment, it can also be a political force. He wants to use soul music as a language to unite Dublin, in particular the Dublin working class. He decides to assemble a soul band that comes from a solid working-class background on the

FUCK ALL –
WITHOU' A WOMAN OR A GURREL –
(116-117)

When *The Commitments* was written, one third of the Irish population lived below the poverty line and a quarter of a million Irish were unemployed. This creates the necessary link between Dublin youth and the situation of black Americans in the 1960s. The reader would have to know about this situation in order to fully grasp the meaning of the plot. For people who are denied economic and social power, verbal power provides important compensation. Like black Americans, the Irish also had a turbulent history of enslavement and oppression. The destruction of the Gaelic culture had as a consequence the enhancement of storytelling and the oral tradition. Dublin soul is to give people who have no education and little future a sense of hope, power and pride. Modified song lyrics contain references to Irish working-class life, which makes the characters more accessible to a non-Irish, non-working class readership. The music also reflects dramatic action in the novel. It is a kind of musical commentary that reflects what is going on and how the band members feel.

Despite the fact that Doyle has been adamant that *The Commitments* has no special message (MacAnna 1987:22), researchers see powerful metaphors in the storyline. According to White (2001:42-62), it is no coincidence that the most religious band member, Joey the Lips, has sex with all three female band members and turns out to be a liar. He is a parody of John the Baptist, paving the way for the real Messiah, Jimmy. Jimmy was created to save Dublin. He preaches to the band members (his disciples) trying to reach the masses. Deco, the overly self-confident and arrogant lead singer, is a parody of Judas, whereas James (the medical student playing the piano) would be Luke the physician. The attractive background singer Imelda symbolises a sacred, untouchable female figure that holds the band together. In the end, they fail because the band members are ordinary, fallible human beings. Their primary concerns are drinking and sex. Associating them with New Testament figures is a joke Doyle plays on the reader. However, despite their seemingly bleak living conditions (bad jobs, violent environment, drunkenness, etc.) *The Commitments* are happy. They have managed to preserve a good sense of humour, accept the misery around them, laugh at themselves and move on. The second ingredient for a joyous life in Roddy Doyle's novels is a

family. The band becomes a family for its members with two parent figures: Joey the Lips and Jimmy who give the band members guidance and a sense of belonging. As the band falls apart, however, the plot gradually reveals the irony of the band's name: there is no real commitment in the group and all the members were in it for purely selfish reasons. But all band members have undergone some sort of personal progress as a result and by growing, they have made a commitment to changing their lives. *The Commitments* is not so much about the development of a soul band but the growth of the individuals that are part of it (McCarthy 2003:49-50).

1.3.1 A New Concept of Irish Identity

From the start, Roddy Doyle's works broke with the conventions and traditions of Irish writing. Irish literature used to be dominated by concerns of nationality, Catholicism and the Irish language and it almost exclusively dealt with Ireland from a rural perspective (Donnelly 2000:18). The Dublin of James Joyce is also very different from today's Dublin where a growing social underclass is struggling with material hardship and social problems such as unemployment and drug addiction. When Doyle began his career as a writer, he focused strongly on urban themes and extensively used the vernacular of the Dublin working-class in his books, which was a very unconventional style indeed. When he published his first novel, *The Commitments*, he held a mirror up to the Irish nation, in particular to Dubliners. Finally, urban Ireland was portrayed as it really was at the end of the 20th century and a new concept of Irishness that up to then had been ignored by most people found literary expression.

It was also unusual for an Irish writer not to tackle social or political issues in his books. But the fact that Doyle's characters do not discuss politics does not mean that his books are not political. Books about domestic violence, unemployment and teenage pregnancy are in fact very political books. Doyle's fiction is furthermore characterised by an absence of religious issues, which Doyle attributes to his truthful depiction of contemporary Irish society:

That's the way it is....I wanted to get away from the clichéd view of Ireland. An English critic of *The Snapper* said, 'Where was the priest? This is a pregnant girl.' And I wanted to say, 'Fuck you pal – what do you know? You

live in London.’ Priests in working-class parts of Dublin are peripheral figures – few people know who they are at all, and they’re not particularly welcome when they knock on the door. It’s a new picture of Ireland. [...] On a Sunday, you’ll still see crowds and crowds going to Mass, but it’s not the deep devotion...They’ll be chatting in the back of the church...So there’s no religion, partly because of my imaginative lack, and also because that’s the reality. (White 2001:169)

The Commitments are more influenced by a popular global, Americanised culture than by Irish history or the Catholic Church. Politics and the Irish language are not an issue and TV programmes and American popular culture largely shape their consciousness (Donnelly 2000:19). However, despite the fact that the band only play American music, the story is firmly rooted in contemporary Dublin and the characters are distinctively Irish. In his book on the film adaptation of the *Barrytown Trilogy*, Michael Cronin (2006:37-38) notes that “[i]t is not so much that the characters are ‘imbued with American ideas’, [...] but that members of the band are literate in the popular culture of their time, which is predominantly but not exclusively American in origin”. There is no mention of the ‘Troubles’ in the North and the former cultural and economic dominance of the British Empire is now replaced by the media power of American popular culture: “American popular culture has not only supplanted British colonial domination but also thoroughly established its precedence over Catholicism as a cultural force in Ireland” (Booker 1997:28). Apparently, the economically depressed Ireland of the 1980s does not offer any answers to the Commitments so they turn to “imported” culture from America with which they can more easily identify. The Commitments also clearly distance themselves from the ‘culchies’, the people living in the Irish countryside, who are traditionally associated with representing “authentic” Irish identity and traditions. When Jimmy Rabbitte sets out to form his soul band he places an advertisement in the newspaper saying: “rednecks and southsiders need not apply” (15). He distinguishes himself not only from the people living in the more affluent southside of the city but also from the people in the countryside (McGlynn 2004:234).

When the formation of the band is complete Jimmy has to justify his choice of music and makes the all-important connection between today’s working-class Dubliners and the plight of black Americans:

—The Irish are the niggers of Europe lads.
—They nearly gasped: it was so true.
—An' Dubliners are the niggers of Ireland. The culchies have fuckin' everythin'.
An' the northside Dubliners are the niggers. Say it loud, I'm black an' I'm proud. (13)

Then Jimmy proclaims that the band will perform soul music with 'Dublinised' lyrics. This constitutes a very drastic replacement of the old Irish tradition with a more feasible African-American one that they feel will be more powerful. However, their identification with soul music is based on class not on race or skin colour. So when Jimmy uses the word 'nigger' he does not intend to be racist but uses it as a class signifier. McGuire (2006:86) notes that "[w]hen Jimmy addresses his band The Commitments, he tells them that their music will have nothing to do with Irishness or official notions of national identity. The band will sing about the things that are important to ordinary people, "Not songs abou' Fianna fuckin' Fail or anythin' like tha'. Real politics" (13). Their new Irish identity is not something based on ethnicity but on social and economic status.

Their new-found identity unites them and gives them purpose in life. But with soul music there is no room for individuality. When Deco, the lead singer, begins to have an interest in a solo career and Dean, the saxophone player, discovers a passion for classical Jazz, the band falls apart. But Jimmy does not give up. In the end he decides that soul is not right for Ireland and he replaces it with another American import: 'country punk'. He offers a few band members this new hybrid genre and they decide to give it a second try as an Irish 'country punk' band.

1.3.2 The Language of The Commitments

Doyle has the gift of perfectly transcribing the Dublin working-class vernacular. Non-standard language in the novel is marked phonetically by the dropping of final consonants, vowels and syllables, e.g.: *tha'*, *wha'*, *whi'e* or *s'pose*. Words are also spelled differently: *Jaysis* instead of *Jesus* or contracted: *howyeh*. The characters' speech also contains non-standard Irish-English grammar (“—Tha' was a shite film, said Derek —He was good but, said Jimmy.” 20). Particularly in *The Commitments* it is crucial to understand the characters' speech as there is very little description and hardly any authorial commentary. For Doyle this was a conscious choice:

I've always wanted to bring the books down closer and closer to the characters – to get myself, the narrator, out of it as much as I can. And one of the ways to do this is to use the language that the characters actually speak, to use the vernacular, and not ignoring the grammar, the formality of it, to bend it, to twist it, so you get a sense that you are hearing it, not reading it. That you are listening to the characters. You get in really close to the characters. I think it's a stronger achievement, in the context of my books...because it gets you smack in the middle of it. (White 2001:181-182)

Doyle does not use the vernacular for the effect of contrast with “standard English”, it is the norm in the text. It is important to note, however, that the characters in the novel do not speak traditional Irish English with its conservative Elizabethan features. Kirk (1997:202) defines the term Irish English as a superordinate for several subvarieties (dialects): Ulster Scots, Ulster English and Hiberno-English, which is spoken in the Republic of Ireland and is heavily influenced by the Irish language. The Commitments are therefore speakers of Hiberno-English. However, their language is highly colloquial, marked by ritualised swearing and largely influenced by American popular culture. Hence, Kirk (1997:200-201) classifies the language in Roddy Doyle's early novels as non-standard Hiberno-English “without any trace of traditional dialect and predominantly in a discourse mode, including some degree of highly colloquial and foul language, and including nonstandard orthography [...]”. It stands in contrast to other, more traditional representations of Irish-English dialects in literature, which are not

necessarily categorised as non-standard. Kirk (1997:193) points out that any variety of English can be regarded as standard English if its grammar, vocabulary and orthography are conventionalised in appropriate dictionaries, grammar or usage guides (which is clearly the case with Hiberno-English). The language of *The Commitments*, however, departs from the norms of the conventional with its colloquial vocabulary and non-standard spellings, which reflect a socially stigmatised style of speaking. Therefore, the best reference guide to *The Commitments* is not Dolan's (2006) *A Dictionary of Hiberno-English* but rather Share's (2005) *Slanguage. A Dictionary of Irish Slang*. Hence, it was decided not to use the term 'Hiberno-English' in this study when referring to the language use of the characters as it denotes a more traditional and conventionalised variety.

The narrative voice also speaks in the same vernacular as the characters, is not omniscient and seems to be on the same level as the characters. This leaves more room for self-interpretation since the narrator plays a minor role and does not interpret dialogues for the reader. Doyle prefers dashes to inverted commas for dialogue as well as the word *said* in narrational phrases, even when questions are being asked, which adds even more orality to the text (McGlynn 2004:233). Even though expletives abound (*The Commitments* contains approximately 300 instances of the word *fuck*), the band members are well aware of the social implications of their language and are at first hesitant to incorporate it into their music: "Yeh couldn't say fucking in a song [...] Yeh'd never get away with it. [...] Not in Ireland anyway" (12). Despite their otherwise constant swearing (by both male as well as female band members), the characters are conscious of their "bad language" and know their limits. They know that uncensored self-expression would mean transgressing social boundaries and that would ultimately destroy their community (Marsh 2004:147-149). Nevertheless, for the characters slang is not just a mere matter of language register. Slang is their language, their mother tongue and they strongly identify with it. Sometimes they are unable to express themselves without using the all-purpose word *fuck* because it is such an essential word of their language.

For Jimmy, soul music signifies dignity and self-respect and since the self-image the band members have is one of inferiority due to their working-class backgrounds, they enhance this position through powerful language (Person 2003:52). To make the

language more intense, Doyle prefers repetition over argumentation: “Drugs aren't soul”; Guinness is soul food; [...] Real Soul Brothers say No to the weed; [...] Soul says no; [...] He wasn't soul” (66-67). Words are repeated to create a rhythm that fits in with the song lyrics and the ritual swearing of the band members (Piroux 1998:no page). There is little variation of language among the characters; their lexicon is rather limited and characterised by repetitive use of language, only Joey the Lips sometimes uses features from black American street English (‘my man’, ‘brother’).

The humour in the novel is very obvious and straightforward and mostly created through the characters’ use of the working-class vernacular. When Jimmy Rabbitte asks the band members to wear suits on stage for visual effect, he gets the following response:

—Yis have to look good, said Jimmy. —Neat — dignified.
—What's fuckin' dignified abou' dressin' up like a jaysis penguin? Outspan asked. (39)

For the reader who is familiar with the source text reality, the mimetic quality of the text with its casual use of expletives and phonetic transcriptions creates a comic effect. The reader is able to “hear” the characters and link them to everyday experiences, which makes them more “real”.

1.3.3 Reception of *The Commitments* in Ireland and Abroad

The Commitments had gone out of print before the film was made. Irish journalists only began to take an interest in Roddy Doyle when the film version of *The Commitments* was seen to be a success abroad. In Ireland the film was first shown in September 1991, three weeks after it had been released in America, where it was a huge commercial success. It was then that Roddy Doyle also gained celebrity status in Ireland and suddenly the Irish public wanted to learn more about the book and the author. As mentioned in section 1.2, initial local reviews were largely positive and praised Doyle as a promising newcomer. However, he was also accused of unrelenting bad language and some critics even disputed his value as a serious writer (e.g. Johnston 1987, *Evening Press* 1987, *author unknown*). Apparently Ireland had been very slow in

recognising Doyle's potential since there is very little Irish press coverage of *The Commitments* to be found from the time when the book was published. The reviews in English newspapers after its publication by William Heinemann Ltd. in 1988 were uniformly favourable and also praised Roddy Doyle's use of language:

The book is written almost wholly as dialogue – vividly interspersed with onomatopoeic descriptions of the music – demonstrating a fine ear for the colloquialisms and quick-witted put-downs of the young, doubtless gleaned from his own classrooms. [...] *The Commitments* reads like a [...] charming, truthful and immensely funny story which leaves you gasping for more. (Mick Brown, 6 March 1988. *The Times*, no page)

American reviews regarded the extensive use of expletives not as a negative portrayal of the Irish but rather as something vivid and entertaining about the novel:

Mr. Doyle, a playwright and screenwriter who lives in Dublin, offers a veritable Berlitz course in the city's colorful, sexual street slang, yet somehow, miraculously, manages to keep the spiritual focus of the novel flowing. (Kinky Friedman, July 23 1989. *The New York Times*, p. 11)

Federici (2003:424-425) writes about the Italian translations of Doyle's early works that they do not lose their originality in translation, even though the regional quality is inevitably somewhat "flattened" despite the translators' best efforts. According to him, the popularity of Doyle's works is not linked to their "bad language", to which so many critics point, but rather to their humour and structure.

In contrast, some later Irish reviewers of the *Barrytown Trilogy*, fiercely criticised Doyle for portraying the Irish working class in an unfavourable light, despite the great success he enjoyed abroad (Cunningham 1991, Purcell 1993). The literary quality of Doyle's works was questioned since the use of the working-class vernacular and dearth of physical description made the *Barrytown Trilogy* comparable with screenplays rather than novels. A major concern was also Doyle's tendency to incorporate vast amounts of swearing in the dialogue, which was not universally perceived as "funny" in Ireland and provoked headlines such as: "Tasteless Crudities Deserve No Laugh" (Cunningham 1991).

In response to the criticism that his early works lack a certain literary quality Roddy Doyle stated that he does not like the division between “popular” and “literary”:

One of the big issues about my books is whether they’re literary or not. [...] But the idea that they are less literary because they use the vernacular – I don’t agree. The decision to use the vernacular is a literary decision. The decision to use the word “fuck” is a literary decision. It’s a decision of rhythm. [...] I’ve tried to surround the characters with their own world. So that’s where the language, the images, the music, and the rest come from – the same reasoning. I try to get down to the characters. (White 2001:182)

Doyle’s arguments are backed up by Fintan O’Toole (1991): “The concentration on speech in Doyle’s novels, which upsets some people, is as appropriate to what he is about as the interior monologue is to Joyce”. By comparing Roddy Doyle to James Joyce, O’Toole draws an important connection that many critics forget. Numerous Irish writers, among them James Joyce, Sean O’Casey and Brendan Behan, were inspired by Dublin and therefore also focused their attention on urban themes. Also, Doyle is not the first famous Irish writer to shock his audience with vulgar language. *Fuck* is also repeatedly found in Joyce’s *Ulysses*, which at the time was quite revolutionary. The use of language in this novel was deemed so shocking that after its publication in 1922 it was banned in the United States for ten years until a court decision finally allowed the book’s legal entry (Sheidlower 1999:xiii).

The negative reaction to *The Commitments* might be partly due to the fact that Doyle’s book was the first real attempt in Irish literature to give an authentic portrayal of Dublin in the late 1980s. The growing social underclass in Dublin working-class areas is undoubtedly one of the big issues in contemporary Irish society and the sore point of a nation that has made an almost unbelievable economic transformation over the past 20 years. Doyle’s book, however, was by no means meant to be open criticism but rather a comic portrayal of Dublin and its people that, perhaps inevitably, provoked some sensitive reactions.

1.4 *Die Commitments*

The Commitments was translated twice into German: in 1990 it was first translated by Oliver Huzly and published under the title *Dublin Beat* by German publishers Ullstein. Two years later, however, Ullstein decided to rename the book *Die Commitments* (presumably to give it the same title as the successful 1991 film version). In 2001 the book was retranslated by Renate Orth-Guttman and issued by publishers Krüger as *Die Commitments*. The decision to have the novel retranslated was made by his new German publishing company, Krüger, when Doyle moved from publishers Ullstein. The reasons for the retranslation are unknown (personal communication with Roddy Doyle). Oliver Huzly's first translation is no longer available. Both German versions are translated into a universal colloquial form of German and do not make use of any particular dialect or regional variety of German. We do not know if Renate Orth-Guttman had read Oliver Huzly's initial version but there appears to be only little correspondence between the two translations in terms of the rendering of swearwords. Out of 420 instances of swearing in the dialogue of the original novel (see also section 4.1) the two translators produce only 42 identical or very similar translations.

Due to *The Commitments*' relatively modest success in Ireland and abroad before the film version was made, no German reviews of Huzly's translation are available. Orth-Guttman's translation went largely unnoticed as well since after 1991 the focus of reviewers was primarily on the BAFTA-Award winning film version. Also, no review exists, that compares the two German translations. It is therefore difficult to assess the reception of the novel in German-speaking countries.

We were equally unsuccessful in retrieving information on their translations from the two translators. Little is known about Oliver Huzly's background as publishers were unable to supply us with details. He currently works as a film producer in Berlin and translated books from American English by James Ellroy and James Lee Burke in the late 1980s and early 1990s. Renate-Orth Guttman has been the regular translator for Roddy Doyle's publications since she retranslated the entire *Barrytown Trilogy* between 2001 and 2002. From her curriculum vitae we know that she is a native speaker of German, has worked as a literary translator from English into German for more than

twenty years and has translated over 90 books. She holds a university degree in English, American and Russian studies and also trained as a translator from English to French. Prior to becoming a literary translator, she worked as an in-house translator for over ten years dealing with technical, commercial and political texts (Winters 2005:15-16). She translates books from British, American and Irish English and has, among many others, translated books by well-known authors such as F. Scott Fitzgerald, Jane Austen, Joyce Carol Oates, Edith Wharton and David Lodge.

The present study is descriptive in nature and will, due to the lack of available background information, draw conclusions exclusively by examining the corpus and not take any other external factors into account. Our focus on the corpus is backed up by Toury (1995:65-66), who expresses reservations about the reliability of extratextual sources as they are most likely to be biased (see also section 3.1.2).

1.5 Concluding Remarks

In this chapter we have introduced the content, characters and language use in Roddy Doyle's novel *The Commitments*. Issues of contemporary Irish identity as it is portrayed in the book have been explored as well as reactions to the publication of the book in Ireland and abroad. Finally we discussed the two German translations and introduced the two German translators, Oliver Huzly and Renate Orth-Guttmann.

We move on in the next chapter to discuss the relevant academic literature on swearing as a linguistic phenomenon and notions of taboo. Chapter 2 will also provide an overview of studies hitherto conducted on the translation of non-standard language, slang and swearing.

2 Literature Review

The present investigation is concerned with the translation of swearing in literary works in general and *The Commitments* in particular. In addition to providing an overview of key concepts and definitions regarding taboo language, this chapter aims to shed light on the problematic issue of non-standard language, and in particular swearing, in literary translation. The chapter also aims to highlight gaps in the literature with a view to formulating research questions.

This chapter comprises four sections. It opens in section 2.1 with a review of academic publications on swearing as a linguistic phenomenon and its most common definitions, which we will take as our point of departure for choosing the definition of swearing as applied in the present study. We then go on to investigate notions of taboo and how they are related to language. Section 2.2 considers the literature on the different functions of swearing, opening with the different taxonomies suggested so far and moving on to a discussion of Wajnryb's (2005) three categories of cathartic, abusive and social swearing, which is the taxonomy applied in the present study. Section 2.3 turns to the literature on swearing in contemporary Irish English and, in particular, explores issues of the frequency and the use of the word *fuck* in Irish English. The final section of the chapter, 2.4, addresses the literature on swearing in translation, opening with issues of non-standard language and slang, of which we consider swearing to be a part. We then move on to previous academic publications on the translation of swearing in audiovisual as well as literary texts. Since non-standard language and swearing are mainly features of spoken language there are, not unexpectedly, only a small number of publications on swearing in literary translation available. We therefore include audiovisual texts in our review.

2.1 Swearing as a Linguistic Phenomenon

Swearwords can be said to be a universal phenomenon because practically all languages in the world exhibit expletives to some extent. It has been said that Japanese, Amerindian and Polynesian languages do not allow their speakers to swear (Montagu 1967:55; Bryson 1990:214). However, statements like this are to be treated with

caution. For example, the biggest taboo in Japanese is to be rude or insulting and this is usually achieved by simply breaking the rules of conversational rituals. A person's rank in Japanese society will determine the language choices made by the speaker, and even a slight infringement of these norms can be interpreted as an insult. In other words, it is possible to express extremely negative emotions without the actual use of a swearword. Wajnryb (2005:229-235) argues that a language and culture in which social status is of such immense significance cannot be looked at through, for instance, the eyes of an English speaker, who has a vast repertoire of swearwords and phrases at hand, as it will inevitably lead to the conclusion that Japanese is "swearing-impooverished" (ibid.:235). This is a first indication that the concept of swearing might not be a universally definable linguistic category and that it varies across cultures.

The phenomenon of swearing has been subject to very little study so far. In her book *Expletive Deleted: A Good Look at Bad Language*, Ruth Wajnryb (2005:1-2) bemoans this lack of academic interest in the subject. She argues that it becomes painfully obvious when compared to the substantial amount of literature that has been generated on, for instance, the third-person singular final "-s" in English. Dedicated books on the subject of swearing are indeed scarce: Scholars like Montagu (1967), Andersson and Trudgill (1990), Allan and Burridge (2006), Hughes (1998), Dooling (1996), Jay (2000), Wajnryb (2005) and McEnery (2006) have all examined swearing and bad language from different angles and enhanced our understanding of the subject.

Montagu's (1967) *The Anatomy of Swearing* was one of the first studies in the field and takes a purely historical approach. The book covers the origins of swearing as well as its psychological motives and several sections are devoted to the discussion of individual swearwords and their etymologies. However, cultural and sociolinguistic issues remain untouched, making this book an ideal starting point for further research in this direction.

Hughes (1998) *Swearing: A Social History of Foul Language, Oaths and Profanity in English* has a similar approach to Montagu (1967) in that it explores what constituted bad language over the centuries. He traces swearing through the linguistic history of English covering themes like the Germanic heritage, swearing in Middle English, the effects on language caused by the Reformation and Renaissance, Victorian attitudes to taboo and finally the "modern explosion" of bad language. Like Montagu he looks at

the changing patterns of swearword usage but leaves issues regarding the (cross-cultural) functions of swearwords largely undisturbed.

Conversely, the aim of McEnery's (2006) *Swearing in English: Bad Language, Purity and Power from 1586 to the Present* is to look beyond the words that were labelled as "bad" and to study the social processes that brought about associations between bad language and certain factors such as age, education, sex or social class. Looking at the public perception of bad language in England over the past 400 years, he discusses how historical processes shaped the attitude towards bad language in modern English. He claims that the roots of these stances lie in the late seventeenth and early eighteenth centuries, when an aspiring middle class sought to distinguish themselves from the lower classes by "purifying" their speech. This social and moral revolution in England led to the establishment of a "discourse of purity" as a discourse of power that forever stigmatised those who did not adhere to it.

In contrast to this historical approach, researchers Allan and Burrige (2006) are only concerned with which words and expressions are viewed as taboo and to which areas of life they relate. In their book *Forbidden Words* (2006) they explore the origins of taboo and its role in everyday life. The language of political correctness as well as strategies for deliberately polite and impolite speech are investigated to explain why we use or avoid taboos in daily conversation. While this book provides a good introduction to taboo and politeness strategies and how they are expressed through language in general, it is restricted to semantic issues and gives very little insight into the different functions of swearing in a society.

Similarly Nancy Huston's (1980) *Dire et Interdire: Elements de Jurologie* explores the relationship between the use of profanity, sexual insults and swearwords in French. She traces the origins of French sexual swearing back to old religious curses that have since become obsolete and examines the cathartic power of exclamations and insults. This comprehensive study on French bad language provides valuable information for researchers interested in the semantics of swearing but again neglects issues of context and function.

In Andersson and Trudgill (1990) we find a variety of examples of what is frequently labelled “bad language” ranging from swearing, slang, and varieties of accent to incorrect grammatical usage. They state that the main purpose of their book is to point out the enormous variation on every level of language and to sensitise the reader to premature value judgements on what is right or wrong, good or bad use of language. In conclusion it is argued that any standard English variety only owes its status to a series of historical events and that spontaneous spoken language is often neglected by linguists which leads to a weakening in the status of local dialects thereby causing a decline in linguistic democracy (ibid: 187-188).

The contributions by Dooling (1996) and Jay (2000) differ from the literature discussed above, in that they draw together information about swearing from different disciplines and unite them to describe the psychological, neurological, social and linguistic factors that underlie it.

Finally, Wajnryb (2005) provides us with the first comprehensive linguistic study of the phenomenon of swearing as well as current usage of individual swearwords in English. In her introductory chapters she explores the different functions of swearing as well as the different labels we have for the concept. This is followed by a word-by-word in depth-analysis of certain swearwords or words belonging to a particular semantic field. The book is also the only one in the available literature to investigate cultural and cross-cultural reasons for and expressions of swearing. We will, therefore, draw heavily on this source throughout the present study.

As we have seen, the approaches and angles from which scholars in the area of linguistics have so far studied the phenomenon of swearing vary greatly, ranging from historical accounts of its development to the issue of what is considered taboo and why. However, generally they do not deal with cross-cultural issues or the different functions that swearwords can fulfil. This variety of approaches also goes hand-in-hand with an inconsistency in the use of terminology and definitions of the concept of swearing. A clarification of this issue is the purpose of the next section.

2.1.1 Defining Swearing

Wajnryb (2005:15) points out that there are two potential points of confusion associated with the study of bad language. One has to do with the words that actually *constitute* swearing and the other with how we *refer* to swearing. The first point of confusion arises from the fact that there are more situations in which we can swear than there are actual swearwords (i.e. the same swearword can be used in a different context and thereby achieve a new meaning), whereas the second point concerns the actual meta-language of swearing. The fact that different word labels for the same concept are used in British English and in American English ('swearing' in British English and both 'swearing' and 'cursing' in American English) is already an indicator that we are not dealing with a universal set of labels. Swearing is often thought to be synonymous with terms such as 'cursing', 'bad language' or 'profanity' and likewise 'swearwords' are often called 'curse words' or 'expletives'.

The first part of this section is dedicated to introducing some of the different definitions of swearing that have been provided in the literature so far as well as to clarifying the use of terms in the present study. We start by giving a lexicographic definition of the term 'swearing'. The *Oxford English Dictionary* (1989:367) defines the term as follows:

To utter a form of oath lightly or irreverently, as a mere intensive, or an expression of anger, vexation or other strong feeling [...] to utter a profane oath, or use profane language habitually; more widely, to use bad language.

It is obvious that this definition lacks precision: Oath, profane language or bad language are all terms that can roughly be equated with swearing and thus it does not tell the readers much they do not already know. Similarly, scholars attempting to define the concept of swearing rarely do so in a rigorous way, introducing different terms with varying characteristics. According to Andersson and Trudgill (1990:53) swearing can be defined as:

- a type of language use in which the expression
- (a) refers to something that is taboo and/or stigmatized in the culture;
 - (b) should not be interpreted literally;
 - (c) can be used to express strong emotions and attitudes.

This definition does not limit swearing to a speech act that is used to express emotions. In fact, Andersson and Trudgill distinguish between ‘expletives’, ‘abusive swearing’, ‘humorous swearing’ and ‘auxiliary swearing’. The latter two are not intended to be offensive. Humorous swearing often takes the form of abusive swearing but is playful rather than insulting and auxiliary swearing is just a way of speaking. In contrast, abusive swearing is derogatory and includes name-calling, whereas expletives would be used to express emotions and are not directed at others (Andersson and Trudgill 1990:61). Wajnryb (2005:18-22) comes to a similar conclusion in her glossary of the meta-language of swearing when she distinguishes between the notions of ‘foul language’, ‘abusive swearing’ and ‘expletives’. The latter two correspond to the respective definitions by Andersson and Trudgill (1990), while foul language is described as a general term for swearing and all its functions including language that is not abusive. In order to avoid further confusion we have established the following hierarchy of terms according to their respective definitions from Wajnryb (2005:17-22):

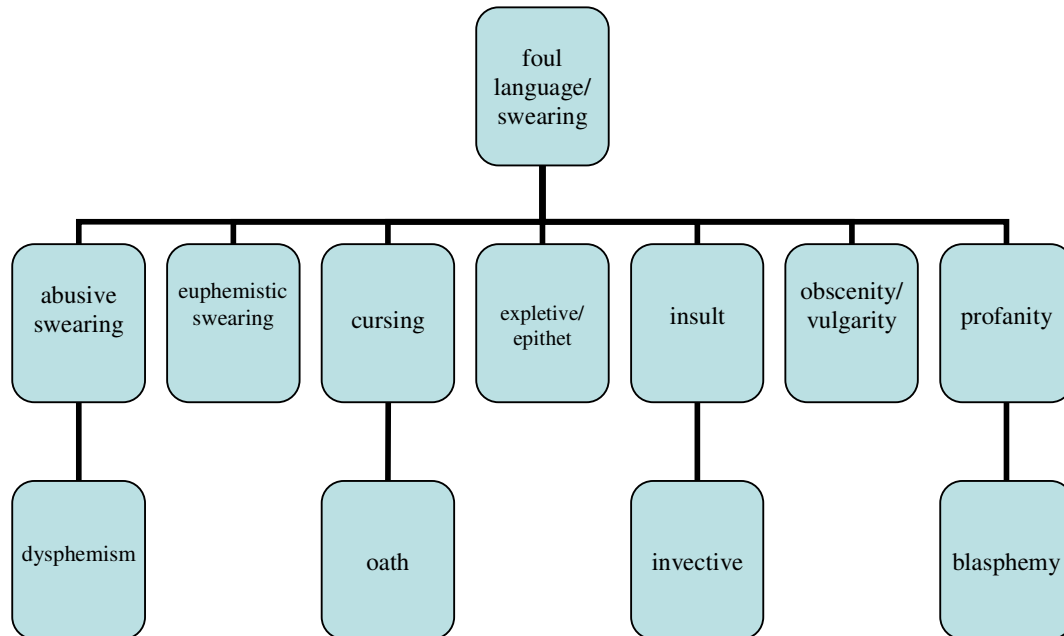


Figure 2-1: Based on Wajnryb’s (2005) Hierarchy of Swearing Terms

Foul language: This generally equates with swearing and trespasses on topics and domains generally deemed inappropriate in social language. It is usually associated with abuse or aggression but it can be used without abusing anyone. The various functions of foul language are all furnished from the same limited supply of words.

Abusive Swearing: Swear words that are directed toward others (“*you fucker*”), derogatory in tone (“*this is a shitty piece of work*”), metaphoric curses (“*go to hell*”).

Dysphemism: The substitution of an offensive term for an inoffensive one (using *ass* rather than *bum*).

Euphemistic swearing: The substitution of an inoffensive term (“*goodness gracious!*”) for one that is considered taboo (“*good God almighty!*”).

Cursing: The curser usually invokes a higher being and calls down some evil upon a specifically defined target (“*may you be damned for all eternity!*”). A number of aspects distinguish cursing from swearing: The term cursing is primarily used in American English and refers to invoking a higher entity, it is more ritualistic and deliberately articulated, it is future-oriented and it may not involve the use of foul language. Placing a curse on someone used to be considered powerful, threatening behaviour. In the past, a particular deity or supernatural being was usually invoked but in today’s more secular times, it is possible to just shout “*Eat shit and die!*” Cursing is loosely interchangeable with swearing (using foul language) but in its precise meaning it is a species within the generic form ‘swearing’.

Oath: A metaphoric curse (e.g. “*may your blood cease to flow!*”).

Expletive/Epithet: An exclamatory swearword or phrase said in emotional circumstances. The literal surface-level meaning is secondary, what is being signalled is the release of emotion. It is frequently uttered without addressing anyone specifically (reflexive). The phrases are usually fixed.

Insult: An abusive term that is meant literally (“*you ugly, fat idiot*”) rather than the metaphoric sense (“*you’re fucked*”).

Invective: A refined version of an insult used in formal contexts.

Obscenity/Vulgarity: Swearing through the explicit use of taboo words (*shit, fuck*).

Profanity: Swearing through the use of words that abuse anything sacred. It is a wider term than blasphemy in that there may be no intention to vilify. Words like *God* or *Jesus* used in an indifferent or secular manner.

Blasphemy: Vilifies religion. The word would not be regarded blasphemous unless its use were intended to give particular offence. (from Wajnryb 2005:17-22)

Looking at the hierarchy above it becomes evident that the meta-language of swearing comprises a multitude of concepts that, according to Wajnryb, must not be mixed up or used synonymously. Taboo words obviously serve a range of different speech acts: to swear, to curse, to insult, to intensify, to be vulgar, to be obscene, to blaspheme and so forth. Speech acts that are used to express the psychological state, i.e. emotions of the speaker, are termed 'expressives' by Searle (1979:15) (for a more detailed account of expressives in German see Marten-Cleef 1991 and Havryliv 2006). However, there is no linear correspondence between the speech acts themselves and the taboo words used to express them.

In contrast, Mateo and Yus (2000) only differentiate between 'swearing' or 'cursing' and 'insults'. The latter are locutions and utterances or gestural movements with the basic (but not the only) intention to hurt an addressee emotionally. They are code breaking and etiquette violators and have a connotative nature. Swearing and cursing are used synonymously and are on the other end of the communicative exchange since speakers use them with no intention of communicating anything but to show a rebellious self-centredness around emotions such as frustration, revenge, power or pain (Mateo and Yus 2000:98ff). In other words, what Mateo and Yus label swearing/cursing roughly equates with what Wajnryb calls an expletive.

Timothy Jay (2000) on the other hand provides us with the following definition of the term 'cursing':

Cursing [...] refers to several uses of offensive speech. Technically speaking, *cursing* is wishing harm on a person (e.g. eat shit and die). But the term cursing is used comprehensively [...] to include categories such as: swearing, obscenity, profanity, blasphemy, name calling, insulting, verbal aggression, taboo speech, ethnic-racial slurs, vulgarity, slang and scatology. (Jay 2000:9)

Again, we can see that Jay's definition of 'cursing' stands in contrast to those by Wajnryb and Mateo and Yus since he uses it as an umbrella word for terms such as swearing, obscenity, profanity, blasphemy etc.

Conversely, Aman (1975) presents us with a very simple and flexible definition of the term 'swearword' when he describes it as "every word that is used aggressively" (Aman 1975:165, *my translation*). According to him many swearwords cannot have a precisely defined meaning since they are "emotional" words that are often used metaphorically and change their meaning according to the situation they are used in.

A similar definition is given in Pfeiffer's *Das Große Schimpfwörterbuch*: "Swearwords are nouns used to address people in a derogatory manner instead of addressing them by their name or title" (1996:495, *my translation*). He adds that his definition may also include derogatory phrases such as *you're not right in the head!*. We might refer to someone as a *cunt* to signal that we strongly disapprove of something that this person said or did. But whether this "cunt" is just cheeky, a coward, aggressive or a combination of all three traits depends on the situation as well as on our perception of this person. Aman's and Pfeiffer's definitions also lack the "taboo factor" and allow for any word or phrase to become an instance of swearing once it is used aggressively. Therefore, words such as *lazybones*, *no-good* or *lout* automatically become swearwords if the speaker utters them in a violent tone even though these words are not related to common taboos in our society such as religion, sex and defecation.

There appears to be no "one" definition of the term 'swearing' and the same is valid for its supposed synonyms or subordinates. This confusion is most probably a reflection of the academic neglect of this domain of language. Kidman (1993:no page) criticises the lack of proper definitions in the academic study of swearwords, which leads researchers to categorise swearing solely in terms of the lexical items used. Providing an all-

comprehensive definition of the term ‘swearing’ and its meta-language would exceed the scope of the present study, therefore we will for practical purposes use the terms ‘swearword’/‘swearing’, ‘bad language’, ‘foul language’, ‘taboo language’, ‘cursing’ and ‘expletive’ synonymously in order to avoid confusion or repetitive use of one or the other word. Furthermore, the terms ‘blasphemy’ and ‘profanity’ will be treated as synonymous in the present study denoting terms that abuse anything sacred. Also, ‘abusive swearing’ and ‘insult’ are classified as synonyms as they both refer to swearing with an aggressive intent. McEnery (2006:24) adopted a similar approach in his monograph by simply calling all kinds of swearwords ‘bad language words’ (BLW).

We can conclude that the scope of swearing is not limited to taboo words. For a cross-cultural examination of swearing it is important, however, that a definition takes into account that not all swearwords work with the same efficiency in two different languages and cultures, always depending on what is considered a taboo. Büchle (1994:190-191) concludes that taboos vary from culture to culture depending on the hierarchy of values that is prevalent in a given society. The strength of a taboo subject mirrors a community’s values and will therefore never be exactly the same. However, we can safely say that sex, religion, and defecation are taboo subjects in many societies (Baker 1992:234). The three main aspects that almost all scholarly definitions of bad language have in common are that 1) swearwords should not be interpreted literally, 2) they refer to a taboo subject, 3) they signal a release of emotion. In view of this we choose as our point of departure Stenström’s general definition of expletives:

Expletives are realized by taboo words related to religion, sex and the human body, which are used figuratively and express the speaker’s (genuine or pretended) emotions and attitudes. (Stenström 1992:240)

This includes fairly innocent expletives such as *Jesus!* that might no longer be considered taboo.

2.1.2 What Makes Language Taboo?

The word ‘taboo’ was introduced into English in the 18th century by Captain James Cook, who imported the term from the Polynesian island of Tonga. The *Oxford English*

Dictionary (1989:521) defines *taboo* as “a total or partial prohibition of the use of certain words, expressions, topics, etc., especially in social intercourse”. It then goes on to state that the term “[refers to] an expression or topic considered offensive and hence avoided or prohibited by social custom” (ibid). It is quite obvious that taboos are specific to a culture and a language but they often overlap, especially in western cultures. Words can also shed their taboos over time or acquire taboo status due to new usage. It was, for example, perfectly acceptable to call a dandelion *pissabed* and a windhover *windfucker* until part of the word gained a taboo dimension (Hughes 1991:3).

But how can language, or more precisely a word, be considered “bad”, “foul” or “taboo”? The first answer lies in Saussure’s (1966) argument that there is no necessary connection between the ‘signifier’ (a word) and the ‘signified’ (the concept it relates to). The signified is often just a mental concept and not necessarily a real object in the world and its final meaning to us is derived from the meaning that was agreed upon in a language community (ibid: 65-70). When we read or hear the word ‘ball’, for instance, it immediately evokes a mental image of the object, whereas the word ‘shit’ seems to trigger a different reaction at first. Before we associate it with the actual concept of faeces, we react to it as being a “bad” word – a swearword. Because of the taboo associated with this label, its primary function of denoting an actual physical object has become secondary. This dissociation of word and thing becomes particularly evident when we look at exclamations such as *fuck!* or *shite!*, which cannot be replaced with their referents as *copulate!* or *excrement!* would clearly not fulfil the same function (Crozier 1988:118-119).

Cognitive scientist Steven Pinker (2008:331) calls this the ‘denotative’ and ‘connotative’ functions of a word. The connotation of a word is its emotional colouring and it is different from what the word actually refers to (denotation). The words *shit* and *faeces* denote exactly the same concept and yet the latter lacks the negative connotation of a swearword. Pinker furthermore suggests that the power of swearing may indicate that taboo words may tap into deep and ancient parts of the brain. He claims that a word’s denotations are stored in the left hemisphere of the brain, whereas its connotations are mainly located in the right hemisphere, which is heavily involved with emotion, especially negative emotion (ibid:331-332). Pinker also quotes psychologist

Don MacKay (et al. 2004) who has sought to prove this claim by exposing subjects to the so-called Stroop effect, a test commonly found in introductory Psychology textbooks:

The first step of the test consists of looking through a list of words and to saying aloud the colour in which they are printed (from left to right):

word word word word word

The next step involved doing the same but this time the word also spells the corresponding colour:

black red blue green yellow

Both of the previous tasks were fairly simple, the next one is already a bit harder:

black red blue green yellow

The explanation for this phenomenon is that with literate adults reading is such an over-learned skill that it is hard to turn it off even at will.

The last step of this experiment involves naming the colour of the following string of words:

cunt shit fuck piss asshole

Taboo words are especially effective in snatching the reader's attention and this becomes particularly evident when doing the above task. Taboo words evoke a very strong emotional response from us indicating that they have much stronger connotations than a "normal" word.

The distinction between denotative and connotative meanings of swearwords has been dealt with extensively in the literature. Kidman (1993:no page) differentiates the denotative and connotative meanings of swearwords as 'referential' and 'emotive' pointing out that referential and emotive functions may share elements of meaning. In a sentence like '*I beat the shit out of John*', the expletive is used in an emotive way to express the speaker's attitude towards the event. However, it has its origin in the referential meaning of *shit* as the speaker's kicking could quite literally have forced the shit to come out of John's bowels.

Dong (1971 cited in Kidman 1993:no page and Gregersen 1977:266) proposes that the referential meaning of *fuck* should be called *fuck1* (as in *they fucked*) and the emotive meaning *fuck2* (*we are fucked*). He concludes that *fuck2* arose historically from *fuck1*, which is indeed very probable. Pinker (2008:339-343,358) hypothesises that many ungrammatical swearing expressions originated in profanities during a shift from religious to sexual and scatological cursing in English-speaking countries. In former days a very strong curse could condemn someone to hell, a deeply-feared place to the faithful believer. In more recent times the use of explicit sexual and scatological vocabulary has come to be regarded as the most shocking. However, phrases such as *what the fuck!*, *holy fuck!* or *for fuck's sake!* all have their roots in religious oaths, most probably stemming from *what in the hell!*, *holy Mary!* and *for God's sake!*. This explains the many ungrammatical uses of *fuck* in the English language as *fuck you!* clearly does not mean *have sex!* but derives from the outdated *damn you!*.

This leads us to the inevitable question as to why we consider the topic of sex to be taboo. It seems quite paradoxical as sexual intercourse is not a harmful act in itself and necessary for human reproduction. However, Pinker (2008:346-349) notes that sex has high stakes for humans as it is linked with an array of uncomfortable associations in the collective human psyche ranging from exploitation, disease, illegitimacy, and incest to jealousy, spousal abuse, cuckoldry, desertion, feuding, child abuse and rape. This has left a mark on our customs and emotions. Words used to refer to sex invoke charged thoughts about it. An interesting phenomenon is also that all transitive verbs for sex in English are perceived to be very rude (e.g. *fuck you*, *screw you*), whereas all intransitive verbs are polite (e.g. *to make love to someone*, *to sleep with someone*). The intransitive verbs for sex imply that sex is an activity that two people jointly engage in whereas the

transitive verbs indicate an action carried out by one person on another. Many of the transitive verbs for sex can be used metaphorically to signal exploitation (e.g. *they fucked me over, I am screwed*), in other words, they become metaphors for exploitation, mistreatment and abuse.

This stands in contrast to Allan and Burridge (1991:30) who claim that swearwords and their referential synonyms mean the same thing but are used in different contexts. This would mean that *shit* and *faeces* always have the same meaning but are used in different scenarios. Kidman (1993:no page) contradicts this claim presenting the following examples that can be used in an identical context:

- a) John analyses *faeces* at work.
- b) John analyses *shit* at work.

The two terms still denote the same concept, however, example b) is also an expression of the speaker's attitude and hence it implies a different meaning of the sentence.

The present study is only concerned with taboo words that have an emotive or connotative function in line with Stenström's definition of expletives (see section 1.2). Our distinction between the two is confirmed by Crozier (1988:119-120) who uses the swearword *bastard* as an example to show how an expletive develops into a metaphor from an originally denotative meaning:

1. *Denotation*: A person born out of wedlock
2. *Connotation*: The unwanted product of illicit sex, and consequently a legally inferior and socially undesirable person.
3. *Metaphor*: A person who is not illegitimate but is nevertheless undesirable.

The word *bastard* went through a transformative process in which it acquired a completely new metaphorical meaning. Its new denotation of "evil, unpleasant person" is derived from the former connotations of being a socially undesirable person, which are long gone since societal norms have changed. We therefore conclude that a swearword is distinct from its actual referent in that it underwent a journey from the

original denotational meaning to having certain connotations and then back to developing a new denotation that is still recognisable as being a metaphor.

The harshness of a swearword is also relative and determined by various factors that vary according to the circumstances. If we jokingly call a friend a *bitch!* in a friendly tone, we will most likely amuse and not insult her, whereas hissing the same word to a woman in the supermarket who just skipped the queue at the checkout will be perceived as a very strong offence. Facial expressions and gestures may also determine whether or not an utterance becomes an act of swearing and how strong an insult is intended to be. If someone irritates us and we shout “*Oh for fuck’s sake!*” with a fist up in the air, looking threatening, we would most probably frighten the addressee a lot more than if we did not make these gestures.

Taking all these factors into account it becomes clear that speech acts need a specific circumstance to give meaning to an utterance. It is only when a swearword is located in a particular context, i.e. speaker and addressee interact in a shared place and time and have a shared understanding of their relationship, that the speech act achieves meaning. However, before we delve into a closer examination of the different functions a swearword can have, the issue of the different degrees of vulgarity of a swearword needs to be addressed.

2.1.3 Degrees of Offensiveness

It seems intuitively obvious that some swearwords are more vulgar than others. However, the perception of the degree of obscenity of a given swearword can be said to be entirely individual depending on such factors as gender, age and social background. Writers on swearing have largely ignored this problem and usually comment that *fuck* and *cunt* are usually perceived as the most offensive expletives in the English-speaking world (Crystal 1995:61). In general English speakers agree (according to our informants³) that *cunt* is stronger than *fuck*, *fuck* is stronger than *shit* and *shit* is stronger than *Jesus* etc. However, as we have just seen with the distinction between *fuck1* and *fuck2*, contextual factors play an important role in assessing the vulgarity of a given

³ Twelve native speakers of Irish English in their twenties and early thirties acted as informants for the present study.

expletive. In the 1990s, an Australian judge ruled that *fuck1* (the denotative meaning) was obscene, whereas *fuck2* was not, clearly indicating a difference of degree between them (Allan and Burrige 1991:132). The present study takes contextual factors into account by categorising each instance of swearing in the corpus according to its specific function. The next section is dedicated to examining the functions of swearing in more detail.

2.2 Swearing and its Functions

Jay notes:

Each dirty word by nature is a multidimensional concept varying along dimensions such as: semantic meaning, degree of offensiveness, frequency of usage, social-physical constraint, and some idiosyncratic variables applied to each word as a function of each individual's experience with the word. [...] The ultimate decision of the dirtiness of words relies on the communication context itself, i.e., the speaker, the listener, the social-physical setting, and the topic of discussion. (Jay 1977:235)

Evaluating the “tabooness” of a swearword is, therefore, impossible without taking a number of variables into account such as who is speaking to whom, what is their relationship etc. Lexicographer Jesse Sheidlower (1999) has dedicated an entire dictionary entitled *The F-Word* to the study of *fuck* in all its different forms and functions starting with its first appearance in the 15th century. Detailed entries with examples from many sources illustrate that this particular swearword can be used to express a wide range of emotions and denote innumerable different concepts depending on the context. It was decided to focus on the notion of ‘function’ in this study since the same swearwords can be used in different situations and for different purposes. A person might say *fuck you!* or *fuck all!* employing the same swearword (at least in its dictionary meaning) in both exclamations but with each one meaning something completely different. Similarly, we found that in our corpus identical expletives could be used to express very different emotions depending on the context: *fuck off!* can be used as an insult to command someone to “go away” but it can also indicate disbelief or surprise on the part of the speaker and have no negative connotations whatsoever. This issue is also acknowledged in a paper on the translation of literary dialogue by Ben-Shahar (1994:198) when she says that “[d]ifferent kinds of vocatives, curses and exclamations [...], whose meaning closely depends on the situational context of the

utterance, are liable to be translated as proper lexemes according to their dictionary meaning.” In literary dialogue the referential functions of language play a minor role and non-referential dialogue elements cannot be identified by examining linguistic items in isolation (ibid:198). We overcome this problem by focusing on the actual function a swearword fulfils in a particular situation, which allows for a consistent examination of the corpus. Researchers (Stenström 1992, Mateo and Yus 2000, Wajnryb 2005, Pinker 2008) have recently acknowledged that swearwords serve specific functions and cannot just be reduced to degrees of obscenity relative to the semantic field they belong to.

Stenström (1992:240) distinguishes between *interactive* or *non-interactive* expletives. The latter are mainly used as emotional amplifiers, intensifiers or markers of emphasis mirroring the speaker’s emotional involvement (e.g. *bloody bastard!*), whereas interactive expletives are used as ‘reaction signals’ in a conversation that may be used to, for instance, encourage a speaker to continue. We might exclaim a sympathetic *for God’s sake!* when our neighbour tells us of a recent accident that occurred due to unfortunate events. While such a division may be helpful, it remains very general.

Pinker (2008:350) lists five different ways of swearing: People may swear descriptively: *let’s fuck!* using the actual denotational meaning of the word (we do not classify this usage as proper swearing in the present study), idiomatically: *it’s fucked up*, abusively: *fuck you motherfucker!*, emphatically: *this is fucking amazing!* and cathartically: *fuck!*. While these five types are not necessarily functions per se as the idiomatic or denotational use of a swearword can fulfil several different purposes in an utterance, abusive, cathartic and emphatic swearing already represent clear intentional distinctions: the abusive swearer intends to insult the addressee, the cathartic swearer has the desire to let off steam and the emphatic swearer merely wants to intensify his statement.

Similarly, Mateo and Yus (2000) also propose a three-fold taxonomy of insults that takes the target of the insulting activity into account. They distinguish between *offence-centred* insults, which are swearwords uttered to relieve the speaker’s anger or tension, *praise-centred* insults, which underline positively some action performed by the addressee and *interaction-centred* insults used to reinforce social bonds or the phatic strength of a conversational exchange.

Wajnryb (2005:25-38) takes these classifications one step further and presents us with even more comprehensive categories. Since swearing serves a range of different speech acts, she realises the need for contextualisation. She concludes that all swearing can be classified into *catharsis* (*for fuck's sake!*), *aggression* (*you fucker!*) or *social connection* (*fucking brilliant!*). We have applied this taxonomy to our corpus as it provides us with functions that are universal and allow for a translation comparison that takes every situational context of an instance of swearing into account. While Mateo and Yus' (2000) three-fold taxonomy of offence-centred, praise-centred and interaction-centred insults shows some similarities to Wajnryb's classification, it lacks a cathartic function and only focuses on 'insults', which implies that the swearing is always directed at a target other than oneself (which is, for instance, not the case when we are alone in the kitchen, drop an uncooked egg and exclaim *for fuck's sake!*). Three of Pinker's (2008) categories that denote actual functions (cathartic, abusive and emphatic swearing) are also very close to Wajnryb's taxonomy; however, 'emphatic swearing' remains a very general term as it could also be part of an abusive or a cathartic instance of swearing, and therefore the speaker's motivation for its use may vary. We have therefore classified all instances of swearing in the corpus according to Wajnryb's (2005) taxonomy, which we deal with in more detail in the next section.

2.2.1 Cathartic Swearing

Cathartic swearing is directed at the speaker her/himself and uttered almost instinctively when something unexpected and unpleasant happens (i.e. you stub your toe and shout *bastard!*). By doing this we release excessive nervous energy in a very straightforward way, which helps us to restore our emotional balance. With this kind of swearing the actual expletive used is functionally immaterial, which is highlighted by the secondary meaning of 'expletive' as "any syllable, word or phrase conveying no independent meaning, especially one inserted in a line of verse for the sake of the meter" (Collins English Dictionary 2003:577).

Another well-known reaction to the unexpected is laughter. But whether the unexpected causes laughter or an expletive depends on the constellation of variables: Are you alone or in company? What is your relationship to the people in whose company you are? If pain is involved and it is your own you will be more likely to use an expletive. If someone else is in pain you will be more likely to laugh.

2.2.2 Abusive Swearing

The second category of swearing is referred to as abusive. It differs from the first category in its aggressive intent and the necessary participation of other people. While cathartic swearing does not need an audience, the abusive swearer requires a target because he/she wants to insult or inflict harm. Abusive and cathartic swearing can, of course, also occur in combination. An emotional release to an unwelcome event can easily upgrade to an outburst of abusive swearing and an abusive assault can help the swearer to let off steam as well as verbally wound a chosen target.

2.2.3 Social Swearing

The domain of social swearing is not directly related to the first two categories. In relaxed settings where people are comfortable with each other, their language might be characterized by a high degree of swearing, depending on such variables as social class and gender. These circumstances allow words that would otherwise be deemed “dirty” to be used to express a multitude of different speech acts. *Fucking brilliant!* or *shitloads of money!* serve to express surprise, pleasant wonder or disbelief rather than aggressiveness and frustration. A peculiarity of social swearing is the compounding of swear words such as the alliterative *bloody beauty* or *fuckin’ fantastic*, or even nonalliterative common compounds like *bloody awful*. There is also the superlative intensifier that comes in the form of an infix: “*absofuckinglutely*”, “*infuckingcredible*” or “*fanbloodytastic*”. A social swearword always originates as one of the bad words but becomes conventionalized in a recognizably social form. Such swearing might be directed at others but it is not derogatory. Social swearing is also a great device for flattening the hierarchy, whereas politeness as a marker of social distance can be used as a barrier and is hence the converse of swearing as a marker of social solidarity.

David Crystal (1995:173) comments on this phenomenon and notes that it is the most common swearing pattern. Among the motives for social swearing he lists assertion of identity in a group, an intention to shock, amuse or insult, marking of social distance or social solidarity etc. In this case, swearwords are used in situations that almost completely lack negativity and may even be markers of friendliness or terms of endearment.

Stenström (1992:240) comes to a similar conclusion in her study of expletives in the London-Lund corpus when she states that

[...] [E]xpletives can also have the subsidiary function of ‘covert prestige signals’ reflecting the speaker’s secret wish to be looked upon as vigorous and unsophisticated, and as ‘intimacy signals’, aimed at building up an informal, chummy atmosphere.

Havryliv (2003) calls this phenomenon ‘fictitious abuse’ (*fiktive Beschimpfung*) and lists as a necessary precondition of its functioning factors such as common background or experiences of speaker and addressee as well as a common hierarchy of values that allow the addressee to recognise the actual intention of the speaker. She also points out that intonation, gestures and facial expressions play a role in the correct decoding of a fictitious abuse as not actually being abusive (ibid:60-61).

In a study on the functions of the expletive *fuck* in interaction between workers in a New Zealand soap factory work team conducted by Daly (et al. 2003), it emerged that forms of *fuck* “[...] served to express positive politeness or solidarity” (ibid:949). The factory workers’ speech was characterised by uninhibited swearing that served for practical jokes and contributed to a “unique team culture” that helped to create positive relationships in the workplace (ibid:952).

Finally, Burgen (1998:30) suggests that all linguistic communities tend to signal familiarity and intimate relationships by way of breaking verbal taboos. He lists a number of cultures in which playful insults follow regular patterns. According to Burgen (ibid:31) ritual insults were common among Vikings, the Scottish in the 16th century and are still practised in Mexico and among black Americans today.

The academic work carried out in this domain suggests that social swearing is indeed a very frequent phenomenon and merits further investigation. From a translational point of view, these markers of social solidarity are bound to challenge a translator's sociolectal competence.

2.3 Swearing in the Irish Context

In our corpus swearwords are repeated by speakers to the point of desensitization (especially *fuck* and its derivatives). So far researchers seem to have been hesitant about making claims as to whether or not speakers of Irish English swear more than speakers of other varieties of English, presumably to avoid the risk of stigmatisation. One of the few resources to be found on this issue is a paper by Fiona Farr (2008) that explores swearing and profane language in contemporary Irish English through a corpus-based analysis of The Limerick Corpus of Irish English (L-CIE). The one-million word corpus provides ample evidence of how swearing and profanity seem to be strongly rooted in Irish English. Our Irish informants have also confirmed that while swearing is usually characteristic of lower social classes in other parts of the English-speaking world, the boundaries seem to be more ambiguous in Irish society. The Irish fondness for the F-word is also commented on in Bernard Share's *Slanguage* (2005):

One has only to listen to a radio interviewee, who might in many social situations employ the word *fuck* and its derivatives with the unthinking frequency which has led the Irish to be regarded, by startled visitors, as the most foul-mouthed nation in Europe, struggling to edit the word out of his conversational norm: *like and like you know* being commonly summoned into service as enclitics. (Share 2005:x)

While there are no relevant academic studies on the possible reasons for this phenomenon, we may hypothesise that it may have to do with Ireland's colonial history. In colonial contexts the indigenous population may incorporate an extensive use of swearing in the language that is foisted upon them to distinguish themselves from the colonial rulers.

Many regional varieties of language have ways of toning down and disguising swearwords in order to legitimate their use. In Hiberno-English *feck* as a milder version of *fuck* has become a universal swearword with a large number of functions that go beyond the usage of *fuck* in other English-speaking countries. It is probable that *feck* was created in order to cover up the frequent use of *fuck* in Hiberno-English. Interestingly, the *Dictionary of Hiberno-English* (2006) by Terence Dolan does not contain an entry for *fuck* but for the present participle *fucking*, which is described as a common term for displeasure that has lost most of its sexual connotation and is sometimes euphemistically expressed by speakers of Hiberno-English as *frigging*. Dolan also indicates that *fucking* is frequently used as a humorous intensive as in “She’s so fucking ugly even the tide wouldn’t take her out” (ibid 2006:98). Conversely, *feck* seems to have a far greater variety of meanings, which Dolan divides up into three main areas of use. The first *feck* is a verb meaning *to steal*, which could in turn be derived from the Early Modern English *fect*, by apheresis from *effect* (to accomplish a desire): “Don’t turn your back on that fella or he’ll have fecked something on you, make no mistake about that!” The second *feck* would be used as an interjection and a euphemism for *fuck* as in *feck off with yourself!* and *feck all*, whereas the third *feck* would be the name of a game of pitch-and-toss (ibid:91).

Researchers have commented on the fact that *fuck* has evolved from being exclusively a verb in late Middle English to being virtually every part of speech today (Hughes 1998, Andersson and Trudgill 1990). Andersson and Trudgill (1990:60) call *fuck* “one of the most interesting and colourful words in the English language today” and identify 13 different functions of the word:

- 1) **Fraud:** “I got fucked by my insurance agent.”
- 2) **Dismay:** “Oh, fuck it!”
- 3) **Trouble:** “I guess I’m fucked now!”
- 4) **Aggression:** “Fuck you!”
- 5) **Passive:** “Fuck me.”
- 6) **Confusion:** “What the fuck?”
- 7) **Difficulty:** “I can’t understand this fucking business!”
- 8) **Despair:** “Fucked again.”
- 9) **Philosophical:** “Who gives a fuck.”

- 10) **Incompetence:** “He’s all fucked up.”
- 11) **Laziness:** “He’s a fuck-off.”
- 12) **Displeasure:** “What the fuck is going on?”
- 13) **Rebellion:** “Oh, fuck off!”

Interestingly enough, even these wide-ranging lists of grammatical opportunities of the F-word do not seem to cover the Irish-English use of *fuck* from *The Commitments* such as “I’d bite your bollix off yeh if yeh went near me, yeh spotty fuck, yeh” (45).

2.4 Swearing in Translation

The following section provides an overview of the studies hitherto conducted on the translation of non-standard language and, in particular, swearwords. Little research has been carried out to date on the translation of swearing in literature, which we attribute to the fact that swearing and non-standard language are primarily a feature of spoken language. As literature on the topic is scarce, we include studies on the translation of non-standard language in our review as we consider ‘swearing’ to be a part of it.

2.4.1 Issues of Non-Standard Language and Slang

According to Kolb (1999) translators are faced with several options when translating texts that are written in a non-standard language. They can translate a dialect into another dialect, which is usually very problematic since this might evoke stereotypes in the target language which do not correspond to those of the source text. Brodovic (1997:26) refers to this strategy as using a so called ‘scenic dialect’ in the translation but adds that this practice seldom yields the equivalence desired. Translating a dialect into a standard language causes an enormous translation loss and might even obscure the text’s meaning as it deletes regional or sociocultural markers. When faced with translating a sociolect, she argues that translators are usually able to find a similar variety in the target language that identifies speakers as belonging to a particular age or social group. Translators then have to decide whether the colloquial or regional/cultural

aspects of a text are given priority. In the case of the first translations of *The Barrytown Trilogy*, Horton (1998:423-424) observes that the regional quality of the language is completely lost in the German translations due to a standardisation to a universal colloquial form of German. The translators therefore prioritised the colloquial aspects of the text at the cost of cultural markers. The remaining two options, according to Kolb, involve translating into a “broken” variety of the target language or rendering the translation in an artificial language. Both of these strategies are foreignising in nature and the reader will be very aware that he/she is reading a translation and not an original. The source-text features will shine through a “transparent” translation, which may, however, lead to a reduction of its legibility.

Lung (2000) criticises the fact that translators often disregard non-standard language which is used to convey extra-linguistic information. The article mainly deals with differences between English and Chinese, which represent two different language families. Lung, however, argues strongly against the notion of untranslatability. According to her there are resources available to translators to convey the essence of non-standard language. This is demonstrated by the translation into Chinese of a few English texts that contain a lot of non-standard usage. Although there seem to be very few one-to-one matches in the structure of the two languages, she shows that there are means within a language to create a ‘dynamic equivalence’ between the texts.

Likewise, Linder’s (2000) article on translating slang in detective fiction into Spanish suggests that there is a tendency among translators to neutralise the language or use local slang in the translation. The slang examined is referred to as ‘hard-boiled slang’, which is a non-standard language that became a literary phenomenon between the 1920s and 1940s. Generally, it can be observed that translators employed a twofold strategy when translating hard-boiled slang: First, they looked for equivalent slang terms in the target language and where these were not available they compensated slang by inserting slang terms in other places in the target text in the hope of creating the same effect.

A similar observation was made in a paper by Nevalainen (2004), who takes a corpus-based approach to investigating the use of colloquialisms in translated Finnish fiction. The corpus was compared to a corpus of non-translated texts of the same genre. The analysis revealed that non-standard features occur more frequently in the Finnish

originals than in the translated texts. The study also found that older translators seemed to be bothered with sexual vocabulary or slang and tended to drastically neutralise the language in their translations. Hence he concludes that the translation of colloquialisms does not only depend on outside conventions but also largely on the decisions of the translator.

Zauberga (1994) discusses the very problematic issue of translating slang into Latvian. Most slang words in Latvian are borrowed from German, Russian and English, and are thus very different from the literary language. This resulted in a big gap between spoken and written language, which is now gradually disappearing. Therefore, in order to attain 'dynamic equivalence' translators have to soften or neutralise the non-standard usage. Zauberga points out the obvious problem that Latvian translators face when translating from a language where substandard language is used extensively but fails to provide any clues as to how this might be overcome.

In his article on the first German translations of Roddy Doyle's *Barrytown Trilogy*, Horton (1998) concludes that "the notion of 'equivalence' has no real place in the discussion of the translation of non-standard language" (ibid:427) as it is important to give the characters an idiom that places them linguistically at a particular point of the social spectrum to create intertextual coherence. The entire Trilogy was eventually retranslated by Renate Orth-Guttmann but since the article was written before the novels were retranslated, the article does not take the new versions into account. He notes that in *The Commitments* there is obfuscation of sociolectal detail and a general tendency to tone down vulgar language. Nevertheless the characters are still clearly identifiable as belonging to a particular social group, even though "the translation is not able to activate all of the sociocultural resonances available to the readers of the SLT [source-language text]" (ibid:428). Quite the opposite was found of the German translations of *The Snapper* and *The Van*, where, according to Horton, linguistic normalisation distorted the social identity of the characters to a point where their speech resembles that of middle-class citizens. Consequently the characters' material reality stands in conflict with their speech habits.

In an article by Leppihalme (2000) on the English translation of *Our Daily Bread* by Kalle Päätalo, we are again presented with a striking neutralisation of the original non-

standard variety, which according to Leppihalme is not necessarily only negative. The target readers might be more interested in different aspects of a novel, such as gathering information about a historical event, which makes the characters' linguistic identity a secondary concern.

There appears to be a consensus among researchers that translations usually exhibit non-standard usage to a lesser degree than their source texts. Levý (1969:101-102) suggests that the only solution for the translation of a dialect lies in seeking to provide a universal colloquial variety in the target language that is not specific to a particular vernacular. Landers (2001:117), on the other hand, is less optimistic when he states that dialect is simply “untranslatable” as it is “always tied, geographically and culturally, to a milieu that does not exist in the target-language setting”. Such statements, however, may undermine our trust in translation and shine a spotlight on what is untranslatable rather than what can be done to achieve the best possible transfer. Kuhiwczak (2007:13) makes a clear point when he states that the notion of untranslatability can be discussed *ad infinitum* but in the end translators will inevitably be faced with handling the supposed “untranslatable” on a practical level. Therefore, a translator cannot accept this concept as it would mean giving up on translation and would thus greatly diminish the value of the activity. While we can observe that Toury's (1995) ‘law of standardisation’ is clearly in operation in the translation of non-standard language – as the target texts are naturalised and thereby simplified – it does not necessarily mean that the translation of literary non-standard language is doomed to failure. A study conducted by Routti (2001) on the impact of the Finnish version of *The Catcher in the Rye* showed that a source-text oriented translation can also contribute to the evolution of a new literary language. At the time when the novel was translated into Finnish in the 1960s, slang was unknown in Finnish literature and in order to remain faithful to the source text the translator created a vernacular that corresponded to the tone of the source text. While initially this was not welcomed by most critics, other literary translators followed the translator's example and today the use of slang in Finnish literature is a generally accepted phenomenon. This stands as a very good example of how a literary system can gain a new aspect through the translation of non-standard language.

2.4.2 Previous Case Studies on the Translation of Swearing

This section discusses the available literature on the translation of swearing. What little literature exists in this area mainly deals with the translation of swearwords in audiovisual texts. The only work available that is purely concerned with the translation of swearwords in a literary text is a thesis by Karjalainen (2002) on the loss of swearwords in the two Swedish Translations of J.D. Salinger's *Catcher in the Rye*. The only other researchers who have touched upon this topic are Horton (1998), Sidiropoulou (1998), Greenall (2008) and Kizeweter (2008). This section starts with an overview of the case-studies conducted in the area of audiovisual translation and concludes with the available literature on literary texts.

2.4.2.1 The Translation of Swearing in Audiovisual Texts

Maria Fernández (2006) carried out a case study on the dubbing of swearing in the film *South Park* into Spanish. While she does not apply a specific framework to her contrastive analysis, she criticises the fact that the translations frequently sound “too English” due to interference. These “contaminated translations” occur despite the fact that swearwords in English and Spanish mostly pertain to the same semantic fields and similar syntactic structures apply. As a result, dubbed versions of American films often lack authenticity in Spanish and contain a high number of borrowed colloquial expressions from American English. In her analysis Fernández compares some swearwords from the film (according to semantic field) and their grammatical variants with their Spanish translations and points out differences in swearing between English and Spanish. She concludes that the dubbed dialogues can be non-spontaneous, artificial and euphemistic in Spanish and that there are cross-cultural swearing patterns that should have been taken into consideration by the translator. This foreignising strategy stands in contrast to the standardisation techniques found in the area of non-standard language in literary translation.

Fernández Dobao (2006) also highlights the differences in swearing behaviour between English and Spanish in her paper on the Spanish version of the film *Pulp Fiction*. She mentions cultural and linguistic aspects that are focused around the lack of exact

swearing equivalents between the two languages. She emphasises that the literal meaning of a swearword does not equal its expressive functions as a swearword can be used to express a range of different emotions. She explores how some of the different functions of a swearword, such as insult, emphatic or affectionate use, can be translated into Spanish and suggests compensation by altering the syntactic structure of an utterance where no semantic or stylistic equivalent is available. The study does not take all instances of swearing into account but only those “with no direct equivalents in the Spanish language, which appear with repeated frequency in the original text” (ibid:225). In conclusion, Fernández Dobao observes that despite cultural differences of frequency of use and emotional intensity, the translator should seek to recreate the emotional charge of a swearword. If this is done swearwords “may be rendered into Spanish with a satisfying degree of success” (ibid:240) despite the fact that the versatility of English swearwords causes a lack of exact equivalents between most English and Spanish expletives.

Chen (2004) observes that in Hong Kong Chinese subtitles American swearwords are completely left out, under translated or rendered in Putonghua, a language which is not the mother tongue of the majority of the people living in Hong Kong. This is primarily done for censorship reasons. Chen also points out that there are linguistic and cultural differences between the language pair that merit more consideration.

Finally, Pujol (2006) analyses the dubbing of *fuck* into Catalan in the case of the film *From Dusk till Dawn*. The paper claims to be the first systematic study of the dubbing of *fuck* into Catalan. Pujol identifies 6 different emotions that are expressed through *fuck* in the corpus: extreme anger, emphasis, disgust, contempt, surprise and happiness. However, he emphasises that the boundaries between these emotions are not clear-cut and that some of them can converge. The analysis is quantitative in nature and concludes that the Catalan swearwords used in the translation mostly belong to the semantic field of sex and scatology. The most frequent translation strategy, however, is omission, which according to Pujol, may be due to dubbing constraints that can be made up for by using more emphasised intonation. On the whole he concludes that the Catalan translations of *fuck* successfully convey the identified emotions, albeit with a more varied lexical range.

The studies conducted so far on the translation of swearing in dubbing and subtitling are all concerned with linguistic and cultural differences in swearing behaviour and how they affect translation strategies. The results of the case studies are not congruent in that they show different strategies ranging from foreignisation (Fernández 2006) to omission (Chen 2004, Pujol 2006). We have to take into account, however, that translators of audiovisual texts are subject to different constraints that present an entire additional set of variables, which does not make them comparable to literary texts. We have noted that the studies lack a methodological framework and lean towards the quantitative. Fernández Dobao (2006), and Pujol (2006) briefly mention some of the emotions and different functions a swearword may convey but their categories remain vague. The main focus of the studies seems to be on pointing out translation problems and/or shortcomings of translation strategies emphasising the need to find an equivalent in the target language that recreates the “emotional charge” of the original.

2.4.2.2 The Translation of Swearing in Literature

Karjalainen (2002) carried out a translation comparison of the two Swedish versions of *The Catcher in the Rye* with particular emphasis on swearwords. The two translations were set apart by more than 30 years and both shared a significant reduction in the number of swearwords (approximately 50%) compared with the source text. The analysis, once again, leans towards the quantitative, with a brief qualitative discussion of the translation of how some of the swearwords were translated. Karjalainen’s study provided support for his initial hypothesis that there are norms governing Swedish society that cause a less-pronounced swearing culture compared to America, which explains the reduction in swearwords in both translations.

In an article by Kizeweter (2005) we are presented with various examples of the occurrence of *fuck* in English contemporary fiction and how it can be translated into Polish. Kizeweter is not just concerned with issues of equivalence but also stresses the importance of communicating the function of the swearword in the translation. However, the function of *fuck* is defined solely as “expressing emotion” and what these emotions are remains largely unanswered.

Sidiropoulou (1998) conducted a study on the translation of taboo items from English to Greek in three different genres: news reports, prose and theatre translation. She found that translators' behaviour varies from genre to genre according to the 'function' of a taboo phrase in a text. However, the notion of function is only mentioned with regard to the general intentionality of taboo language in a text and not in connection with the function of single items in different contexts. In prose and theatre translation offensive vocabulary is intended to "shock" or is used for creating humorous effects, which results in a greater tolerance of offensive items compared to a news translation situation. Nevertheless, she concludes that in prose translation a neutralising tendency prevails with regard to taboo items. Sidiropoulou does not provide us with a definition of 'offensive language' and her study mainly focuses on politeness versus accuracy issues.

The last two studies under review in this section are directly concerned with the subject of the present study as they both examine translations of *The Commitments*. Greenall (2008) conducted a quantitative case study on the translation of swearwords into Norwegian in both the novel and the subtitles of the film version of *The Commitments*. Not unexpectedly, the results showed that the Norwegian translation of the novel contained far more swearing than the Norwegian film's dialogue, which Greenall attributes primarily to subtitling constraints and the fact that they can be recovered from the audiovisual channel since most Norwegians have a good command of English. It emerged that in terms of quantity, the instances of swearing in the Norwegian translation of the novel outnumbered those of the original, leading to a text that sounds artificial and highly offensive to a Norwegian audience. When native speakers of Norwegian were presented with excerpts from the Norwegian translation, the unanimous response was that they perceived the text as offensive and distracting (ibid:7). Greenall explains this reaction with a so-called stronger 'swearing constraint' that is prevalent in Norwegian culture. She defines this phenomenon as a "societal norm, or intersubjective constraint on interaction, [...] that [...] places restrictions on the use of vulgar and/or taboo language". Similarly, Horton (1998) reports in his study of the first German translation of the novel *The Commitments* (by Oliver Huzly) that "the translator's technique of replacing each English expletive with a German substitute, is seen by native speakers as unnatural (informal reports)" (ibid:425). Greenall argues that differing approaches to the translation of swearwords in the film and the novel generate differences in the *social implicature* (Mao 1996), which gives "valuable hints

regarding aspects of individuality and class membership, information which is crucial in understanding where someone comes from (both metaphorically and literally), and hence their emotions, motives, and goals” (ibid:1). She concludes that the “over translation” of swearing in the novel contributes too many and too confusing clues to the identification of the characters’ background, whereas the sacrificing of swearwords in the film’s subtitles contributes too few. Greenall acknowledges that qualitative factors also play a role in assessing the translations, however, her analysis focuses again on quantitative aspects.

Horton (1998) specifically comments on the translation of swearing in his article on the first translations of Roddy Doyle’s *Barrytown Trilogy* (ibid:425-427). He argues that German swearing draws on a similar range of taboos (sex, defecation etc.) but is characterised by different frequencies of distribution. Bearing this in mind, the translator should seek pragmatic correspondence of the swearwords in his/her translation in terms of frequency, variation, drastic force, idiomaticity and modernity. He furthermore suggests that ritualised swearing is more a feature of English than of German slang. The latter is more characterised by other markers such as defective grammar or interjections. Oliver Huzly often replaced each English swearword with a German substitute, which made the German non-standard speech seem unauthentic. Horton reports that the word *fuck* posed enormous problems for Huzly as it has no German counterpart. Thus he had to introduce a whole new range of translation solutions, which created a higher degree of linguistic variation among the characters in the target text. According to Horton, these translation solutions also caused a reduction of vulgarity in some parts of the book where it was not appropriate. He also notes that on a number of occasions the German swearwords are artificial and unidiomatic (e.g. *Arschsack*, *verwichst*) but concludes that there is a general toning down of obscenities in the text.

The translation of swearwords in literature has not only been largely neglected but the literature on the topic that exists consists mostly of individual case studies that take a quantitative approach and yield very different results. While Karjalainen (2002) found a significant reduction in swearing in the two Swedish versions of *The Catcher in the Rye*, Greenall (2008) and Horton (1998) both conclude that *The Commitments* (in its first German translation) sounds artificial due to a “swearword-by-swearword” translation

strategy. None of the studies conducted on the translation of swearwords present us with a solid methodological framework and are mostly “anecdotal” in their approach.

In his book *Literary Translation. A Practical Guide*, Landers (2001:152-152) states that when translating offensive or taboo language, the translator should aim at finding “emotional, not literal, equivalents” and that “at times a zero-translation is the only way to make an utterance sound natural”. While this is useful advice for a translator dealing with bad language in a literary work, it remains very general. Researchers (e.g. Chen 2004, Fernández Dobao 2006, Fernández 2006) merely remind us that differences in swearing behaviour between two languages have to be taken into account and that a translator should seek an equivalent in the target language that effectively recreates the emotional charge of the swearword in the original.

2.5 Concluding Remarks and Contribution of the Present Study

This chapter has provided a rationale for an in-depth study of the translation of swearing in literature. Recent approaches to the study of non-standard language in literary translation suggest that the options open to translators are restricted in number and none of them seem to be without drawbacks. Likewise the translation of swearing is seen as equally problematic and the debate seems to be largely centred on the notion of finding a ‘dynamic equivalent’ in the target language. While some researchers (Kizeweter 2005, Fernández Dobao 2006, Pujol 2006) acknowledge that swearwords perform certain expressive functions in an utterance, none of them elaborate on what these functions are and how they can be conveyed.

The aim of the present study is to provide for the first time a large-scale systematic study of the translation of fictional swearing in two German translations of the same source text. The swearwords in the corpus will be examined from a quantitative as well as qualitative point of view, taking into consideration the functions they perform rather than the semantic fields they belong to. We will furthermore investigate how two translators dealt with expletives in the same source text and to what extent it is possible to suggest reasons for their translation decisions.

3 Methodology

This chapter presents the theoretical framework used for the present study. It is divided into four sections: the chapter begins with an overview of Descriptive Translation Studies (DTS) with a particular focus on Gideon Toury's work. In the second section we go on to discuss the various explanatory hypotheses that have been proposed in DTS recently in order to better understand the translational phenomena which are the subject of this study. The third section is dedicated to the main research questions in the study as well as our hypotheses. Finally, section four comprises the methodological framework used to analyse the corpus. This includes corpus compilation, a definition of the concept of swearing as well as an outline of how the data was finally categorised.

3.1 Descriptive Translation Studies (DTS): A Short History

Descriptive Translation Studies (DTS) is a target-text oriented, empirical branch of translation studies that gained popularity in the 1980's. The notion of DTS was first introduced by James S. Holmes (1972/2000) in his article "The Name and Nature of Translation Studies". He distinguished between three major branches of research in DTS: product-oriented DTS, function-oriented DTS and process-oriented DTS. Product-oriented DTS concerns itself with describing individual translations or comparative analyses of various translations of the same text; function-oriented DTS is not so much interested in descriptions but in the function of a text in the target context; at the centre of process-oriented DTS is not the text itself but the act of translation. This area of research is concerned with what is happening in the translator's mind as he/she is producing a text. The present study falls into the category of product-oriented DTS.

From the mid-1970s an international group of scholars (among them Itamar Even-Zohar, Gideon Toury and André Lefevere) dedicated themselves to expanding on Holmes' approach with a particular focus on literary translation. This led to the 1985 publication of *The Manipulation of Literature* (edited by Theo Hermans), which introduced "a new paradigm" (Hermans 1985:10) to an international audience. The basic stance of the descriptive approach can be summed up as follows:

[...] a view of literature as a complex and dynamic system; a conviction that there should be a continual interplay between theoretical models and practical case studies; an approach to literary translation which is descriptive, target-oriented, functional and systemic; and an interest in the norms and constraints that govern the production and reception of translations, in the relation between translation and other types of text processing, and in the place and role of translations both within a given literature and in the interaction between literatures. (Hermans 1985:10f.)

The aim of this empirical approach is therefore to study existing translations as historical and cultural phenomena rather than commenting on how they ideally should be.

3.1.1 Gideon Toury and DTS

DTS was further developed by Gideon Toury in his book *Descriptive Translation Studies and Beyond* (1995), and it is this model that has been used for this research. Toury suggests that there is a connection between the strategies employed by the translator, the relationship between the target text (TT) and the source text (ST) and the position of a translated text within a target culture (1995:38). He proposes a systematic, target-oriented methodology for DTS that comprises three phases and operates on the basis of ‘coupled pairs’. Munday (2001:112) lists the three steps of this descriptive methodology which “incorporat(es) a description of the product and the wider role of the sociocultural system”:

1. Situate the text within the target culture system, looking at its significance or acceptability.
2. Compare the ST and the TT for shifts, identifying relationships between ‘coupled pairs’ of ST and TT segments, and attempting generalizations about the underlying concept of translation.
3. Draw implications for decision-making in future translating.

The selection of coupled pairs is ‘ad-hoc’ and not based on any systematic sampling methods, which could be seen as a potential limitation of the model. However, this flexibility also allows for different aspects of a text to be examined and thus gives the researcher more intuitive freedom. In the present study this problem is overcome by

focusing on the phenomenon of swearing in the corpus, which determines the choice of segment to be examined for regular patterns.

Another consequence of Toury's approach is a new definition of the concept of equivalence. Previously, theorists regarded equivalence to be the ultimate goal of as well as a precondition for a 'proper' translation. Translations that proved not to be sufficiently 'equivalent' to their source texts were not regarded as translations at all. However, scholars could not agree on a common definition of equivalence, which led to the development of various types and hierarchies of equivalence (e.g. Koller 1992, Nida 1964). Likewise translators were expected to aim for equivalence between source text and target text but since there was no general consensus on what the term actually meant, it remained a very vague concept. Toury's pragmatic approach to this widely disputed concept introduced a new notion that was very different from other paradigms that were present in Translation Studies at the time:

[...] equivalence as it is used here is not one target-source relationship at all, establishable on the basis of a particular type of invariant. Rather, it is a FUNCTIONAL-RELATIONAL concept; namely, that set of relationships which will have been found to distinguish appropriate from inappropriate modes of translation performance for the culture in question. [...] Equivalence [...] is of little importance in itself. There is a point in establishing it only insofar as it can serve as a stepping stone to uncovering the overall CONCEPT OF TRANSLATION underlying the corpus it has been found to pertain to, along with derived notions such as DECISION-MAKING and the factors which may have CONSTRAINED it; (Toury 1995:86)

With equivalence being reduced to a mere label, every text that is considered a translation of another text automatically has a relation of equivalence to that text. The research thus focuses on the question as to how this assumed equivalence can be determined and explained. Translations are also regarded as "facts of the culture which hosts them" (Toury 1995:24), implying that they are not dependent on forms pertaining to the source culture. A descriptive analysis does not focus on whether a target-text segment is 'equivalent' to a source-text segment, but only on the uncovering of translational patterns. The present study is therefore not concerned with translation quality assessment but with exposing the overall concepts underlying the translation of swearing in the corpus.

3.1.2 Toury's Translation Norms

Toury sees translation as a “norm-governed activity” (ibid 1995:56) and the aim of case studies is to examine translational behaviour, so that the researcher can ‘reconstruct’ the norms affecting a particular translation. Norms are defined as:

[...] the translation of general values or ideas shared by a community – as to what is right and wrong, adequate and inadequate – into performance instructions appropriate for and applicable to particular situations, [...]. (Toury 1995:55)

These norms “determine the (type and extent of) equivalence manifested by actual translations” (ibid:61). When it comes to determining the potency of norms however, Toury is not very clear when he situates them “between two extremes: general, relatively absolute *rules* on the one hand, and pure *idiosyncracies* on the other” (ibid:54). They are socio-cultural constraints that govern acceptable behaviour but vary in strength. Toury hypothesises that researchers can use two sources to reconstruct the “norm-governed instances of behaviour” (ibid:65) in a particular text: The first source is **textual** and concerned with the translated texts themselves that provide evidence for trends of relationships between TT and ST segments and allow to draw conclusions about ‘regularities of behaviour’. The second source is purely **extratextual** and includes statements made by translators, editors, reviewers or other people who might be involved in the translation act. However, Toury admits that since extratextual statements usually emanate from “interested parties” (ibid:65), they are very likely to be influenced by subjectivity and, on occasion, be fuelled by a desire to intentionally mislead as “intentions do not necessarily concur with any declaration of intent” (ibid:66). Therefore, texts would be regarded as primary sources since extratextual statements may be biased and contradict the actual observed behaviour. The approach in the present study is purely textual, as extratextual factors were not considered to be relevant to establishing translational patterns.

Toury distinguishes between different kinds of norms that operate at different stages of the translational process. **Initial norms** refer to the basic question as to whether a translator adheres to the norms of the ST or to the norms of the TT. If a translation is source-text oriented the TT will be **adequate**, whereas a target-text oriented approach

will result in an **acceptable** translation (ibid 1995:56-57). However, Toury points out that no translation is ever completely adequate or acceptable since even the most source-text oriented translation will show shifts from the ST. In his opinion “the occurrence of shifts has long been acknowledged as a true universal of translation” (ibid:57).

On a lower level Toury identifies **preliminary norms** that can be subdivided in **translation policy** and **directness of translation**. The former determines which texts are selected for a translation and why, whereas the latter relates to whether a text is a direct translation or whether an intermediate language was involved (ibid:58).

Toury goes on to describe **operational norms** that consist of **matricial norms** and **textual-linguistic norms**. Matricial norms are concerned with the relocation, omission or addition of passages in a translation, whereas textual-linguistic norms focus on analysing individual items of a text. They “govern the selection of material to formulate the target text in, or replace the original textual and linguistic material with” (ibid.:59). Toury justifies this multiplicity of norms by stating that:

[...] [R]eal-life situations tend to be complex; and this complexity had better be noted rather than ignored, if one is to draw any justifiable conclusions. As already argued [...] the only viable way out seems to be to contextualize every phenomenon, every item, every text, every act, on the way to allotting the different norms themselves their appropriate position and valence. (Toury 1995:63)

Translational norms therefore not only provide an important tool in determining the overall concept of translation prevalent in a particular culture, society or time but also reveal the underlying concept of translation employed by individual translators or groups of translators.

3.1.3 Laws and Universals of Translation

Toury suggests two ‘probabilistic’ laws of translation that result from the identification of norms in DTS. The first law is the **law of growing standardisation** (ibid:267-74), which states that translations tend to be more standardised and lack stylistic variation

due to an assimilation of target-culture models. The second law is the **law of interference** (ibid:274-279), which refers to the tendency of source-text features to be copied into the TT. This can either create artificial target-text patterns (negative interference) or go unnoticed if the source-text features do not interfere with normal target-text patterns (positive interference).

However, these two laws contradict each other to some extent: the law of growing standardization is target-text oriented, while the law of interference only takes the ST into account. Therefore it is not surprising that the ‘universality’ of Toury’s laws has been questioned. Hermans (1999:92) states that it is impossible to determine all the variables relevant to translation and establish laws that apply to all translations. Pym (2008) also comments on this inconsistency :

Toury would seem to have picked up the bad things that critics perennially say about bad translations, and he has promptly turned them into unavoidable qualities of all translations. [...] It gets worse. Read in those simplistic terms, Toury’s two laws surely contradict each other. One law says that a translation is like all other translations (they all share “flatter language” and so on), and the second law says that translations are like source texts (“they all have interference”). (Pym 2008:314)

Toury’s laws are therefore mere *hypotheses* that can be tested by studying larger corpora. He suggests widening the scope of DTS by conducting more elaborate studies as one pair of texts would hardly constitute a proper corpus for study (Toury 1995:38).

Toury was not the only scholar in search of principles of translational behaviour. Mona Baker (1993) suggests that large electronic corpora can be used to identify potential “universals of translation”, either in contrast to source texts or compared to untranslated texts in the target language. Three years later (Baker 1996) concluded that there are in fact a series of universal tendencies of translational behaviour that can be summed up as: 1) *Explicitation*: a translator’s tendency to explain things in more detail compared to the source text (ibid:180); 2) *Simplification*: a translator’s tendency to simplify the language in a translation (ibid:182); 3) *Normalization*: a tendency to overly conform to target-language patterns (ibid:183) and 4) *Levelling out*: a tendency of translated texts

to be more similar to each other in terms of lexical density, type-token ratio and mean sentence length than source texts (ibid:184).

Here we note that a change of terminology has taken place as ‘laws’ are now called ‘universals’. It is not clear, however, what constitutes the difference between the two. Upon closer inspection it appears as though Baker’s four translation universals all fit neatly under the umbrella of Toury’s law of standardisation (cf. Pym 2008). All universals imply that translations are generally more *standardised* with respect to their source texts and each other.

3.2 Description vs. Explanation

As we can see, the uncovering of laws and universals and how they can help us understand the phenomenon ‘translation’ has been a much debated issue in DTS (e.g. Schäffner 1999, Mauranen et al. 2004, Pym et al. 2008). More recently, DTS has expanded its goals to include explanatory hypotheses that go beyond mere description. Andrew Chesterman (2004, 2008) proposes such a move away from description and towards explanation. However, in Chesterman (2008:363) he makes clear that this does not mean that descriptive work is no longer needed as “without this, we would not really have anything specific to ask “why?” about.” However, he reminds us that description alone cannot be the end-point of a scientific endeavour as it usually does not provide sufficient explanation. In Translation Studies, phenomena have been explained in many different ways based on what was thought to be an adequate explanation. Chesterman (2008:365-366) gives a list of the different kinds of explanations that have been proposed in translation studies so far: The first category are so called *interpretive explanations* and are concerned with “what something is or means”. An unfamiliar phenomenon (*explanandum*) is compared to a more familiar phenomenon (*explanans*) to gain a better understanding of the phenomenon in question. The second category of explanation has to do with “*how*” something is made possible and is thus concerned with the conditions necessary for a translational phenomenon to occur. As examples of this kind of explanation he mentions Think-Aloud Protocols and keystroke data as well as sociological research observing working procedures. The third category involves *causal explanations*, which aim to find the cause of a particular phenomenon and partly overlap with the “*how*”-type explanations mentioned above. The fourth and final

category is constituted by so called *teleological explanations*, which draw on the function, purpose or goal of a translation to determine why a translation is as it is. This kind of explanation can be related to skopos theory as well as relevance theory. The former sees the function of a translation to be the guiding principle for translational decisions and the latter attributes a chosen solution to the relevance principle that guides all human communication, i.e. what the translator communicates is relevant to an audience in some way (cf. Gutt 1991).

3.2.1 Generalisations as Explanations

In reference to Toury's laws Chesterman (2008:367) comments that they are 'probabilistic' and therefore only simple generalisations about features of translation. Nevertheless, formulating a generalisation can also qualify as an explanation of some kind as different degrees of generalisation can help to explain a phenomenon by "shifting the kinds of questions that are asked to a higher plane" (Croft 2003:285 cited in Chesterman 2008:368). Chesterman then gives an example of four different levels of generalisation in relation to translation research applying Croft's (2003) model:

Level i: Observation: description of basic facts.

[We note, for instance, that there are some shifts in a particular translation.]

Level ii: Internal generalisation about these facts.

[We note that similar shifts occur elsewhere, with the same language pair.]

Level iii: Higher internal generalisation.

[We generalise to other language pairs; further, we hypothesise that these shifts manifest a universal tendency: in translation, shifts always occur.]

Level iv: External generalisation.

[We hypothesise that this tendency can be accounted for in terms of constraints of human psychology/biology/sociology, etc., and/or in general differences of language structures, etc.] (Chesterman 2008:368)

We can therefore explain translational phenomena by formulating generalisations and showing how they are related by going from "low-level" to "high-level" questions. The present study constitutes a *level i* explanation. It is our aim to uncover translational

patterns in the translation of swearwords (description of basic facts) in two translations of the same source text. A first generalisation will be formulated that is subsequently open to further investigation that will deal with questions on a “higher level”.

3.2.2 Causal explanations

Causality is a more complex aspect of the concept of explanation. Among causal explanations Chesterman (2008:370-371) mentions Aristotle’s four types of causes (see also Pym 1998): *material cause*: “The explanandum is as it is because of its material conditions of occurrence”; *final cause*: “The explanandum is as it is because of the goal of the agent(s) producing it”; *formal cause*: “The explanandum is as it is because of the formal requirements of what is expected” and *efficient cause*: “The explanandum is as it is because of the physical and mental / emotional nature of the agent(s) involved”.

Then Chesterman goes on to list Von Wright’s (1971) distinction between causal and non-causal explanations, which are proposed in a four-fold taxonomy: ‘*causal explanations proper*’, ‘*quasi causal explanations*’, ‘*teleological explanations*’ and ‘*quasi teleological explanations*’:

‘Causal explanations proper’ must be based on a nomic law, i.e. a law-like connection between a cause and an effect (e.g. the law of gravity).

‘Quasi-causal explanations’ are not based on nomic reasons but on singular statements or events that contribute to causal effects.

‘Teleological explanations’ have to do with human intentions and are not nomic.

‘Quasi-teleological explanations’ are functional explanations that do not involve human intentions, and depend on nomic connections between phenomena. (Chesterman 2008:370-373)

3.2.2 Unification and Multiple Explanations

Unification (Chesterman 2008:373-374) is concerned with how the explanandum fits into a wider context and is based on the work of Wesley Salmon (1998). By relating a phenomenon to an overall concept of the world, we can make sense of it without actually knowing about the causal mechanisms that produced it. As an example Salmon names Darwin's theory of natural selection. This theory gives a coherent picture of how the evolution of life-forms is dependent on competitive struggle and adaptation to the environment, even though Darwin was not aware of the causal mechanisms provided by genes.

The last concept Chesterman mentions are *multiple explanations* (ibid:375-376). He raises the question as to why we should only rely on one kind of explanation. In Translation Studies there are various theories but none of them account for all the complexities of translation (see also Pym 1998). Several attempts have already been made by scholars to use different sources of explanations to determine the cause of a given phenomenon in translation (for instance Brownlie 2003).

Looking at all these different forms of explanation, we see that the difference between a description and an explanation lies in the different relations involved. In the final section of his article Chesterman concludes:

The more relations involved, the more we can generalise away from the particular observed case, the more types of factors are covered, and the wider the systems, then the further we shift along the continuum from the descriptive end towards the explanatory end. [...] [A] Generalising description is already a kind of preliminary explanation. [...] [D]escription becomes increasingly explanatory when it becomes more closely related to some general theoretical principle, such as might be offered by a unificatory explanation. Explanation is a matter of degree. (Chesterman 2008:377)

With regard to Toury's laws of interference and standardisation as well as Baker's translation universals we can observe that they do not provide satisfactory explanations of translational phenomena (see section 3.1.3). It has been noted that Toury's laws contradict each other on a linguistic level, as one excludes the other. However, Toury

also relates linguistic to extra-linguistic variables to formulate two very important correlation hypotheses. The first regards the law of standardisation and states that this phenomenon mainly occurs when a translation is of minor importance within a target culture. If the status of a translation is peripheral, it “will accommodate itself to established models and repertoires” (Toury 1995:271). The second hypothesis is made in relation to the law of interference and connects its occurrence to a high status of the source text and language in the target culture. Translators will tend to imitate the foreign if the foreign is seen as highly prestigious, thereby creating interference (ibid:278). In other words, these laws are subject to social conditions. Pym (2008:232) points out that associating linguistic variables with sociocultural factors is the first step to reaching satisfying explanations for translational phenomena as it involves linking two levels as opposed to merely examining one (i.e. the linguistic level). He then goes on to propose that the external variables used to explain a linguistic phenomenon do not necessarily have to be of a social or cultural nature but might also be cognitive or psychological. In an attempt to reconcile Toury’s laws of interference and standardisation, Pym attributes a translator’s decision-making to the “communicative risk” that is involved. When in doubt, a translator will choose one strategy over the other based on what seems authoritative. If, for instance, the source culture is highly prestigious and therefore authoritative, a translator will tend to allow that authority to absorb the risk for his/her decision and produce interference. Likewise, a translator will exhibit a tendency to standardise if the receiving culture is dominant and seeks no influence from the foreign as this will be the low-risk option (ibid:325). The conditioning factors may, of course, vary depending on the translation scenario but the two general strategies that are employed to reduce the personal risk burden always involve either standardisation or interference. Standardisation is simply a way to say what seems normal and safe, whereas somebody else can be made responsible for a translation solution that contains source-text interference (ibid:324). This unification, that we will henceforth call the ‘risk issue’, appears to solve the problem of Toury’s laws in that it provides an explanation for both interference and standardisation by taking the human factor into account. The occurrence of one law over the other is caused by risk-aversion on the part of the translator.

The present study will focus on multiple causal explanations by linking Aristotle’s four types of causes (*material, final, formal* and *efficient*) to Pym’s (2008) unification of

Toury's laws of interference and standardisation. Due to restricted access to background information on the translations, the exact causal mechanisms that led to the emergence of certain translational patterns are difficult to ascertain. However, we claim that linking a pattern to Pym's aforementioned 'risk issue' will enable us to provide a satisfactory explanation of its occurrence.

3.3 Research Questions

The main question of interest in the present study may be formulated as follows: 'How do two different translators deal with swearwords in the dialogue of an Irish-English literary work and what are the results of their decisions?' More precisely, the study asks how the two translators dealt with Wajnryb's (2005) three functions of swearing identified in the Literature Review in Chapter 2: catharsis, aggression and social connection. At the initial reading of the translations our two main impressions were that, firstly, Oliver Huzly had a more source-text oriented approach when translating swearwords and did not consider their functions in Irish English, which led to the production of a text that sounded shockingly obscene in German. Secondly, Renate Orth-Guttmann had a more functional approach to the translation of expletives and produced a text that had lost a lot of the original slang dimension due to different swearing patterns in German. These impressions were also supported by the overall results of case studies on the translations of non-standard language and swearwords, many of which concluded that translators have a general tendency to neutralise non-standard language in their translations (e.g. Horton 1998, Karjalainen 2002, Linder 2000, Lung 2000). This indicated that non-standard language in translation frequently exhibits Toury's law of standardisation.

The objectives of the present study are as follows: First of all, we aim to identify the function of swearwords as they occur in *The Commitments* and in the two translations. Secondly, we aim to confirm or refute that the functions in the source text correspond to those in each of the target texts. Thirdly, we want to inquire how the retaining or changing of a function was manifested in translational patterns and offer explanations as to why certain patterns occurred. Finally, we compare the results of the qualitative analysis to a quantitative one.

3.4 Methodological Framework

The approach in this study is both qualitative and quantitative. According to Williams & Chesterman (2002:64) “qualitative research can lead to conclusions about what is possible, what can happen, or what can happen at least sometimes. However, it does not allow conclusions about what is probable, general, or universal.” The qualitative aspect of the present study aims to describe and explain patterns of the translations of swearing in the corpus. It is not our aim to make any claims about the universality of the patterns or to state what is or is not typical of the translation of swearing in literature. The quantitative investigation is concerned with the frequencies and distribution of swearwords in the corpus, which are then compared to the results of the qualitative analysis.

The methodology can be summarised as follows: The first step consisted in compiling the corpus, followed by a quantitative investigation that examined the frequency and distribution of the swearwords according to their lemma in the dialogue of the source text and its two translations. The quantitative analysis, therefore, did not take issues of function into account. The investigation comprised a quantitative comparison of swearing in the two German translations as well as a comparison of frequencies and distribution in the original and its two translations.

The second step involved an analysis of the functions of expletives in source-text and target-text segments using Toury’s (1995) coupled-pairs method, and finally the evaluation of results with a view to multiple causal explanations. However, conclusions were drawn on an exclusively descriptive, and therefore non-judgmental, level. The scope of the analysis was limited to the identification of translational patterns that emerge in the translation of swearwords from the source text into the two target texts. Therefore, potential lexical mistranslations or issues of translational accuracy were of no interest to this analysis. We then proceeded to compare the results of the quantitative and qualitative analyses.

3.4.1 Corpus Compilation

The corpus for this study consists of one source text and two target texts: *The Commitments* by Roddy Doyle (1987) and its two translations titled *Die Commitments*, first translated in 1990 by Oliver Huzly and retranslated in 2001 by Renate Orth-Guttmann. To enable easier access, all three texts were converted from print form to electronic format. The novels were read by a scanner and an optical character recognition (OCR) programme (*Abbyy FineReader*, 2002) before they were exported to Microsoft Word to be cleaned up and spell-checked. Page numbers in the corpus were retained to ensure that a particular instance could be found quickly in all three files as well as the hardcopies.

3.4.2 Identifying Instances of Swearing in the Present Study

For the purposes of this study, we adopt Stenström's general definition of expletives (for a more detailed account of definitions of swearing see section 2.1.1):

Expletives are realized by taboo words related to religion, sex and the human body, which are used figuratively and express the speaker's (genuine or pretended) emotions and attitudes. (ibid 1992:240)

A clear-cut example of a swearword according to this definition is *fuck* (and its derivatives) as it is generally regarded as a taboo word, belongs to the semantic domain of sex and is frequently used figuratively to express emotion. Swearing is not necessarily constituted by a single lexical item, it can also manifest as 'swearing formulas' such as *what the fuck!*.

In accordance with the definition given above, terms such as *sap* or *eejit* only qualify as swearwords if they are preceded by an adjectival *fucking* or *bloody* as they do not refer to religion, sex or the human body and, therefore, do not have a taboo dimension.

As mentioned in section 2.1.1 some scholars (e.g. Aman 1975, Pfeiffer 1996) maintain that any word can become an instance of swearing once it is used in an aggressive or

derogatory manner. Such a definition does, however, lack the “taboo factor” and is therefore not considered relevant for the present investigation. Also, swearwords belonging to the semantic domain of ethnicity or geographical provenance are not included in the analysis as they do not fall into any of the categories listed in Stenström’s definition.

3.4.3 Obtaining and Categorising the Data

Due to the manageable size of the corpus (98420 words) all instances of swearing were hand-picked and aligned in the form of ‘coupled pairs’ of ‘replaced’ (ST) and ‘replacing’ (TT) segments (cf. Toury 1995). Each coupled pair consists of a source-text passage containing an expletive and its two corresponding translations in German. The length of each segment varies depending on how much context is necessary to determine the function of the expletive in an utterance. Therefore, the use of corpus-analysis software was not appropriate as it does not allow for sufficient context to be displayed. Furthermore, swearwords used by the narrator are not included in the analysis as the primary interest of the thesis lies in the translation of dialogue in a literary text. Moreover, these are not used to express an emotion and, therefore, do not comply with our general definition of expletives. Finally, swearwords that occur in the lyrics are also excluded from the investigation as all song lyrics are left in English in both translations.

As a next step the aligned pairs are divided into three categories according to their function (see sections 2.2.1 – 2.2.4). These functions are termed ‘catharsis’, ‘aggression’ or ‘social connection’ respectively.

Below is an example of how a ‘coupled pair’ of source-text and target-text solutions is aligned for analysis. The example is taken from the category of social swearing.

Doyle:

Jimmy Sr. laughed.
—Dickie **fuckin'** Rock. (24)

Huzly:

Jimmy Sr. lachte.
—Mister **Scheiß** Rockstar. (30)

Orth-Guttman:

Jimmy Sr. lachte.
—Mann, **rock dir doch einen!** (29)

Within the three categories, different translational patterns emerge for which explanations are sought. A pattern is defined as a consistent strategy of either interference or standardisation by one or both translators that occurred at least three times. Cathartic swearing is expressed through the swearwords *fuck*, *shit*, *Jesus* and *arse*, abusive swearing through *cunt*, *wanker*, *tosser*, *prick*, *bitch/slut*, *bollox*, *fuck*, *bastard*, *fuckin'eejit*, *fuckin'sap*, *prick teaser*, *motherfucker*, *smartarse* and *shite*, and the domain of social swearing exhibited *fuck*, *arse/hole*, *shite*, *cuntish*, *bollox*, *bleeding/bloody*, *Jaysis*, *prick*, *wanking*, *piss off* and *fuckin'eejit*.

For the quantitative analysis the total number of expletives per text is counted and the distribution of swearwords in all three texts is examined. Since expletives occur in different grammatical variations or might be part of more elaborate swearing formulas, the analysis focused on the lemma of each swearword to determine an instance of swearing (e.g. the lemma *shit* for *go an'shite*).

3.5 Concluding Remarks

This chapter has outlined the methodology used in this study. It is situated in Descriptive Translation Studies (DTS) and takes a qualitative as well as quantitative approach to examining the translation of swearwords in a source text and two target

texts. Particular emphasis is placed on explanatory hypotheses, which have recently been proposed in DTS to facilitate a better understanding of translational patterns.

The next chapter presents the results of our initial quantitative analysis. Chapters 5, 6 and 7 are concerned with the identified translational patterns according to the function of swearing in the dialogue of the source text. Chapter 5 deals with cathartic swearing, chapter 6 with abusive swearing and chapter 7 covers the social function of swearing.

4 Quantitative Analysis

In this chapter we present the findings of the quantitative analysis of the translation of swearing in the original novel and the two German versions. The frequency and distribution of the swearwords in the dialogue of all three texts is discussed and is followed by a quantitative comparison of the two German translations.

4.1 The Distribution and Frequency of Swearwords in the Original and the Two Translations

The dialogue in Roddy Doyle's *The Commitments* exhibits a total of 420 expletives. Doyle uses 15 different swearwords, the most frequent being (in order of frequency) *fuck*, *Jesus*, *shite*, *bollox*, *arse*, *cunt*, *prick*, *tosser* and *bastard*. Swearwords pertaining to the category 'other' (see fig. 4-1 below) occur less than five times in the dialogue and are *bloody/bleeding*, *wank*, *bitch*, *slut* and *piss*. Since the expletives occur in different grammatical variations and spellings, the quantitative analysis focuses on the lemma of each swearword (e.g. the lemma *fuck* for *fucking*, *fucked* etc.).

After extracting the expletives from the target texts, the following main swearwords emerged (according to their lemma) in Huzly and Orth-Guttmann: *Scheiße*, *Arsch*, *verflucht*, *pissen*, *ficken*, *verdammmt*, *herrje*, *himmelnochmal*, *wichsen*, *Hölle*, *fuck*, *Teufel* and *gottverdammmt*. There are a significant number of swearwords that occur less than five times in both texts and are listed in figures 4-2 and 4-3 below as 'other'. The swearwords were then examined separately in both target texts in order to determine their frequency and distribution. Oliver Huzly's translation contains a total of 288 swearwords, whereas Orth-Guttmann's translation only exhibits 209. This means that the first translation has 132 fewer instances of swearing in its dialogue and the second translation 211 fewer instances than the source text. It is noticeable that both translators have omitted quite a significant number of swearwords in their translations suggesting milder, less vulgar German versions.

The total distribution of different swearwords in *The Commitments* and its two German versions is illustrated in figure 4-1, 4-2 and 4-3 below:

Distribution of Swearwords in Doyle

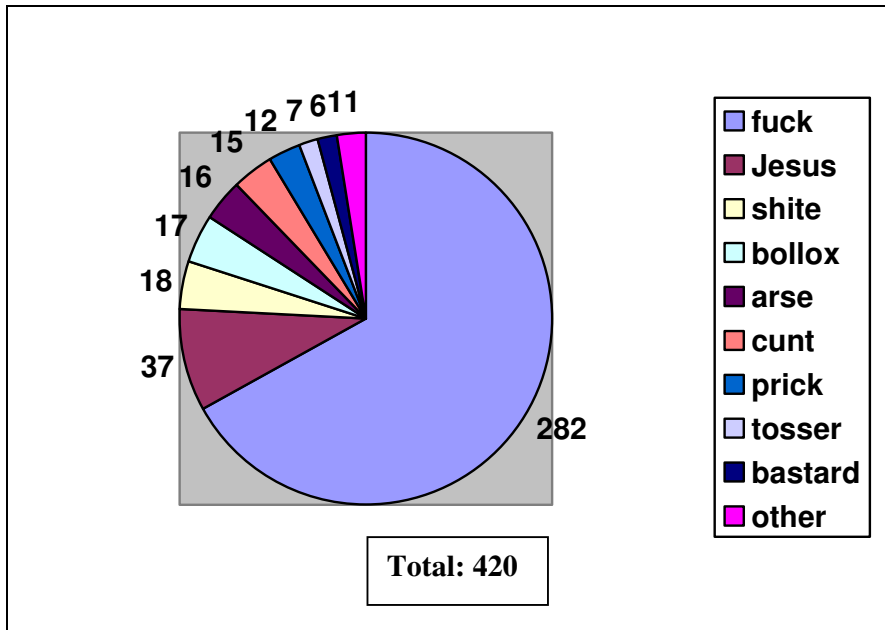


Figure 4-1: Distribution of Swearwords in Doyle

Distribution of Swearwords in Huzly

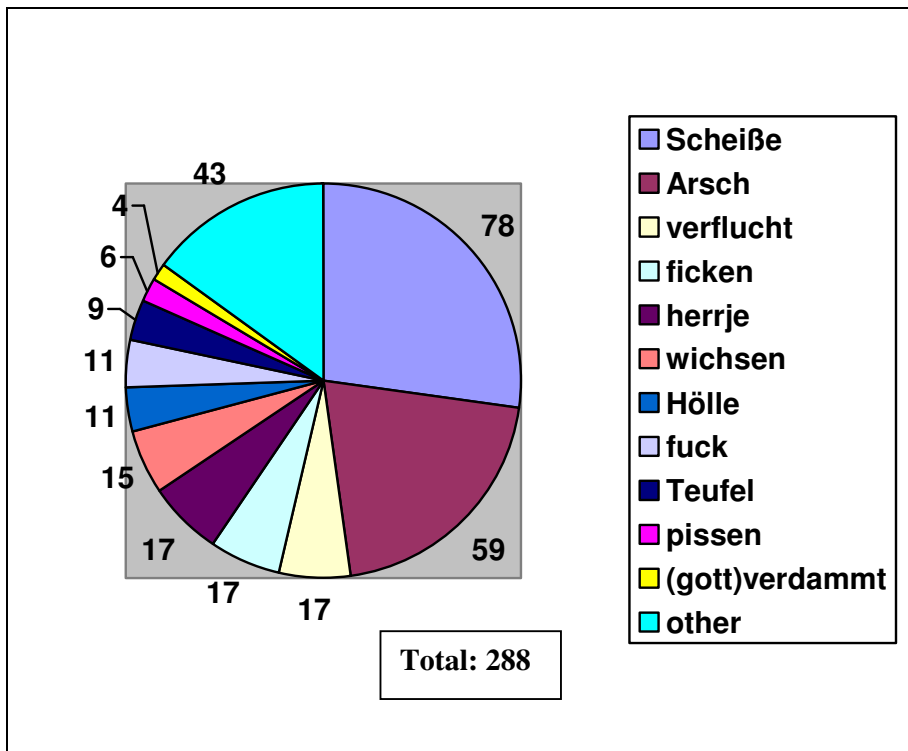


Figure 4-2: Distribution of Swearwords in Huzly

Distribution of Swearwords in Orth-Guttman

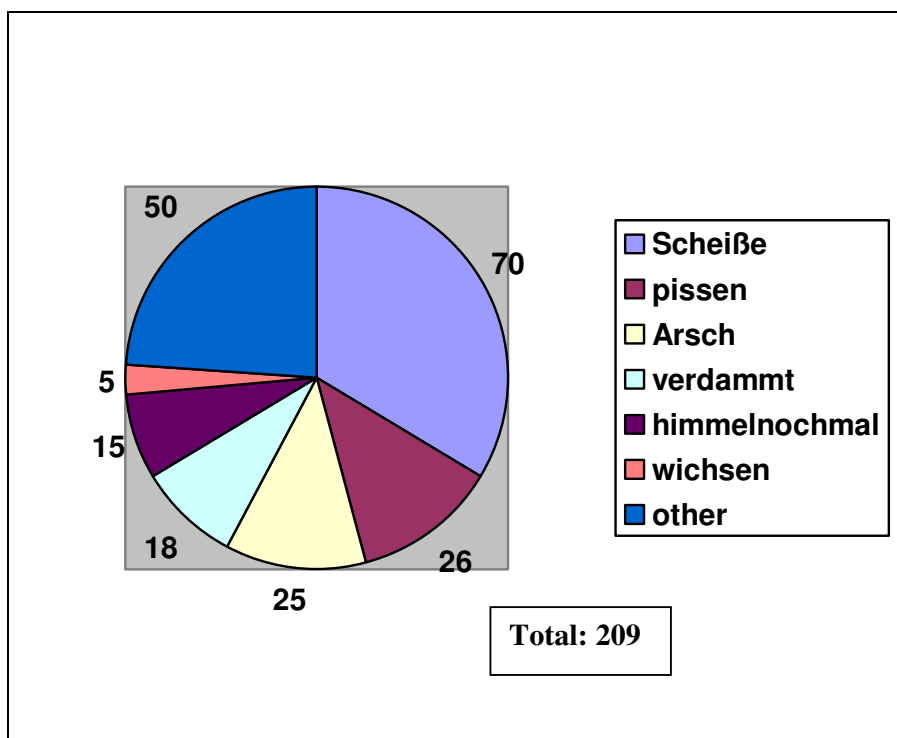


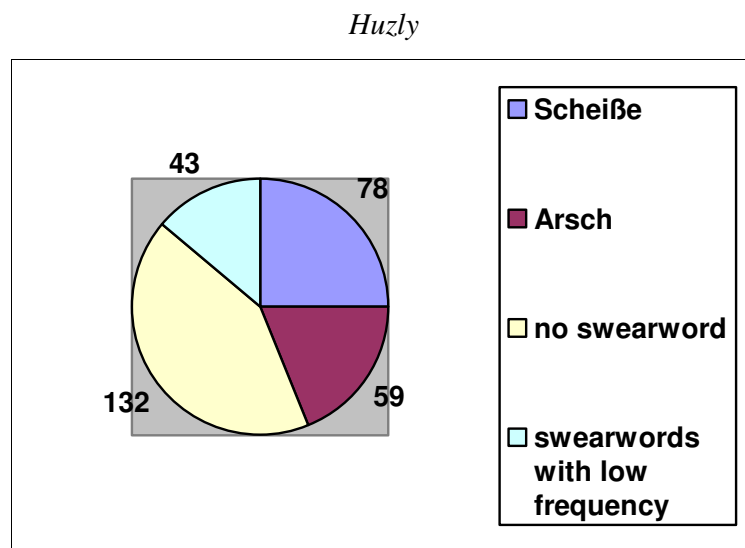
Figure 4-3: Distribution of Swearwords in Orth-Guttman

The most frequently used swearword in the original is *fuck* with 282 instances. In both German versions expletives with the lemma *Scheiße* are the most common (78 instances in Huzly's translation, 70 in Orth-Guttman's). We also notice that the German translations contain a greater variety of swearwords, which becomes particularly evident in the category 'other' (see figures 4-2 and 4-3 above). This category comprises expletives that are used less than five times by a translator. They are usually swearwords or phrases that have less of a taboo dimension than the original swearword (e.g. *Glatzkopf* or *kack ab*). Orth-Guttman's translation shows a greater consistency in using the same swearwords again and again (she chooses to stick to six expletives that she uses repeatedly), whereas Huzly appears to be more creative and opts for a more varied use of swearing items (shown by the repeated use of eleven expletives). It is striking, however, that the two translators only share the repeated use of five expletives: *Scheiße*, *Arsch*, *pissen*, *wichsen* and *verdammt*.

Huzly and Orth-Guttmann clearly have preferences for certain swearwords. Huzly zero-translates *fuck* eleven times and uses the dictionary equivalent of *fuck*, *ficken*, 17 times; a strategy which Orth-Guttmann never employs. However, her strategy to stick to the same set of swearwords and use them repeatedly also points to another conclusion: it probably mirrors more closely the ritual swearing in Doyle's novel caused by the very frequent use of *fuck*.

4.2 A Quantitative Comparison of the Two Translations

Despite these obvious differences, a graphical presentation of the most frequent translation solutions in the two translations shows how strikingly similar they are from a quantitative point of view:



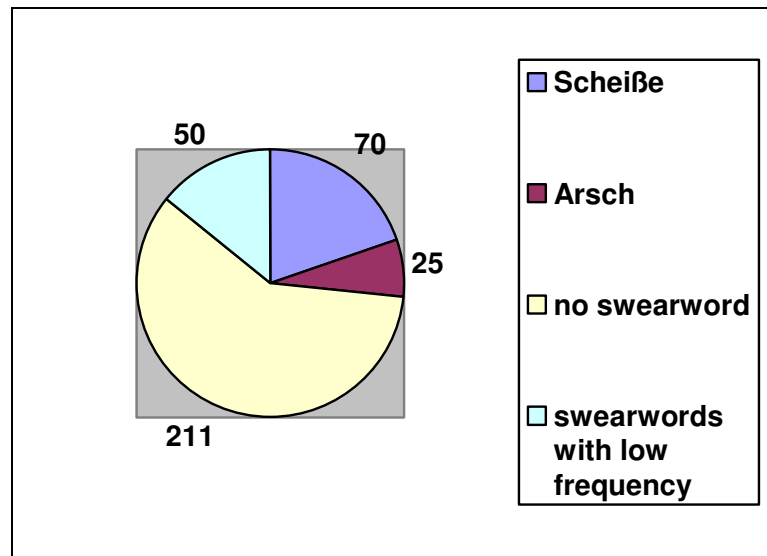


Figure 4-4: Omissions and Most Common Swearwords used in Huzly and Orth-Guttmann

Huzly and Orth-Guttmann both omit a considerable number of swearwords in their translations and this also constitutes their most prevalent translation strategy. Both use *Scheiße* and *Arsch* widely in compounds and expletive phrases, which is not surprising as they would be the most common swearing items in German. Finally, both translators show greater creativity in the use of swearwords than the author, which is most probably due to linguistic constraints as *fuck* in its grammatical variations has no immediate equivalent in German. Despite a general tendency to repeatedly use the same swearwords, both translators exhibit a list of translation solutions that occur less than five times in the entire text.

4.3 Concluding Remarks

A quantitative analysis of the distribution and frequency of swearwords in the original novel and its two German translations has revealed that there is a significant reduction in swearwords in both translations. However, while both translators show preferences for certain swearwords, a comparison of the most frequent translation solutions in both German versions showed that they are strikingly alike from a quantitative point of view. Our results are remarkably similar to a study on the translation of swearwords in the two

Swedish versions of *The Catcher in the Rye* by J.D. Salinger (Karjalainen 2002) (see also section 2.4.2.2). In a quantitative analysis it emerged that there was a striking reduction in the number of swearwords in the two Swedish translations compared to the original and hence it was concluded that both translations are quite “tame” compared to the original. Karjalainen (2002) therefore hypothesised that the Swedish language and culture are less prone to swearing and that this explained why there was such a significant quantitative discrepancy between the swearing in the original and the two translations.

Data analysis continues in the next three chapters with a qualitative investigation of the translation of swearing in the corpus with a view to identifying translational patterns. Source and target-text segments were ‘coupled’ and categorised according to their functions using Wajnryb’s (2005) three-fold taxonomy of swearing (catharsis, aggression and social connection). Chapter 5 presents the translational patterns identified in the domain of cathartic swearing, Chapter 6 deals with the patterns that emerged in the translation of abusive swearing and Chapter 7 is concerned with translational patterns in the area of social swearing.

5 Cathartic Swearing

The purpose of this chapter is to present the three observed translational patterns in the area of cathartic swearing. The chapter begins with observations on cathartic swearing in the novel and continues with a discussion of the translational patterns that were observed in this category by employing Toury's (1995) 'coupled-pairs' method. The chapter concludes with a summary of the results.

5.1 Introduction

In *The Commitments* cathartic swearing – the blurting out of *fuck*, *Jesus*, *shit* or *arse* and their respective variants – occurs in moments of pleasant or unpleasant surprise, shock, disbelief, outrage, irritation, disapproval or worry. 44 instances of cathartic swearing are identified in the novel: *fuck* (and its variants and expletive phrases) occur 25 times, *Jesus/Jaysis/Janey* 17 times, and there is one cathartic instance each of *shit* and *arse*.

Cathartic swearing is used by speakers to “let off steam” and to communicate strong emotions. According to Wajnryb (2005:25) cathartic swearing is directed at the speaker her/himself and uttered almost instinctively when something unexpected or unpleasant happens (i.e. you stub your toe and shout “*shit!*”) (cf. section 2.2.2). Cathartic swearing is the only category that does not require an audience to be present; it may, however, be targeted at an inanimate object (e.g. swearing at a chair as you stub your toe) (ibid:30). In the course of the analysis it emerged that Wajnryb's claim that this category is mainly self-directed is not entirely correct. Pinker (2007:368) suggests that cathartic swearing is in fact nothing but a “mammalian response cry” that we utter when faced with a sudden challenge to inform others that it matters to us on an emotional level. For minor annoyances we utter interjections, more serious ones may cause taboo outbursts. These outbursts can then intimidate or warn an adversary or simply express frustration. In view of this it makes sense to assume that cathartic swearing would occur quite frequently in the presence of others or in a dialogue.

Like interjections, cathartic expletives express the speaker's current mental state and can only be interpreted relative to the context in which they occur (cf. Ameka 1994:1714).

When we bump our head we don't shout *asshole!* or *slut!* even though these words are just as taboo as *fuck* or *shit*. The cathartic swearer can only make use of a limited repertoire of swearwords, i.e. they have to be expletives that are related to a certain kind of misfortune. Just as we have different interjections for specific occasions (*ouch!* is used in response to a different circumstance than *yuck!*), we also have different expletives for venting our feelings in unexpected situations and intentionally abusing someone verbally.

In *The Commitments* cathartic swearwords do not seem to be used to express extremely strong feelings. Similar to social swearing, the cathartic use of swearwords seems to be part of the sociolect and simply replaces the use of interjections, which might have been considered "too standard" by the speakers. According to Ameka (1994:1714) interjections are

[...] a category of routines – linguistic expressions whose occurrence is socially defined with respect to standardized communication situations and which are produced automatically (or semi-automatically).

If expletives are used instead of interjections, we can expect a relatively frequent occurrence of cathartic swearing in the text.

5.2 Translational Patterns

Below we present the findings of a detailed analysis of the translation of cathartic swearing using Toury's (1995) 'coupled-pairs' method. The findings are divided into three sections according to the translational patterns observed. Pattern A deals with the tendency of both translators to choose obsolete expletives that do not mirror German working-class vernacular. Pattern B discusses Oliver Huzly's tendency to zero-translate, and Pattern C is concerned with translation solutions by both translators that do not involve swearing. When we say that 'both' translators exhibited a certain tendency in Patterns A and C, we do not imply that both necessarily employed the same strategy in the same coupled pair. Evidence of recurrent translation decisions by both translators may be found in different coupled pairs in this category. Sections 5.2.1, 5.2.2 and 5.2.3 contain selected examples of recurrent translational behaviour in accordance with the definition of 'pattern' given in section 3.4.3 and, therefore, do not represent an exhaustive

translation comparison of all the instances of cathartic swearing in the novel. For a full list of all instances see Appendix A.

Unlike the categories of abusive and social swearing, cathartic swearing can be used to express a wide variety of emotions. We, therefore, identify the emotion expressed by the expletive in the original in each example. However, a change of function would occur only if an instance of cathartic swearing turned into abuse or social swearing in the translation. In each ‘coupled-pair’ the terms in bold are under discussion as sometimes there are a number of instances of swearwords in one example.

5.2.1 Pattern A: Both Translators Tend to Choose Obsolete Expletives

Orth-Guttman and Huzly both show a tendency to translate cathartic expletives with old-fashioned equivalents in German that do not have a slang-dimension.

A1)

Doyle:

—Imelda.

—Wha' one's she? Hang on —**Oh Jaysis**, HER! Fuckin' great. (30)

Huzly:

—Imelda.

—Welche ist das ? Moment mal —**ach herrje**, DIE! Ist ja großartig. (37)

Orth-Guttman:

—Imelda.

—Welche ist... Moment... **Himmelnochmal**, DIE? Megastark. (35)

Both translators choose rather antiquated expletives that do not reflect modern usage and fail to express the **pleasant surprise** indicated in the original. Huzly's *ach herrje*, consisting of the interjections *ach* and *herrje* (a contracted form of *Herr Jesu*) is used in German to express disappointment, sympathy, dismay or unpleasant feelings in general, similar to *oh dear* in English. However, it acquired its colloquial character at the start of the 18th century and is not considered to be part of modern-day working-class colloquial speech (Küpper 2004:341). Orth-Guttman's *himmelnochmal* usually signals irritation,

impatience, outrage or dismay (*Duden* 2006, no page) or is used as a malediction (Küpper 2004:345). Nevertheless, the basic function of the original expletive is maintained in both translations as it is still recognisable as cathartic.

A2)

Doyle:

—You've had sexual intercert, haven't yeh?
—**Goodjaysis!** Rabbitte! (36)

Huzly:

—Du hast schon Geschlechtsverkehr gehabt, oder?
—**Gute Güte!** Rabbitte! (45)

Orth-Guttman:

—Du hattest schon Geschlechtsverkehr, nicht?, fuhr Jimmy fort.
—**Himmelnochmal!** Rabbitte! (42)

The slightly euphemistic *goodjaysis!* is used to articulate **outrage**. *Jesus* and its euphemistic variants are used very frequently in modern-day Irish-English colloquial speech; however, the translations do not reflect this usage. The German exclamations both express the same emotion but would not be used by young working-class people. *Gute Güte!* is euphemistic for *guter Gott!* (*my goodness!*), expresses dismay and became popular in colloquial German in the 17th century (Küpper 2004:314). Both translations are colloquial in nature but they do not mirror the original expletive in terms of modernity.

A3)

Doyle:

—I know.
—**My Jaysis, wha'!**
—Fuckin' hell! (57)

Huzly:

—Ich weiß.
—**Gute Güte!**
—Heilige Scheiße! (71)

Orth-Guttman:

—Eben.
—**Himmelnochmal!**
—Heilige Scheiße. (64)

Dean is telling everyone that he caught Natalie and Joey the Lips kissing. They are in **disbelief** and **shock**. The utterance is phonetically marked as being typically Dublin working-class English, whereas the translations contain obsolete expletives that, nevertheless, also express shock.

A4)
Doyle:

—Let's show these dudes what a horn section does for a living.
—**Jaysis**, Joey, I don't know. (61)

Huzly:

—Wir werden diesen Typen da jetzt zeigen, womit die Bläser ihr Geld verdienen.
—**Herrje**, Joey, ich weiß nicht so recht. (76)

Orth-Guttmann:

—Wir zwei beide, Dean, sagte Joey die Lippe, - zeigen jetzt mal diesen Flaschen, wofür ein Bläser sein Geld kriegt.
—**Himmelnochmal**, Joey, ich weiß nicht. (69)

Jaysis is used to verbalise **insecurity** and **doubts**. Huzly's *herrje* fulfils the same function; however, it is not part of the common language repertoire of a typical German youth of the late 1980s. Orth-Guttmann's *himmelnochmal* gives the reader the impression that Dean is annoyed with Joey the Lips and does not convey insecurity of any kind. Both German translations are still recognisable as cathartic.

A5)
Doyle:

—**Good Jesus**, that's disgustin'.
—No wonder he limps, wha'. (70)

Huzly:

—**Gott im Himmel**, wie ekelhaft.
—Ha, kein Wunder, daß er hinkt. (87)

Orth-Guttmann:

—**Igitt**.
—Kein Wunder, dass er hinkt. (78)

The epithet signals **outrage** and **disgust** on the part of the speaker (see example C9). Huzly's translation has strong religious connotations in German (lit.: *God in heaven*), is not frequently used (especially by speakers of this age group) and sounds rather obsolete. It is closely related to *himmelnochmal* and expresses general feelings of dismay. Orth-Guttman opts for an interjection (in English: *yuck*) commonly used in German colloquial speech to express disgust. Both translations maintain the function.

A6)

Doyle:

—**Jaysis!**

—I still scored though. (79)

Huzly:

—**Herrje!**

—Ich hab trotzdem 'n Tor geschossen. (99)

Orth-Guttman:

—**Himmelnochmal.**

—Das Tor hab ich dann trotzdem gemacht. (89)

Jaysis! is the reaction to Outspan's story about how he acquired a scar. The others use it to communicate **disbelief**. Huzly's translation fulfils the function of the original but is antiquated, and Orth-Guttman's *himmelnochmal*, again, fails to convey disbelief as this expletive is used to signal irritation in German. Both translations indicate a cathartic outburst.

A7)

Doyle:

—Yis'll be alrigh' said Jimmy. —You're professionals.

—**Janey!** (84-85)

Huzly:

—Ihr schafft das schon, sagte Jimmy. —Schließlich seid ihr Profis.

—**Herrje!** (105)

Orth-Guttman:

—Quatsch, das schafft ihr schon, sagte Jimmy. —Ihr seid doch Profis.

—**Hach, meinst du wirklich?** (94-95)

The Commitments shout *Janey!* because they are **doubtful** (see example C10). Huzly's antiquated *herrje!* expresses this emotion but does not render the slang dimension of *Janey*. Orth-Guttman uses the interjection *hach* and a paraphrase (lit.: *do you really think so?*) to convey this meaning. Both translations do not have a slang dimension but are identifiable as cathartic.

A8)

Doyle:

A small hand grabbed Bernie's shoe. She stepped on it and turned.
—AAAH! —Oh mammy! yeh cunt, yeh. (86)
—**Jaysis!**

Huzly:

Eine kleine Hand grabschte nach Bernies Schuh. Sie trat darauf und machte auf dem Absatz kehrt.
—AAAH! —Aua! —Blöde Ziege. —**Herrje!** (107)

Orth-Guttman:

Eine kleine Hand grapschte nach Bernies Schuh. Sie trat drauf und drehte sich um.
—AHH! —Auaaa! —Du Kuh, das war gemein! (96)

It is not entirely clear in the original who is uttering the expletive *Jaysis!* but it is assumed that it is Bernie (see example C11). She **cannot believe** that a little child could call her a cunt. In this case *herrje!* is expressing the same basic emotion (disbelief and dismay) but it is obsolete. Orth-Guttman omits the translation of this expletive.

A9)

Doyle:

—I've left. I'm not goin' back on. I've left.
—**Jaysis!** said Jimmy. (110)

Huzly:

—Ich habs gesteckt. Ich geh nicht wieder hoch. —Ich bin ausgestiegen.
—**Ach du lieber Himmel!** sagte Jimmy. (136)

Orth-Guttman:

—Ich hab Schluss gemacht. Ich geh nicht mehr auf die Bühne. Ich bin ausgestiegen.
—**Herrdumeinefresse**, sagte Jimmy. (122)

Jimmy is in **disbelief**. Both translations convey this emotion; however, Huzly's *ach du lieber Himmel* (lit.: *good heavens!*) is obsolete as it became popular in colloquial German as early as the 18th century (Küpper 2004:345). Orth-Guttman's euphemistic epithet is a very creative solution that conveys the function of the original expletive, also in terms of colloquial colouring.

A10)

Doyle:

Joey The Lips went into the house to answer the phone.
Dean arrived while Joey The Lips was gone. He'd had his hair cropped.
—**Jaysis**, Dean, wha'. (113)

Huzly:

Joey die Lippe ging ins Haus, um das Telefon abzunehmen.
Während Joey die Lippe oben war, kam Dean. Er hatte sich das Haar kurz scheren lassen.
—**Ach du lieber Himmel**, Dean! (140)

Orth-Guttman:

Joey die Lippe ging ins Haus, um das Telefon abzunehmen. Inzwischen tauchte Dean auf. Er hatte sich die Haare kurz schneiden lassen.
—**Himmelnochmal**, Dean! (125-126)

Jaysis! is an expression of **unpleasant surprise**. Both German translations maintain this function but do not reflect current German working-class vernacular.

A11)

Doyle:

Deco decided to get all the confessing over with.
—I applied to sing in the National Song Contest as well.
—Oh my —**Jaysis!** (119)

Huzly:

Deco beschloß, reinen Tisch zu machen.
—Ich hab mich auch um einen Auftritt beim Schlagerfestival beworben.
—**Ach du liebe Güte!** (147)

Orth-Guttman:

—Na ja, jedenfalls, meine Ma hat mich angemeldet, sagte Deco und beschloss, jetzt gleich alles zu beichten.
—Ich hab mich auch für den nationalen Schlagerwettbewerb gemeldet.
—**Mein lieber Schwan!** (131)

The exclamation *Jaysis!* expresses **shock** and **disbelief**. Both translators render this function in German but the phrases used are outdated. *Ach du liebe Güte!* (interjection plus *du liebe Güte!*) is related to *gute Güte!* (see example A2) and therefore expresses the same meaning (dismay, unpleasant surprise). *Mein lieber Schwan!* as an exclamation expresses outrage, surprise and is sometimes used as a threat. It has its etymological roots in Wagner's opera *Lohengrin* (1846/ 48) and has been in circulation since the start of the 20th century (Küpper 2004:750). It would not be commonly used among the working-class population and lacks a slang dimension.

A12)

Doyle:

- Are yeh goin' to leave?
- The Commitments?
- Yeah.
- No, **Jaysis** no. No way. (123)

Huzly:

- Steigst du aus?
- Aus den Commitments?
- Ja.
- Ach du liebe Güte**, nein. Auf keinen Fall. (153)

Orth Guttman:

- Ich denke schon, sagte Jimmy. —Willst du weg?
- Von den Commitments?
- Jaha.
- Nein. **Himmelnochmal**. Bestimmt nicht. (136)

Jaysis! is used as another way to say ‘**don't worry!**’ and to signal **surprise** at an unexpected question. Huzly's translation is old-fashioned but captures the emotion (see example A11), whereas Orth-Guttman's is signalling outrage rather than reassurance. Nevertheless, both translations fulfil a cathartic function.

A13)

Doyle:

- Ahjaysis!** Imelda! Poor Joey.
He laughed again. (136)

Huzly:

—**Ach herrje**, Imelda! — Armer Joey.
Er lachte wieder. (169)

Orth-Guttman:

—**Also wirklich**, Imelda! Der arme Joey.
Er lachte wieder. (150)

With this expletive, Joey is emphasising that he thinks Imelda went too far – he is **outraged** and **amused** at the same time. Huzly's *ach herrje* captures this but also conveys that Jimmy nearly takes pity on Joey. Orth-Guttman does not make use of an expletive but simply paraphrases the *ahjaysis* of the original with a standard German expression. Both translations maintain the function but sound old-fashioned.

A14)

Doyle:

—**My Jaysis**, Mickah! Fair play to yeh.
—We've a singer, said Jimmy. (138)

Huzly:

—**Heiliges Kanonenrohr**, Mickah! —Alle Achtung.
—Wir haben einen Sänger, sagte Jimmy. (170)

Orth-Guttman:

—**Himmelnochmal**, Mickah, das war verdammt gut.
—Wir haben einen Sänger, sagte Jimmy. (152)

My Jaysis is used by the speaker to verbalise **pleasant surprise**. Huzly's translation reflects this emotion as *heiliges Kanonenrohr*, which has the same function in German. This exclamation is a modified invocation of a saint where the name of the saint is replaced by *Kanonenrohr* (muzzle) to create a euphemism (Küpper 2004:393). Orth-Guttman's *himmelnochmal* is antiquated and would be interpreted as signalling outrage. Both translations reflect the cathartic use of the expletive.

A15)

Doyle:

—Will we have names? Derek asked.
—**Ah Jaysis**, no, said Jimmy. —Not tha' shi'e again. (139)

Huzly:

—Legen wir uns wieder Namen zu? fragte Derek.

—**Gute Güte**, nein, sagte Jimmy. —Nicht noch mal dieselbe Scheiße. (173)

Orth-Guttman:

—Wie ist es mit Künstlernamen?, fragte Derek.

—**O Gott**, bloß nicht nochmal so'n Scheiß, sagte Jimmy. —Diesmal gehen wir's anders an. (154)

Ah Jaysis! is used as another way to say ‘**don’t worry!**’. Both translations capture this, but Huzly’s *gute Güte* is yet again antiquated and Orth-Guttman’s *O Gott* lacks a slang dimension.

A16)

Doyle:

—All tha' mushy shite abou' love an' fields an' meetin' mots in supermarkets an' McDonald's is gone, ou' the fuckin' window.

—**Fuckin' hell!** (12)

Huzly:

—Der ganze schlabbrige Scheiß von Liebe und Wiesen und Mädels, die man in Supermärkten und bei McDonalds trifft, is doch völlig weg vom Fenster. Alles verlogen, sagte Jimmy. —Völlig bourgeois.

—**Heilige Scheiße!** (15)

Orth-Guttman:

—Dieser ganze Kitsch von Liebe und Feldern und Mädels, die du im Supermarkt triffst und bei McDonalds, der ist out. Schnee von gestern. Unehrllich, sagte Jimmy. —Spießig.

—**Himmelnochmal!** (16)

The emotion expressed in the source text can be described as **surprise** mixed with **enthusiasm**. While Huzly’s translation renders the emotion expressed in the original with the modern German expletive *heilige Scheiße!* (*holy shit!*), Orth-Guttman’s *himmelnochmal!* is used to signal annoyance or anger. Her translation exhibits religious connotations, has less of a taboo dimension than the original and, in this context, sounds old-fashioned. Nevertheless, both translations maintain the cathartic function.

A17)

Doyle:

—**Ah fuck!** Wha' now?

—Me string's gone again, said Outspan. (72)

Huzly:

—**O Scheiße!** Was ist denn jetzt schon wieder?

—Schon wieder Saite gerissen, sagte Outspan. (90)

Orth-Guttman:

—**Himmelnochmal!** Was ist denn jetzt?

—Saite gerissen, sagte Outspan. (81)

By saying *ah fuck!* Outspan verbalises his **irritation**, for which there would be many possible solutions in German. Huzly's *o Scheiße!* is certainly an obvious choice, *himmelnochmal!*, however, sounds antiquated and is not an expletive a young German person would have used in the late 80s.

5.2.1.1 Discussion

The cathartic *Jesus!* (A1-A15) proves to be particularly difficult to translate for both translators as it lacks an equally frequently used equivalent in German. Both translators pick up on its Catholic connotations and seek to provide translations that are also mildly profane (e.g. *herrje!*, *himmelnochmal! gute Güte! heiliges Kanonenrohr!*). In most cases, however, this strategy results in translations that sound old-fashioned and do not reflect modern working-class vernacular. Both translators usually manage to maintain the basic cathartic function of the original but shifts in the emotional meaning of expletives occur (e.g. A1, A4, A6, A12, A14). Renate Orth-Guttman shows a preference for the expletive *himmelnochmal!* for *Jesus!* (e.g. examples A1, A2, A10), which in German is used to express irritation, and is therefore not suitable to express any other emotion. Orth-Guttman also opts for *himmelnochmal!* twice to translate the cathartic *fuck!* (examples A16, A17), again resulting in obsolete and less vulgar renditions of the original.

5.2.2 Pattern B: Huzly Zero-Translates *fuck*

Oliver Huzly shows a tendency to opt for a zero-translation for *fuck* and its variants.

B1)

Doyle:

—You've heard o' James Brown—
—I jammed with the man.
—**FUCK OFF!** (25)

Huzly:

—Du hast von James Brown gehört?
—Ich habe mit ihm gejammt.
—**FUCKOFF!** (31)

Orth-Guttman:

—Du hast von James Brown gehört...
—Ich hab mit dem Mann gejammt.
—**Verpiss dich.** (30)

In this example *fuck off* is used to communicate **disbelief**. Huzly opts for a zero-translation, incorporating the English expletive into the target text. Orth-Guttman uses a German expletive that is equally obscene and fulfils the same function.

B2)

Doyle:

He needed to hear himself saying it. Then he'd be able to believe it.
—**FUCK OFF!** said Outspan.
—Honest to God, said Dean. (56)

Huzly:

Er mußte mit eigenen Ohren hören, wie er es sagte. Dann würde er in der Lage sein, es zu glauben.
—**FUCK OFF!** sagte Outspan.
—Ich schwör's, sagte Dean. (71)

Orth-Guttman:

Er musste es aussprechen, sonst hätte er es selber nicht geglaubt.
—**KOMM, HALT DOCH DIE KLAPPE,** sagte Outspan.
—Ich schwör's, sagte Dean. (64)

In this example Dean has just caught Natalie and Joey the Lips kissing and is telling the other band members about it. Outpsan utters an expletive to signal **disbelief**. Huzly does not translate the original English expletive (zero-translation). Orth-Guttman avails of a paraphrase in German containing no expletive: *komm, halt doch die Klappe* (lit.: *come on, shut up!*) expressing the same function.

B3)

Doyle:

YOU'RE MORE THAN ALRIGH — HI —
HIGH —
YEH KNOW —YOU'RE OU' O' SIGH' **Fuck!** (68)

Huzly:

YOU'RE MORE THAN ALRIGH - HI - HIGH' —
YEH KNOW —
YOU'RE OU'O'SIGH' — **Fuck!** (85)

Orth-Guttman:

YOU'RE MORE THAN ALRIGH - HI - HIGH'
YEH KNOW —
YOU'RE OU' O' SIGH' —**Scheiße!** (77)

The expletive is an expression of **surprise** because something unexpected happened. In Huzly's version *fuck* remains untranslated, whereas Orth-Guttman opts for the commonly used *Scheiße*.

5.2.2.1 Discussion

Oliver Huzly opts for a zero-translation of the cathartic *fuck!* 3 times, where Orth-Guttman comes up with functional equivalents in German. *Fuck* is gaining popularity among teenage German speakers as a substitute for German expletives, which is presumably due to the influence of American popular culture on TV, Radio and the internet. The intention underlying this strategy may well have been to bring the source-text culture closer to the target-text reader as it emphasises the 'Irishness' of the text and reminds the reader of the Dublin source-text setting. This strategy also implies the translator's assumption that the cathartic *fuck* is frequent enough in colloquial German to be understood by all target-texts readers.

5.2.3 Pattern C: Both Translators Omit Swearing

C1)

Doyle:

—I've been doin' some thinkin' abou' it.

—**Oh fuck!** (41)

Huzly:

—Ich habe mir ein paar Gedanken darüber gemacht.

—**Heilige Scheiße!** (52)

Orth-Guttman:

—Ich hab mir das mal durch den Kopf gehen lassen.

—**Kann ja gut werden!** (48)

In the original the swearword is used to communicate **disapproval**. Orth-Guttman does not avail of a swearword in her translation but successfully paraphrases the meaning of *fuck*, thereby toning down the non-standard speech of the original. Huzly uses *heilige Scheiße!* (*holy shit*) to convey the emotion.

C2)

Doyle:

—We'll start with an easy one. Have yaw'l —

—Yaw'l! **For fuck sake!**

—Have YOU ALL been listening to What Becomes of the Broken Hearted? (46)

Huzly:

—Zuerst mal was ganz Leichtes. Habt ihr euch alle What Becomes Of The Broken Hearted gründlich angehört? (58)

Orth-Guttman:

—Wir fangen mit was Leichtem an. Habt ihr euch alle What Becomes of the Broken Hearted angehört? (53)

The swearing formula *for fuck sake!* is used by the speaker to communicate **outrage** and **disapproval** of Joey The Lips' Americanised pronunciation. This has been difficult for both Huzly and Orth-Guttman to translate. Since both translations are standardised to a

universal colloquial form of German and do not make use of any particular dialect, a phonetically marked rendition of the original was difficult to achieve. Therefore both translators opted to omit this part of the dialogue.

C3)

Doyle:

—She's a bleedin' groupie. Just cos he —**For fucks sake!** (59)

Huzly:

—Das isses! sagte Deco. —He! Das isses. Sie ist ein verfluchtes Groupie. (74)

Orth-Guttman:

—Jetzt ist alles klar, sagte Deco. —Genau das ist es. Sie ist 'n beschissenes Groupie. (67)

The **angry for fucks sake** is again omitted in both translations, suggesting that this expression is indeed very difficult to translate. Translating this phrase without a context would be difficult but here we do have a context so it is not entirely clear why both translators seem to have ignored it.

C4)

Doyle:

—Mickah Wallace is goin' to do the door for us.

—**Oh, good fuck!** said Outspan. (79)

Huzly:

—Mickah Wallace wird an der Tür stehen.

—**O Scheiße!** sagte Outspan. (98)

Orth-Guttman:

—Mickah Wallace macht den Türsteher für uns.

—**Ich werd verrückt,** sagte Outspan. (88)

In this example Outspan is **desperate** and **in disbelief**. Huzly chooses the taboo word *Scheiße* but Orth-Guttman opts yet again for a paraphrase (lit.: *I'm going crazy*) thereby toning down the original but maintaining the function.

C5)

Doyle:

—Another thing. There's no way we're givin' yis three pints each. We couldn't. One'll have to do.

—**Ah, fuck tha'!** said Jimmy. (100)

Huzly:

—Noch was. — Auf keinen Fall kriegt jeder von euch drei Biere, das is nich drin.

—Eins ist das höchste der Gefühle.

— **O Scheiße!** sagte Jimmy. (124)

Orth-Guttmann:

Dann fiel ihm noch was ein.

—Drei Pints für jeden sind auch nicht drin. Wird viel zu teuer. Ein Glas und Schluss.

—**Steck dir doch deine Pints sonst wohin.** (111)

Jimmy lets the barman know that he is **irritated** and **annoyed** with him. Huzly opts for the commonly used cathartic *Scheiße*, whereas Orth-Guttmann does not translate *fuck* with another swearword but paraphrases its meaning without using explicit taboo language but still conveying the function of the source text.

C6)

Doyle:

—He is, Billy, said Imelda. —Kill him.

—**Ah, for fuck sake!** said Jimmy. (105)

Huzly:

—Doch, Billy, sagte Imelda. - Leg ihn um.

—**Ah, jetzt aber!** sagte Jimmy. (129)

Orth-Guttmann:

—Das ist er gar nicht wert, sagte Derek.

—Doch, Billy, sagte Imelda. — Bring ihn ruhig um.

—Hey, **mach mal halblang**, sagte Jimmy. (116)

Jimmy is **angry** and is venting his feelings about the disharmony that has developed within the group. *For fuck sake* proves to be untranslatable for both translators yet again, and in both German versions

Jimmy is not quite as irritated as in the original. Both paraphrases lack an expletive and are much milder but they successfully convey the function.

C7)

Doyle:

—Have yeh no fuckin' loyalty, son? said Jimmy.—You're in a fuckin' group.
—A Song for Europe! said Outspan. —**Fuckin' God!** —Wha'. (119)

Huzly:

—Hast du Scheißer denn gar keine Loyalität? Sagte Jimmy. - Schließlich bist du in 'ner Band.
—Ein Lied für Europa! sagte Outspan. —**Heilige Scheiße!** — Also wirklich. (147)

Orth-Guttmann:

—Von so was wie Loyalität hast du wohl noch nichts gehört, du Mistbock, sagte Jimmy. —Wir sind eine Gruppe, verdammt nochmal.
Ein Lied für Europa, sagte Outspan. —**Der letzte Schrott.** (132)

Fuckin' God is used to articulate **strong disapproval**. Huzly's translation (*holy shit!*) accurately renders this emotion in German using taboo language while Orth-Guttmann omits the expletive in her translation to produce an utterance that sounds less harsh but conveys the function nevertheless.

C8)

Doyle:

—**Good Jesus**, that's disgustin'.
—No wonder he limps, wha'. (70)

Huzly:

—**Gott im Himmel**, wie ekelhaft.
—Ha, kein Wunder, daß er hinkt. (87)

Orth-Guttmann:

—**Igitt.**
—Kein Wunder, dass er hinkt. (78)

The epithet signals **outrage** and **disgust** on the part of the speaker (see example A5). Huzly's translation sounds rather obsolete, while Orth-Guttman opts for an interjection that has no taboo element (in English: *yuck*) commonly used in German colloquial speech to express disgust.

C9)

Doyle:

— Yis'll be alrigh' said Jimmy. —You're professionals.
— **Janey!** (84-85)

Huzly:

—Ihr schafft das schon, sagte Jimmy. —Schließlich seid ihr Profis.
—**Herrje!** (105)

Orth-Guttman:

—Quatsch, das schafft ihr schon, sagte Jimmy. - Ihr seid doch Profis.
—**Hach, meinst du wirklich?** (94-95)

The Commitments shout *Janey!* because they are **doubtful** (see example A7). Huzly uses the antiquated *herrje!* to express this emotion, while Orth-Guttman uses the interjection *hach* and a paraphrase (lit.: *do you really think so?*) to convey this meaning.

C10)

Doyle:

A small hand grabbed Bernie's shoe. She stepped on it and turned.
—AAAH! —Oh mammy! yeh cunt, yeh.
—**Jaysis!** (86)

Huzly:

Eine kleine Hand grabschte nach Bernies Schuh. Sie trat darauf und machte auf dem Absatz kehrt.
—AAAH! —Aua! —Blöde Ziege. —**Herrje!** (107)

Orth-Guttman:

Eine kleine Hand grapschte nach Bernies Schuh. Sie trat drauf und drehte sich um.
—AHH! —Auaaa! —Du Kuh, das war gemein! (96)

It is not entirely clear in the original who is uttering the expletive *Jaysis!* but it is assumed that it is Bernie (see example A8). She **cannot believe** that a little child could

call her a “cunt”. *Herrje!* expresses the same basic emotion but it is obsolete. Orth-Guttman omits the translation of this expletive.

C11)

Doyle:

—Strictly speaking, Brother, soul solos aren't really solos at all.

—**Ah, Jaysis**, Joey (115)

Huzly:

—Genaugenommen, Bruder, sind Soulsolos eigentlich gar keine Solos.

—**Ach, komm**, Joey (143)

Orth-Guttman:

—Genau genommen, Bruder, sind Solos beim Soul gar keine richtigen Solos.

—**Meine Fresse**, Joey (128)

The interjection and expletive are used to articulate **impatience**. While neither translator makes use of expletives, each manages to convey the notion of impatience by using exclamations that do not have a taboo element.

C12)

Doyle:

—**Ahjaysis!** Imelda! Poor Joey.

He laughed again. (136)

Huzly:

—**Ach herrje**, Imelda! —Armer Joey. Er lachte wieder. (169)

Orth-Guttman:

—**Also wirklich**, Imelda! Der arme Joey.

Er lachte wieder. (150)

With this expletive Joey is emphasising that he thinks Imelda went too far – he is **outraged** and **amused** at the same time. Huzly's *ach herrje* captures this and also conveys that Jimmy nearly takes pity on Joey as *herrje* can also be interpreted as an expression of sympathy (Küpper 2004:341) Orth-Guttman does not make use of an expletive but simply paraphrases the *ahjaysis* of the original with a standard German expression, that is quite antiquated and has no slang dimension.

5.2.3.1 Discussion

Both translators show a tendency either to translate the cathartic *for fuck's sake!* with functional equivalents in German that do not have a taboo element or to leave out the phrase in the translation completely (C2, C3, C6). Orth-Guttmann tones down taboo language in her translations more often than Huzly but always successfully manages to maintain the function of the original. While Huzly also usually manages to convey the emotion expressed in the source text, he frequently produces translations that contain obsolete expletives or he uses zero-translation, where Orth-Guttmann provides perfectly functional solutions that have no taboo element.

5.3 Concluding Remarks

This chapter presents the findings of the translation comparison of cathartic swearing in the novel. Of the three translational patterns identified, the first pattern regarding a tendency to use obsolete expletives in the translations seems to have been the most frequent for both translators. The expletive *Jesus!* is used in the source text to express a wide variety of emotions (e.g. pleasant surprise, outrage, disbelief) but has no direct equivalent in German that mirrors the emotional force or frequency in Irish English. Both translators seem to aspire to render its Catholic connotations with equally profane substitutes in German but produce rather old-fashioned exclamations that sometimes even lead to slight emotional shifts. Nübling and Vogel (2004:28) conclude that in German “vulgar-expressive exclamations regarding a circumstance” (*my translation*), in other words cathartic swearing, usually draws on the semantic field of scatology and frequently exhibits expletives such as *Scheiße!*, *Scheißdreck!*, *Mist!* or *Kacke!*. Therefore, seeking to provide translations of cathartic swearing that belong to the semantic domain of religion in the target language does not necessarily lead to an ideal translation in terms of frequency and emotional force as the functional equivalents are to be found in the semantic field of scatology.

The second translation pattern, zero-translation, is only employed by Oliver Huzly as Orth-Guttmann always opts for functional equivalents in these instances. The third pattern shows the tendency of both translators to seek translation solutions that do not contain swearing, with Orth-Guttmann displaying a stronger tendency to employ this strategy.

6 Abusive Swearing

In this chapter we present the four observed translational patterns in the area of abusive swearing. The chapter begins with observations on abusive swearing in the original novel and continues with a discussion of the translational patterns that were observed in this category by employing Toury's (1995) 'coupled-pairs' method. The chapter concludes with a summary of the results.

6.1 Introduction

Wajnryb (2005:17) defines abusive swearing as “[s]wearwords that are directed towards others [...]; derogatory in tone [...]; involve metaphoric curses [...]; or that denigrate through name-calling [...]”. It differs from cathartic swearing in its aggressive intent and the necessary participation of other people. While cathartic swearing does not need an audience, the abusive swearer requires a target because he/she wants to insult or inflict harm.

In *The Commitments* we identified 73 instances of abusive swearing. The main expletives used in abusive swearing are *fuck* and its variants (occurring 22 times), *cunt* (twelve times), *bollox* (nine times), *prick* (six times), *tosser* (four times), *fuckin' eejit* (four times), *fuckin' sap* (three times), *bastard* (three times), *shite* (three times), *bitch/slut* (twice) and *wanker* (twice). *Prick teaser*, *motherfucker* and *smartarse* occurred only once.

Considering the density of abusive swearing in the novel, the words *sap* and *eejit* are relatively mild and do not qualify as swearwords according to Stensström's (1992) general definition of expletives. They only acquire a taboo dimension when they occur combined with an expletive intensifier and therefore only those instances of *sap* and *eejit* that are preceded by *fuckin'* (no other intensifiers were identified) are included in the comparison.

The function of all instances of abusive swearing is to insult. Insults are typically the outcome of anger and therefore aggressive in intent. However, the Commitments swear abundantly and are so desensitised to bad language that they will resort to insults to verbalise even slight irritation. Therefore, the emotion triggering an offence-centred utterance will very often be (slight) annoyance rather than fury or anger. Mateo/Yus (2000:115) point out that insults with offence-centred intentionality are typically “highly archetypical insults whose mental accessibility is very high since they are stored in our minds as stereotypical chunks of encyclopaedic information concerning the use of insults in our community”. This hypothesis finds confirmation in *The Commitments*, where the characters make use of only 14 different expressions to insult each other (occurring in various combinations), of which three are used only once. Abusive swearing in the novel is therefore highly standardised and lacks complexity resulting in the speakers’ repeated use of the same terms and phrases. This is not reflected in the German translations, where we can usually find several different solutions for a frequently occurring insult in the source text.

6.2 Translational Patterns

Below we present the findings of a detailed analysis of abusive swearing in *The Commitments*. The findings are divided into four sections according to the translational pattern observed. Pattern A deals with Huzly’s tendency to use artificial expletives and expletive phrases in German to render strong swearwords in the source text. Pattern B is concerned with Huzly’s tendency to zero-translate the word *fuck*, Pattern C discusses translation solutions by both translators that do not include any swearing and Pattern D covers Orth-Guttmann’s tendency to omit the use of taboo language. Sections 6.2.1, 6.2.2, 6.2.3 and 6.2.4 contain selected examples of recurring translational behaviour in accordance with the definition of ‘pattern’ given in section 3.4.3 and, therefore, do not represent a comprehensive comparison of all instances of abusive swearing in the novel. For a full list of all coupled pairs see Appendix B.

6.2.1 Pattern A: Huzly Chooses Artificial Expletives

A1)

Doyle:

—How did Ray take the news? Jimmy asked.

—Not too bad, said Derek.

—The **cunt**, said Jimmy. (17)

Huzly:

—Wie hats Ray aufgenommen? fragte Jimmy.

—Geht so, sagte Derek.

—Der **Wichsbeutel**, sagte Jimmy. (22)

Orth-Guttmann:

—Wie hat's Ray aufgenommen?, wollte Jimmy wissen.

—Leidlich, sagte Derek.

—Das **Arschloch**, sagte Jimmy. (22)

Jimmy is verbally abusing Ray in his absence using the very strong swearword *cunt* to express how much he dislikes him. Huzly uses a very unusual, artificial-sounding compound (literally “*wank bag*”), which could refer to either a condom or a testicle. Orth-Guttmann, on the other hand, chooses the very commonly used *Arschloch*, which fulfils the same function as *cunt* in German in terms of frequency as well as emotional force (cf. Duden 2006:no page). Examples A2, A3, A4 and A5 show these recurrent lexical choices used by both translators. The insult *Arsch* is very similar to *Arschloch* in terms of frequency (cf. Duden 2006:no page) and is used by Orth-Guttmann instead of *Arschloch* in example A4 below.

A2)

Doyle:

Jimmy stepped in and told him off in no uncertain terms. (—You're a **cunt**, Mooney.) (48)

Huzly:

Jimmy griff ein und wies ihn in klaren Worten zurecht. (—Du bist ein **Wichsbeutel**, Mooney.) (61)

Orth-Guttmann:

Jimmy schaltete sich ein und sagte ihm unmissverständlich die Meinung (—Du bist ein **Arschloch**, Mooney!). (55)

A3)

Doyle:

—Mickah Wallace is goin' to do the door for us.
He had a small scar on his forehead, courtesy of Mickah Wallace.
—Oh, good fuck! said Outspan.
—Tha' **cunt!** (79)

Huzly:

—Mickah Wallace wird an der Tür stehen.
—O Scheiße! sagte Outspan.
Er hatte eine kleine Narbe auf seiner Stirn, die er Mickah Wallace verdankte.
—Dieser **Wichsbeutel!** (98)

Orth-Guttman:

—Mickah Wallace macht den Türsteher für uns.
—Ich werd verrückt, sagte Outspan.
Er hatte eine kleine Narbe auf der Stirn, die er Mickah Wallace verdankte.
—Dieses **Arschloch?** (88)

A4)

Doyle:

On-stage, Deco was being given out to.
—Yeh stupid **cunt**, yeh. (88)

Huzly:

Auf der Bühne bekam Deco sein Fett.
—Du blöder **Wichsbeutel.** (110)

Orth-Guttman:

Auf der Bühne kriegte Deco Saures.
—Du blöder **Arsch** du. (99)

A5)

Doyle:

But I'm sick of him. It was great an' then he — He's a **fuckin' cunt.** (105)

Huzly:

Aber er macht mich krank. Alles war so toll, und dann kommt er — er ist ein **verschissener Wichsbeutel.** (129)

Orth-Guttmann:

Aber er kotzt mich an. Es ist so toll gelaufen, und dann hat er... Er ist ein **Arschloch**. (116)

Billy intensifies the insult by using the adjectival booster *fuckin'* with it to put more emphasis on the fact that he absolutely dislikes Deco. Huzly also uses an intensifier for the artificial-sounding *Wichsbeutel*, whereas Orth-Guttmann simply uses *Arschloch*, which nevertheless has the same drastic force as *fuckin' cunt*.

A6)

Doyle:

That's why I've left. I never want to have to look at the **cunt** again. (111)

Huzly:

Deswegen bin ich ja ausgestiegen. Ich will dem **Wichsbeutel** nie wieder ins Angesicht schauen müssen. (137)

Orth-Guttmann:

Und deshalb bin ich ausgestiegen. Ich will den **Scheißkerl** nie wiedersehen. (123)

Huzly opts for the artificial compound again whereas Orth-Guttmann's *Scheißkerl* is frequently used in German (similar to *Arschloch*) and, therefore, communicates the insult more naturally.

A7)

Doyle:

They were **tossers**. (133)

Huzly:

Sie waren **Nullbons**. (165)

Orth-Guttmann:

Die **konnten ihm alle gestohlen bleiben**. (147)

In Huzly's translation *Nullbon* is very likely to confuse the reader as it is not very clear what a *Nullbon* is. Research on the term has not yielded any results and we conclude that it must either be very specific to a particular region or part of the translator's

idiolect. Orth-Guttman chooses to omit swearing in her translation as well but manages to clearly convey the function of the original.

A8)

Doyle:

—Oh, it's bad. Very bad. Parker, John Cokrane, Herbie Hancock and the biggest **motherfucker** of them all, Miles Davis. (109)

Huzly:

—Es ist übel. —Sehr übel. Parker, John Coltrane, Herbie Hancock —und der größte **Mutterschänder** von allen, Miles Davis. (134)

Orth-Guttman:

—Ist es auch. Sehr schlimm. Parker, John Coltrane, Herbie Hancock ... und die größte **Arschgeige** von allen, Miles Davis. (121)

In the first translation the insult of the original is rendered with a literal translation of *motherfucker* in German, which is very unusual and suggests that Miles Davis actually had intercourse with his mother. Orth-Guttman opts for a functional equivalent of the original that is commonly used as an insult in German (cf. Duden 2006: no page).

A9)

Doyle:

—Now, Brother Deco might not be the most likeable of the Brothers.
—He's a **prick**, Joey. (105)

Huzly:

—Okay, Bruder Deco mag nicht gerade der sympathischste der Brüder sein —
—Er ist ein **Arschsack**, Joey. (130)

Orth-Guttman:

—Zugegeben, Bruder Deco ist vielleicht nicht der liebenswerteste aller Brüder...
—Ein **Kotzbrocken** ist er, Joey. (117)

The insult of the original is once again rendered with a strong and artificial swearword in the first German translation. While it is rendered in a much milder version in the second translation that does not have a strong taboo dimension, it nevertheless manages to convey the insult of the original very naturally as it is commonly used (cf. Duden 2006: no page). The same lexical choices were employed by the translators in example

A12 below, with Orth-Guttman leaving out the translation of one instance of *prick*, which contributes to a further neutralisation of her translation.

A10)

Doyle:

—He is, Brother Dean. I admit I agree. Brother Deco is a **prick**. He is a **prick**. But the voice, Brothers and Sisters. His voice is not the voice of a **prick**. That voice belongs to God. (105)

Huzly:

—Ist er, Bruder Dean. Ich muß zugeben, daß ich völlig deiner Meinung bin. Bruder Deco ist ein **Arschsack**. Ein richtiger **Arschsack**. Aber die Stimme, Brüder und Schwestern. —Diese Stimme ist nicht die Stimme eines **Arschsacks**. (130)

Orth-Guttman:

Das ist er, Bruder Dean, ich muss dir Recht geben. Bruder Deco ist ein **Kotzbrocken**. Wie wahr. Aber seine Stimme, Brüder und Schwestern. Hat ein **Kotzbrocken** so eine Stimme? (117)

6.2.1.1 Discussion

Oliver Huzly shows a tendency to translate *cunt* with the unusual expletive *Wichsbeutel* (examples A1-A6). While the basic function, to insult, is maintained, it is not clear why the translator did not opt for a swearword in German that would correspond to *cunt* in terms of frequency and drastic force. The same is valid for examples A8-A10, where Huzly presents us with insults such as *Arschsack* or *Mutterschänder*. In his article on Huzly's translation of *The Commitments*, Horton (1996) comments on this strategy and points out that it stretches the target-text non-standard norms in a way that the original does not. Huzly neglects the "principle of equal frequency in translation" (ibid:426) thereby giving his translation an artificial flavour. Even though the expletive is still clearly identifiable as an insult the reader is left bewildered as to why the characters seem to be using strange insults.

6.2.2 Pattern B: Huzly Zero-Translates *fuck*

B1)

Doyle:

—**Fuck off.** —He's doin' bouncer an' that's it. He'll be grand. (80)

Huzly:

—**Fuck off.** — Er macht den Türsteher, und damit hat sichs. Der macht das sicher prächtig. (99)

Orth-Guttman:

—**Halt die Klappe.** Er macht den Türsteher und Schluss. (89)

Huzly does not translate the original insult (zero-translation), while Orth-Guttman offers a toned down translation that does not contain any swearing.

B2)

Doyle:

—Yeh didn't introduce the group properly, said Jimmy. I forgot.

—**Fuck off!** (104)

Huzly:

Du hast die Band nicht richtig vorgestellt, sagte Jimmy.

—Habs vergessen.

—**Fuck off!** (129)

Orth-Guttman:

—Du hast die Gruppe nicht richtig vorgestellt, sagte Jimmy.

—Hab's vergessen.

—**Erzähl keinen Scheiß!** (116)

Huzly does not translate the original insult (zero-translation), while Orth-Guttman's translation conveys the original's function using a taboo phrase (*don't talk shit!*).

B3)

Doyle:

—You're just jealous

—**Fuck off.**

— All o' yis. (104)

Huzly:

- Du bist doch nur neidisch.
—**Fuck off.**
—**Fick dich selbst.** (129)

Orth-Guttmann:

- Du bist bloß neidisch.
—Ach, **halt doch die Klappe.**
—Alle seid ihr neidisch. (116)

In this example Deco accuses the other band members of being jealous of his talent. Huzly does not translate the insult of the original (zero-translation) and adds more swearing in a reply that does not contain taboo language in the source text. The reply *all o'yis* is a reinforcement made by Deco directed at the entire group that Huzly translates as an insult directed at only one of the band members. Orth-Guttmann's translation is once again toned down and contains no swearwords but successfully maintains the function of the original.

B4)

Doyle:

- Fuck yis**, said Jimmy to the floor. —Just —
He swept his hand over his knee.
—**Fuck yis.** (132)

Huzly:

- Fuck**, sagte Jimmy zum Fußboden. —Einfach nur —
Er wischte mit der Hand übers Knie.
—**Fuck.** (164)

Orth-Guttmann:

- Ihr könnt mich mal**, sagte Jimmy zu den Dielenbrettern. —Ihr...
Er fuhr sich mit der Hand übers Knie.
—**Ihr könnt mich mal.** (146)

Huzly does not translate the *fuck* of the original (zero-translation), whereas Orth-Guttmann uses a non-standard German phrase that does not contain any strong swearing to convey the function. *Du kannst mich mal!* is a strong expression of rejection that is short for *du kannst mich mal am Arsch lecken!* (you can kiss my ass) (Küpper

2004:446). Huzly's solution, however, fails to convey the function correctly as it does not indicate an insult directed at the others but rather a cathartic (angry) *fuck* directed at himself.

6.2.2.1 Discussion

Huzly's decision to zero-translate *fuck* on four occasions was probably motivated by a current trend among young people in German-speaking countries to use the English expletive. However, we cannot assume that the target-audience consists exclusively of readers of a certain age group who are familiar with the English term and, therefore, readers might find it difficult to assess the force of the utterance (cf. Horton 1996:426). Furthermore, example B3 also shows an intensification of swearing in addition to the zero-translation as Huzly inserted an extra insult containing the German dictionary equivalent for *fuck* (*ficken*), where there was no swearing in the source text. In example B4 the zero-translation led to a change of function as a *fuck* that is not followed by a personal pronoun signals a cathartic outburst. Orth-Guttmann, on the other hand, always opts for non-standard solutions in German that do not necessarily contain strong swearing but nevertheless convey the function of the original *fuck*.

6.2.3 Pattern C: Both Translators Omit Swearing

C1)

Doyle:

—It'll do, said Derek. —It's grand. None o' those **cunts** ou' there knows how to spell an'annyway. (84)

Huzly:

—Für uns reicht, sagte Derek. —Ich finds gut. —Von den **Idioten** da draußen hat doch ohnehin keiner eine Ahnung von Rechtschreibung. (105)

Orth-Guttmann:

Doch, muss man schon sagen, sagte Derek. —Von den **Trotteln** da draußen weiß doch sowieso keiner, wie man Heroin schreibt. (94)

The insult of the original is toned down in both translations but they still convey the function of the source text. *Idiot* and *Trottel* are both common insults in German denoting people who are simple and not very intelligent. However, they do not have a taboo dimension (cf. Duden 2006:no page).

C2)

Doyle:

A small hand grabbed Bernie's shoe. She stepped on it and turned.
—AAAHH! — Oh mammy! yeh **cunt**, yeh. (86)

Huzly:

Eine kleine Hand grabschte nach Bernies Schuh. Sie trat darauf und machte auf dem Absatz kehrt.
—AAAHH! —Aua! —**Blöde Ziege**. —Herrje! (107)

Orth-Guttmann:

Eine kleine Hand grabschte nach Bernies Schuh. Sie trat drauf und drehte sich um.
—AHH! —Auaaa! —**Du Kuh**, das war gemein! (96)

The strong insult is rendered in both translations but again significantly toned down. There is no strong swearing in either translation as both terms refer to animals and are commonly used to insult female addressees (cf. Duden 2006:no page).

C3)

Doyle:

—It was on the News. Some **tossers** up on the roof. An' Outspan just said one o' them was Mickah. (80)

Huzly:

—Es kam in den Nachrichten. So 'n paar **Typen** sind da aufs Dach geklettert. Und Outspan hat halt gesagt, einer von ihnen sei Mickah gewesen. (99)

Orth-Guttmann:

—Als er in Mountjoy sitzen musste, ist er aufs Dach gestiegen, weil der andere **Typ** in seiner Zelle Aids hatte, und hat mit Dachplatten nach den Wärtern geschmissen. (89)

In this example both translators omit the use of a swearword but manage to maintain the function of the original. *Typ* is a German slang expression denoting a male adult (cf. Duden 2006:no page) that has no taboo connotation.

C4)

Doyle:

—You're a **randy little bollix** all the same, aren't yeh, Joey? said Billy.
They laughed through their shock and embarrassment. (60)

Huzly:

—Bist schon ein **geiler alter Bock**, nein, Joey? sagte Billy.
Sie lachten, um zu überdecken, wie schockiert und peinlich berührt sie waren. (75)

Orth-Guttman:

—Du bist ein **geiler Bock**, Joey, sagte Billy.
Sie lachten sich Schock und Verlegenheit weg. (68)

The insult, albeit derogatory, is not very aggressive in its intent. This is reflected in both translations by the omission of taboo language. The word *Bock* is a German colloquial expression denoting a male adult and is usually associated with lustfulness (Küpper 2004:118).

C5)

Doyle:

—The rhythm o'ridin' is the rhythm o' soul.
—You're a dirty-minded **bastard**, said Natalie. (35)

Huzly:

—Der Rhythmus von Sex ist der Rhythmus des Soul.
—Du bist ein **Schmuddelfink** mit einer dreckigen Fantasie, sagte Natalie. (45)

Orth-Guttman:

—Der Rhythmus von Sex ist der Rhythmus von Soul.
—**Du mit deinen säuischen Vorstellungen**, sagte Natalie. (42)

Both translations are very toned down and do not make use of a swearword. In Huzly's translation *Schmuddelfink* does not qualify as a swearword as it merely denotes someone with a wicked imagination. In Orth-Guttman's version there is no name-calling at all but the function of the original is nevertheless maintained. In Example C6 below both translators employ a similar strategy.

C6)

Doyle:

An' anyway, said Jimmy. —The girls are the best lookin' part o' the group.

—Dirty **bastard**, said Natalie. (52)

Huzly:

—Und sowieso, sagte Jimmy. —Die Mädchen sind der bestaussehende Teil der Band.

—**Schmuddelfink**, sagte Natalie. (66)

Orth-Guttmann:

—Außerdem, sagte Jimmy, —sind die Mädels doch echt knackig.

—**Du mit deiner schmutzigen Phantasie**, sagte Natalie. (60)

C7)

Doyle:

—I'm from the Hot Press.

—I'm from the kitchen press, said Mickah. —It's two quid or **fuck off**. (109)

Huzly:

—Ich bin von der Hot Press.

—Ich bin der Kaiser von China, sagte Mickah. —Zwei Pfund her **oder raus**. (135)

Orth-Guttmann:

—Ich bin von Hot Press.

—Und ich bin der Mann vom Mars, sagte Mickah. —Zwei Pfund, oder **zieh Leine**. (121)

Both translations fulfil the function of the original but do not contain any swearwords.

C8)

Doyle:

He got him a few slaps an' Deco ran ou' an' he said The Commitments could **fuck off** an' Mickah went after him. (131)

Huzly:

Er hat ihm 'n paar verpaßt, und Deco is rausgerannt, und er hat gesagt, die Commitments **könnten ihn mal**, und Mickah is hinter ihm her. (163)

Orth-Guttmann:

Er hat Joey ein Ding verpasst, dann hat Mickah sich den Deco vorgeknöpft und hat ihm eine reingehauen, und Deco ist raus und hat gesagt, Die Commitments **können ihn mal**, und Mickah ist hinterher. (145)

Both translations fulfil the function of the original but do not contain any strong swearing.

C9)

Doyle:

—Howyeh, Gorgeous, said Deco.

—**Go an' shite**, said Sharon. (23)

Huzly:

—Hallo, schöne Frau, sagte Deco.

—**Schleich dich, du Penner**, sagte Sharon. (28)

Orth-Guttmann:

—Wie geht's, Süße?, sagte Deco.

—**Du kannst mich mal**, sagte Sharon. (28)

Both translations are toned down compared to the original but fulfil the same function. Huzly's translation contains additional name-calling (*du Penner*); however, it does not contain any taboo words.

C10)

Doyle:

—Ah, Jimmy!

—**Go an' shite**. (111)

Huzly:

—Oh, Jimmy!

—**Schleich dich**. (137)

Orth-Guttmann:

—Hör mal, Jimmy...

—**Ach, leck mich doch**. (123)

Both translations are toned down compared to the original but fulfil the same function. While Huzly's *schleich dich* is merely a request to go away, Orth-Guttman's translation is short for *leck mich doch am Arsch* (*kiss my ass*) and therefore slightly stronger but does not contain any strong taboo words.

C11)

Doyle:

—He died of an overdose.
—His da shot him, yeh **fuckin' sap**.

Huzly:

—Der starb an 'ner Überdosis.
—Sein Alter hat ihn abgeschossen, du **blöder Sack**. (83)

Orth-Guttman:

—Der ist an 'ner Überdosis gestorben.
—Sein Dad hat ihn erschossen, du **Dummebeutel**. (75)

Both translations are insults but they do not contain vulgarities.

C12)

Doyle:

He dropped the mike and pulled the cord. The curtain stayed shut.
—Wrong rope, son, said the caretaker.
—Yeh **fuckin' sap**, said Imelda.

Huzly:

Er ließ das Mikrophon los und zog an der Schnur. Der Vorhang blieb zu.
—Falsche Schnur, Junge, sagte der Hausmeister.
—Du **blöder Trottel**, sagte Imelda. (106)

Orth-Guttman:

Er ließ das Mikro sinken und zog an der Schnur. Der Vorhang blieb unten.
—Die falsche Strippe, Junge, sagte der Hausmeister.
—**Blödmann**, sagte Imelda. (95)

Both translations denote male adults who are not very intelligent but do not have a taboo dimension. The same strategy was employed by both translators in examples C13 – C14 below.

C13)

Doyle:

—I know, said Jimmy. —Take it easy though, okay?

—Okay.

—**Fuckin' eejit**, said Jimmy. (To himself.)

Huzly:

—Ich weiß, sagte Jimmy. —Du mußt es ruhig angehen, klar?

—Klar.

—**Blöder Trottel**, sagte Jimmy. (Zu sich selbst.) (61)

Orth-Guttmann:

—Ich weiß, sagte Jimmy. —Aber trotzdem: Nicht nervös werden, okay?

—Okay.

—**Hirni**, sagte Jimmy (aber nicht laut). (56)

C14)

Doyle:

Billy took a long drag and held the joint out for any takers.

—BLOW THA' OU', BILLY, Jimmy roared.

Billy exhaled.

—I'd die if I didn't, yeh **fuckin' eejit**.

Huzly:

Billy nahm einen tiefen Zug und hielt den Joint dem nächsten hin.

—MACHDAS AUS, BILLY, grollte Jimmy.

Billy blies den Rauch aus.

—Was wenn ichs nicht tu, du **blöder Trottel**? (81)

Orth-Guttmann:

Billy nahm einen langen Zug und streckte den Joint einladend den anderen entgegen.

—AUSBLASEN, BILLY, donnerte Jimmy.

Billy stieß den Rauch aus.

—Wenn ich das Zeug nicht rauslasse, kratz ich doch ab, du **Blödmann**. (74)

6.2.3.1 Discussion

The toning down of taboo language in both translations proved to be a successful strategy for both Huzly and Orth-Guttmann as they always succeed in conveying the function of the original expletive. According to Nübling and Vogel (2004:28) the most common

German insults originate in the semantic field of scatology with obvious examples being *Arschloch*, *Scheißkerl* or *Mistkerl*. It is interesting to observe that the German translations do not only exhibit much milder insults in part but also introduce greater lexical variety than in the source text. Furthermore, they do not always draw on German archetypal insults.

6.2.4 Pattern D: Orth-Guttmann Omits Swearing

D1)

Doyle:

—Yis don't want to end up like (he nodded his head back) —these **tossers** here. (11)

Huzly:

—Ihr wollt nicht so enden wie — (er deutete mit dem Kopf nach hinten) – diese **Schlappschwänze** hier. (14)

Orth-Guttmann:

—Ihr wollt nicht so enden wie die **Flaschen** hier, stimmt's? Er deutete mit dem Kopf hin. (15)

Huzly renders the insult with a German taboo word, whereas Orth-Guttmann opts for *Flaschen* (*bottles*), which is a euphemism for idiot but would not be considered a strong swearword in German. Both translations fulfil the function of the original; however, the second translation is weakened considerably in terms of vulgarity.

D2)

Doyle:

—Did he force yeh to? — Cos if he did —
The girls screamed laughing.
—Yeh stupid **prick**, yeh, said Natalie. (58)

Huzly:

Hat er dich dazu gezwungen? —Denn wenn er
das getan hat —
Die Mädchen brachen in kreischendes Gelächter aus.
—Du blödes **Arschloch**, sagte Natalie. (73)

Orth-Guttman:

—Hat er dich gezwungen?, rief Deco zu den Mädels rüber. — Wenn er dich nämlich gezwungen hat...

Die Mädels wollten sich ausschütten vor Lachen.

—Du blöder **Saftsack** du, sagte Natalie. (66)

The insult of the original is once again rendered with a strong swearword in German in the first translation and a much milder version that has no taboo dimension in the second translation. The abusive function is maintained in both translations. Example D3 below shows this recurrent lexical choice by both translators.

D3)

Doyle:

—Did he force yeh to? — Cos if he did —
The girls screamed laughing.

—Yeh stupid **prick**, yeh, said Natalie. (58)

Huzly:

Hat er dich dazu gezwungen? —Denn wenn er
das getan hat —

Die Mädchen brachen in kreischendes Gelächter aus.

—Du blödes **Arschloch**, sagte Natalie. (73)

Orth-Guttman:

—Hat er dich gezwungen?, rief Deco zu den Mädels rüber. — Wenn er dich nämlich gezwungen hat...

Die Mädels wollten sich ausschütten vor Lachen.

—Du blöder **Saftsack** du, sagte Natalie. (66)

D4)

Doyle:

Jimmy grabbed Darren's shoulder.

—Come here, you, **bollox**. There's only one E in Heroin. (84)

Huzly:

Jimmy packte Darren an der Schulter.

—Komm her, du **Arschgeige**. Heroin schreibt man nur mit einem e. (104)

Orth-Guttman:

Jimmy packte Darren an der Schulter.
—Hör mal, du **Hirni**. Heroin hat kein E am Ende. (94)

In this example Jimmy is very annoyed at a spelling mistake that one of the kids made on the banner that is being used at The Commitments' first gig. Both translations fulfil the function of the original. Huzly opts for the very strong swearword *Arschgeige*, whereas Orth-Guttman's solution is merely derogatory, implying that the addressee is not very intelligent (cf. Duden 2006:no page).

D5)

Doyle:

—It's not spelt righ', a boy took advantage of Mickah's absence.
—**Fuck off, Smartarse**, said Deco. (90)

Huzly:

—Is noch nich mal richtig geschrieben, nützte ein Junge Mickahs Abwesenheit aus.
Halts Maul, Klugscheißer, sagte Deco. (111)

Orth-Guttman:

Ein anderer Junge nützte Mickahs Abwesenheit aus.
—Es ist falsch geschrieben.
—**Klappe**, du **Klugscheißer**, sagte Deco. (100)

Deco uses *fuck off* to tell the boy to shut up. Huzly's translation does not contain any swearing but it is a very sharp remark in German signalling authority. Orth-Guttman produces a toned down version of the original insult that does not contain a taboo element either. The insult *smartarse* is translated with its dictionary equivalent in German by both translators, which has the same emotional force. The function is maintained in both translations.

D6)

Doyle:

—You're just jealous
—**Fuck off.**
— All o' yis. (104)

Huzly:

- Du bist doch nur neidisch.
- Fuck off.**
- Fick dich selbst.** (129)

Orth-Guttman:

- Du bist bloß neidisch.
- Ach, **halt doch die Klappe.**
- Alle seid ihr neidisch. (116)

Huzly zero-translates fuck (see example B3) and adds more swearing in a reply that does not contain taboo language in the source text, while Orth-Guttman's translation is once again toned down and contains no swearwords but successfully maintains the function of the original.

D7)

Doyle:

- Anyone can play the drums, Billy. So **fuck off.** (111)

Huzly:

- Jeder kann Schlagzeug spielen, Billy. —Also **verpiß dich.** (137)

Orth-Guttman:

- Schlagzeug spielen kann jeder Idiot. **Zieh Leine.** (123)

Huzly uses swearing to render the insult of the original, whereas Orth-Guttman conveys the function without the use of any swearing. *Leine ziehen* is a colloquial German expression that tells the addressee to “go away” but does not have a taboo dimension (cf. Duden 2006:no page). The function is maintained in both translations.

D8)

Doyle:

- Ah, **fuck off**, said Deco. —Look. —The group won't last forever. (119)

Huzly:

- Ach **scheiß drauf**, sagte Deco. —Schaut mal. Die Gruppe wirds nicht ewig geben. (147)

Orth-Guttman:

—**Halt die Klappe**, sagte Deco. —Ihr müsst das so sehen: Die Gruppe besteht ja nicht für die Ewigkeit...(132)

Huzly uses a taboo expression to translate the insult of the original whereas Orth-Guttman conveys the function of the expletive without the use of any swearing.

D9)

Doyle:

Then he spoke. —**Fuck** yis anyway. **Fuck** the lot o' yis. (132)

Huzly:

Dann sprach er. —**Zur Hölle** mit euch. —**Zur Hölle** mit euch allen. (164)

Orth-Guttman:

Dann machte er den Mund auf. —Ihr **könnt mich mal**. Alle. (146)

Both translations are toned down with Huzly's translation using a mild form of swearing and Orth-Guttman opting for no swearing at all.

D10)

Doyle:

—We didn't do ann'thin'! said Outspan.
Fuck yis, said Jimmy, quietly. Yis bastards. (132)

Huzly:

—Wir haben doch gar nichts gemacht! sagte Outspan.
—**Scheiß drauf**, sagte Jimmy leise. —Ihr Arschlöcher. (164)

Orth-Guttman:

—Wir haben doch nichts gemacht, sagte Outspan.
—**Ihr könnt mich mal**, sagte Jimmy leise. —Arschlöcher. (146)

Huzly's translation contains swearing but does not seem to be directed at the others at all. *Scheiß drauf* is more directed at the speaker himself and it is not clear if the original is an abusive insult rather than a cathartic venting of his emotions. Orth-Guttman conveys the function of the original without using any direct swearing.

D11)

Doyle:

—**Fuck yis**, said Jimmy to the floor. —Just —
He swept his hand over his knee.
—**Fuck yis**. (132)

Huzly:

—**Fuck**, sagte Jimmy zum Fußboden. —Einfach nur —
Er wischte mit der Hand übers Knie.
—**Fuck**. (164)

Orth-Guttman:

—**Ihr könnt mich mal**, sagte Jimmy zu den Dielenbrettern. —Ihr...
Er fuhr sich mit der Hand übers Knie.
—**Ihr könnt mich mal**. (146)

Huzly zero-translates *fuck* (see example B4) whereas Orth-Guttman uses a non-standard German phrase that does not contain any direct swearing to convey the function of the original.

D12)

Doyle:

—Yis're disgusted, aren't yis? said Imelda. —She likes him, yis stupid **fuckin' saps**.

Huzly:

—Das kotzt euch an, nein? sagte Imelda. —Sie mag ihn, ihr **scheißblöden Trottel**. (73)

Orth-Guttman:

—Das findet ihr zum Kotzen, was?, sagte Imelda. —Sie mag ihn, ihr **Flaschen**. (66)

Huzly's translation has again more drastic force than Orth-Guttman's *Flaschen*, which is not a taboo word but used to call someone a "loser" (cf. Duden 2006:no page). Huzly's taboo intensifier *scheißblöd* for *fuckin'* makes the utterance quite forceful even though *Trottel* has no taboo dimension itself.

6.2.4.1 Discussion

Despite Orth-Guttmann's consistent toning down of taboo language, she always succeeds in conveying the function of the original. As mentioned in section 5.1, slight irritation can already be a trigger for The Commitments to utter an abusive insult and, therefore, we can expect a certain amount of desensitisation towards insults on the part of the speakers/readers. Orth-Guttmann's tendency to use relatively mild abusive language in her translation, therefore, does not affect the function of the original utterance. In these instances Huzly opts for translations that do contain (strong) swearing (e.g. *Schlappschwänze*, *Arschloch*, *Arschgeige*) and in example D6 even adds an insult where there was none in the source text. Nevertheless, he also manages to maintain the function of the abuse in his translations.

6.3 Concluding Remarks

In general it can be observed that in the area of abusive swearing both translators succeed in preserving the function of the swearwords (except Huzly in example B4) in their translations despite the fact that toning down as well as the omission of swearwords were frequently employed strategies. Huzly's strategy to use made up or uncommonly used insults for ritualised abuses in the original does not affect the function of the expletives. However, it does give his translation an artificial flavour (cf. Horton 1998:426). This happened primarily with the very strong insults *cunt*, *prick*, *motherfucker* and *fuck yourself* (see section 6.2.1), all of which do not have direct equivalents in terms of frequency and drastic force in German. As was the case in the category of cathartic swearing, the zero-translation of *fuck* is again only employed by Oliver Huzly and results in a change of function in example B4 as the abusive insult becomes a cathartic utterance in German. In these instances Orth-Guttmann always provides translation solutions that are less obscene but maintain the function of *fuck* in German.

7 Social Swearing

This chapter is concerned with the three observed translational patterns in the area of social swearing. The chapter begins with an introduction to social swearing in the novel and continues with a discussion of the translational patterns that were observed in this category by employing Toury's (1995) 'coupled-pairs' method. The chapter concludes with a summary of the results.

7.1 Introduction

The domain of social swearing differs from the abusive and cathartic categories in that it is not purely psychological. According to Wajnryb (2005:34) relaxed settings where people are comfortable with each other, provide a good environment for people to use a language that might be characterized by a high degree of swearing that is, however, not necessarily prompted by anger or frustration. The phenomenon of social swearing also requires the presence of more than one person as it would not have any social significance without an audience. Unlike cathartic motives for swearing, social swearing is therefore always deliberate and can be used in situations that completely lack negativity.

In the original novel 303 instances of social swearing were identified. Compared to the other two categories (73 instances of cathartic swearing and 44 instances of abusive swearing), social swearing is by far the most common swearing pattern. The main expletives used in social swearing are *fuck* and its variants (occurring 234 times), *shite* (twelve times), *arse/hole* (eleven times), *cuntish* (three times), *bollox/bollix* (four times), *prick* (three times), *bleeding/bloody* (twice) and *jaysis* (twice). Social swearing with *fuckin'eejit*, *piss off* and *wanking* occurred only once in each case.

7.2 Translational Patterns

Below we present the findings of a detailed analysis of social swearing in *The Commitments*. The findings are divided into three sections according to the translational

pattern observed. Pattern A deals with both translators' strategy of inserting an insult in German to render the social swearing of the source text, Pattern B is concerned with Huzly's tendency to intensify social swearing in his translation and Pattern C discusses the tendency of both translators to omit the translation of social swearing in their versions. When we say that 'both' translators exhibited a certain tendency in Pattern A, we do not imply that both necessarily employed the same strategy in the same coupled pair. Evidence of recurrent translation decisions by both translators may be found in different coupled pairs in this category. Sections 7.2.1, 7.2.2 and 7.2.3 contain selected examples of recurring translational behaviour in accordance with the definition of 'pattern' given in section 3.4.3 and, therefore, do not represent a comprehensive comparison of all instances of social swearing in the novel. For a full list of all coupled pairs see Appendix C.

7.2.1 Pattern A: Both Translators Insert Insults

A1)

Doyle:

—Remember Tracie Quirk?
—She's **fuckin'** married! (29)

Huzly:

—Erinnerst du dich an Tracie Quirk?
—**Scheiße**, die ist doch verheiratet! (37)

Orth-Guttmann:

—Erinnerst du dich an Tracie Quirk?
—Die ist doch verheiratet, **du Arsch!** (35)

The phatic *fuckin'* is used to emphasise the speaker's outrage. Huzly renders the expletive with a cathartic *Scheiße* at the start of the exclamation, while Orth-Guttmann changes the function of the original, turning it into an abusive insult by adding *du Arsch!* Both translators employ the modal particle *doch*, emphasising the speaker's surprise.

A2)

Doyle:

—Go on, Jimmy. —At least we know tha' Imelda does the business.

—**Fuck off**, you, said Imelda, but she grinned. (37)

Huzly:

—Los, Jimmy. —Zumindest wissen wir, daß Imelda keine halben Sachen macht.

—**Fick dich ins Knie, du Knalltüte**, sagte Imelda, aber sie grinste dabei. (47)

Orth-Guttmann:

—Weiter, Jimmy. Zumindest wissen wir jetzt, dass Imelda nichts anbrennen lässt.

—**Klappe!**, sagte Imelda, aber sie grinste dabei. (44)

Imelda does not use *fuck off* to insult the addressee but she uses it jokingly because she secretly enjoys the banter. Huzly renders this with the very strong insult *fick dich ins Knie* plus additional name calling thereby turning the social use of the swearword into an abusive insult. Orth-Guttmann uses *Klappe (shut up)* to render the expletive but her translation does not contain any swearing.

A3)

Doyle:

—They'll be eatin' chips ou' o' your knickers.

—You're **fuckin'** sick, you are. (55)

Huzly:

—Die Leute werden euch aus der Unterwäsche fressen.

—**Schmieriger Schmuddelfink**. (69)

Orth-Guttmann:

—Die essen euch die Fritten aus den Schlüpfen.

—Du bist ja krank, du **Drecksack!** (63)

Both German translators express the original *fuckin'* in their translations through name calling. Huzly only uses the rather mild *schmieriger Schmuddelfink* (denoting someone who has a wicked imagination), while Orth-Guttmann adds *Drecksack*, a derogatory but not a strong abusive term, at the end of the utterance.

A4)

Doyle:

Jimmy grabbed Deco's arm.

—Not a word, righ'. Not a **fuckin'** word, righ'? (60)

Huzly:

Jimmy packte Deco am Arm.

—Kein Wort, klar? Kein einziges Wort. (75)

Orth-Guttman:

Jimmy packte Deco am Arm.

—Kein Wort, ist das klar? Kein Wort, **du Arsch.** (68)

In this example Oliver Huzly does not translate *fuckin'* at all, while Orth-Guttman adds a *du Arsch*, an abusive swearword at the end of the utterance turning it into a proper insult.

A5)

Doyle:

—I'm no skivvy, said Jimmy. —I'm your **fuckin'** manager, pal. (76)

Huzly:

—Ich bin kein Wasserträger, sagte Jimmy. Ich bin euer Manager, **du Arsch.** (94)

Orth-Guttman:

—Ich bin kein Hilfsarbeiter, sagte Jimmy. —Ich bin euer Manager, **du Hirni.** (85)

Huzly renders the phatic *fuckin'* by adding *du Arsch* at the end, turning it into abuse. Orth-Guttman also reverts to name calling but chooses the mild *Hirni*, which is less offensive but still abusive.

A6)

Doyle:

—Yeh were offside.

— I **fuckin'** wasn't. (79-80)

Huzly:

—Du warst im Abseits.
—War ich nicht, **du Arsch**. (99)

Orth-Guttmann:

—Es war abseits.
—War es nicht. (89)

Fuckin' is once again rendered with an offensive swearword by Huzly changing the function of the utterance into an abusive insult. Orth-Guttmann omits the use of an expletive but maintains the emphasis by her use of German syntax.

A7)

Doyle:

—When?
—When I say so. Now shut the **fuckin'** door. (82)

Huzly:

—Wann?
—Wenn ich es sage. Mach die Tür zu! (102)

Orth-Guttmann:

—Wann?
—Wenn ich es sag. Tür zu, ihr **Rotznasen!** (92)

Huzly does not translate the adjectival *fuckin'* while Orth-Guttmann opts for name calling and adds the very mild *Rotznasen* to render the swearword of the original.

A8)

Doyle:

—Another thing, said Billy. —It's not YOUR **fuckin'** group. (89)

Huzly:

—Und noch was, sagte Billy. —Das ist nicht DEINE Band, **du Arsch**. (110)

Orth-Guttmann:

Und noch was, sagte Billy. — Es ist nicht DEINE Band, **du Scheißer**. (99)

Billy emphasises his anger by adding an intensifying *fuckin'*. Both translators turn this example into an abusive insult by adding two strong swearwords at the end of the utterance.

A9)

Doyle:

Billy shouted: —Get ou' o' the **fuckin'** way. (96)

Huzly:

Billy rief: —Aus dem Weg, **du Arsch**. (118)

Orth-Guttmann:

—Aus dem Weg, Mann, rief ihm Billy zu. (107)

Huzly translates the phatic *fuckin'* with the offensive *du Arsch*, while Orth-Guttmann chooses to omit the use of a swearword but uses the colloquial *Mann* to signal that the speaker wants to get the addressee's attention.

A10)

Doyle:

—Yeah. An' yis still take up half the **fuckin'** pub. (100)

Huzly:

—Trotzdem ist damit der Raum schon halb voll. (123)

Orth-Guttmann:

—Nur ist dann die halbe Bude voll, **du Arsch**. (111)

Huzly does not translate the expletive of the original, while Orth-Guttmann adds an insult at the end of the utterance changing the function from purely social swearing to abuse.

A11)

Doyle:

I'm Billy The —Animal Mooney an' we all —have stage names an' you know **fuckin'** well —wha' they are, yeh lousy —bollix yeh, we're not your group, we're —not your **fuckin'** —group — (104)

Huzly:

—Ich bin Billy —das Tier Mooney, hast —du —mich —verstanden? —Billy, das— —Tier Mooney, und wir alle —haben Bühnennamen, und du weißt **verflucht noch mal** —genau, wie die sind, du elendiger—Wichsbeutel, du, wir sind nicht deine Band, wir sind —nicht deine **Scheiß**—Band — (128)

Orth-Guttman:

—Ich— bin—Billy—Mooney— das Tier —hast du mich verstanden?
Billy— Mooney— das Tier— und wir haben alle Künstlernamen— und die kennst du ganz genau, **du Pisser**— du verschissenes Arschgesicht—und wir sind nicht deine Band —wir —sind —nicht —deine —**Scheißband**— (115-116)

Huzly translates the first *fuckin'* in this example with an equally strong swearword in German whereas Orth-Guttman inserts *du Pisser*, an abusive insult to render the expletive. The second adverbial *fuckin'* in this example is translated with the taboo affix *Scheiß* by both translators.

A12)

Doyle:

—It's just I hate him, Jimmy. I **fuckin'** hate him. (110)

Huzly:

—Es ist nur —ich hasse ihn, Jimmy. Ich hasse das **verfluchte Arschloch**. (136)

Orth-Guttman:

—Es ist einfach so: Ich hasse ihn, Jimmy. **Verdammt**, ich hasse ihn. (122)

Huzly translates *fuckin'* with the insult *Arschloch* plus an intensifying adjective changing the function to an abusive insult. Orth-Guttman translates the expletive with an equally strong intensifying swearword in German but maintains the function of the original.

A13)

Doyle:

—Have yeh no **fuckin'** loyalty, son? said Jimmy. (119)

Huzly:

—Hast **du Scheißer** denn gar keine Loyalität? Sagte Jimmy. (147)

Orth-Guttman:

—Von so was wie Loyalität hast du wohl noch nichts gehört, **du Mistbock**, sagte Jimmy. (132)

Both translators opt for name calling to translate the adjectival *fuckin'*. Huzly chooses *Scheißer*, which is quite a strong insult whereas Orth-Guttman uses *Mistbock*, a rather mild expression.

7.2.1.1 Discussion

The above examples all deal with the translation of the intensifying *fuckin'*, a feature that proved to be difficult to translate for both translators. When the translators were not able to find an equivalent for the expletive they sometimes tried to compensate by inserting an insult instead. This strategy will, however, result in a change of function of the utterance as somebody is directly insulted. Orth-Guttman causes a change of function by employing this strategy nine times (examples A1, A3, A4, A5, A7, A8, A10, A11, A13). In examples A3, A5, A7 and A13; however, she resorts to name calling rather than the use of an actual expletive as the terms she chooses do not have a taboo dimension. It nevertheless constitutes a change of function as a purely intensifying use of an expletive in the source text is turned into a derogatory term that is directed at an addressee in the target text.

Huzly changes the function of an utterance eight times (examples A2, A3, A5, A6, A8, A9, A12, A13) with example B3 constituting only mild name calling. Examples A3, A8 and A13 represent instances where both translators changed an instance of social swearing into an abusive insult. In the German versions this reads as very hostile language, while in the source text the *fuckin'* is simply part of the normal social discourse and not necessarily always used in a negative context (e.g. A2). The insults employed by both translators are sometimes not classified as (strong) swearwords (e.g. A3, A5 or A7) but it is nevertheless interesting to observe that both translators opt for name calling as an act of compensation for not translating the intensifying expletive.

7.2.2 Pattern B: Huzly Intensifies Swearing

B1)

Doyle:

—**Fuck, fuck**, exclamation mark, **me**. I bet I know who thought o' tha'. (9)

Huzly:

—**Fick, fick**, Ausrufezeichen, **mich ins Knie**. Ich wette, ich weiß, wer sich das ausgedacht hat. (11)

Orth-Guttmann:

—**ScheißScheiß**Ausrufungszeichen **drauf**. Wetten, dass ich weiß, auf wessen Mist das gewachsen ist? (13)

Jimmy is annoyed at Ray's idea to call the band "And And! And". He uses the expletives to ridicule his idea. Huzly chooses a very vulgar phrase containing the German dictionary equivalent of *fuck* (*ficken*). The translation sounds offensive and shocking in terms of vulgarity compared to the source text. Orth-Guttmann opts for a more idiomatic solution containing the commonly used *Scheiße*, which also conveys the humour of the source text.

B2)

Doyle:

—Who **the fuck** wants to be on Top o' the Pops? said Jimmy. (12)

Huzly:

—Wer **zum Teufel** will schon im **verschissenen** Top of the Pops auftreten, sagte Jimmy. (16)

Orth-Guttmann:

—Wer **verdammst nochmal** will in die Top of the Pops?, fragte Jimmy. (17)

Jimmy is using *fuck* to express his dislike of Top of the Pops. Huzly translates the swearword with *zum Teufel* adding the additional adjectival swearword *verschissen* in front of *Top of the Pops* thereby intensifying the bad language of the original. Orth-Guttmann on the other hand translates *fuck* with an equally strong expletive in German.

B3)

Doyle:

Jimmy Sr. laughed.
—Dickie **fuckin'** Rock. (24)

Huzly:

Jimmy Sr. lachte.
—Mister **Scheiß** Rockstar. (30)

Orth-Guttman:

Jimmy Sr. lachte.
—Mann, **rock dir doch einen!** (29)

Jimmy Sr. is making fun of his son's idea to form a band. The social use of *fuckin'* in the source text is again turned into an abusive insult by both Huzly and Orth-Guttman. Huzly insults his son by calling him a “fucking rockstar” in German, whereas in Orth-Guttman's version he tells him to “knock one off”. While Orth-Guttman's solution does not contain any actual expletives, the phrase has great insulting force.

B4)

Doyle:

—And I'm not a redneck or a southsider.
—You're the same age as me **fuckin'** da! (24)

Huzly:

—Du bist ja so alt wie mein **scheiß** Vater! (31)

Orth-Guttman:

—Du bist so alt wie mein Vater! (30)

Huzly's translation turned the social swearing of the original into abusive swearing in German. *Mein scheiß Vater* implies that the speaker wants to insult his father, which is not the case in the English version. Conversely, Orth-Guttman chooses to omit the use of a swearword thereby neutralising the swearing of the source text. Her solution does not have a slang dimension but the function of the utterance is maintained in German.

B5)

Doyle:

—Yeh would in **your bollix**, said Mickah. (100)

Huzly:

—Von wegen, **du Sausack**, sagte Mickah. (124)

Orth-Guttmann:

—Ja, von wegen, sagte Mickah. (111)

Mickah is ridiculing the addressee in the source text. In Huzly's translation, however, he is insulting the addressee by using the very unusual term *Sausack*. Orth-Guttmann omits the use of a swearword, reducing the slang dimension of her translation but preserving the function of the utterance.

B6)

Doyle:

—Well, it is, said Jimmy. —We'll have our Heroin Kills banner. Me little brother, Darren he's an awful little **prick** he's goin' to do it in school. (71)

Huzly:

Naja, es stimmt aber, sagte Jimmy. —Wir werden unser Heroin—Nein—Danke—Banner haben.—Mein kleiner Bruder Darren —er ist ein gräßliches kleines **Arschloch** —wirds in der Schule machen. (88)

Orth-Guttmann:

Stimmt doch auch, sagte Jimmy. —Wir bringen ein HEROIN NEIN DANKE-Transparent mit, mein kleiner Bruder Darren — ein ätzender kleiner **Pisser** — macht es in der Schule. (79)

In this example Jimmy is using *prick* as a playful term of endearment for his brother that becomes a very harsh *Arschloch* in Huzly's translation. Orth-Guttmann opts for *Pisser*, which is slightly less offensive than Huzly's translation and has a humorous touch to it. Nevertheless, both translations exhibit offensive use of language that does not mirror the function of the expletive in the source text.

B7)

Doyle:

—Listen to this. O sing into the Lord, a new song, for he hath done marvellous things. Make a joyful noise unto the Lord, all the earth make a loud noise, and rejoice, and sing praise. Psalm Number 98, Brother Jimmy.
—**Fuck off**, Joey. Good luck. (134)

Huzly:

—Hör zu. —Singet dem Herrn ein neues Lied; denn er tut Wunder. Jauchzet dem Herrn alle Welt, singet, rühmet und lobet! Mit Trompeten und Posaunen. Jauchzet dem Herrn, dem Könige. —Psalm Nummer 98, Bruder Jimmy.

Fuck, Joey. Viel Glück. (167)

Orth-Guttman:

—Hör gut zu. Singet dem Herrn ein neues Lied, denn er tut Wunder. Jauchzet dem Herrn alle Welt, singet, rühmet und lobet. Psalm 98, Bruder Jimmy.

Krieg dich wieder ein, Joey. Alles Gute. (148)

Huzly zero-translates *fuck*, which creates a foreignising and probably also bewildering effect for the reader in the target language as *fuck* without being followed by a possessive pronoun is cathartic rather than social in nature. Orth-Guttman chooses to neutralise the translation but manages to preserve the function by using a colloquial German expression (*krieg dich wieder ein*).

7.2.2.1 Discussion

Oliver Huzly's tendency to translate swearwords on a one-to-one basis becomes particularly evident in the above examples. Again the item *fuck* appears to be the most difficult to translate in the area of social swearing. Huzly misinterprets its function on five occasions changing a sometimes humorous comment into an abusive insult (examples B1, B3, B4, B5, B6). In these instances, Orth-Guttman tends to forgo the use of bad language at the expense of the texts "slanginess" as well as the humour it contains but efficiently maintains the function. However, on two occasions (examples B3 and B6) she also intensifies social swearing and turns it into an insult. In example B7 Huzly's zero-translation of the social *fuck* results in an additional change in function from social to cathartic swearing (similar to example B4 in Chapter 6 on the translation of abusive swearing).

7.2.3 Pattern C: Omission of Swearing in Both Translations

C1)

Doyle:

(—Foetus, said Outspan. —That's the little young fella inside the woman, isn't it?

—Yeah, said Jimmy.

—Aah, that's **fuckin'** horrible, tha' is.); (7)

Huzly:

(—Foetus? sagte Outspan. —Das ist der ganz kleine Kerl in der Frau, oder?

—Ja, sagte Jimmy.

—Igitt, is ja gräßlich.); (9)

Orth-Guttman:

(—Fötus, sagte Outspan, das ist doch das Kleine, was die Frau im Bauch hat, nicht? —

Ja, sagte Jimmy.

—Aargh, das ist ja gräuslich!); (11)

Outspan is intensifying his expression of disgust by adding a phatic *fuckin'*, which is not translated with a swearword in the German versions. Instead both translators use the modal particle *ja* that can be used in German exclamations to express surprise to intensify the utterance (Durrell 1996:190).

C2)

Doyle:

—James Brown. Did yis know —never mind. He sang tha'. —An' he made a **fuckin'** bomb. (13)

Huzly:

—James Brown. Wußtet ihr —ach, Schwamm drüber. Der hat das gesungen. —War 'n Bombenerfolg. (17)

Orth-Guttman:

—James Brown. Habt ihr gewusst... ach was, Schwamm drüber. Der hat das gesungen.

—Und es war ein Bombenerfolg. (18)

In this example Jimmy uses *fuckin'* to emphasise the positive feeling of excitement. Both translators choose to omit the expletive in their translations as it is not necessary in German to convey the function.

C3)

Doyle:

—I heard yeh singin', said Jimmy. —You were **fuckin'** great. (16)

Huzly:

—Ich hab dich singen gehört, sagte Jimmy. —Du warst richtig klasse. (20)

Orth-Guttman:

—Ich hab dich singen hören, sagte Jimmy. —Große Klasse. (20)

Jimmy is complimenting Deco on his voice and uses an expletive to emphasize praise. Both translations lack an expletive but the function of the utterance is maintained by using *richtig* and *große*, which both act as colloquial intensifiers in German in the same way as *fuckin'* does in English. In addition, the colloquial expression *klasse* is used by both translators that can occur as an adjective or a noun denoting that something or someone is great (cf. Duden 2006:no page).

C4)

Doyle:

Dirty bitch. She's **fuckin'** married. (16)

Huzly:

Blöde Schlampe. Dabei ist die verheiratet. (21)

Orth-Guttman:

Dreckiges Luder. Dabei ist sie verheiratet. (21)

In this example the speaker uses *fuckin'* to put emphasis on the contempt he feels for the woman in question. In German both translators use the conjunction *dabei* to express this emphasis, successfully maintaining the function of the original.

C5)

Doyle:

—He's goin' solo.

—He doesn't have much of a **fuckin'** choice. (18)

Huzly:

—Er macht jetzt solo weiter.

—Was soll er auch sonst tun? (22)

Orth-Guttmann:

—Er will jetzt solo weitermachen.

—Bleibt ihm wohl auch sonst nichts übrig. (22)

Jimmy is intensifying his derogatory remark about Ray with an expletive. Both translators produce German versions that do not contain any swearing but convey the function of *fuckin'*. Huzly uses the adverbial *sonst* meaning *else* in combination with the modal verb *sollen* to emphasise that he has no choice *apart from* going solo. Orth-Guttmann employs the modal particle *wohl*, in this case signalling a fair degree of probability (Durrell 1996:201), in combination with the adverb *sonst* to express the emphasis.

C6)

Doyle:

—Hold on there, said Derek. —We can't do tha'. Me ma would **fuckin'** kill me. (20)

Huzly:

—Moment mal. Das ist nicht drin. Meine Ma bringt mich um. (25)

Orth-Guttmann:

—Moment, sagte Derek. —Das ist nicht drin. Meine Ma bringt mich um. (25)

Derek is afraid of his mother and emphasises this by adding a phatic *fuckin'*. Both translations do not contain an expletive or any sort of intensifier as it is not necessary in German to convey the function.

C7)

Doyle:

—Am I in? Joey The Lips asked.

—Fuck, yes, said Jimmy. —**Fuckin'** sure you're in. (27)

Huzly:

—Bin ich dabei? fragte Joey die Lippe.

—Hölle, klar, sagte Jimmy. —Klar bist du dabei. (34)

Orth-Guttman:

—Nehmt ihr mich?, fragte Joey die Lippe.

—Ja, verdammt, natürlich, sagte Jimmy. —Klar nehmen wir dich. (33)

Jimmy is excited about having Joey The Lips in the band. He gives his joy further emphasis with the use of an expletive. Again, both German versions do not contain a taboo intensifier but the colloquial adverb *klar* meaning *of course*.

C8)

Doyle:

Although, to be honest with you, I don't think poor Jimi knew I was there. —Bobby Bland, Isaac Hayes, Al Green.

—You've been **fuckin'** busy. (25)

Huzly:

—Wenngleich, um ehrlich zu sein, ich nicht denke, daß der arme Jimi mich überhaupt zur Kenntnis genommen hat. —Bobby Bland, Isaac Hayes, Al Green.

—Du bist ganz schön rumgekommen. (32)

Orth-Guttman:

—Aber ehrlich, der arme Jimi hat wohl gar nicht gewusst, dass ich da war... Bobby Bland, Isaac Hayes, Al Green.

—Da bist du ja ganz schön rumgekommen. (31)

Jimmy is very surprised at Joey The Lips' experience in the music business and uses an expletive to emphasise this. Both German translators omit the use of an expletive but use the adverbial *ganz* to express the emphasis. In Orth-Guttman's translation *ganz* is preceded by the modal particle *ja*, adding a further element of surprise to the exclamation.

C9)

Doyle:

—Are they foxy ladies, Jimmy? Joey The Lips asked.

They all stared at him.

—**Fuckin'** sure they are, said Jimmy. (29)

Huzly:

—Heiße Ladies, Jimmy? fragte Joey die Lippe. Alle starrten ihn an.

—Aber klar doch, sagte Jimmy. (37)

Orth-Guttman:

—Heiße Ladies, Jimmy?, fragte Joey die Lippe. Sie guckten ihn alle an.

—Und ob, sagte Jimmy. (35)

Jimmy emphasises his statement with the use of *fuckin'*. Both translations lack a taboo intensifier. However, Huzly intensifies the statement in his translation by starting the exclamation with the modal particle *aber*, which in this case adds emphasis to the speaker's opinion (Durrell 1996:177). It is followed by the colloquial adverb *klar* (*of course*) and the modal particle *doch*, which emphasises the speaker's surprise in an exclamation and is close in force to the modal particle *ja* (Durrell 1996:182) Orth-Guttman achieves the same effect by using the two conjunctions *und* and *ob*, which when used in combination stress affirmation (cf. Duden 2006:no page).

C10)

Doyle:

—Her!

—She's **fuckin'** gorgeous, said Derek. (30)

Huzly:

—Ach die!

—Die ist absolut phänomenal, sagte Derek. (37)

Orth-Guttman:

—Die!

—Umwerfend ist die, sagte Derek.. (35)

In this example Derek is using an expletive to emphasise praise for the woman in question. Neither translator uses an expletive when rendering the praise. Huzly adds the

adverbial *absolut* to recreate the function of *fuckin'*, whereas Orth-Guttmann changes the syntax and starts the exclamation with the adjective *umwerfend* thereby adding further emphasis.

C11)

Doyle:

- It's not —fair though, sure it's not?
- I suppose it's not, said James.
- O' course it's **fuckin'** fair, said Jimmy. (58)

Huzly:

- Aber —aber es ist doch einfach nicht fair, oder?
- Ich schätze nicht, sagte James.
- Aber sicher ist es fair, sagte Jimmy. (73)

Orth-Guttmann:

- Aber irgendwie... ist es nicht fair.
- Stimmt schon, sagte James.
- Nicht fair? Es darf gelacht werden, sagte Jimmy. (66)

In this example Jimmy's *fuckin'* has a purely phatic function and serves only to underline the emotional force of the utterance. The expletive is not translated in either of the German versions with Orth Guttmann's solution being even slightly archaic. She starts the statement with a rhetorical question and adds a rather standard German phrase that does not mirror working-class vernacular. Huzly, on the other hand, adds emphasis to the utterance by starting with the modal particle *aber* (giving more emphasis to his opinion) followed by the adverb *sicher* expressing confidence in the matter.

C12)

Doyle:

- I'd **fuckin'** kill him. I **fuckin'** would. (73)

Huzly:

- Ich würde ihn am liebsten umbringen. Würd ich echt. (91)

Orth-Guttmann:

- Ich könnt ihn umbringen. Glatt. (82)

In this example Billy vents his anger about Deco's misbehaviour and emphasises it by using the adverbial booster *fuckin'* twice. Both translations lack a taboo intensification but stress the anger by using the adverbs *echt* and *glatt* signalling determination.

C13)

Doyle:

I think Joey was the oney one of us tha' didn't fancy Imelda an' he's the oney one of us tha' got off with her. **Fuckin'** gas really, isn't it? (132)

Huzly:

Ich glaub, Joey war echt der einzige von uns, der nicht auf Imelda scharf war, und prompt is er der einzige, der bei ihr landet. Isses nicht zum Totlachen? (164)

Orth-Guttman:

—ich glaub, nur Joey stand nicht auf Imelda, und er ist der Einzige, der bei ihr gelandet ist. Zum Totlachen, wie? (146)

In this example *fuckin'* is used to emphasise the irony of the situation. Both translators do not use an expletive to render the utterance in German but resort to the colloquial German verb *totlachen* denoting that something or someone is very funny indeed.

C14)

Doyle:

—Sonya, Tanya an' Sofia, said Imelda. —It was **fuckin'** brilliant. (136)

Huzly:

—Sonya, Tanya und Sofia, sagte Imelda. —Das war das Beste. (169)

Orth-Guttman:

—Sonya, Tanya und Sofia, sagte Imelda. —Ein echter Hammer! (150)

Imelda is using *fuckin'* to positively emphasise her good feelings for the band. Both translations lack an expletive as it is not necessary in German.

C15)

Doyle:

—He wasn't too happy with the eh, And And And situation either. Or so he said.
—Yeah. So he said, said Jimmy. —**Me arse.** (18)

Huzly:

—Er war auch nicht richtig glücklich mit dieser And—And—And—Sache. Hat er jedenfalls gesagt.

—Ha. Hat er jedenfalls gesagt, sagte Jimmy. —Von wegen. (22)

Orth-Guttman:

—Er war auch nicht so recht glücklich mit dieser UndUndUnd—Sache. Sagt er jedenfalls.

—Sagt er jedenfalls, meinte Jimmy. —Wer's glaubt. (22)

Me arse is an expression of Jimmy's disbelief in Ray. Both German translators opt for a solution that does not contain any swearing but conveys the meaning of the original.

C16)

Doyle:

—The Lord holds copyright on all songs.

—**Me arse**, said Outspan. (73)

Huzly:

— Gott der Herr hält das Copyright an allen Liedern.

—Von wegen, sagte Outspan. (91)

Orth-Guttman:

—Für alle Songs dieser Welt hat der Herrgott das Copyright.

—Wenn ich so was schon höre, sagte Outspan. (82)

Outspan is expressing his disapproval for Joey The Lips' comment with an expletive.

Both German translations express the same function without the use of a swearword.

C17)

Doyle:

—My ma could beat the **shi'e** ou' o' Mickah Wallace anny day. (84)

Huzly:

—Mickah Wallace soll sich vorsehen, sonst verprügelt ihn meine Ma, daß ihm Hören und Sehen vergeht. (104)

Orth-Guttman:

—Den Mickah Wallace lässt meine Ma am ausgestreckten Arm verhungern. (94)

The phrase *to beat the shite out of someone* is rendered with standard German phrases in both translations that, nevertheless, express the same function. Both solutions do not contain any swearing and have no slang dimension at all.

C18)

Doyle:

—Anyway, no one uses them anymore. It's back to basics.
—Just as well, said Outspan. —Cos we've **fuck all** else. (9)

Huzly:

—Egal, die benützt doch eh keiner mehr. Zurück zu den Ursprüngen heißt's heutzutage.
—Spielt keine Rolle, sagte Outspan. —Weil wir nämlich nichts anderes haben. (12)

Orth-Guttman:

—Außerdem nimmt so was kein Mensch mehr. Angesagt ist die neue Einfachheit.
—Soll mir recht sein, sagte Outspan. —Einfacher als bei uns kann's gar nicht mehr zugehn. (13)

The expletive expression *fuck all*, meaning 'nothing at all' is specific to Irish English and is rendered in both German translations with standard phrases that do not reflect the regional variety of the original and that are also toned down in terms of vulgarity.

C19)

Doyle:

—No, hang on, listen. He told me he got **fucked ou'** o' the folk mass choir. (18)

Huzly:

—Nein, jetzt hör doch mal zu. Er hat mir erzählt, daß sie ihn aus dem Kirchenchor geworfen haben. (23)

Orth-Guttman:

—Jetzt hört doch erst mal zu. Er hat mir erzählt, dass er aus dem Kirchenchor geflogen ist. (23)

The Irish English *fuck for to throw* is again rendered with German phrases that do not reflect the regional variety of the original. Huzly's translation is very standard, whereas Orth-Guttman uses the verb *fliegen*, which is slightly more colloquial but does not have a strong slang dimension.

C20)

Doyle:

—Okay —Take it easy, said Jimmy.
—**Cuntish** cod, said Deco. (38)

Huzly:

—Is ja gut, is ja gut, —ganz ruhig, mein Junge, sagte Jimmy.
—Harscher Barsch, sagte Deco. (48)

Orth-Guttman:

—Okay, sagte Jimmy. —Bleib auf dem Teppich.
—Aasiger Aal, sagte Deco. (44)

Deco's *cuntish cod* is a joking reaction to Jimmy's statement that „soul is the rhythm of sex and the rhythm of the factory”. Both translators kept the alliteration and the fish reference of the original but did not include an expletive. The reference to sex is lost in the German versions but the “banter” of the original and therefore the function of social connection is maintained.

C21)

Doyle:

He's older than us, righ'. But he's not married, remember. So he's as entitled to move in on a bird as we are. —An' fair **fucks** to him. (58)

Huzly:

Okay, er ist älter als wir. Aber vergeßt nicht, er ist nicht verheiratet. Also hat er das gleiche Recht wie wir, sich an eine Schnepfe heranzumachen. —Möge er dabei zu Potte kommen. (72)

Orth-Guttman:

— Er ist älter als wir, zugegeben. Aber er ist schließlich nicht verheiratet. Und deshalb kann er die Mädels genauso gut anbaggern wie wir. Viel Glück, kann ich da nur sagen. (66)

Fair fucks (a variation of *fair play*, a commonly-used phrase in Irish English) is very toned down in both German versions and has lost its slang dimension completely. Huzly's *Möge er dabei zu Potte kommen* even sounds slightly archaic.

7.2.3.1 Discussion

In the category of social swearing the frequently occurring phatic *fuckin'* initially appears to have been left out by both translators on a number of occasions. However, our analysis reveals that its function is conveyed in the translations with the use of modal particles (e.g. example C1), intensifying adverbs (e.g. C8), conjunctions (e.g. C4) and a change of sentence structure (e.g. C10). This indicates that different “swearing patterns” prevail in the German language and that emphasize does not necessarily have to be conveyed with an expletive as German uses different linguistic and grammatical means to express emphasis or intensification. The examples above show that *fuckin'* used as an intensifier does not exclusively occur in a negative context but often has positive connotations and is employed by users to emphasise emotions such as excitement (see example C2), praise (e.g. C3 and C10) or to stress the irony of a situation (C13).

Social usage of *fuck* that is specific to an Irish-English context (e.g. C18 and C19) is frequently toned down in both German translations causing the target texts to lose regional variety markers. However, even though foul language is frequently omitted in both target texts the function of the utterance in the source text is usually maintained. It seems that due to a lack of an equivalent “swearing language” this strategy appears to be inevitable and also the most effective. Horton (1996:427-428) comments on this strategy employed by the first translator, Oliver Huzly: “In the case of *The Commitments*, it has been noted that there is a (perhaps inevitable) trend towards the obfuscation of sociolectal detail and a general toning down of the vulgarity of the text”. While a certain amount of neutralisation of the original diction appears to be necessary in German, both translators occasionally revert to old-fashioned, nearly archaic translations (e.g. C11, C21) that not only make it difficult to situate the speakers at a particular point on the social spectrum but also deprive the text of its slang dimension.

7.3 Concluding Remarks

The first pattern identified in the category of social swearing was a tendency of both translators to omit social swearing, in particular the phatic *fuckin'*, in their translations. However, its functions were conveyed with the use of modal particles, intensifying adverbs, conjunctions or a change of sentence structure, indicating that in German emphasis can be expressed through different linguistic and grammatical means and does not necessarily require an expletive. It was found that an omission of foul language in the target texts was sometimes inevitable but, nevertheless, proved effective in conveying the function of the original expletive. However, it was also revealed that this strategy can occasionally lead translators to employ very standard or even old-fashioned translation solutions that make it difficult to place the characters in a Dublin working-class environment. The toning down or omission of social swearing at the expense of the text's slang dimension seems to be a necessary strategy in order to avoid changing the function of the original to an abusive insult. This might indicate that in the area of social swearing translators are faced with a decision to either delete the swearing in the target text or to translate an expletive and thereby risk a change of function of the original. Both solutions imply a seemingly inevitable translation loss.

The second pattern of inserting an insult for social swearing was also most evident in the translation of the intensifying *fuckin'*. This strategy always resulted in a change of function from social to abusive swearing, which reads as very hostile language in German. Although the insults employed by the translators are not always strong swearwords, the name-calling constitutes a change of function as it is a translation solution for merely intensifying expletives in the original that are not necessarily used in a negative context.

The third pattern showed Oliver Huzly's particular tendency to intensify social swearing in his translations. Again, the expletive *fuck* proved to be the most difficult to translate for him and a change of function from social to abusive swearing was observed on several occasions. On one occasion Huzly's decision to zero-translate *fuck* resulted in a change of function from social to cathartic swearing.

The next chapter provides a comparison of the results of the quantitative and qualitative analyses with a view to highlighting the implications of discrepancies between these two approaches.

8 A Comparison of Quantitative and Qualitative Results

Looking at the results of a quantitative analysis of the two German versions of *The Commitments* a similar conclusion to Karjalainen (2002) (cf. sections 2.4.2.2 and 4.3) could be drawn. Karjalainen found that the two Swedish translations of *The Catcher in the Rye* by J.D. Salinger, which are set apart by 30 years, are strikingly similar from a quantitative point of view. Both translations show a nearly identical number of omissions, additions and translated swearwords (ibid 2002:43). It is particularly noticeable that both Swedish translations contain approximately 50% fewer swearwords than the source text, which makes it reasonable to assume that this reduction cannot be explained by individual choices of both translators. Karjalainen (2002:43) rules out linguistic problems in the translation of swearwords from English to Swedish as a possible reason for this phenomenon and attributes it to cultural norms that prescribe the translation of swearwords in Sweden. The results of a quantitative analysis of swearing in our corpus have revealed a similar pattern. Both translations show a significant reduction in swearwords and when we compare the two German versions, we see that both translators made very similar choices. The expletives *Arsch* and *Scheiße* are frequently used and there is a greater variety of swearwords in the translations compared to the source text. However, the qualitative analysis undertaken in Chapters 5, 6 and 7 leads to a more differentiated picture.

8.1 Intensification of Swearing

While it was observed that both translators tend to omit the translation of swearwords across the three categories of abusive, cathartic and social swearing, we identified an intensification of social swearing by both translators (see section 7.2.1). Both translators would sometimes compensate for a difficult translation of the intensifying *fuckin'* by inserting an insult in their translations thereby turning a social use of swearing into abuse. This reads as very hostile language in German and makes the translations potentially more vulgar than the original novel. Furthermore, it was found that Oliver Huzly exhibits a particular tendency to do this (see section 7.2.2) often resulting in a translation that is *more* vulgar and offensive than the original. It was revealed that Huzly has a tendency to translate expletives on a one-to-one basis, which leads to a

frequent change of function from social to abusive swearing. Also, the omission of a swearword does not necessarily have a toning down of the original as a consequence. The abundance of swearing in Dublin slang results in a certain desensitisation to bad language in the speakers/readers and, therefore, we are dealing with a relatively insignificant norm in society that would place restrictions on the use of taboo language, which Greenall (2008:5) calls a ‘swearing constraint’ (see also section 2.4.2.2).

The qualitative analysis showed that German speakers do not always have to resort to taboo language to express the function of a given expletive. An insult can have exactly the same force in German as *fucking eejit* has in Irish English without resorting to a term pertaining to the semantic fields of sex, religion or bodily effluvia.

More importantly, however, not *all* expletives in the source text are meant to be vulgar or to insult. In fact abusive swearing only constitutes a small fraction of all instances of swearing (80 out of 420 instances), the most common swearing pattern being social swearing (303 instances), where swearwords often only fulfil a purely phatic function. Their function is sometimes best recreated in German by changing the sentence structure or using modal particles and modal verbs to give an utterance emphasis and not necessarily by using a swearword. A quantitative analysis of the occurrence of a certain language feature in translations can, therefore, lead a researcher to jump to conclusions about the communicative effect of a translation that might easily be contradicted by a more thorough qualitative analysis.

8.2 Two Distinctive Translation Approaches

The qualitative analysis revealed ten different translational patterns across the three functions of cathartic, abusive and social swearing. One out of these ten patterns is specific to Orth-Guttman, four are specific to Huzly and only five patterns are shared by both translators. This indicates that both translators, and in particular Oliver Huzly, had very distinctive approaches to the translation of swearwords. In each category, Huzly exhibits at least one pattern that distinguishes his approach from that of Orth-Guttman. In the area of cathartic swearing, he decides to zero-translate *fuck* on several occasions (see section 5.2.2). In the category of abusive swearing he exhibits the same pattern of zero-translation (see section 6.2.2) as well as a pattern of choosing artificial

German expletives for strong insults (see section 6.2.1). In the domain of social swearing, he shows a clear tendency to intensify phatic expletives and to render them as insults in German (see section 7.2.2). The pattern that is specific to Orth-Guttmann shows an inclination to significantly tone down abusive swearing in her translation. These patterns are evidence for two different translation approaches and stand in contrast to the results of our quantitative data, which indicate that both translators made similar choices throughout their translations.

8.3 Concluding Remarks

A comparison of the quantitative and qualitative results of the translation of swearing in the dialogue of the novel revealed that no judgement about the communicative effect of a particular language feature can be made by looking at quantitative results alone. While the quantitative results point to extremely toned-down German versions, a qualitative analysis showed that the function of a swearword was usually maintained and rendered by different linguistic means in German. The qualitative analysis furthermore showed that an intensification of swearing in the two German translations (particularly Huzly's version) could occur in the area of social swearing. Moreover, the ten translational patterns identified in Chapters 5, 6 and 7 point to two very different translation approaches to the translation of swearing in the novel thereby further contradicting the quantitative results.

Chapter 9 is dedicated to inquiring into possible reasons for the translational patterns that emerged in the qualitative analysis in Chapters 5, 6 and 7. This is done by exploring the qualitative results through the notion of multiple causality in translation with a particular focus on the translator him/herself.

9 Towards an Explanation of the Observed Patterns

In this chapter we link the ten translational patterns discussed in chapters 5, 6 and 7 to create “a big picture” of the translation approaches used by Oliver Huzly and Renate Orth-Guttman. We then discuss possible causes for these patterns relating them to Pym’s (1998) Aristotelian taxonomy together with risk-averse strategies on the part of the translators. The chapter concludes with a possible explanation for the phenomena.

9.1 The Patterns at a Glance

Across the three functions of cathartic, abusive and social swearing a total of ten translational patterns is observed. It is noticeable that all three categories contain one pattern that illustrates an inclination of one or both translators to omit the use of swearwords in their respective target texts (see sections 5.2.3, 6.2.3, 6.2.4 and 7.2.3). Renate Orth-Guttman shows a stronger tendency to employ this strategy than Oliver Huzly, especially in the area of abusive swearing (section 6.2.4). Huzly will sometimes opt for a zero-translation of *fuck* and its variants in the domains of cathartic and abusive swearing (section 5.2.2 and 6.2.2) unlike Orth-Guttman, who seeks to provide functional equivalents in German. The remaining four patterns revealed old-fashioned solutions for cathartic swearing on the part of both translators (5.2.1), Huzly’s preference for artificial expletives in the area of abusive swearing (6.2.1) as well as his tendency to intensify social swearing (7.2.2) and finally a strategy employed by both translators to insert insults in the translation of social swearing (7.2.1).

The table below illustrates the translational patterns according to function at a glance:

Cathartic Swearing	Both translators tend to choose obsolete expletives	Huzly zero-translates <i>fuck</i>	Both translators omit swearing	
Abusive Swearing	Huzly chooses artificial expletives	Huzly zero-translates <i>fuck</i>	Both translators omit swearing	Orth-Guttman omits swearing
Social Swearing	Both translators insert insults	Huzly intensifies swearing	Both translators omit swearing	

Table 9-1: The Translational Patterns According to Function

Out of these ten different approaches only three strategies, two in the domain of social swearing and one in the domain of abusive swearing, result in a change of the function of the original: the insertion of insults in the area of social swearing by both translators (7.2.1), Huzly’s intensification of social swearing (7.2.2) and Huzly’s zero-translation of the abusive *fuck* (6.2.2). In the category of cathartic swearing it was observed that, while there might be inconsistencies in terms of register or frequency of use compared to the source text, the basic function of the expletives was maintained by both translators. Before we go into possible explanations as to what caused both translators to follow such distinctive patterns, we need to clarify what we consider a causal explanation in this study.

9.2 Multiple Causality

Recently, translation theorists have agreed that a single condition is almost never a sufficient determinant to explain the final shape of a translation (e.g. Pym 1998, Brownlie 2001, 2003). This phenomenon has become known as ‘multiple causality’ in Translation Studies, in which Brownlie’s (2003) model is the most complex. She seeks to provide maximal explanation of translational phenomena and suggests four major (and often interacting) sources of explanation: the individual situation, i.e. the context of production of a particular translation; the constraints imposed by textuality; the translator’s own norms; and finally the target-culture context. This model of potentially co-acting causes allows for the explanation of various phenomena; however, it also implies that very detailed background information about the corpus to which it is applied must be available. It may not always be possible to know or research all the factors that were involved in the production of a particular translation. With regard to

the present study we were able to find out that Renate Orth-Guttmann is an experienced translator of English fiction and that the retranslation of the novel was commissioned by Roddy Doyle's new German publishers in 2001. The translators' own norms could not be investigated as "[r]egularities in corpus data cannot straightforwardly tell us about norms" (Brownlie 2003:125) and it was not possible to obtain statements from the translators concerning the data retrieved. In view of this, Brownlie's model did not prove useful as a source of explanation for the observed translational patterns.

However, Brownlie's model was not the first to introduce the notion of multiple causality to Translation Studies. Pym (1998:143-159) argues that Aristotle's four types of causes (*material*, *final*, *formal* and *efficient*) are necessary for a translation to exist: the *material cause* basically says that a translation is as it is because of the nature of the source and the target language; the *final cause* is concerned with the function of a translation and is therefore related to skopos theory; the *formal cause* determines what a translation is expected to be, in other words, it is concerned with the translational norms of the target culture; and the *efficient cause* is related to the translator him/herself and the decisions s/he makes (see section 3.2.2). The efficient cause can be considered to have the biggest impact on the end product as all other causes are "filtered" through the translator's mind. For Pym, however, all these causes are of equal importance even though one cause or a combination of causes might be dominant for a particular case. In addition to Pym's causes, Chesterman (1998:213-217) adds the *proximate cause* (which overlaps with Pym's *efficient cause*) and *socio-cultural cause*. The former has to do with what is going in the translator's mind, whereas the latter is concerned with social, political, economic, ideological etc. causes.

For the present study we are especially interested in the *efficient* or *proximate* cause, in other words in the translators' conscious or unconscious choices. In our quest to find out "why?" certain translational patterns occurred, the immediate answer seemed obvious: because the translators made such-and-such a decision. While Pym's four Aristotelian causes might be very useful in a discussion of causation in translation history, the present study deals with a different set of variables. We have identified one particular feature in the source text, which then underwent a translation comparison involving two target texts with the aim of identifying translational patterns and the overall concept of translation with regard to expletives. While we are not excluding Pym's fourfold

taxonomy of causes as possible explanations for some of the patterns, we have reason to hypothesise that the *efficient cause* played a leading role in the emergence of these distinctive translational patterns. This hypothesis is backed up by Chesterman (2000:26) when he states that “[...] all causal influences are filtered through the translator’s own mind, through subjective decisions taken at a given moment”. Therefore it seems reasonable to assume that the translator’s cognitive reasoning is right at the centre of a model of multiple causality. However, the present study does not attempt to give insights into the specific reasons for conscious or unconscious translation decisions on the part of the translators as this would require detailed background information as well as access to the translators themselves. The personal information we have been able to gather that might influence translation decisions is restricted to gender (one is a man, the other a woman) and the translators’ degree of professionalization. Renate Orth-Guttman is an experienced literary translator from English to German and holds relevant university degrees, whereas Oliver Huzly appears to only have been an active translator in the late 1980s and early 1990s (see section 1.4). We do not know the translators’ exact age. Since this information is vague and fragmented, the present investigation focuses on one external variable that is likely to influence a translator’s decision-making.

9.3 The Risk Issue

As mentioned in section 3.2.2, Pym (2008) suggested a possible unification of Toury’s (1995) laws of translation and Baker’s (1993) translation universals by introducing the “risk issue”. According to Pym (2008:325): “[t]ranslators tend to standardize language or to channel interference because these are two main ways of reducing or transferring communicative risk.” When faced with a difficult translation decision for which there seem to be several possible renditions, the translator is going to take the risk of choosing one solution over the other. This hypothesis was inspired by a pilot study that was conducted by Lynne Bowker (2005), which showed that translators working with translation-memory tools tended to opt for memory-based solutions even when they were clearly incorrect. When faced with a difficult choice, the translators were more inclined to trust the software as it was seen as authoritative at that moment thereby creating more source-text interference. In the case of the present study, the translators either find themselves faced with the question of whether to stick to the source

text/language swearing patterns (interference) or “normalise” the swearing so that it mirrors German language patterns (standardisation). The decision to go for either of the two strategies will be motivated by what the translator will perceive as the best way to reduce his/her personal risk burden. Since the *efficient cause* and hence the translator him/herself is the first link in the causal chain, his/her decision to channel interference or standardisation will have a significant effect on all other causes. The present study is, therefore, particularly concerned with the efficient cause in combination with the risk issue as a possible explanation for the translational patterns that are evident in the two German texts.

9.4 Possible Causes for the Patterns

The following section will suggest possible explanations for the observed translational patterns according to function.

9.5 Cathartic Swearing

9.5.1 Pattern A: Both Translators Tend to Choose Obsolete Expletives

The cathartic *Jesus!* posed a frequent challenge to both translators. Their strategy to render it with old-fashioned expletive expressions in their translations can be explained by the risk issue and is hence related only to the efficient cause. In an attempt to convey the Catholic connotations of the original but facing the lack of a suitable equivalent expletive in the target language, both translators applied the risk-averse strategy of employing mildly-profane exclamations, which, however, do not reflect modern working-class vernacular. Both translators apparently felt they had to translate this frequently occurring expletive and opted for antiquated expressions that did not always fully convey the emotional force of the original. Interference from the source text was channelled to avoid the risk of leaving out what was perceived to be an important characteristic of the source-text language.

9.5.2 Pattern B: Huzly Zero-Translates *fuck*

This pattern can only be explained by the efficient cause as neither source nor target language (material cause), the function (final cause) nor target-culture norms (formal cause) could have provoked such a strategy. Huzly's decision to leave the cathartic *fuck* in English three times can be attributed to the aforementioned risk issue. He presumably chose not to translate *fuck* because he assumed that the target audience would be familiar enough with English colloquial expressions to understand the expletive. By channelling interference he lowers the risk of changing the function of the expletive in German and thereby also gives greater authority to the source text.

9.5.3 Pattern C: Both Translators Omit Swearing

In the category of cathartic swearing the omission of expletives by both translators can be clearly attributed to the material, efficient and the final cause. The swearing in the source text may be omitted in both translations, however, the function of the original expletives is conveyed perfectly. This is due to the characteristics of the target language, which gives the option of expressing feelings such as doubt, shock or disgust more accurately through the use of interjections or standard phrases rather than expletives. The efficient cause also plays a role in this pattern as the decision of both translators to seek renditions that convey the function of the original (final cause) must have been taken on a conscious or unconscious level.

9.6 Abusive Swearing

9.6.1 Pattern A: Huzly Chooses Artificial Expletives

This strategy can only be attributed to the efficient cause. Huzly wanted to reproduce the swearing patterns of the source text, not taking into consideration that the frequent use of strong abusive swearwords may have caused a certain desensitisation in the source-text culture. In an attempt to convey abusive insults, which do not seem to have equivalents in the target language with the same emotional force he chose the low-risk option of inventing highly-offensive compounds.

9.6.2 Pattern B: Huzly Zero-Translates *fuck*

Again, Huzly's decision to employ this strategy has to do with the efficient cause in combination with the risk issue. Channelling interference from the source text is his way of avoiding a reduction of the insulting force of the original expletive. A solution that does not involve any swearing could potentially lead to an accusation of not having translated the swearword.

9.6.3 Pattern C: Both Translators Omit Swearing

Similar to section 9.5.3 this pattern can be explained by the material, final and efficient cause. The repeated use of strong swearwords in the source-text culture has as a consequence a certain desensitisation on the part of the speakers/readers and is, therefore, best translated with milder insults in the target language if the function is to be maintained (final cause). The ritualistic use of abusive insults in the source text can therefore not be reflected in the translations. Also, German insults do not necessarily have to contain a taboo element to fulfil their function (material cause). Finally, both translators must have made a conscious or unconscious decision to omit the use of abusive swearing (efficient cause).

9.6.4 Pattern D: Orth-Guttmann Omits Swearing

Orth-Guttmann's decisions regarding this pattern can be explained by the material, final and efficient cause. She is very aware that German insults do not necessarily have to be obscene to fulfil the same function (final cause and material cause). It is very possible that this was a conscious decision to avoid the production of a text that sounds too obscene (efficient cause).

9.7 Social Swearing

9.7.1 Pattern A: Both Translators Insert Insults

This translation strategy can be attributed to the material as well as the efficient cause combined with the risk issue. The social use of *fuck* (frequently occurring as the intensifying *fucking*) rarely has a direct equivalent in German (material cause). The translators have to find a way to come up with a rendition that reflects the working-class vernacular while creating an emotionally intensified utterance. To avoid the risk of not transferring the emotional force of the original by leaving out *fuck*, the translators choose to insert name calling, often causing a change of function of the expletives from purely social use to abusive insults.

9.7.2 Pattern B: Huzly Intensifies Swearing

Huzly's tendency to intensify swearing can only be explained by the efficient cause in combination with the risk issue. In an attempt to exactly reproduce the swearing patterns of the source text, he frequently changes the function of the expletives to abusive insults. By channelling excessive source-text interference, he is trying to steer clear of the risk of standardising the target text too much. It is in this pattern that his strategy to translate expletives on a one-to-one basis becomes particularly evident.

9.7.3 Pattern C: Both Translators Omit Swearing

This translation strategy has material, final and efficient causes. The target language may not have the same ritualistic swearing patterns as the source language, however, it offers speakers the possibility to emphasise an emotion through the use of modal particles and/or changing the word order of an utterance, which is harnessed by both translators (material cause). This is done in order to preserve the function of the source-text expletive (final cause) and is due to a conscious or unconscious decision made by both translators (efficient cause).

9.8 A Possible Explanation

Among the possible causes for the translational patterns it was observed that the material, final and efficient cause seemed to be primarily responsible for shaping the translators' strategy. The efficient cause seemed to play a particularly important role as it was ultimately always the translators' decision as to which strategy to employ. In an attempt to explain "why?" a particular translation decision was made by either translator when faced with a difficult choice, we introduced Pym's (2008) risk issue as a possible reason. What was ultimately going on in the translators' mind, in other words, whether their choices were made at a conscious or unconscious level and what really motivated them will of course remain hypothetical. However, Pym's suggestion that translators' choices to standardise or to channel interference are governed by the principle of transferring a certain risk to whatever seems more authoritative at that moment, provides a good explanation for the patterns (ibid 2008:325). Whenever a translation decision caused a change of the expletive's function in the target text or a zero-translation was present, the phenomenon can be clearly attributed to a translator's desire to take a low-risk option. If in doubt, s/he might channel interference by reproducing swearing patterns of the original, giving the source text maximum authority. The reasoning behind such a strategy might sound something like: *"I didn't write this, it was in the source text."*

This claim stands of course in contradiction to the many instances where both translators chose standardisation over interference; however, it highlights the consequences that these risk-aversion strategies can have: a change of function of an utterance, a translation with an artificial flavour or a text that sounds shockingly obscene. In those instances where the translators chose standardisation over interference (patterns 5.2.3, 6.2.3, 6.2.4 and 7.2.3) by omitting swearwords or toning down the expletives in terms of vulgarity, the material and final cause played a greater role. Since target-text solutions were at hand that allowed the translators to recreate the function of the expletives by using, for instance, interjections or modal particles, they felt more confident to move away from the source text and standardise their translations.

Pym (2008:326-327) also relates this risk-aversion strategy to social factors. Translators are generally not rewarded for taking risks and are, therefore, frequently inclined to transfer their responsibility to the nearest authority. The breaking of source-text norms is not encouraged by reward structures for translators in society, so taking a risk is frequently the last option. Pym (2008:327), therefore, concludes that “[...] risk aversion may develop into a deceptively universal behavioural disposition.” He also argues (ibid:327) that in terms of explanatory force, laws or universals should not be sought on the language level alone, nor is he content with simply linking linguistic and social variables to explain a translational phenomenon. He sees the ‘risk issue’ as a crucial link emphasising human causation in the translational process. This brings us back to the aforementioned prevalence of the efficient cause in our analysis, which is seen as the main force that shaped the translational patterns. At the same time, this cause is also the most difficult to explain as we can never know what was actually going on in the translator’s mind at the time of translating. However, we see the hypothesis that source-text interference can be seen as a translator’s refusal to take on responsibility for his/her own translation as a valid possible explanation for some of the translation decisions in the present study.

9.9 Concluding Remarks

In this chapter we have identified three of the four Aristotelian causes to be responsible for shaping the observed translational patterns: the *material*, *final* and *efficient* cause. We then linked Pym’s (2008) risk issue to the efficient cause in an attempt to explain why translators made certain choices. The translational patterns that showed greater source-text interference were explained by the efficient cause in combination with the risk issue, whereas those patterns that were characterised by standardising strategies were identified as having mainly material and final causes. We conclude that source-text interference is due to a refusal on the translator’s part to take on responsibility for a standardised translation.

10 Conclusions

The present study set out to investigate the translation of expletives in two German translations of an Irish-English literary work within the framework of Descriptive Translation Studies based on Toury's (1995) coupled-pairs method. The investigation only focused on the translation of literary instances of swearing and does, therefore, not represent an examination of authentic "street swearing". After an initial quantitative analysis that took the frequencies and distribution of swearwords in the source text and the two target texts into account, a subsequent qualitative analysis was carried out. This analysis was based on Wajnryb's (2005) three functions of swearing (catharsis, aggression and social connection) and their manifestations in translational patterns in the two target texts. We then proceeded to compare the results of the quantitative and qualitative investigations. Finally, possible explanations for the observed translational patterns that emerged from the qualitative analysis were sought by linking them to the four Aristotelian causes and in particular Pym's (2008) risk issue. This chapter reassesses the study with regard to the object of enquiry and the methods applied and makes suggestions for potential future research in this area.

10.1 The Translational Patterns and Their Causes

Our qualitative analysis revealed a total of ten translational patterns across the three functions of cathartic, aggressive and social swearing. Four out of these ten patterns were specific to Oliver Huzly, one was specific to Renate Orth-Guttmann and five patterns were shared by both translators. Oliver Huzly's translation exhibited the following patterns in the different categories:

- **Cathartic Swearing:**
Huzly zero-translates *fuck*.
- **Abusive Swearing:**
Huzly chooses artificial expletives.
Huzly zero-translates *fuck*.

- **Social Swearing:**
Huzly intensifies swearing.

Orth-Guttman's translation exhibited the following pattern in only one category:

- **Abusive Swearing:** Orth-Guttman omits swearing.

Both translators shared the following patterns across the different functions:

- **Cathartic Swearing:**
Both translators tend to choose obsolete expletives.
Both translators omit swearing.
- **Abusive Swearing:**
Both translators omit swearing.
- **Social Swearing:**
Both translators insert insults.
Both translators omit swearing.

It was observed that of these ten patterns only three strategies resulted in a change of function of the original expletive: the insertion of insults in the category of social swearing by both translators (7.2.1), Huzly's intensification of social swearing (7.2.2) and Huzly's zero-translation of the abusive *fuck* (6.2.2).

Orth-Guttman's insertion of an insult for social swearing resulted in a change of function to abusive swearing nine times, while Huzly caused a change of function eight times employing this strategy. The insults in the translations are not necessarily classified as (strong) swearwords as some of them do not refer to the taboo areas of sex, religion or the human body. Nevertheless, the insertion of name calling does constitute a

change of function as the expletives in the source text are part of normal social discourse in the novel and are not necessarily used in a negative context.

Huzly's intensification of social swearing leads to a change of function from social to abusive swearing five times and a zero-translation of *fuck* in this category led to a further change of function from social to cathartic swearing. Examples B3 and B6 in this pattern showed two instances where Orth-Guttmann's translations also resulted in a change of function from social to abusive; however, due to the low number of instances this did not merit a pattern of its own. Huzly's zero-translation of the abusive *fuck* resulted in another change of function from abusive to cathartic swearing.

It is noticeable that nearly all changes in function (except for two) occur from social to abusive swearing: Orth-Guttmann causes this shift eleven times and Huzly thirteen times. The two remaining changes happened from social to cathartic swearing and abusive to cathartic swearing. Both of these instances were caused by Huzly's zero-translation of the expletive *fuck*.

In all three categories both translators exhibit a pattern to omit swearing in their translations and to tone down the vulgarity of the source text. This strategy confirms the overall results of case studies conducted on the translation of non-standard language (e.g. Zauberga 1994, Horton 1998, Linder 2000, Leppihalme 2000, Nevalainen 2004), which conclude that translations tend to exhibit non-standard language to a lesser degree than their source texts. However, our qualitative analysis also revealed that while an omission of swearing in the target texts has a neutralising effect and happens at the expense of the text's slang dimension, it never leads to a change of function of the original expletive. Particularly in the category of social swearing, where expletives usually have a merely intensifying function, both translators produced solutions without the use of foul language that effectively conveyed the function of the original by using modal particles, intensifying adverbs, conjunctions or a change of sentence structure. We, therefore, conclude that different grammatical and linguistic means can be used in German to express emphasis when translating social swearing in order to maintain its function. A swearword-by-swearword translation would in most cases lead to a change from social to abusive swearing (see sections 7.2.1. and 7.2.2). In the categories of cathartic and abusive swearing both translators significantly reduce the taboo dimension

of the original with Orth-Guttmann exhibiting a stronger tendency to do so than Huzly. Since the function of the utterance remains unchanged despite the loss of taboo elements, we conclude that German allows speakers to insult a target without the actual use of a taboo word more than English (abusive swearing) and that cathartic outbursts are not necessarily expressed through expletives. Especially the cathartic *Jesus!* that is used in Irish English to express a wide variety of emotions proved to be problematic for both translators (see section 5.2.1) as cathartic swearing in German usually draws on the semantic field of scatology (cf. Nübling and Vogel 2004:28) and not religion. The attempt to render this expletive with an equally profane substitute in German resulted in rather outdated exclamations that sometimes even led to slight emotional shifts. Nevertheless, the basic function of the cathartic exclamations was retained by both translators.

The subsequent explanatory investigation of the patterns focused on the notion of multiple causality in translation. We found that three out of the four Aristotelian causes are responsible for shaping the translational patterns: the material, final and efficient cause. A particular focus was placed on the efficient cause (the translator him/herself) as it emerged as the prime factor in causing the patterns. The efficient cause was then linked to Pym's (2008) risk issue, which states that a translator's tendency to channel interference or standardise language in a translation will depend on which option yields the lower communicative risk (Pym 2008:325). It was found that an omission of expletives by one or both translators (see sections 5.2.3, 6.2.3, 6.2.4 and 7.2.3) is linked to the final, material and the efficient cause. The function of the utterance can be maintained without the actual use of expletives since German exhibits different swearing patterns and allows for intensification through different lexical and grammatical means (final and material cause). The decision to employ this strategy was taken by the translators themselves (efficient cause) on a conscious or unconscious level. On the other hand, the insertion of insults by both translators in the category of social swearing (see section 7.2.1) could only be attributed to the material as well as the efficient cause as the social *fuck* does not have a direct equivalent in German (material cause). However, the translators had to provide an emotionally intensified utterance in their target texts, which was done through the insertion of name calling. Both translators steered clear of the risk of not transferring the emotional force expressed in the original and made the decision to insert insults (efficient cause), which resulted in a frequent

change of function from social to abusive. The remaining patterns were all identified to have been shaped by the efficient cause in combination with the risk issue. Both translators' tendency to choose obsolete expletives for the cathartic *Jesus!* (see section 5.2.1) was most probably caused by an attempt to provide equally profane exclamations in their translations thereby adhering to source-text patterns and avoiding the risk of omitting an important characteristic of the source-text language. Despite the fact that the resulting antiquated translations did not imply a change of function, the emotional force of the original was not fully conveyed and the characters' speech was not clearly identifiable as working-class vernacular. Huzly's strategy to zero-translate the abusive as well as the cathartic *fuck* (see section 5.2.2 and 6.2.2) is also only attributed to the efficient cause in combination with the risk issue as he, consciously or unconsciously, tried to lower the risk of changing the function of the expletive by channelling source-text interference. However, this strategy, apart from producing a foreignising effect that could potentially confuse the German-speaking reader, led to a change in function from abusive to cathartic swearing in one instance. Huzly's tendency to use highly-offensive, artificial expletives for strong abusive insults (see section 6.2.1) such as *cunt* did not cause a change of function but it showed strong source-text interference as we can expect a certain desensitisation to strong insults in the source-text culture due to frequent use that is not mirrored in his translations. Finally, Huzly's inclination to intensify social swearing (see section 7.2.2), which frequently changes the function from social to abusive swearing showed again excessive source-text interference that was caused by averting the risk of standardising the target text too much and by adhering to source-language swearing patterns.

We may conclude this section by stating that the observed translational patterns and their identified causes support our two initial impressions with regard to our research question as identified in section 3.3. Oliver Huzly's channelling of source-text interference was manifested in six out of the ten translational patterns:

- A tendency to choose obsolete (profane) expletives in the category of cathartic swearing to mirror the Irish English use of *Jesus!*.
- The zero-translation of *fuck* in the category of cathartic swearing.
- The zero-translation of *fuck* in the category of abusive swearing.

- A tendency to use artificial expletives for strong abusive insults.
- The insertion of insults for social swearing.
- The intensification of social swearing.

These patterns correspond to some observations made by Horton (1998) on Huzly's translation of swearwords. Horton (ibid:425) comments on Huzly's tendency to replace each English expletive with a German substitute thereby intensifying the vulgar language in his translation. Furthermore, Horton (ibid:426) questions the naturalness of some of Huzly's expressions such as *Arschsack* and *Wichsbeutel* (see also section 6.2.1) and criticises Huzly's strategy to zero-translate, which leaves the reader with the difficulty of having to guess the force of the expletive. However, in conclusion Horton (ibid:427-428) states that even though the frequency of the transfer of bad language in the target text raises questions of idiomaticity, there is a clear trend in Huzly's translation to obfuscate sociolectal detail by toning down vulgarity. This contradictory statement is based on purely quantitative observations and not on a thorough systematic analysis that takes the functions of swearwords in a literary text into account. Our study has shown that the omission of an expletive, particularly in the category of social swearing, is sometimes a necessary strategy to preserve the function of a source-text utterance and does not always represent a toning down of vulgarity. The identified translational patterns clearly show that Oliver Huzly had a general tendency to channel source-text interference, which frequently led to an intensification of bad language in his translation compared to the source text.

Renate Orth-Guttmann on the other hand showed a stronger tendency to produce translation solutions that did not contain any swearing but successfully maintained the function of the utterance. This is particularly evident in the area of abusive swearing (see section 6.2.4) but we observe this overall inclination in the other two categories as well. We therefore conclude that Oliver Huzly did indeed have a more source-text oriented approach that was caused by an attempt to transfer a certain communicative risk back to the source text when faced with a difficult choice. Renate Orth-Guttmann's approach was more functionally oriented as she frequently opted for solutions that did not contain any foul language, recognising the phatic function of the original expletive or expressing intensification through different grammatical means in German. While

Huzly's source-text interference resulted in a text that was potentially more vulgar, Orth-Guttman's standardisation strategy significantly reduced the text's slang-dimension.

10.2 Quantitative and Qualitative Results

The present study has shown that from a quantitative point of view the two German translations appear to be strikingly similar. A comparison of the frequency and distribution of swearwords in the translations showed that both contain a considerably lower number of swearwords (Huzly's translation of the dialogue in the novel has 132 fewer instances of swearing and Orth-Guttman's 211 fewer instances than the source text), which indicates that both are very much toned down with regard to taboo language. However, the results of our qualitative analysis revealed that while it was observed that both translators were inclined to leave out swearwords in their translations, they both also intensified social swearing (see section 7.2.1). Particularly, Huzly's channelling of source-text interference led to a change of function from social to abusive swearing thirteen times resulting in a translation that is more offensive than the source text. The qualitative analysis furthermore revealed that not all expletives in the text are strictly vulgar or meant to insult as the function of social expletives is purely intensifying or phatic. Being the most common swearing pattern in the corpus, social swearing is best recreated in German by changing the sentence structure or using modal particles to give an utterance emphasis and not necessarily by using a swearword (see section 7.2.3), which implies a loss of expletives in the target text. The apparent abundance of swearing in Irish English (see section 2.3) implies a certain desensitisation to foul language on the part of the source-language reader/speaker, which has to be taken into account when translating into German. Hence, an omission of swearing in the target text does not necessarily involve a toning down of taboo language. Finally, the ten different translational patterns that emerged from our qualitative analysis showed that the two German versions were far from being identical as the quantitative analysis suggested. The patterns revealed two distinctive approaches to the translation of swearwords that could not have been detected by examining the quantitative data alone.

The contradicting results of our quantitative and qualitative analyses shed new light on a study conducted by Karjalainen (2002) (see section 2.4.2.2 and Chapter 8) on the

translation of swearwords in the two Swedish versions of *The Catcher in the Rye* by J.D. Salinger. His quantitative analysis revealed that both translations exhibited a striking reduction in swearwords compared to the source text and it was concluded that the Swedish texts were significantly toned down. However, in the light of our results of a comparison of the quantitative and qualitative data we conclude that no judgement can be made regarding the communicative effect of swearing by looking at the quantitative data alone as expletives can fulfil three different functions in an utterance, which determine appropriate translation strategies in a given target language.

10.3 Reflections on Methodology

The present study was conducted without the help of electronic corpus analysis tools. Due to the manageable size of the corpus, the texts were scanned and converted into electronic form and all instances of swearing and their corresponding target-text segments were selected and analysed manually. This method allowed us to adapt the length of each segment according to how much context was necessary to determine the function of an expletive. Toury's (1995) coupled-pairs method proved very useful for our translation comparison, especially since the linguistic feature to be examined was determined beforehand. When it came to identifying the functions of the source-text expletives and placing them into different categories, we found little to help us in the academic literature (with the exception of Wajnryb 2005), which has, so far, failed to provide us with a detailed account of the various functions swearing can fulfil in different languages. The results of the present study go some way towards addressing this shortcoming in English and German.

10.4 Future Research

During the course of the present study some issues have emerged that merit further investigation:

- In order to test the viability of the three functions of swearing identified in the present study, it would be interesting to replicate our methodology and apply it to other large corpora in different language combinations.

- As mentioned in section 3.2.1, the present study constitutes a *level i* (Croft 2003:285 cited in Chesterman 2008:368) explanation as its aim was to uncover translational patterns in the translation of swearwords (description of basic facts) in two translations of the same source text. It would be interesting to investigate if the patterns that were uncovered in this study also emerge in other translations of the same language pair. If the findings of other similar studies show comparable results, a new generalisation could be formulated that would then constitute a *level ii* explanation.
- The current analysis has revealed that German has different swearing patterns and that, for instance, the intensifying effect of social swearing can be expressed through different lexical and grammatical means. There are no comprehensive studies to date that are concerned with German swearing behaviour and how the different functions are expressed. This gap could be addressed with future research.
- Finally, a question that remained unanswered in the present study was whether or not speakers of Irish English swear more than speakers of other varieties of English. Farr (2008) claims to have found evidence in a corpus-based analysis of The Limerick Corpus of Irish English that swearing is strongly rooted in Irish English (which was also confirmed by our Irish informants) but the little academic literature that exists on the topic fails to provide possible reasons for this phenomenon.

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APPENDICES

APPENDIX A: ABUSIVE SWEARING

a) Abusive Swearing with *cunt*

Doyle:

—Well, first we don't need a synth. An' second, I don't like the cunt. (14)

Huzly:

—Nun, zum einen brauchen wir keinen Synthesizer. Zweitens kann ich das Arschgesicht nicht ausstehen. (18)

Orth-Guttman:

—Erstens, weil wir keinen Synthesizer brauchen. Und zweitens, weil ich das Arschloch nicht leiden kann. (18)

Doyle:

—How did Ray take the news? Jimmy asked.

—Not too bad, said Derek.

—The cunt, said Jimmy. (17)

Huzly:

—Wie hats Ray aufgenommen? fragte Jimmy.

—Geht so, sagte Derek.

—Der Wicksbeutel, sagte Jimmy. (22)

Orth-Guttman:

—Wie hat's Ray aufgenommen?, wollte Jimmy wissen.

—Leidlich, sagte Derek.

—Das Arschloch, sagte Jimmy. (22)

Doyle:

—Come 'ere, you, said Jimmy Sr. —Are you sellin' drugs or somethin'?

—I AM NOT, said Jimmy.

—Then why are all these cunts knockin' at the door? (24)

Huzly:

—Komm mal her, Bürschchen, sagte Jimmy Sr. —Handelst du hier mit Drogen oder so was?

—SO EIN QUATSCH, NEIN, sagte Jimmy.

—Warum klingeln dann auf einmal all diese Arschgeigen bei uns an der Tür? (30)

Orth-Guttman:

—Hör mal, sagte Jimmy Sr. - Dealst du mit Drogen oder was?

—NEIN, sagte Jimmy.

—Und warum klingeln sich dann all diese Arschlöcher bei uns die Finger wund? (29)

Doyle:

Jimmy stepped in and told him off in no uncertain terms. (—You're a cunt, Mooney.) (48)

Huzly:

Jimmy griff ein und wies ihn in klaren Worten zurecht. (—Du bist ein Wicksbeutel, Mooney.) (61)

Orth-Guttman:

Jimmy schaltete sich ein und sagte ihm unmissverständlich die Meinung (—Du bist ein Arschloch, Mooney!). (55)

Doyle:

—The cunt's jealous, so he is. (52)

Huzly:

—Das Arschgesicht ist doch nur eifersüchtig. (65)

Orth-Guttman:

—Der Schisser ist doch bloß neidisch. (60)

Doyle:

—Mickah Wallace is goin' to go the door for us.
He had a small scar on his forehead, courtesy of Mickah Wallace.
—Oh, good fuck! said Outspan.
—Tha' cunt! (79)

Huzly:

—Mickah Wallace wird an der Tür stehen.
—O Scheiße! sagte Outspan.
Er hatte eine kleine Narbe auf seiner Stirn, die er Mickah Wallace verdankte.
—Dieser Wicksbeutel! (98)

Orth-Guttman:

—Mickah Wallace macht den Türsteher für uns.
—Ich werd verrückt, sagte Outspan.
Er hatte eine kleine Narbe auf der Stirn, die er Mickah Wallace verdankte.
—Dieses Arschloch? Der haut doch mit der Kohle ab. (88)

Doyle:

—He done tha'. Fucked a rock at me durin' a match. He was the goalie an' I oney had him to beat, the cunt.
(79)

Huzly:

—Das war er. Hat während eines Fußballspiels 'n Stein nach mir geworfen. Er war der Torwart, und ich stand allein vor ihm, dem Arsch. (99)

Orth-Guttman:

—Das stammt von ihm. Hat bei einem Match einen Stein nach mir geschmissen. Er stand im Kasten und ich direkt davor. Und da hat er den Stein geschmissen, der Pisser. (89)

Doyle:

—It'll do, said Derek. —It's grand. None o' those cunts ou' there knows how to spell an'annyway. (84)

Huzly:

—Für uns reichts, sagte Derek. —Ich finds gut. —Von den Idioten da draußen hat doch ohnehin keiner eine Ahnung von Rechtschreibung. (105)

Orth-Guttman:

Doch, muss man schon sagen, sagte Derek. —Von den Trotteln da draußen weiß doch sowieso keiner, wie man Heroïn schreibt. (94)

Doyle:

A small hand grabbed Bernie's shoe. She stepped on it and turned.

—AAAH! — Oh mammy! yeh cunt, yeh. (86)

Huzly:

Eine kleine Hand grabschte nach Bernies Schuh. Sie trat darauf und machte auf dem Absatz kehrt.

—AAAH! —Aua! —Blöde Ziege. —Herrje! (107)

Orth-Guttman:

Eine kleine Hand grapschte nach Bernies Schuh. Sie trat drauf und drehte sich um.

—AHH! —Auaaa! —Du Kuh, das war gemein! (96)

Doyle:

On-stage, Deco was being given out to.

—Yeh stupid cunt, yeh. (88)

Huzly:

Auf der Bühne bekam Deco sein Fett.

—Du blöder Wicksbeutel. (110)

Orth-Guttman:

Auf der Bühne kriegte Deco Saures.

—Du blöder Arsch du. (99)

Doyle:

But I'm sick of him. It was great an' then he — He's a fuckin' cunt. (105)

Huzly:

Aber er macht mich krank. Alles war so toll, und dann kommt er — er ist ein verschissener Wicksbeutel. (129)

Orth-Guttman:

Aber er kotzt mich an. Es ist so toll gelaufen, und dann hat er... Er ist ein Arschloch. (116)

Doyle:

That's why I've left. I never want to have to look at the cunt again. (111)

Huzly:

Deswegen bin ich ja ausgestiegen. Ich will dem Wichsbeutel nie wieder ins Angesicht schauen müssen. (137)

Orth-Guttman:

Und deshalb bin ich ausgestiegen. Ich will den Scheißkerl nie wiedersehen. (123)

b) Abusive Swearing with *wanker*

Doyle:

Wankers with funny haircuts. (10)

Huzly:

An Wichser mit blöden Frisuren. (13)

Orth-Guttman:

Wichser mit komischer Frisur und reichen Vätern. (14)

Doyle:

— Jammin'! — jammin' with a shower o'wankers tha' couldn't play their instruments properly. (131)

Huzly:

—Er —stell dir das mal vor —er hat gesagt, er war ja schön blöd, wenn er weiter seine Zeit damit vergeuden würde, mit einem Haufen Vollwichser, die ihre Instrumente nicht richtig spielen könnten, rumzujammen —jammen! (163)

Orth-Guttman:

Er hat... jetzt halt dich fest... er hat gesagt, seine Zeit ist ihm zu schade, um mit einem Haufen von Wichsern zu jammen —zu jammen, Jimmy! —, die nicht richtig spielen können. (145)

c) Abusive Swearing with *tosser*

Doyle:

—Yis don't want to end up like (he nodded his head back) — these tossers here. (11)

Huzly:

— Ihr wollt nicht so enden wie — (er deutete mit dem Kopf nach hinten) – diese Schlappschwänze hier. (14)

Orth-Guttman:

—Ihr wollt nicht so enden wie die Flaschen hier, stimmt's? Er deu tete mit dem Kopf hin. (15)

Doyle:

Deco put his hands to his ears.

Outspan nudged Derek.

—Fuckin' tosser. (68)

Huzly:

—Deco legte die Hände an die Ohren.

Outspan stupste Derek an.

—Aufgeblasener Arsch. (84)

Orth-Guttman:

—Deco hielt sich die Ohren zu.

Outspan knuffte Derek.

—Scheißangeber! (76)

Doyle:

—It was on the News. Some tossers up on the roof. An' Outspan just said one o' them was Mickah. (80)

Huzly:

—Es kam in den Nachrichten. So 'n paar Typen sind da aufs Dach geklettert. Und Outspan hat halt gesagt, einer von ihnen sei Mickah gewesen. (99)

Orth-Guttman:

—Sie haben es in den Nachrichten gebracht, erklärte Jimmy den anderen. —Und da hat Outspan behauptet, dass einer von den Typen Mickah war. (89)

Doyle:

They were tossers. (133)

Huzly:

Sie waren Nullbons. (165)

Orth-Guttman:

Die konnten ihm alle gestohlen bleiben. (147)

d) Abusive Swearing with *prick*

Doyle:

He seemed like a right prick, although Jimmy didn't know him that well. (15)

Huzly:

Er schien ein ziemliches Arschloch zu sein, wengleich Jimmy ihn nicht näher kannte. (19)

Orth-Guttman:

Er schien ein ziemliches Miststück zu sein, allerdings kannte Jimmy ihn nicht näher, er hatte ihn aber bei der letzten Weihnachtsfeier singen hören. (20)

Doyle:

—Did he force yeh to? — Cos if he did —
The girls screamed laughing.
—Yeh stupid prick, yeh, said Natalie. (58)

Huzly:

Hat er dich dazu gezwungen? —Denn wenn er
das getan hat —
Die Mädchen brachen in kreischendes Gelächter aus.
—Du blödes Arschloch, sagte Natalie. (73)

Orth-Guttman:

—Hat er dich gezwungen?, rief Deco zu den Mädels rüber. – Wenn er dich nämlich gezwungen hat...
Die Mädels wollten sich ausschütten vor Lachen.
—Du blöder Saftsack du, sagte Natalie. (66)

Doyle:

—Now, Brother Deco might not be the most likeable of the Brothers.
—He's a prick, Joey. (105)

Huzly:

—Okay, Bruder Deco mag nicht gerade der sympathischste der Brüder sein —
—Er ist ein Arschsack, Joey. (130)

Orth-Guttman:

—Zugegeben, Bruder Deco ist vielleicht nicht der liebenswerteste aller Brüder...
—Ein Kotzbrocken ist er, Joey. (117)

Doyle:

—He is, Brother Dean. I admit I agree. Brother Deco is a prick. He is a prick. But the voice, Brothers and Sisters. His voice is not the voice of a prick. That voice belongs to God. (105)

Huzly:

—Ist er, Bruder Dean. Ich muß zugeben, daß ich völlig deiner Meinung bin. Bruder Deco ist ein Arschsack. Ein richtiger Arschsack. Aber die Stimme, Brüder und Schwestern. —Diese Stimme ist nicht die Stimme eines Arschsacks. (130)

Orth-Guttman:

Das ist er, Bruder Dean, ich muss dir Recht geben. Bruder Deco ist ein Kotzbrocken. Wie wahr. Aber seine Stimme, Brüder und Schwestern. Hat ein Kotzbrocken so eine Stimme? (117)

Doyle:

—Yeah, said Outspan. —Just the four of us, wha'. No pricks.

Huzly:

—Ja, sagte Outspan. —Nur wir vier. Keine Arschlöcher. (171)

Orth-Guttman:

Genau, sagte Outspan. —Nur wir vier. Keine Arschlöcher. (152)

e) Abusive Swearing with *bitch/slut*

Doyle:

Dirty bitch. She's fuckin' married. (16)

Huzly:

—Blöde Schlampe. Dabei ist die verheiratet. (21)

Orth-Guttman:

Dreckiges Luder. Dabei ist sie verheiratet. (21)

Doyle:

—Why? Outspan asked gently. —Why, Nat'lie?

—Yeh fuckin' slut! Deco roared. (58)

Huzly:

—Warum? fragte Outspan leise. — Warum, Natalie?

—Du elende Schlampe! brüllte Deco. (73)

Orth-Guttman:

—Warum?, fragte Outspan leise. - Warum, Natalie?

—Verdammte Schlampe, brüllte Deco los. (66)

f) Abusive Swearing with *bollix/bollox*

Doyle:

—Righ', said Jimmy. —James Clifford then. He —

—Tha'bollix ratted on us, d'yis remember? said Derek. (18)

Huzly:

Stimmt sagte Jimmy. - Also James Clifford. Er —

—Diese Arschgeige hat uns verpetzt, wißt ihr noch sagte Derek. (23)

Orth-Guttman:

—Stimmt, sagte Jimmy. Also James Clifford. Er —

—Dieser Drecksack hat uns verpiffen, wisst ihr noch?, sagte Derek. (23)

Doyle:

The lads were in stitches laughing, quietly.

—Stupid bollix, said Jimmy. —Wha' did yis think o' tha'? (22)

Huzly:

Die Jungs krümmten sich lautlos vor Lachen.

—Blöder Sack, sagte Jimmy. — Wie fandet ihr das jetzt? (27)

Orth-Guttman:

Die Jungs in Jimmys Schlafzimmer lachten sich schlapp. Aber nur leise.

—Blöder Arsch, sagte Jimmy. — Wie findet ihr das? (27)

Doyle:

—You're a randy little bollix all the same, aren't yeh, Joey? said Billy.

They laughed through their shock and embarrassment. (60)

Huzly:

—Bist schon ein geiler alter Bock, nein, Joey? sagte Billy.

Sie lachten, um zu überdecken, wie schockiert und peinlich berührt sie waren. (75)

Orth-Guttman:

—Du bist ein geiler Bock, Joey, sagte Billy.

Sie lachten sich Schock und Verlegenheit weg. (68)

Doyle:

—But he's keepin' it to himself, said Imelda. (And she sang this bit.) —BECAUSE HE'S A BOLLIX. (69)

Huzly:

—Aber er behält sie für sich, sagte Imelda. (Sie sang den nächsten Satz.) —WEIL ER EIN ARSCHLOCH IST. (85)

Orth-Guttman:

—Aber er behält sie für sich, sagte Imelda und sang: - WEIL ER EIN KLEINER SCHEISSER IST. (77)

Doyle:

Jimmy grabbed Darren's shoulder.

—Come here, you, bollox. There's only one E in Heroin. (84)

Huzly:

Jimmy packte Darren an der Schulter.

—Komm her, du Arschgeige. Heroin schreibt man nur mit einem e. (104)

Orth-Guttmann:

Jimmy packte Darren an der Schulter.

—Hör mal, du Hirni. Heroin hat kein E am Ende. (94)

Doyle:

—Wha' Bernie's tryin' to say, said Imelda,—is tha' you're a stupid bollix. (89)

Huzly:

—Was Bernie zu sagen versucht, sagte Imelda, —ist, daß du ein blöder Arschsack bist. (111)

Orth-Guttmann:

—Das ist Bernies Art zu sagen, dass du ein Drecksack bist, erklärte Imelda. (99)

Doyle:

This injustice stunned the boy for a while. He'd just made a sap of himself, flinging his kaks at your women on the stage and now he wasn't even going to be paid for it. Then words came back to him.

—Yeh fuckin' bollix, yeh. (95)

Huzly:

Diese Ungerechtigkeit verschlug dem Jungen kurz die Sprache. Er hatte sich gerade zum Affen gemacht, seinen Slip nach den Frauen auf der Bühne geworfen, und jetzt sollte er nicht einmal dafür bezahlt werden. Er fand die Sprache schnell wieder.

—Du verschissene Arschgeige. (118)

Orth-Guttmann:

Diese Ungerechtigkeit verschlug dem Kleinen einen Augenblick die Sprache. Er hatte sich gerade zum Affen gemacht, hatte den Tussis auf der Bühne seine Unterhose hingeschmissen, und jetzt kriegte er nicht mal was dafür. Endlich kriegte er wieder was raus.

—Du gemeiner Arsch du. (106)

Doyle:

Billy The —Animal Mooney an' we all —have stage names an' you know fuckin' well —wha' they are, yeh lousy— bollix yeh, we're not your group, we're —not your fuckin' —group— (104)

Huzly:

—Ich bin Billy —das Tier Mooney, hast —du —mich —verstanden? —Billy, das— —Tier Mooney, und wir alle —haben Bühnennamen, und du weißt verflucht noch mal —genau, wie die sind, du elendiger—Wichsbeutel, du, wir sind nicht deine Band, wir sind —nicht deine Scheiß—Band— (128)

Orth-Guttmann:

—Ich— bin—Billy—Mooney— das Tier —hast du mich verstanden?
Billy— Mooney— das Tier— und wir haben alle Künstlernamen— und die kennst du ganz genau, du Pisser—
du verschissenes Arschgesicht—und wir sind nicht deine Band —wir —sind —nicht —deine —Scheißband—
(115-116)

Doyle:

—A light blue one with The Commitments written on the side in dark blue. An' Billy The Animal Mooney Is A
Bollox on the back, righ'. (111)

Huzly:

—Einen hellblauen, und auf der einen Seite steht in Dunkelblau: The Commitments. Und hinten drauf schreiben
wir: Billy das Tier Mooney ist eine Arschgeige. (137)

Orth-Guttman:

—'n hellblauen Lieferwagen, und auf die eine Seite schreiben wir in Dunkelblau Die Commitments. Und auf
die andere Seite Billy Mooney das Tier ist ein Arschloch. (123)

g) Abusive Swearing with *bastard*

Doyle:

—The rhythm o'ridin' is the rhythm o' soul.
—You're a dirty-minded bastard, said Natalie. (35)

Huzly:

—Der Rhythmus von Sex ist der Rhythmus des Soul.
—Du bist ein Schmuddelfink mit einer dreckigen Fantasie, sagte Natalie. (45)

Orth-Guttman:

—Der Rhythmus von Sex ist der Rhythmus von Soul.
—Du mit deinen säuischen Vorstellungen, sagte Natalie. (42)

Doyle:

An' annyway, said Jimmy. —The girls are the best lookin' part o' the group.
—Dirty bastard, said Natalie. (52)

Huzly:

—Und sowieso, sagte Jimmy. - Die Mädchen sind der bestaussehende Teil der Band.
—Schmuddelfink, sagte Natalie. (66)

Orth-Guttman:

—Außerdem, sagte Jimmy, —sind die Mädels doch echt knackig.
—Du mit deiner schmutzigen Phantasie, sagte Natalie. (60)

Doyle:

—We didn't do ann'thin'! said Outspan.
Fuck yis, said Jimmy, quietly. —Yis bastards. (132)

Huzly:

—Wir haben doch gar nichts gemacht! sagte Outspan.
—Scheiß drauf, sagte Jimmy leise. —Ihr Arschlöcher. (164)

Orth-Guttman:

—Wir haben doch nichts gemacht, sagte Outspan.
—Ihr könnt mich mal, sagte Jimmy leise. —Arschlöcher. (146)

h) Abusive Swearing with *fuck*

Doyle:

—Now. D'yis remember your man, Jimmy Clifford?
—Tha' fuckin' drip! (18)

Huzly:

—Das verschissene Weichei! (22)

Orth-Guttman:

—Die müde Pfeife! (23)

Doyle:

—I seen the Furey Brothers, said Deco.
—Fuck off, said Jimmy. (19)

Huzly:

—Ich hab die Furey Brothers gesehen, sagte Deco.
—Fuck off, sagte Jimmy. (24)

Orth-Guttman:

—Die Furey Brothers hab ich gesehn, sagte Deco.
—Klappe, sagte Jimmy. (24)

Doyle:

—I'd bite your bollix off yeh if yeh went near me, yeh spotty fuck, yeh. (36)

Huzly:

—Ich beiß dir die Eier ab, wenn du mir zu nah kommst, du pickliges Arschgesicht. (46)

Orth-Guttman:

—Ich beiß dir die Eier ab, wenn du mir zu nah kommst, du pickliges Arschgesicht. (42)

Doyle:

—She won't know.
—I'll tell her, said Outspan.
—Fuck off. (43)

Huzly:

—Sie wirds nicht erfahren.
—Ich werds ihr sagen, sagte Outspan.
—Fick dich ins Knie. (54)

Orth-Guttman:

—Die erfährt's schon nicht.
—Ich könnt's ihr ja stecken, sagte Outspan.
—Klappe! (50)

Doyle:

—Even me oul' one calls me Outspan.
—No she doesn't, said Derek.
—Fuck off you or I'll trounce yeh. (43-44)

Huzly:

—Selbst meine Mutter nennt mich Outspan.
—Tut sie nicht, sagte Derek.
—Kack ab, sonst gibts was über die Rübe. (55)

Orth-Guttman:

—Sogar meine Alten sagen Outspan zu mir.
—Deine Mutter nicht, sagte Derek.
—Du halt die Klappe, sonst setzt es was. (50)

Doyle:

—I'm Sofia then, said Natalie. —Sofia Loren.
—With a head like tha?
—Fuck yourself, you. (45)

Huzly:

—Dann bin ich Sofia, sagte Natalie. —Sofia Loren.
—Mit einem Kopf wie deinem?
—Ach, fick dich selbst. (56)

Orth-Guttman:

—Und ich Sofia, sagte Natalie. —Sofia Loren.
—So wie du aussiehst?
—Verpiss dich, du! (51-52)

Doyle:

—You've the arse for it anyway, Nat'lie.
—Fuck yourself. (45)

Huzly:

—Den Arsch dazu hast du jedenfalls, Natalie.
—Fick dich. (56)

Orth-Guttman:

—Den Hintern dazu hast du jedenfalls, Natalie.
—Verpiss dich selber. (52)

Doyle:

—You're Fido, said Deco.
—Fuck yourself, said Natalie.
—Fuck yourself, Deco said back at her. (45)

Huzly:

—Du bist Fido, sagte Deco.
—Fick dich selbst, sagte Natalie.
—Fick du dich selbst, erwiderte Deco. (56)

Orth-Guttman:

—Du bist Fido, sagte Deco.
—Verpiss dich, sagte Natalie.
—Verpiss dich selber, gab Deco zurück. (52)

Doyle:

—They're supposed to be backing vocalists.
—Ah, fuck off, Cuffe, said Billy. (52)

Huzly:

—Sie sollen doch nur im Hintergrund singen.
—Ach, fuck, Cuffe, sagte Billy. (65)

Orth-Guttman:

—Ich denk, das sind Back-up-Sängerinnen.
— Klappe, Cuffe, sagte Billy. (60)

Doyle:

—Were you havin' it off with Joey behind the door?
—Fuck yourself. (57)

Huzly:

—Hast dus da hinter der Tür mit Joey getrieben?
—Fick dich ins Knie. (71)

Orth-Guttman:

—Hast du's hinter der Tür mit Joey getrieben?
—Verpiss dich. (64)

Doyle:

—We prefer somewhere a bit more quieter, don't we, Joey? said Natalie.
—Behind the garage door, like? said Jimmy.
—Fuck yourself, you. (64)

Huzly:

—Wir habens lieber ein bißchen ruhiger, nein, Joey? sagte Natalie.
—Hinter der Garagentür, beispielsweise? sagte Jimmy.
—Fick dich selbst, du Arsch. (80)

Orth-Guttman:

—Wir haben's lieber ein bisschen ruhiger, nicht, Joey?, sagte Natalie.
—Hinter der Garagentür zum Beispiel, sagte Jimmy.
—Verpiss dich, du! (72)

Doyle:

—Wha' d'yeh mean, WE'RE? said Deco.
—Fuck up, you. (66)

Huzly:

—Was soll das heißen, wir? fragte Deco.
—Kack ab, du Arsch. (82)

Orth-Guttman:

—Was heißt wir?, fragte Deco.
—Klappe. (74)

Doyle:

—Ah, fuck off an' don't annoy me. (67)

Huzly:

—Ach, fick dich ins Knie. Du gehst mir aufn Geist. (84)

Orth-Guttman:

—Jetzt halt die Klappe und nerv mich nicht. (76)

Doyle:

—Phil Lynott, said Deco.
—Fuck off, said Jimmy. —He wasn't soul.
—He was black. (67)

Huzly:

—Phil Lynott, sagte Deco.

—Ach komm, sagte Jimmy. —Der hat doch nichts mit Soul zu tun.
—Er war schwarz. (84)

Orth-Guttman:

—Phil Lynott, sagte Deco.
—Verpiss dich, sagte Jimmy. —Der war nicht Soul.
—Aber schwarz. (76)

Doyle:

—Fuck you an' your string.
—Stay cool, said Joey The Lips. (73)

Huzly:

—Zur Hölle mit dir und deiner Saite.
—Cool bleiben, sagte Joey die Lippe. (90)

Orth-Guttman:

—Scheiß auf dich und deine Saite.
—Cool bleiben, sagte Joey die Lippe. (81)

Doyle:

—Jaysis, look at those skid marks.
—Fuck off. (74)

Huzly:

—Herrje, schau dir nur die Schleifspuren an.
—Kack ab. (92)

Orth-Guttman:

—Mann, guck dir die Bremsspuren an.
—Verpiss dich. (83)

Doyle:

Deco cupped his crotch in both hands (although one could have done) and roared: —I've a bugle here yeh can blow on, 'melda.
—Fuck yourself, Natalie roared. (74)

Huzly:

Deco umfaßte seine Genitalien mit beiden Händen (wenngleich eine gereicht hätte) und grölte: —Ich hab hier ein Horn, in das du blasen kannst, Imelda.
—Fick dich ins Knie, rief Natalie. (93)

Orth-Guttman:

Deco nahm sein Gehänge in beide Hände (er hätte es allerdings auch einhändig geschafft) und grölte: —Ich hab ein Horn, auf dem du blasen kannst, Imelda.
—Verpiss dich, schrie Natalie zurück. (84)

Doyle:

—Come here till I ride yeh, yeh lovely young fella, yeh.
—Fuck off, will yeh. (74)

Huzly:

—Na, wie wärs mit uns beiden, du hübscher junger Mann.
—Kack ab, hab ich gesagt. (92-93)

Orth-Guttman:

—Komm her, mein Süßer, und lass dich drücken.
—Hey, Schnauze! (83-84)

Doyle:

—Fuck up, youse, said Jimmy. —Tha' was years ago. We were all fuckin' eejits then. (80)

Huzly:

—Haltet Maul, ihr da, sagte Jimmy. — Das is Jahre her. Da waren wir alle verschissene Idioten. (99)

Orth-Guttman:

Jetzt haltet mal den Rand, ihr beiden, sagte Jimmy. — Das ist Jahre her. Da waren wir alle die letzten Trottel. (89)

Doyle:

—Fuck off. —He's doin' bouncer an' that's it. He'll be grand. (80)

Huzly:

—Fuck off. — Er macht den Türsteher, und damit hat sichs. Der macht das sicher prächtig. (99)

Orth-Guttman:

—Halt die Klappe. Er macht den Türsteher und Schluss. (89)

Doyle:

Yis rides, yis, said Deco.
He stuck his tongue out at them and jiggled it.
—Fuck yourself, said Natalie. (80)

Huzly:

—Hui, seht ihr geil aus, sagte Deco.
Er streckte ihnen die Zunge heraus und wackelte damit.
—Fick dich ins Knie, sagte Natalie. (100)

Orth-Guttman:

—Hey, ihr seid Spitze, sagte Deco.
Er steckte die Zunge raus und wackelte damit hin und her.

—Verpiss dich, sagte Natalie. (90)

Doyle:

—Fuck off, Joey, said Outspan.
—She's wearin' her fur, Imelda told them.
She was at the curtain. (84)

Huzly:

—Halts Maul, Joey, sagte Outspan.
—Sie trägt ihren Pelz, teilte Imelda ihnen mit.
Sie stand am Vorhang. (104)

Orth-Guttman:

—Soul kennt keine Altersgrenzen, sagte Joey die Lippe.
—Sie hat ihren Pelz an, sagte Imelda, die jetzt am Vorhang stand. (93)

Doyle:

—It's not spelt righ', a boy took advantage of Mickah's absence.
—Fuck off, Smartarse, said Deco. (90)

Huzly:

—Is noch nich mal richtig geschrieben, nützte ein Junge Mickahs Abwesenheit aus.
Halts Maul, Klugscheißer, sagte Deco. (111)

Orth-Guttman:

Ein anderer Junge nützte Mickahs Abwesenheit aus.
—Es ist falsch geschrieben.
—Klappe, du Klugscheißer, sagte Deco. (100)

Doyle:

—Yeh didn't introduce the group properly, said Jimmy. I forgot.
—Fuck off! (104)

Huzly:

Du hast die Band nicht richtig vorgestellt, sagte Jimmy.
—Habs vergessen.
—Fuck off! (129)

Orth-Guttman:

—Du hast die Gruppe nicht richtig vorgestellt, sagte Jimmy.
—Hab's vergessen.
—Erzähl keinen Scheiß! (116)

Doyle:

—You're just jealous
—Fuck off.

— All o' yis. (104)

Huzly:

—Du bist doch nur neidisch.

—Fuck off.

—Fick dich selbst. (129)

Orth-Guttman:

—Du bist bloß neidisch.

—Ach, halt doch die Klappe.

—Alle seid ihr neidisch. (116)

Doyle:

—I'm from the Hot Press.

—I'm from the kitchen press, said Mickah. —It's two quid or fuck off. (109)

Huzly:

—Ich bin von der Hot Press.

—Ich bin der Kaiser von China, sagte Mickah. —Zwei Pfund her oder raus. (135)

Orth-Guttman:

—Ich bin von Hot Press.

—Und ich bin der Mann vom Mars, sagte Mickah. —Zwei Pfund, oder zieh Leine. (121)

Doyle:

—Anyone can play the drums, Billy. So fuck off. (111)

Huzly:

—Jeder kann Schlagzeug spielen, Billy. —Also verpiß dich. (137)

Orth-Guttman:

—Schlagzeug spielen kann jeder Idiot. Zieh Leine. (123)

Doyle:

—Ahh why not? said Bernie.

—We'd have to pay him.

—Would we?

—Fuck him so.

Huzly:

—Ah —wieso denn nicht? fragte Bernie.

—Wir müßten ihn dafür bezahlen.

—Wirklich?

—Dann vergiß es. (140)

Orth-Guttman:

—Och, warum denn nicht?, sagte Bernie.

—Dann müssten wir ihm was zahlen.

—Echt?
—Der kann uns mal gern haben, der Sack. (125)

Doyle:

—Ah, fuck off, said Deco. —Look. —The group won't last forever. (119)

Huzly:

—Ach scheiß drauf, sagte Deco. —Schaut mal. Die Gruppe wirds nicht ewig geben. (147)

Orth-Guttman:

—Halt die Klappe, sagte Deco. —Ihr müsst das so sehen: Die Gruppe besteht ja nicht für die Ewigkeit...(132)

Doyle:

—That's not soul, Brother, Joey The Lips told Deco.
—Fuck off, you, said Deco, —an' don't annoy me. (119)

Huzly:

—Das hat nichts mit Soul zu tun, Bruder, sagte Joey die Lippe Deco.
—Fick dich, sagte Deco, — und nerv mich nicht. (148)

Orth-Guttman:

—Das ist nicht Soul, Bruder, sagte Joey die Lippe.
—Verpiss dich, sagte Deco. - Du nervst. (132)

Doyle:

—Plenty o' lipstick next week, girls, said Jimmy. —Fuck yourself, you, said Natalie. (121)

Huzly:

—Tragt nächste Woche ja dick Lippenstift auf, Mädels, sagte Jimmy.
—Fick dich selbst, du Arsch, sagte Natalie. (149)

Orth-Guttman:

—Also nächste Woche reichlich Lippenstift, Mädels, sagte Jimmy.
—Verpiss dich, du, sagte Natalie. (133)

Doyle:

He got him a few slaps an' Deco ran ou' an' he said The Commitments could fuck off an' Mickah went after him. (131)

Huzly:

Er hat ihm 'n paar verpaßt, und Deco is rausgerannt, und er hat gesagt, die Commitments könnten ihn mal, und Mickah is hinter ihm her. (163)

Orth-Guttman:

Er hat Joey ein Ding verpasst, dann hat Mickah sich den Deco vorgeknöpft und hat ihm eine reingehauen, und Deco ist raus und hat gesagt, Die Commitments können ihn mal, und Mickah ist hinterher. (145)

Doyle:

Then he spoke. —Fuck yis annyway. Fuck the lot o' yis. (132)

Huzly:

Dann sprach er. —Zur Hölle mit euch. —Zur Hölle mit euch allen. (164)

Orth-Guttman:

Dann machte er den Mund auf. —Ihr könnt mich mal. Alle. (146)

Doyle:

—We didn't do ann'thin'! said Outspan.
Fuck yis, said Jimmy, quietly. Yis bastards. (132)

Huzly:

—Wir haben doch gar nichts gemacht! sagte Outspan.
—Scheiß drauf, sagte Jimmy leise. —Ihr Arschlöcher. (164)

Orth-Guttman:

—Wir haben doch nichts gemacht, sagte Outspan.
—Ihr könnt mich mal, sagte Jimmy leise. —Arschlöcher. (146)

Doyle:

—Fuck yis, said Jimmy to the floor. —Just —
He swept his hand over his knee.
—Fuck yis. (132)

Huzly:

—Fuck, sagte Jimmy zum Fußboden. —Einfach nur —
Er wischte mit der Hand übers Knie.
— Fuck. (164)

Orth-Guttman:

—Ihr könnt mich mal, sagte Jimmy zu den Dielenbrettern. —Ihr...
Er fuhr sich mit der Hand übers Knie.
—Ihr könnt mich mal. (146)

Doyle:

—Sorry 'bou' tha', Jimmy, he said.
He put his hand on Jimmy's shoulder.
—Still. It was good while it lasted, wasn't it?
—Ah fuck off! said Jimmy. (132)

Huzly:

—Tut mir leid, wies gekommen is, Jimmy, sagte er.
Er legte Jimmy die Hand auf die Schulter.
—Trotzdem. — Die Zeit war kurz, aber schön, nein?
—Ach Scheiße! sagte Jimmy. (164-165)

Orth-Guttmann:

Er beugte sich zu Jimmy runter und legte ihm eine Hand auf die Schulter.
—Tut mir wirklich Leid, Jimmy, sagte er. —Aber schön war's doch, nicht? Kurz, aber schön.
—Verpissst euch, sagte Jimmy. (146)

i) Abusive Swearing with *shite*

i1)

Doyle:

—Howyeh, Gorgeous, said Deco.
—Go an' shite, said Sharon. (23)

Huzly:

—Hallo, schöne Frau, sagte Deco.
—Schleich dich, du Penner, sagte Sharon. (28)

Orth-Guttmann:

—Wie geht's, Süße?, sagte Deco.
—Du kannst mich mal, sagte Sharon. (28)

Doyle:

—Ah, Jimmy!
—Go an' shite. (111)

Huzly:

—Oh, Jimmy!
—Schleich dich. (137)

Orth-Guttmann:

—Hör mal, Jimmy...
—Ach, leck mich doch. (123)

Doyle:

—Wha' now?
—Tell him, said Derek.
Deco told Jimmy.
—Yeh bad shite, yeh, said Jimmy. (118)

Huzly:

Was is jetzt wieder los?
—Sags ihm, sagte Derek.
Deco sagte es Jimmy.
—Du elender Scheißer, sagte Jimmy. (146)

Orth-Guttmann:

—Was ist denn jetzt wieder?
—Sag's ihm, sagte Derek.
Deco sagte es Jimmy.
—Du mieser Drecksack du, sagte Jimmy. (131)

j) Abusive Swearing with *fuckin' sap*

Doyle:

—Yis're disgusted, aren't yis? said Imelda. —She likes him, yis stupid fuckin' saps. (59)

Huzly:

—Das kotzt euch an, nein? sagte Imelda. —Sie mag ihn, ihr scheißblöden Trottel. (73)

Orth-Guttmann:

—Das findet ihr zum Kotzen, was?, sagte Imelda. —Sie mag ihn, ihr Flaschen. (66)

Doyle:

—He died of an overdose.
—His da shot him, yeh fuckin' sap. (67)

Huzly:

—Der starb an 'ner Überdosis.
—Sein Alter hat ihn abgeschossen, du blöder Sack. (83)

Orth-Guttmann:

—Der ist an 'ner Überdosis gestorben.
—Sein Dad hat ihn erschossen, du Dummebeutel. (75)

Doyle:

He dropped the mike and pulled the cord. The curtain stayed shut.
—Wrong rope, son, said the caretaker.
—Yeh fuckin' sap, said Imelda. (85)

Huzly:

—Falsche Schnur, Junge, sagte der Hausmeister.
—Du blöder Trottel, sagte Imelda. (106)

Orth-Guttmann:

—Die falsche Strippe, Junge, sagte der Hausmeister.
—Blödmann, sagte Imelda. (95)

k) Abusive Swearing with fuckin' eejit

Doyle:

—I know, said Jimmy. —Take it easy though, okay?
—Okay.
—Fuckin' eejit, said Jimmy. (To himself.) (49)

Huzly:

—Ich weiß, sagte Jimmy. —Du mußt es ruhig angehen, klar?
—Klar.
—Blöder Trottel, sagte Jimmy. (Zu sich selbst.) (61)

Orth-Guttmann:

—Ich weiß, sagte Jimmy. —Aber trotzdem: Nicht nervös werden, okay?
—Okay.
—Hirni, sagte Jimmy (aber nicht laut). (56)

Doyle:

Billy took a long drag and held the joint out for any takers.
—BLOW THA' OU', BILLY, Jimmy roared.
Billy exhaled.
—I'd die if I didn't, yeh fuckin' eejit. (65)

Huzly:

Billy nahm einen tiefen Zug und hielt den Joint dem nächsten hin.
—MACHDAS AUS, BILLY, grollte Jimmy.
Billy blies den Rauch aus.
—Was wenn ichs nicht tu, du blöder Trottel? (81)

Orth-Guttmann:

Billy nahm einen langen Zug und streckte den Joint einladend den anderen entgegen.
—AUSBLASEN, BILLY, donnerte Jimmy.
Billy stieß den Rauch aus.
—Wenn ich das Zeug nicht rauslasse, kratz ich doch ab, du Blödmann. (74)

Doyle:

Deco had just roared at Billy who had just knocked over the snare drum.
—He's a fuckin' eejit, Joey, Deco shouted. (72)

Huzly:

Deco hatte gerade Billy angegiftet, der soeben die Snare umgeschmissen hatte.

—Er ist ein verfluchter Vollidiot, Joey, schrie Deco. (89)

Orth-Guttmann:

Deco hatte gerade Billy angemotzt, weil der die Snaredrum umgestoßen hatte.

—Er ist eine verdammte Vollnull, Joey, brüllte Deco. (80)

Doyle:

—An' here, you, George Michael. If yeh ever call me a fuckin' eejit again you'll go home with a drumstick up your hole. The one yeh don't sing ou' of. (72)

Huzly:

—Und jetzt zu dir, George Michael. Wenn du mich noch mal einen verfluchten Vollidiot nennst, steck ich dir einen Drumstick in dein Loch. In das, aus dem du nicht singst. (89)

Orth-Guttmann:

—Und dir, George Michael, sag ich jetzt mal Folgendes: Wenn du mich nochmal 'ne verdammte Vollnull nennst, gehst du mit einem Drumstick im Loch nach Hause. In dem, aus dem du nicht singst. (80-81)

Doyle:

—Just whack whack whack an' tha' fuckin' eejit, Cuffe, roarin' an' moanin' an' fuckin' gurglin'. (122)

Huzly:

— Immer nur patsch patsch patsch, und dieser verfluchte Klapskopf Cuffe, der röhrst und seufzt wie ein sterbender Hirsch. Knödeln tut er auch. (151)

Orth-Guttmann:

—Nur immer Bumbum und der Volltrottel, dieser Cuffe, mit seinem Geröhre und Gestöhn und Gegurgel... (135)

1) Miscellaneous

Doyle:

—Oh, it's bad. Very bad. Parker, John Cokrane, Herbie Hancock and the biggest motherfucker of them all, Miles Davis. (109)

Huzly:

—Es ist übel. —Sehr übel. Parker, John Coltrane, Herbie Hancock —und der größte Mutterschänder von allen, Miles Davis. (134)

Orth-Guttmann:

—Ist es auch. Sehr schlimm. Parker, John Coltrane, Herbie Hancock ... und die größte Arschgeige von allen, Miles Davis. (121)

Doyle:

—It's not spelt righ', a boy took advantage of Mickah's absence.
—Fuck off, Smartarse, said Deco. (90)

Huzly:

—Is noch nich mal richtig geschrieben, nützte ein Junge Mickahs Abwesenheit aus.
Halts Maul, Klugscheißer, sagte Deco. (111)

Orth-Guttmann:

Ein anderer Junge nützte Mickahs Abwesenheit aus.
—Es ist falsch geschrieben.
—Klappe, du Klugscheißer, sagte Deco. (100)

Doyle:

—Then Deco said he was sick o' this, said Derek, —an' he pulled Joey away from her, righ'. An' he called 'melda a prick teaser. (131)

Huzly:

Dann sagte Deco, er wäre es alles leid, sagte Derek, - und er zog Joey weg von ihr. Und er hat Imelda eine geile Schlampe genannt. (163)

Orth-Guttmann:

Er hat Joey von ihr weggezerrt und Imelda 'ne Pissnelke genannt. (145)

APPENDIX B: CATHARTIC SWEARING

a) Cathartic Swearing with *fuck*

Doyle:

—All tha' mushy shite abou' love an' fields an' meetin' mots in supermarkets an' McDonald's is gone, ou' the fuckin' window.

—Fuckin' hell! (12)

Huzly:

—Der ganze schlabbrige Scheiß von Liebe und Wiesen und Mädels, die man in Supermärkten und bei McDonalds trifft, is doch völlig weg vom Fenster. Alles verlogen, sagte Jimmy. —Völlig bourgeois.

—Heilige Scheiße! (15)

Orth-Guttman:

—Dieser ganze Kitsch von Liebe und Feldern und Mädels, die du im Supermarkt triffst und bei McDonalds, der ist out. Schnee von gestern. Unehrllich, sagte Jimmy. — Spießig.

—Himmelnochmal! (16)

Doyle:

—Did I sing? At the dinner dance?

—Yeah.

—Fuck, said Declan Cuffe. — No one told me. (16)

Huzly:

—Da hab ich gesungen? Bei der Betriebsfeier?

—Ja

—Hölle, sagte Declan Cuffe.-Hat mir keiner gesagt. (20)

Orth-Guttman:

—Da hab ich gesungen? Bei der Fete?

—Ja.

—Scheiße, sagte Declan Cuffe. - Hat mir keiner gesagt. (21)

Doyle:

—Is he workin'? Outspan asked.

—He's a student, said Jimmy.

—Oh, fuck. (19)

Huzly:

—Hat er 'nen Job? fragte Outspan.

—Er studiert, sagte Jimmy.

—Ach du Scheiße. (24)

Orth-Guttman:

—Hat er Arbeit?, fragte Outspan.

—Er studiert, sagte Jimmy.

—Heilige Scheiße! (24)

Doyle:

—You've heard o' James Brown—
—I jammed with the man.
—FUCK OFF! (25)

Huzly:

—Du hast von James Brown gehört?
—Ich habe mit ihm gejammt.
—FUCKOFF!(31)

Orth-Guttman:

—Du hast von James Brown gehört...
—Ich hab mit dem Mann gejammt.
—Verpiss dich. (30)

Doyle:

—Am I in? Joey The Lips asked.
—Fuck, yes, said Jimmy. —Fuckin' sure you're in. (27)

Huzly:

—Bin ich dabei? fragte Joey die Lippe.
—Hölle, klar, sagte Jimmy. —Klar bist du dabei. (34)

Orth-Guttman:

—Nehmt ihr mich?, fragte Joey die Lippe.
—Ja, verdammt, natürlich, sagte Jimmy. —Klar nehmen wir dich. (33)

Doyle:

—Oh, for fuck sake! said Dean. —I'm after rememberin'. —I forgot to bring mine back. It's under me bed. (39)

Huzly:

—Oh, heilige Scheiße! sagte Dean, —Da fällt mir siedend heiß was ein ich hab vergessen, ihn zurückzubringen. Er liegt immer noch unter meinem Bett. (50)

Orth-Guttman:

—Ach du Scheiße, sagte Dean, —ich hab meinen nie zurückgebracht, das fällt mir jetzt ein. Er liegt unter dem Bett. (46)

Doyle:

—I've been doin' some thinkin' abou' it.
—Oh fuck! (41)

Huzly:

—Ich habe mir ein paar Gedanken darüber gemacht.
—Heilige Scheiße! (52)

Orth-Guttman:

—Ich hab mir das mal durch den Kopf gehen lassen.

—Kann ja gut werden! (48)

Doyle:

—We'll start with an easy one. Have yaw'l —

—Yaw'l! For fuck sake!

—Have YOU ALL been listening to What Becomes of the Broken Hearted? (46)

Huzly:

—Zuerst mal was ganz Leichtes. Habt ihr euch alle What Becomes Of The Broken Hearted gründlich angehört? (58)

Orth-Guttman:

—Wir fangen mit was Leichtem an. Habt ihr euch alle What Becomes of the Broken Hearted angehört? (53)

Doyle:

—The wall of sound. Mr Specter's Wall of Sound here, Brothers, said Joey The Lips. — Brother Outspan, you're the main man on this one. —Fuck! Am I? (53)

Huzly:

—Ein wahrer Klangwall. Phil Spectors Wall of Sound, Brüder, sagte Joey die Lippe. —Bruder Outspan, hier hängt alles von dir ab. — Hölle! Wirklich? (67)

Orth-Guttman:

—Phil Spectors »Wall of Sound«, sagte Joey die Lippe. - Bruder Outspan, du bist hier die Hauptperson. — Ich? Heilige Scheiße! (61)

Doyle:

He needed to hear himself saying it. Then he'd be able to believe it.

—FUCK OFF! said Outspan.

—Honest to God, said Dean. (56)

Huzly:

Er mußte mit eigenen Ohren hören, wie er es sagte. Dann würde er in der Lage sein, es zu glauben.

—FUCK OFF! sagte Outspan.

—Ich schwör's, sagte Dean. (71)

Orth-Guttman:

Er musste es aussprechen, sonst hätte er es selber nicht geglaubt.

—KOMM, HALT DOCH DIE KLAPPE, sagte Outspan.

—Ich schwör's, sagte Dean. (64)

Doyle:

—I know.

—My Jaysis, wha'!
—Fuckin' hell! (57)

Huzly:

—Ich weiß.
—Gute Güte!
—Heilige Scheiße! (71)

Orth-Guttman:

—Eben.
—Himmelnochmal!
—Heilige Scheiße. (64)

Doyle:

—She's a bleedin' groupie. Just cos he —For fucks sake! (59)

Huzly:

—Das isses! sagte Deco. —He! Das isses. Sie ist ein verfluchtes Groupie. (74)

Orth-Guttman:

—Jetzt ist alles klar, sagte Deco. —Genau das ist es. Sie ist 'n beschissenes Groupie. (67)

Doyle:

YOU'RE MORE THAN ALRIGH — HI —
HIGH —
YEH KNOW —YOU'RE OU' O' SIGH' Fuck! (68)

Huzly:

YOU'RE MORE THAN ALRIGH - HI - HIGH' —
YEH KNOW —
YOU'RE OU'O'SIGH' — Fuck! (85)

Orth-Guttman:

YOU'RE MORE THAN ALRIGH - HI - HIGH'
YEH KNOW —
YOU'RE OU' O' SICH' — Scheiße! (77)

Doyle:

Outspan looked again. He dropped the curtain.
—Fuck her, he said. —She promised me she wouldn't come. (83)

Huzly:

Outspan mußte zweimal hinsehen. Er ließ den Vorhang fallen.
—O Scheiße! sagte er. —Sie hat mir doch versprochen, nicht zu kommen. (104)

Orth-Guttman:

Outspan guckte nochmal runter, dann ließ er den Vorhang fallen.
—So'n Scheiß, sagte er. —Sie hat versprochen, dass sie nicht kommt. (93)

Doyle:

—Who did yeh have to talk to abou' the hall, Jimmy? James asked.
—Father Molloy.
—Oh fuck! Father Paddy, said Outspan. (70)

Huzly:

—Zu wem mußttest du gehen wegen des Saals, Jimmy? fragte James.
—Pater Molloy.
—O Scheiße! Pater Paddy, sagte Outspan. (87)

Orth-Guttmann:

—Mit wem musstest du wegen des Saals sprechen, Jimmy?, fragte James.
—Mit Pater Molloy.
—Pater Paddy? Ach du Scheiße, sagte Outspan. (79)

Doyle:

—Ah fuck! Wha' now?
—Me string's gone again, said Outspan. (72)

Huzly:

—O Scheiße! Was ist denn jetzt schon wieder?
—Schon wieder Saite gerissen, sagte Outspan. (90)

Orth-Guttmann:

—Himmelnochmal! Was ist denn jetzt?
—Saite gerissen, sagte Outspan. (81)

Doyle:

One of Billy's trouser legs was longer than the other.
—Ah, fuck tha', he said. (75-76)

Huzly:

Eins von Billys Hosenbeinen war länger als das andere.
—O Scheiße, sagte er. (94)

Orth-Guttmann:

Bei Billy war ein Hosenbein länger als das andere.
—So'n Scheiß, sagte er niedergeschlagen. (85)

Doyle:

—Mickah Wallace is goin' to go the door for us.
—Oh, good fuck! said Outspan. (79)

Huzly:

—Mickah Wallace wird an der Tür stehen.
—O Scheiße! sagte Outspan. (98)

Orth-Guttman:

—Mickah Wallace macht den Türsteher für uns.
—Ich werd verrückt, sagte Outspan. (88)

Doyle:

—Billy, said Joey The Lips.
—Yeah?
—I Thank You.
—Wha'— Oh fuck, yeah! Sorry. (85)

Huzly:

—Billy, sagte Joey die Lippe.
—Ja?
—I Thank You.
—Was? — O Hölle, ja! 'tschuldigung. (106)

Orth-Guttman:

—Billy, sagte Joey die Lippe.
—Jaha?
—I Thank You.
—Wie meinst du? Ach ja richtig, Scheiße! 'tschuldige! (95)

Doyle:

—Another thing. There's no way we're givin' yis three pints each. We couldn't. One'll have to do.
—Ah, fuck tha'! said Jimmy. (100)

Huzly:

—Noch was. — Auf keinen Fall kriegt jeder von euch drei Biere, das is nich drin.
—Eins ist das höchste der Gefühle.
— O Scheiße! sagte Jimmy. (124)

Orth-Guttman:

Dann fiel ihm noch was ein.
—Drei Pints für jeden sind auch nicht drin. Wird viel zu teuer. Ein Glas und Schluss.
— Steck dir doch deine Pints sonst wohin. (111)

Doyle:

—He is, Billy, said Imelda. —Kill him.
—Ah, for fuck sake! said Jimmy. (105)

Huzly:

—Doch, Billy, sagte Imelda. - Leg ihn um.
—Ah, jetzt aber! sagte Jimmy. (129)

Orth-Guttman:

—Das ist er gar nicht wert, sagte Derek.
—Doch, Billy, sagte Imelda. — Bring ihn ruhig um.
—Hey, mach mal halblang, sagte Jimmy. (116)

Doyle:

My companion fell in love with the vocalist, a star surely in the ascendant. I hate him! (—Oh fuck! said Jimmy.)
(106)

Huzly:

Meine Begleiterin verliebte sich in den Sänger, sicherlich ein kommender Star. Ich hasse ihn! (O Scheiße!
sagte Jimmy.) (130)

Orth-Guttman:

Meine Begleiterin hat sich in den Sänger verliebt, der durchaus das Zeug zum Star hat. Ich hasse ihn. (Scheiße, sagte
Jimmy.) (117)

Doyle:

Jimmy was just outside on the path, thanking Hot Press for coming. He heard the roar.
—Good fuck! I'd better get in. (118)

Huzly:

Jimmy stand vor der Tür auf dem Weg und bedankte sich bei dem Typen von der *Hot Press*, daß er gekommen war.
Er hörte das Geschrei.
—Heilige Scheiße! Ich geh mal besser rein. (146)

Orth-Guttman:

Jimmy stand draußen und bedankte sich bei dem Typ von Hot Press
für sein Kommen. Er hatte Derek brollern hören.
—Ach du Scheiße, ich muss wieder rein. (130)

Doyle:

—Have yeh no fuckin' loyalty, son? said Jimmy.—You're in a fuckin' group.
—A Song for Europe! said Outspan. —Fuckin' God! —Wha'. (119)

Huzly:

—Hast du Scheißer denn gar keine Loyalität? Sagte Jimmy. - Schließlich bist du in 'ner Band.
—Ein Lied für Europa! sagte Outspan. —Heilige Scheiße! — Also wirklich. (147)

Orth-Guttman:

—Von so was wie Loyalität hast du wohl noch nichts gehört, du Mistbock, sagte Jimmy. — Wir sind eine
Gruppe, verdammt nochmal.

—Ein Lied für Europa, sagte Outspan. —Der letzte Schrott. (132)

Doyle:

—Wha' abou' Bernie?
—She didn't seem to mind.
—For fuck sake! said Jimmy. — Real kissin', like? (131)

Huzly:

—Was war mit Bernie?
—Der schiens nichts auszumachen.
—O heilige Scheiße! sagte Jimmy. — So richtig geküßt? (163)

Orth-Guttman:

—Und Bernie?
—Die hat das offenbar nicht gestört.
—Ach du Scheiße, sagte Jimmy. — Echt geküßt? (145)

b) Cathartic Swearing with *Jesus/Jaysis/Janey*

Doyle:

—You've had sexual intercert, haven't yeh?
—Goodjaysis! Rabbitte! (36)

Huzly:

—Du hast schon Geschlechtsverkehr gehabt, oder?
—Gute Güte! Rabbitte! (45)

Orth-Guttman:

—Du hattest schon Geschlechtsverkehr, nicht?, fuhr Jimmy fort.
—Himmelnochmal! Rabbitte! (42)

Doyle:

—I know.
—My Jaysis, wha'!
—Fuckin' hell! (57)

Huzly:

—Ich weiß.
—Gute Güte!
—Heilige Scheiße! (71)

Orth-Guttman:

—Eben.
—Himmelnochmal!
—Heilige Scheiße. (64)

Doyle:

—Let's show these dudes what a horn section does for a living.

—Jaysis, Joey, I don't know. (61)

Huzly:

—Wir werden diesen Typen da jetzt zeigen, womit die Bläser ihr Geld verdienen.

—Herrje, Joey, ich weiß nicht so recht. (76)

Orth-Guttman:

—Wir zwei beide, Dean, sagte Joey die Lippe, - zeigen jetzt mal diesen Flaschen, wofür ein Bläser sein Geld kriegt.

—Himmelnochmal, Joey, ich weiß nicht. (69)

Doyle:

—Good Jesus, that's disgustin'. (70)

—No wonder he limps, wha'.

Huzly:

—Gott im Himmel, wie ekelhaft.

—Ha, kein Wunder, daß er hinkt. (87)

Orth-Guttman:

—Igitt.

—Kein Wunder, dass er hinkt. (78)

Doyle:

—Jaysis!

—I still scored though. (79)

Huzly:

—Herrje!

—Ich hab trotzdem 'n Tor geschossen. (99)

Orth-Guttman:

—Himmelnochmal.

—Das Tor hab ich dann trotzdem gemacht. (89)

Doyle:

— Yis'll be alrigh' said Jimmy. — You're professionals.

— Janey! (84-85)

Huzly:

—Ihr schafft das schon, sagte Jimmy. – Schließlich seid ihr Profis.

—Herrje! (105)

Orth-Guttman:

—Quatsch, das schafft ihr schon, sagte Jimmy. - Ihr seid doch Profis.
—Hach, meinst du wirklich? (94-95)

Doyle:

A small hand grabbed Bernie's shoe. She stepped on it and turned.
—AAAH! — Oh mammy! yeh cunt, yeh. (86)
—Jaysis!

Huzly:

Eine kleine Hand grabschte nach Bernies Schuh. Sie trat darauf und machte auf dem Absatz kehrt.
—AAAH! - Aua! — Blöde Ziege.
—Herrje! (107)

Orth-Guttman:

Eine kleine Hand grapschte nach Bernies Schuh. Sie trat drauf und drehte sich um.
—AHH! - Auaaa! - Du Kuh, das war gemein! (96)

Doyle:

—I've left. I'm not goin' back on. I've left.
—Jaysis! said Jimmy. (110)

Huzly:

—Ich habs gesteckt. Ich geh nicht wieder hoch. — Ich bin ausgestiegen.
—Ach du lieber Himmel! sagte Jimmy. (136)

Orth-Guttman:

—Ich hab Schluss gemacht. Ich geh nicht mehr auf die Bühne. Ich
bin ausgestiegen.
—Herrdumeinefresse, sagte Jimmy. (122)

Doyle:

Joey The Lips went into the house to answer the phone.
Dean arrived while Joey The Lips was gone. He'd had his hair cropped.
—Jaysis, Dean, wha'. (113)

Huzly:

Joey die Lippe ging ins Haus, um das Telefon abzunehmen.
Während Joey die Lippe oben war, kam Dean. Er hatte sich das Haar kurz scheren lassen.
—Ach du lieber Himmel, Dean! (140)

Orth-Guttman:

Joey die Lippe ging ins Haus, um das Telefon abzunehmen. Inzwischen tauchte Dean auf. Er hatte sich die
Haare kurz schneiden lassen.
—Himmel nochmal, Dean! (125-126)

Doyle:

—Strictly speaking, Brother, soul solos aren't really solos at all.
—Ah, Jaysis, Joey (115)

Huzly:

—Genaugenommen, Bruder, sind Soulsolos eigentlich gar keine Solos.
—Ach, komm, Joey (143)

Orth-Guttman:

—Genau genommen, Bruder, sind Solos beim Soul gar keine richtigen Solos.
—Meine Fresse, Joey (128)

Doyle:

Deco decided to get all the confessing over with.
—I applied to sing in the National Song Contest as well.
—Oh my — Jaysis! (119)

Huzly:

Deco beschloß, reinen Tisch zu machen.
—Ich hab mich auch um einen Auftritt beim Schlagerfestival beworben.
—Ach du liebe Güte! (147)

Orth-Guttman:

—Na ja, jedenfalls, meine Ma hat mich angemeldet, sagte Deco und beschloss, jetzt gleich alles zu beichten.
—Ich hab mich auch für den nationalen Schlagerwettbewerb gemeldet.
—Mein lieber Schwan! (131)

Doyle:

—Are yeh goin' to leave?
—The Commitments?
—Yeah.
—No, Jaysis no. No way. (123)

Huzly:

—Steigst du aus?
—Aus den Commitments?
—Ja.
—Ach du liebe Güte, nein. Auf keinen Fall. (153)

Orth Guttman:

—Ich denke schon, sagte Jimmy. - Willst du weg?
—Von den Commitments?
—Jaha.
—Nein. Himmelnochmal. Bestimmt nicht. (136)

Doyle:

—I told him I thought I was pregnant.
—GOODJAYSIS! (135)

Huzly:

—Ich hab ihm erzählt, daß ich dächte, ich sei schwanger.
—HEILIGES KANONENROHR! (168)

Orth Guttman:

—Ich hab ihm gesagt, dass ich schwanger bin.
—Herrdumeinefresse. (153)

Doyle:

—Ahjaysis! Imelda! Poor Joey.
He laughed again. (136)

Huzly:

—Ach herrje, Imelda! — Armer Joey. Er lachte wieder. (169)

Orth-Guttman:

—Also wirklich, Imelda! Der arme Joey.
Er lachte wieder. (150)

Doyle:

—My Jaysis, Mickah! Fair play to yeh.
—We've a singer, said Jimmy. (138)

Huzly:

—Heiliges Kanonenrohr, Mickah! — Alle Achtung.
—Wir haben einen Sänger, sagte Jimmy. (170)

Orth-Guttman:

—Himmelnochmal, Mickah, das war verdammt gut.
—Wir haben einen Sänger, sagte Jimmy. (152)

Doyle:

—Will we have names? Derek asked.
—Ah Jaysis, no, said Jimmy. —Not tha' shi'e again. (139)

Huzly:

—Legen wir uns wieder Namen zu? fragte Derek.
—Gute Güte, nein, sagte Jimmy. —Nicht noch mal dieselbe Scheiße. (173)

Orth-Guttman:

—Wie ist es mit Künstlernamen?, fragte Derek.
—O Gott, bloß nicht nochmal so'n Scheiß, sagte Jimmy. — Diesmal gehen wir's anders an. (154)

c) Cathartic Swearing with *shit*

Doyle:

He tapped the mike.

—Testin' one two, testin'. Time now, ladies an' gentlemen, please.

He tapped again.

—An' it's Ben Nevis comin' in on the stand side, Lester's ou' o' the saddle. Come on, Ben Nevis, come on, come on.

Shi'e! He's fallen over an' croaked. (81)

Huzly:

Er klopfte gegen das Mikrofon.

—Soundcheck. Einszwei, einszwei. Die Zeit ist gekommen, Ladies und Gentlemen. Willkommen.

Er klopfte noch einmal darauf.

Und hier ist Ben Nevis, der von der einen Seite der Stallung kommt, Lester ist aus dem Sattel gestiegen.

Komm schon, Ben Nevis, komm her. —Ach herrje! Er ist umgekippt und verendet. (101)

Orth-Guttman:

—Soundcheck einszwei Soundcheck. U-u-und jetzt, Ladies and Gentlemen...

Er klopfte nochmal hin.

—U-u-und jetzt kommt Ben Nevis an der Tribüne vorbei, Lester hat's aus dem Sattel gehauen. Los, Ben Nevis, mach hin, los doch!

Scheiße. Er ist gestürzt und mausetot. (91)

d) Cathartic Swearing with *arse*

Doyle:

—You've been listenin' to someone, haven't yeh?

—No.

—Watchin' Channel fuckin' 4. Art! Me arse! (122)

Huzly:

—Dir hat doch irgendeiner 'nen Floh ins Ohr gesetzt, stimmts?

—Nein.

—Du siehst zuviel Kulturprogramme im Fernsehen. Kunst! Da tut mir ja der Arsch weh. (152)

Orth-Guttman:

—Das hat dir jemand eingeredet, nicht?

—Nein.

—Oder du hast Kanal Vier geguckt. Kunst! Leck mich doch! (135)

APPENDIX C: SOCIAL SWEARING

a) Social Swearing with *fuck*

Doyle:

(—Foetus, said Outspan. —That's the little young fella inside the woman, isn't it?

—Yeah, said Jimmy.

—Aah, that's fuckin' horrible, tha' is.); (7)

Huzly:

(—Foetus? sagte Outspan. —Das ist der ganz kleine Kerl in der Frau, oder?

—Ja, sagte Jimmy.

—Igitt, is ja gräßlich.); (9)

Orth-Guttman:

(—Fötus, sagte Outspan, das ist doch das Kleine, was die Frau im Bauch hat, nicht? —Ja, sagte Jimmy.

—Aargh, das ist ja gräuslich!); (11)

Doyle:

—Fuck, fuck, exclamation mark, me. I bet I know who thought o' tha'. (9)

Huzly:

—Fick, fick, Ausrufezeichen, mich ins Knie. Ich wette, ich weiß, wer sich das ausgedacht hat. (11)

Orth-Guttman:

—ScheißScheißAusrufungszeichen drauf. Wetten, dass ich weiß, auf wessen Mist das gewachsen ist?

(13)

Doyle:

—He owns the synth though, said Derek.

—Does he call tha' fuckin' yoke a synth? said Jimmy. (9)

Huzly:

—Aber er hat den Synthesizer, sagte Derek.

—Nennt er diese verschissene Keksdose etwa einen Synthesizer? sagte Jimmy. (12)

Orth-Guttman:

—Aber er hat den Synthesizer, sagte Derek.

—Das komische Möbel nennt er 'n Synthesizer? (13)

Doyle:

—Annyway, no one uses them anymore. It's back to basics.

—Just as well, said Outspan. —Cos we've fuck all else. (9)

Huzly:

—Egal, die benützt doch eh keiner mehr. Zurück zu den Ursprüngen heißt's heutzutage.
—Spielt keine Rolle, sagte Outspan. —Weil wir nämlich nichts anderes haben. (12)

Orth-Guttman:

—Außerdem nimmt so was kein Mensch mehr. Angesagt ist die neue Einfachheit.
—Soll mir recht sein, sagte Outspan. —Einfacher als bei uns kann's gar nicht mehr zugehn. (13)

Doyle:

—It's just fuckin' art school stuff, said Jimmy. (10)

Huzly:

—Das ist doch nur verschissener Kunststudentenkram, sagte Jimmy. (12)

Orth-Guttman:

—Kunststudentenscheiß, sagte Jimmy. (14)

Doyle:

—An' Roxy Music went to art school an' you have all their albums, so yeh can fuck off with yourself.
(10)

Huzly:

—Und Roxy Music waren Kunststudenten, und du hast ihre ganzen Platten, also geh und fick
dich ins Knie. (13)

Orth-Guttman:

—Und Roxy Music waren Studenten, und von denen hast du sämtliche Alben. Verpiss dich, Mann.
(14)

Doyle:

—It's not the fact tha' they went to fuckin' art school that's wrong with them. (10)

Huzly:

—So mein ich das doch nich, sagte er. —Es geht nicht darum, daß sie verschissene Kunststudenten
waren. (13)

Orth-Guttman:

—So hab ich's nicht gemeint, sagte er. —Ich hab ja nichts dagegen, wenn sie Musik studiert haben.
(14)

Doyle:

—An' fuck all else to do all day 'cept prickin' around with synths. (10)

Huzly:

—Die ham doch den ganzen Scheißtag lang nichts anderes zu tun als aufm Synthesizer rumzunudeln. (13)

Orth-Guttman:

—Die den ganzen Tag nichts weiter zu tun haben, als mit 'nem Synthesizer Scheiße zu bauen. (14)

Doyle:

—Yis want to get up there an' shout I'm Outspan fuckin' Foster. (11)

Huzly:

—Ihr wollt da oben stehen und rausschreien: Ich bin Outspan Foster, verflucht noch mal. (14)

Orth-Guttman:

—Ihr wollt da oben stehen und brüllen Verdammt nochmal ich bin Outspan Foster. (15)

Doyle:

—An' I'm Derek fuckin' Scully, an' I'm not a tosser. (11)

Huzly:

—Und ich bin Derek Scully, verflucht noch mal, und ich bin kein Schlappschwanz. (14)

Orth-Guttman:

—Und ich bin verdammt nochmal Derek Scully und keine Flasche. (15)

Doyle:

—Fuckin' sure I am. (11)

Huzly:

—Schätze schon, sagte Outspan. (14)

Orth-Guttman:

—Irgendwie schon, sagte Outspan. (16)

Doyle:

Because fuckin' Ray can play them with two fingers. (12)

Huzly:

Weil der verschissene Ray sie mit zwei Fingern spielen kann. (15)

Orth-Guttman:

Ob Ray, diese Pfeife, sie mit zwei Fingern spielen kann. (16)

Doyle:

—All tha' mushy shite abou' love an' fields an' meetin' mots in supermarkets an' McDonald's is gone, ou' the fuckin' window. (12)

Huzly:

—Der ganze schlabbrige Scheiß von Liebe und Wiesen und Mädels, die man in Supermärkten und bei McDonalds trifft, is doch völlig weg vom Fenster. (16)

Orth-Guttmann:

—Dieser ganze Kitsch von Liebe und Feldern und Mädels, die du im Supermarkt triffst und bei McDonalds, der ist out. Schnee von gestern. (16)

Doyle:

—Where does the fuckin' politics come into it? Outspan asked. (12)

Huzly:

—Und was ist mit der verschissenen Politik? fragte Outspan. (15)

Orth-Guttmann:

—Und was ist mit der Scheißpolitik?, fragte Outspan. (16)

Doyle:

—Who the fuck wants to be on Top o' the Pops? said Jimmy. (12)

Huzly:

—Wer zum Teufel will schon im verschissenen Top of the Pops auftreten, sagte Jimmy. (16)

Orth-Guttmann:

—Wer verdammt nochmal will in die Top of the Pops?, fragte Jimmy. (17)

Doyle:

—Yeah, politics. —Not songs abou' Fianna fuckin' Fail. (13)

Huzly:

—Ach ja, die Politik. —Keine Songs über scheid Fianna Fail oder so was. (17)

Orth-Guttmann:

—Ja, also Politik... Ich meine nicht Songs über die Scheiß-Fianna Fail oder so was. (17)

Doyle:

—James Brown. Did yis know – never mind. He sang tha'. —An' he made a fuckin' bomb. (13)

Huzly:

—James Brown. Wußtet ihr —ach, Schwamm drüber. Der hat das gesungen. —War 'n Bombenerfolg. (17)

Orth-Guttman:

—James Brown. Habt ihr gewusst... ach was, Schwamm drüber. Der hat das gesungen. —Und es war ein Bombenerfolg. (18)

Doyle:

The culchies have fuckin' everythin'. (13)

Huzly:

Oben in Cork fehlts ihnen an nichts. (17)

Orth-Guttman:

—

Doyle:

—I never have liked him. I fuckin' hate him to be honest with yis. (14)

Huzly:

—Hab ihn noch nie gemocht. Um ehrlich zu sein, ich hasse ihn wie die Pest. (18)

Orth-Guttman:

—Ich hab ihn noch nie leiden können. Ganz ehrlich, ich hasse den Kerl. (18)

Doyle:

—Me! Singin'? Fuck off, will yeh. (16)

Huzly:

—Ich! Singen? Komm, verpiß dich. (20)

Orth-Guttman:

—Ich und singen? Verpiss dich. (21)

Doyle:

—I heard yeh singin', said Jimmy. —You were fuckin' great. (16)

Huzly:

—Ich hab dich singen gehört, sagte Jimmy. —Du warst richtig klasse. (20)

Orth-Guttman:

—Ich hab dich singen hören, sagte Jimmy. —Große Klasse. (20)

Doyle:

—I was fuckin' locked, said Declan Cuffe. —Rum an' blacks, yeh know. (16)

Huzly:

—Ich war killermäßig dicht, sagte Declan Cuffe. —Cola-Rum. (21)

Orth-Guttman:

—Ich war voll breit, sagte Declan Cuffe. —Cola-Rum, verstehst du. (21)

Doyle:

Dirty bitch. She's fuckin' married. (16)

Huzly:

Blöde Schlampe. Dabei ist die verheiratet. (21)

Orth-Guttman:

Dreckiges Luder. Dabei ist sie verheiratet. (21)

Doyle:

—I was fuckin' locked. (17)

Huzly:

—Ich war total blau. (21)

Orth-Guttman:

—Verdammt, ich war voll. (21)

Doyle:

—He's goin' solo.

—He doesn't have much of a fuckin' choice. (18)

Huzly:

—Er macht jetzt solo weiter.

—Was soll er auch sonst tun? (22)

Orth-Guttman:

—Er will jetzt solo weitermachen.

—Bleibt ihm wohl auch sonst nichts übrig. (22)

Doyle:

—Derek—

—Wha'?

—Fuck up. —Anyway, said Jimmy, —his ma used to make him do piano lessons, remember. (18)

Huzly:

—Derek —

—Was?

—Halts Maul. (23)

Orth-Guttman:

—Derek...

—Was?

—Halt die Luft an, sagte Jimmy. (23)

Doyle:

—No, hang on, listen. He told me he got fucked ou' o' the folk mass choir. (18)

Huzly:

—Nein, jetzt hör doch mal zu. Er hat mir erzählt, daß sie ihn aus dem Kirchenchor geworfen haben. (23)

Orth-Guttman:

—Jetzt hört doch erst mal zu. Er hat mir erzählt, dass er aus dem Kirchenchor geflogen ist. (23)

Doyle:

For playin' The Chicken Song on the organ. In the fuckin' church. (18)

Huzly:

—Weil er den Flohwalzer auf der Orgel gespielt hat. In der Kirche. (23)

Orth-Guttman:

—Weil er auf der Orgel den Flohwalzer gespielt hat. In der verdammten Kirche. (23)

Doyle:

—Just before the mass, Jimmy continued.—There were oul' ones an' ould fellas walkin' up the middle, yeh know. An' he starts playin' The fuckin' Chicken Song. (19)

Huzly:

—Kurz vorm Gottesdienst, fuhr Jimmy fort. —Die ganzen Alten saßen schon überall rum oder gingen grad vor zu ihren Plätzen. Und da fängt er an den verfluchten Flohwalzer zu spielen. (23)

Orth-Guttman:

—Unmittelbar vor der Messe, fuhr Jimmy fort. —Die Alten tapern noch durch den Mittelgang, versteht ihr, und da spielt er den Scheißflohwalzer. (23)

Doyle:

—They weren't sheep, said Derek. —They were deers.
—They were fuckin' sheep, said Outspan. (19)

Huzly:

—Das waren keine Schafe, sagte Derek. —Das waren Hirsche.
—Das waren verschissene Schafe, sagte Outspan. (24)

Orth-Guttman:

—Das waren keine Schafe, sagte Derek. —Das waren Hirsche.
—Scheißschafe waren es, sagte Outspan. (24)

Doyle:

—Hold on there, said Derek. —We can't do tha'. Me ma would fuckin' kill me. (20)

Huzly:

—Moment mal. Das ist nicht drin. Meine Ma bringt mich um. (25)

Orth-Guttman:

—Moment, sagte Derek. —Das ist nicht drin. Meine Ma bringt mich um. (25)

Doyle:

—I Feel Like a fuckin' Sex Machine, Derek explained. —She'd break me fuckin' head if I got up
an' sang tha'. (20)

Huzly:

—Na, von wegen Sexmaschine und so, ich meine, I Feel Like A Fucking Sex Machine, erklärte Derek.
—Mann, die schlägt mir glatt den Schädel ein, wenn ich hingeh und das singe. (25)

Orth-Guttman:

—Die schlägt mir den Schädel ein, wenn ich so was sing. Von Sexmaschine und so. (25)

Doyle:

—You won't be singin' it, son, said Deco. —I will. An', psonally speakin', I don't give a fuck wha'
MY ma thinks. (20)

Huzly:

—Du wirst ja nicht singen, Alter, sagte Deco. —Ich mach das. Und, so mal ganz unter uns, mir ist es
scheißegal, was meine Ma denkt. (25)

Orth-Guttman:

—Du singst es aber nicht, Junge, sagte Deco. —Ich sing's. Und ehrlich, was meine Ma denkt, ist mir
scheißegal. (25)

Doyle:

—I just want yis to hear it, yeh know, just to get an idea, to get the feel o' the thing. It's called funk.
—Funk off, said Deco. (20)

Huzly:

—Ich will nur, daß ihrs hört, weißt du, damit ihr eine Vorstellung davon bekommt, worum 's geht. Das nennt sich Funk.
—Funk dich selbst, sagte Deco. (25)

Orth-Guttman:

—Ich will ja nur, dass ihr 'ne Vorstellung kriegt, 'n Gefühl für die Sache. Funk nennt sich das.
—Funk dich selber, sagte Deco. (25)

Doyle:

A roar arrived from downstairs.
—Turn down tha' fuckin' radio! (22)

Huzly:

Von unten hörte man Gebrüll.
—Dreh das verfluchte Radio leiser! (27)

Orth-Guttman:

—Macht das Scheißradio leiser, donnerte es von unten. (27)

Doyle:

—Brilliant.
—Fuckin' brilliant. (22)

Huzly :

—Gigantisch.
—Riesig gigantisch. (17)

Orth-Guttman:

—Gigantisch.
—Scheißgigantisch. (27)

Doyle :

They were really excited now.
—Fuckin' deadly, said Derek. (22)

Huzly:

Sie waren jetzt vollauf begeistert.
—Absolut killermäßig, sagte Derek. (28)

Orth-Guttman:

Sie waren jetzt alle mächtig aufgedreht.
—Echt geil, sagte Derek. (27)

Doyle:

—I'm goin' to get a really good one, said Outspan. —Really fuckin' good. (22)

Huzly:

—Und zwar eine richtig gute, sagte Outspan. —Eine richtig verflucht gute. (28)

Orth-Gurttmann:

—'ne richtig gute, sagte Outspan. —Die man herzeigen kann. (27)

Doyle:

Jimmy Sr. laughed.
—Dickie fuckin' Rock. (24)

Huzly:

Jimmy Sr. lachte.
—Mister Scheiß Rockstar. (30)

Orth-Guttman:

Jimmy Sr. lachte.
—Mann, rock dir doch einen! (29)

Doyle:

He started to leave but turned at the door.
—There's a little fucker on a scooter lookin' for yeh downstairs. (24)

Huzly:

—Da unten ist so ein kleines Arschloch auf einem Motorroller, das dich sprechen will. (30)

Orth-Guttman:

—Unten ist 'n komischer Typ auf 'nem Motorroller, der dich sprechen will. (29)

Doyle:

—And I'm not a redneck or a southsider.
—You're the same age as me fuckin' da! (24)

Huzly:

—Du bist ja so alt wie mein scheiß Vater! (31)

Orth-Guttman:

—Du bist so alt wie mein Vater! (30)

Doyle:

Although, to be honest with you, I don't think poor Jimi knew I was there. Bobby Bland, Isaac Hayes, Al Green.

—You've been fuckin' busy. (25)

Huzly:

—Wenngleich, um ehrlich zu sein, ich nicht denke, daß der arme Jimi mich überhaupt zur Kenntnis genommen hat. —Bobby Bland, Isaac Hayes, Al Green.

—Du bist ganz schön rumgekommen. (32)

Orth-Guttmann:

—Aber ehrlich, der arme Jimi hat wohl gar nicht gewusst, dass ich da war... Bobby Bland, Isaac Hayes, Al Green.

Da bist du ja ganz schön rumgekommen. (31)

Doyle:

He said he was watching something on TV about the feuding Brothers in Northern Ireland and The Lord told the Reverend Ed that the Irish Brothers had no soul, that they needed some soul. And pretty fucking quick! (27)

Huzly:

Er sagte, es sei geschehen, als er im Fernsehen einen Bericht über den Bruderkrieg in Nordirland anschaute. Da sagte der Herr dem Reverend Ed, daß die irischen Brüder keinen Soul, keine Seele hätten, aber dringend brauchten. Und zwar dalli! (34)

Orth-Guttmann:

Er hat gesagt, er hat im Fernsehen was über die kämpfenden Brüder in Nordirland gesehen, und der Herrgott hat dem Pfarrer Ed gesagt, dass die irischen Brüder keinen Soul haben und Soul brauchen, und zwar verdammt schnell. (33)

Doyle:

—Am I in? Joey The Lips asked.

—Fuck, yes, said Jimmy. —Fuckin' sure you're in. (27)

Huzly:

—Bin ich dabei? fragte Joey die Lippe.

—Hölle, klar, sagte Jimmy. —Klar bist du dabei. (34)

Orth-Guttmann:

—Nehmt ihr mich?, fragte Joey die Lippe.

—Ja, verdammt, natürlich, sagte Jimmy. —Klar nehmen wir dich. (33)

Doyle:

—Are they foxy ladies, Jimmy? Joey The Lips asked.
They all stared at him.
—Fuckin' sure they are, said Jimmy. (29)

Huzly:

—Heiße Ladies, Jimmy? fragte Joey die Lippe. Alle starrten ihn an.
—Aber klar doch, sagte Jimmy. (37)

Orth-Guttman:

—Heiße Ladies, Jimmy?, fragte Joey die Lippe. Sie guckten ihn alle an.
—Und ob, sagte Jimmy. (35)

Doyle:

—Remember Tracie Quirk?
—She's fuckin' married! (29)

Huzly:

—Erinnerst du dich an Tracie Quirk?
—Scheiße, die ist doch verheiratet! (37)

Orth-Guttman:

—Erinnerst du dich an Tracie Quirk?
—Die ist doch verheiratet, du Arsch! (35)

Doyle:

—Imelda.
—Wha' one's she? Hang on — Oh Jaysis, HER!
Fuckin' great. (30)

Huzly:

—Imelda.
—Welche ist das ? Moment mal —ach herrje, DIE! Ist ja großartig. (37)

Orth-Guttman:

—Imelda.
—Welche ist... Moment... Himmelnochmal, DIE? Megastark. (35)

Doyle:

—Which one is it? said Outspan.
—You know her, said Derek. —Yeh fuckin' do. (30)

Huzly:

—Welche ist das? fragte Outspan.
—Du kennst sie, sagte Derek. —Sicher kennst du die. (37)

Orth-Guttman:

—Welche is'n das?, fragte Outspan.
—Du kennst sie, du Blödmann, sagte Derek. (35)

Doyle:

—Her!
—She's fuckin' gorgeous, said Derek. (30)

Huzly:

—Ach die!
—Die ist absolut phänomenal, sagte Derek. (37)

Orth-Guttman:

—Die!
—Umwerfend ist die, sagte Derek.. (35)

Doyle:

—Yis're usin' your noses instead of your mouths, said Jimmy.
—Fuck off slaggin', said Imelda. (34)

Huzly:

—Ihr singt durch die Nase und nicht durch den Mund, sagte Jimmy.
—Jetzt moser hier nich rum, du Arschloch, sagte Imelda. (43)

Orth-Guttman:

—Zum Singen ist der Mund da und nicht die Nase, sagte Jimmy.
—Mach uns nicht an, sagte Imelda. (40)

Doyle:

—You're as bad as they are, 'melda, said Bernie.
—Ah, fuck off, Bernie, will yeh. (36)

Huzly:

—Oh, Imelda, also wirklich, sagte Bernie.
—Ach, verpiß dich, Bernie. (46)

Orth-Guttman:

—Du bist auch nicht besser als die Jungs, sagte Bernie.
—Komm, Bernie, halt die Klappe. (43)

Doyle:

—Go on, Jimmy. —At least we know tha' Imelda does the business.
—Fuck off, you, said Imelda, but she grinned. (37)

Huzly:

—Los, Jimmy. —Zumindest wissen wir, daß Imelda keine halben Sachen macht.
—Fick dich ins Knie, du Knalltüte, sagte Imelda, aber sie grinste dabei. (47)

Orth-Guttman:

—Weiter, Jimmy. Zumindest wissen wir jetzt, dass Imelda nichts anbrennen lässt.
—Klappe!, sagte Imelda, aber sie grinste dabei. (44)

Doyle:

—Politics. —Party politics, said Jimmy, —means nothin' to the workin' people. Nothin'. —Fuck all. Soul is the politics o' the people. (38)

Huzly:

—Politik. —Parteipolitik, sagte Jimmy, —das bedeutet der Arbeiterschaft gar nichts. Nichts. —'n Scheiß. Soul ist die Politik des Volkes. (48)

Orth-Guttman:

—Mit Politik, mit Parteipolitik kann der Arbeiter nichts anfangen, aber auch gar nichts. Soul ist die Politik des Volkes. (44)

Doyle:

They could chain the nigger slaves but they couldn't chain their soul.
—Their souls didn't pick the fuckin' cotton though. Did they now? (38)

Huzly:

—Ihre Seelen haben allerdings nicht die verschissene Baumwolle gepflückt. Oder lieg ich da falsch? (49)

Orth-Guttman:

—Ihre Seelen haben aber nicht die Scheißbaumwolle gepflückt, oder? (45)

Doyle:

—Fuck off a minute. —Soul is the rhythm o' the people, Jimmy said again. (38)

Huzly:

—Schieß in den Wind, du Knalltüte. —Soul ist der Rhythmus des Volkes, wiederholte Jimmy. (49)

Orth-Guttman:

—Jetzt haltet mal 'n Augenblick den Rand. Soul ist der Rhythmus des Volkes, wiederholte Jimmy. (45)

Doyle:

—The Labour Party doesn't have soul. Fianna fuckin' Fail doesn't have soul. (38)

Huzly:

—Die Labour Party hats nicht. Die verschissene Fianna Fail hats nicht. (49)

Orth-Guttman:

—Die Labour Party hat keinen Soul. Scheiß-Fianna Fail hat keinen Soul. (45)

Doyle:

The Irish people —no. —The Dublin people —fuck the rest o' them. (38)

Huzly:

Das irische Volk —nix. —Das Volk von Dublin —Vergiß es. (49)

Orth-Guttman:

Das irische Volk auch nicht. Das Volk von Dublin... vergiss es. (45)

Doyle:

The people o' Dublin, our people, remember need soul. We've got soul.
—Fuckin' righ' we have. (38)

Huzly:

—Das Volk von Dublin, unser Volk, vergeßt das nicht, die brauchens aber, und wir habens. Wir haben Soul.
—Das kannst du laut sagen. (49)

Orth-Guttman:

—Aber das Volk von Dublin, unser Volk, braucht Soul. Wir haben Soul.
—Verdammt, und ob. (45)

Doyle:

—No way, Rabbinne.
—Yes way.
—No fuckin' way, Jim. No way. (39)

Huzly:

—Vergiß es, Rabbinne.
—Aber nein.
—Vergiß es, Jimmy. Du hast 'n Arsch offen. (49)

Orth-Guttman:

—Kommt nicht in die Tüte, Rabbinne.
—Doch.
—Ist nicht drin, Jim. (45)

Doyle:

—I had one o' them for me mot's debs, said Billy. —It was fuckin' thick. (39)

Huzly:

—Ich hatte einen für die Hochzeit meiner Mutter, sagte Billy. —Sah voll bescheuert aus. (49)

Orth-Guttmann:

—Ich hab so'n Teil bei der Abschlussfete von meiner Tussi angehabt und geschwitzt wie'n Affe, sagte Billy. (45)

Doyle:

The sleeves were too long, the trunzers were too fuckin' short, there was a stupid fuckin' stripe down. (39)

Huzly:

Die Ärmel waren zu lang, die Hosen zu kurz, und das Ding hatte so einen scheißblöden Streifen. (49)

Orth-Guttmann:

—Die Ärmel zu lang, die Hose zu kurz, und an der Seite so'n alberner glänzender Streifen. (45)

Doyle:

—Yis have to look good, said Jimmy. —Neat — dignified.

—What's fuckin' dignified abou' dressin' up like a jaysis penguin? Outspan asked. (39)

Huzly:

—Ihr müßt gut aussehen, sagte Jimmy. —Adrett —respektabel.

—Was zum Teufel ist respektabel daran, sich wie ein gottverdammter Pinguin rauszuputzen? fragte Outspan. (50)

Orth-Guttmann:

—Es ist wichtig, dass ihr gut ausseht, erklärte Jimmy. —Adrett. Würdevoll.

—Was ist daran würdevoll, wenn du aussiehst wie'n beknackter Pinguin?, fragte Outspan. (46)

Doyle:

Soul is lifting yourself up, soul is dusting yourself off, soul is —

—What's he fuckin' on abou'?' (40)

Huzly:

Soul heißt, sich selbst einen Ruck geben. Soul heißt, den Staub aus den Knochen schütteln, Soul heißt

—
—Wovon zum Teufel redet der? (50)

Orth-Guttmann:

Soul bedeutet, dass du dich aus dem Staub erhebst, an Größe gewinnst ...

—Was redet der da für'n Scheiß? (46)

Doyle:

—Dignity fuck dignity off dignity Joey. (40)

Huzly:

—Würde, Schwachsinn, Würde, Humbug, Joey.

—Würde, Schlappen, Würde, Strickweste. (51)

Orth-Guttman:

—Verpiss dich mit deiner Würde, Joey.

—Würde gleich Hausschlappen, Würde gleich Strickweste. (47)

Doyle:

—Soul is dignity, Joey The Lips reminded them.

—What's dignified abou' a stupid name like The fuckin' Lips? (41)

Huzly:

—Soul ist Würde, erinnerte sie Joey die Lippe.

—Was ist würdevoll an einem saublöden Namen wie die bescheuerte Lippe? (52)

Orth-Guttman:

—Soul ist Würde, rief ihnen Joey die Lippe in Erinnerung.

—Was hat so'n bescheuerter Name wie die Lippe mit Würde zu tun? (48)

Doyle:

—You're Derek The Meatman Scully.

They laughed.

—Wha' the fuck's tha' abou'?' Derek asked. (42)

Huzly:

—Du bist Derek der Fleischer Scully.

Sie lachten.

—Was zum Teufel soll das heißen? fragte Derek. (53)

Orth-Guttman:

Du bist Derek Scully der Meatman. Sie lachten.

Was soll denn das?, fragte Derek. (48)

Doyle:

He was disappointed.

—Are you fuckin' slaggin' me? (42)

Huzly:

Er war enttäuscht.

Willst du mich verscheißern? (53)

Orth-Guttman:

Er war enttäuscht. — Willst du mich verarschen? (48)

Doyle:

—You're a butcher, said Jimmy.
—I know I'm a fuckin' butcher. (42)

Huzly:

—Du bist Metzger, sagte Jimmy.
—Ich weiß, daß ich Metzger bin. (53)

Orth-Guttman:

—Du bist Metzger, sagte Jimmy. — Fleischhauer.
—Ist bekannt, du Blödmann. (49)

Doyle:

—Yeh play the bass like a butcher, said Jimmy.
—Fuckin' thanks! (42)

Huzly:

—Spielst auch Baß wie ein Metzger, sagte Jimmy.
—Na, schönen Dank! (53)

Orth-Guttman:

—Und so haust du auch auf den Bass ein, sagte Jimmy.
—Besten Dank für die Blumen. (49)

Doyle:

—No, listen, said Jimmy. —Meat is slang for your langer.
There were cheers and screams.
—That's fuckin' disgustin', said Natalie. (42)

Huzly:

—Nein, jetzt hör doch mal zu, sagte Jimmy. —Fleisch ist Slang für deinen Schwengel.
Jubel und Schreien.
—Ist ja ekelhaft, sagte Natalie. (53)

Orth-Guttman:

—Wart's ab. —Weißt du, was sie in den Staaten unter meat verstehen?
—Fleisch, genau wie hier. Nur dass sie mehr davon haben.
Meat ist Slang für den Schwanz. Beifallrufe und spitze Schreie.
—Erzähl nicht so'n Schweinkram, sagte Natalie.

Doyle:

—It's racist. —South African oranges.
—That's fuckin' crazy, Jimmy, said Billy. (43)

Huzly:

—Rassistisch. —Südafrikanische Orangen.
—Bei dir tickts nicht richtig, Jimmy, sagte Billy. (55)

Orth-Guttmann:

—Rassistisch. Apfelsinen aus Südafrika.
—Das ist doch beknackt, Jimmy, sagte Billy. (50)

Doyle:

—I don't make annyone pick fuckin' oranges! said Outspan. (44)

Huzly:

—Ich laß überhaupt niemanden Orangen pflücken! sagte Outspan. (55)

Orth-Guttmann:

—Von mir aus braucht keiner Apfelsinen zu pflücken, sagte Outspan. (51)

Doyle:

—I fuckin' know tha', thanks, said Outspan. (44)

Huzly:

—Als ob ich das nicht wüßte, sagte Outspan. (55)

Orth-Guttmann:

—Heilige Scheiße, erinnere mich nicht dran, sagte Outspan. (51)

Doyle:

—Brothers, Sisters. I thank The Lord Jesus for today.
—Fuck off, Joey. (46)

Huzly:

—Brüder, Schwestern. Ich danke Jesus dem Herrn für den heutigen Tag.
—Verpiß dich, Joey. (58)

Orth-Guttmann:

—Brüder und Schwestern, ich danke dem Herrn für den heutigen Tag.
—Klappe, Joey! (53)

Doyle:

—No, Declan, said Joey The Lips. —We're in no rush. Rome wasn't built in a day.
—Dublin was though, wha'.
—A fuckin' hour. (46)

Huzly:

—Nein, Declan, sagte Joey die Lippe. —Wir habens nicht eilig. Rom wurde auch nicht an einem Tag erbaut.

—Dublin wohl, was?

—In einer Stunde! (58)

Orth-Guttman:

—Nein, Declan, sagte Joey die Lippe. —Wir haben keine Eile. Rom ist auch nicht in einem Tag erbaut worden.

—Aber Dublin schon.

—In 'ner Stunde, verdammt. (53)

Doyle:

—I don't know abou' the rain but I can give yeh all the fuckin' thunder yeh want.

He attacked the kit. (53)

Huzly:

—Mit dem Regen weiß ich nicht so recht, aber ich kanns donnern lassen, daß es kracht.

Er machte sich über das Schlagzeug her. (66-67)

Orth-Guttman:

—Also Regen, das weiß ich nicht, aber Donner könnt ihr haben.

Noch und noch.

—Er ballerte auf sein Schlagzeug ein. (60-61)

Doyle:

—Fuckin' hurricane if yeh want it. (53)

Huzly:

—'n gottverdammter Hurricane, wenns sein muß. (67)

Orth-Guttman:

—Einen ganzen Hurrikan, wenn's sein muss. (61)

Doyle:

—They'll be eatin' chips ou' o' your knickers.

—You're fuckin' sick, you are. (55)

Huzly:

—Die Leute werden euch aus der Unterwäsche fressen.

—Schmieriger Schmuddelfink. (69)

Orth-Guttman:

—Die essen euch die Fritten aus den Schlüpfen.

—Du bist ja krank, du Drecksack! (63)

Doyle:

—Where? said Derek.
—Ou' there, said Dean. —Behind the door.—It's not fuckin' dark yet. (57)

Huzly:

—Wo ? sagte Derek.
—Da draußen, sagte Dean. —Hinter der Tür.
—Es ist doch noch nicht mal dunkel. (71)

Orth-Guttman:

—Wo?, fragte Derek.
—Draußen, sagte Dean. —Hinter der Tür.
—Verdammt, es ist doch noch nicht mal dunkel. (64)

Doyle:

—What's it to you if she was? said Bernie.
—You're fuckin' taller than him! Deco shouted. (57)
This went against nature.

Huzly:

—Und wenn? Was gehts dich an? sagte Bernie.
—Du bist ja größer als er! rief Deco.
Das war widernatürlich. (71)

Orth-Guttman:

—Kann dir egal sein, sagte Bernie.
—Verdammt, du bist doch größer als er, brüllte Deco.
Das war wider die Natur. (65)

Doyle:

Billy looked from one face to the next for some sign of hope.
—It's like doin' it with your fuckin' da, he said. (57)

Huzly:

Billy suchte in jedem einzelnen Gesicht nach einem Hoffnungsschimmer.
—Is ja, wie wenn mans mit dem eigenen Alten treibt, sagte er. (72)

Orth-Guttman:

Billy guckte hoffnungsvoll von einem zum anderen.
—Es ist, als wenn sie's mit ihrem eigenen Dad treibt, sagte er. (65)

Doyle:

—I'm goin' to be sick.
—That's fuckin' cat, tha' is, said Derek. (58)

Huzly:

—Ich glaub ich muß kotzen.
—Das is aber echt oberfies, sagte Derek. (72)

Orth-Guttman:

—Mir wird schlecht.
—Nicht zu glauben, sagte Derek. (65)

Doyle:

—Cop on, come on. Joey's one o' the lads.
—He's a fuckin' oul' fella. (58)

Huzly:

—Kommt jetzt, Schluß damit. —Joey ist einer von uns.
—Er ist ein verschissener alter Knacker. (72)

Orth-Guttman:

—Jetzt kriegt euch wieder ein. Joey gehört zu uns.
—Er ist ein alter Kacker. (65)

Doyle:

He's older than us, righ'. But he's not married, remember. So he's as entitled to move in on a bird as we are. —An' fair fucks to him. (58)

Huzly:

Okay, er ist älter als wir. Aber vergeßt nicht, er ist nicht verheiratet. Also hat er das gleiche Recht wie wir, sich an eine Schnepfe heranzumachen. —Möge er dabei zu Potte kommen. (72)

Orth-Guttman:

— Er ist älter als wir, zugegeben. Aber er ist schließlich nicht verheiratet. Und deshalb kann er die Mädels genauso gut anbaggern wie wir. Viel Glück, kann ich da nur sagen. (66)

Doyle:

—It's not —fair though, sure it's not?
—I suppose it's not, said James.
—O' course it's fuckin' fair, said Jimmy. (58)

Huzly:

—Aber —aber es ist doch einfach nicht fair, oder?
—Ich schätze nicht, sagte James.
—Aber sicher ist es fair, sagte Jimmy. (73)

Orth-Guttman:

—Aber irgendwie... ist es nicht fair.
—Stimmt schon, sagte James.
—Nicht fair? Es darf gelacht werden, sagte Jimmy. (66)

Doyle:

—Look, righ', you could've tried to click with her yourself. But yeh didn't. An' Joey did. So fair fucks to him. (58)

Huzly:

—Jetzt schau doch mal, du hättest ja selbst versuchen können, bei ihr zu landen. Hast du aber nicht. Und Joey hats getan. Möge es ihm gelingen. (73)

Orth-Guttmann:

— Ihr hättet es ja auch bei ihr versuchen können, aber ihr habt's nicht gemacht. Und Joey hat's gemacht. Also ich gönn's ihm. (66)

Doyle:

—You'd get off with Madonna, wouldn't yeh? said Natalie.
—Wouldn't yeh? —Fuckin' sure yeh would. (59)

Huzly:

—Wenn du an Madonna denkst, geht dir doch auch schon fast einer ab, oder? sagte Natalie. —Und wenn du jetzt die Chance hättest?
—Aber sicher würdest du sie nutzen. (74)

Orth-Guttmann:

Du würdest es doch mit Madonna machen, nicht?, sagte Natalie.
— Stimmt's? Und ob du's mit ihr machen würdest, du Drecksack. (67)

Doyle:

Good man, Joey, said Outspan. —I'm fuckin' starvin'. I haven't eaten ann'thin' since me dinner. (60)

Huzly:

—Toll, Joey, sagte Outspan. —Ich bin am Verhungern. Ich hab seit dem Abendessen nichts mehr gegessen. (75)

Orth-Guttmann:

—Bestens, Joey, sagte Outspan. —Ich bin am Verhungern. Hab seit dem Abendessen nichts mehr in den Magen gekriegt. (68)

Doyle:

Jimmy grabbed Deco's arm.
—Not a word, righ'. Not a fuckin' word, righ'? (60)

Huzly:

Jimmy packte Deco am Arm.
—Kein Wort, klar? Kein einziges Wort. (75)

Orth-Guttmann:

Jimmy packte Deco am Arm.
—Kein Wort, ist das klar? Kein Wort, du Arsch. (68)

Doyle:

—That woman is driving me fucking crazy, said Joey The Lips. —She won't get off my case. (64)

Huzly:
—Diese Frau treibt mich noch in den verschissenen Wahnsinn, sagte Joey die Lippe. —Sie läßt einfach nicht von mir ab. (80)

Orth-Guttman:

—Das verdammte Weib macht mich verrückt, sagte Joey die Lippe.
—Sie geht mir nicht von der Pelle. (73)

Doyle:

—Hash is out, said Jimmy.
—Why? said Deco.
He was next on it.
—It fucks up your head, said Jimmy. (65)

Huzly:

—Hasch läuft nicht, sagte Jimmy.
—Warum? sagte Deco.
Er hätte den nächsten Zug gehabt.
—Das dröhnt dir den Kopf kaputt, sagte Jimmy.

Orth-Guttman:

—Hasch ist out, sagte Jimmy.
—Warum?, fragte Deco.
Er war als Nächster dran gewesen.
—Weil er euch die Birne zuknallt, sagte Jimmy. (73)

Doyle:

—Fuck off a minute, James, sorry, said Jimmy. —Yis won't be able to play. (65)

Huzly:

—Halt mal kurz das Maul, 'tschuldigung, sagte Jimmy. — Da könnt ihr nicht mehr spielen. (81)

Orth-Guttman:

—Entschuldige, James, aber halt mal eben die Luft an, sagte Jimmy. —In so einem Zustand könnt ihr nicht spielen. (73)

Doyle:

—Second, said Jimmy. We're a soul group. Remember tha'. Not a pop group or a punk group, or a fuckin' hippy group. (66)

Huzly:

—Zum zweiten, sagte Jimmy. —Wir sind eine Soulband. Vergeßt das nicht. Keine Popgruppe oder Punkband oder verschissene Hippies. (82)

Orth-Guttman:

—Zweitens, sagte Jimmy, sind wir eine Soul-Gruppe, vergesst das nicht. Keine Popgruppe oder Punkgruppe oder Scheißhippie-Gruppe. (74)

Doyle:

—It's oney hash.

—The tip o' the fuckin' iceberg, Billy. (66)

Huzly:

—Is doch nur Hasch.

—Das ist die Spitze des Eisbergs, Billy. (82)

Orth-Guttman:

—Ist doch bloß Hanf.

—Die Spitze des Eisbergs, Billy. (74)

Doyle:

—Dublin's fucked up with drugs. Drugs aren't soul. (66)

Huzly:

—Ganz Dublin ist völlig am Arsch vor Drogen. Drogen haben nichts mit Soul zu tun. (82)

Orth-Guttman:

—Dublin ist versaut von Drogen. Drogen sind nicht Soul. (74)

Doyle:

—I've got us a venue for our first gig.

—Fuckin' great! (69)

Huzly:

—Ich hab unseren ersten Auftritt arrangiert.

—Klasse! (86)

Orth-Guttman:

—Ich hab einen Raum für unseren ersten Gig.

—Mann, ist ja toll! (77-78)

Doyle:

—He's stickin' it into your woman from the shop, Colette, did yis know tha'?
—He is NOT, said Bernie.
—He fuckin' is. (70)

Huzly:

He, wußtet ihr, daß der diese Frau da aus dem Laden, Colette heißt die, pimpert?
—Das kann doch nicht wahr sein, sagte Bernie.
—Is aber so. (86-87)

Orth-Guttmann:

—Der treibt's mit der Frau aus dem Laden, habt ihr das gewusst?
—Das darf ja nicht wahr sein, sagte Bernie.
—Echt wahr. (78)

Doyle:

—The folk mass, Outspan explained to the lads. —Fuckin' desperate.
—Oh yeah, said Billy. —Is tha' the one you got flung ou' of? (70)

Huzly:

—Kirchenchor in der Schule, erklärte Outspan den anderen. —So ziemlich das Letzte.
—O ja, sagte Billy. —Da haben sie dich doch rausgeworfen? (87)

Orth-Guttmann:

—Kirchenchor, erläuterte Outspan. —Der größte Mist.
—Richtig, sagte Billy. —War das der, aus dem sie dich rausgeschmissen haben? (79)

Doyle:

—Did he brown yeh, Jimmy? Outspan asked.
—I told him it was part o' the Anti-Heroin Campaign.
—Yeh fuckin' chancer, yeh. (71)

Huzly:

—Wie kommt's?
—Ich hab ihm erzählt, der Auftritt sei Teil einer Anti—Heroin—Kampagne.
—Du geriebener Halunke. (88)

Orth-Guttmann:

—Wie kommt's?
—Ich hab ihm gesagt, dass wir es im Rahmen der Anti—Heroin—Kampagne machen.
—Du bist doch ein geriebener Hund! (79)

Doyle:

—We can hire them for this one, said Jimmy. —We'll get the bread back on the door.
—Bread! said Billy. —Yeh fuckin' hippy.
—Fuck up. (71)

Huzly:

—Für den einen Abend können wir sie mieten. Die Asche holen wir mit dem Eintritt wieder rein.

—Asche! sagte Billy. — Du redest wie 'n Hippie.
—Halts Maul. (88)

Orth-Guttman:
—Für den einen Abend können wir sie leihen, sagte Jimmy. —Die
Asche holen wir mit dem Eintritt wieder rein.
—Asche, sagte Billy. — Du Scheißhippie du!
—Klappe! (80)

Doyle:

—I hate him, said Billy. —We all do, for fuck sake, said Jimmy. (73)

Huzly:

—Ich hasse ihn, sagte Billy.
—Scheiße, tun wir doch alle, sagte Jimmy. (91)

Orth-Guttman:

—Ich hasse ihn, sagte Billy.
—Reg dich ab. Das geht uns doch allen nicht anders, sagte Jimmy. (82)

Doyle:

—I'd fuckin' kill him. I fuckin' would. (73)

Huzly:

—Ich würde ihn am liebsten umbringen. Würd ich echt. (91)

Orth-Guttman:

—Ich könnt ihn umbringen. Glatt. (82)

Doyle:

—Wha' do you know abou' it? said Outspan.
—Fuck all, said Jimmy. (74)

Huzly:

—Hast du davon Ahnung? fragte Outspan.
—Überhaupt nicht, sagte Jimmy. (91)

Orth-Guttman:

—Hast du denn da 'ne Ahnung von?, fragte Outspan.
—Nicht die Spur, sagte Jimmy. (83)

Doyle:

Imelda was first , then Natalie (—Fair fuckin' play to yis girls), then Bernie. (75)

Huzly:

Zuerst kam Imelda, dann Natalie (—Alle Achtung, Mädels), dann Bernie. (93)

Orth-Guttman:

Imelda kam zuerst , dann Natalie (—Die Runde an euch, Mädels!), dann Bernie. (84)

Doyle:

—Soul is dignity, said Jimmy.

—This is a great fuckin' group, said Outspan. (76)

Huzly:

—Soul ist Würde, sagte Jimmy.

—Ist schon 'ne tolle Gruppe, sagte Outspan. (94)

Orth-Guttman:

—Soul ist Würde, sagte Jimmy.

—Also das ist vielleicht 'ne Gruppe, sagte Outspan. (85)

Doyle:

—I must say. Even the skivvies wear fuckin' monkey suits. (76)

Huzly:

—Muß ich schon sagen. Selbst die Wasserträger tragen Konfirmationsanzüge. (93)

Orth-Guttman:

—sogar die Hilfsarbeiter tragen Smoking. (85)

Doyle:

—I'm no skivvy, said Jimmy. —I'm your fuckin' manager, pal. (76)

Huzly:

—Ich bin kein Wasserträger, sagte Jimmy. Ich bin euer Manager, du Arsch. (94)

Orth-Guttman:

—Ich bin kein Hilfsarbeiter, sagte Jimmy. —Ich bin euer Manager, du Hirni. (85)

Doyle:

—An' don't you forget it, said James.

—Fuckin' righ', said Jimmy. (76)

Huzly:

—Das darfst du nicht vergessen, sagte James.

—Haargenau, sagte Jimmy. (94)

Orth-Guttman:

—Und dass ihr das ja nicht vergesst, sagte James.
—Ganz genau, sagte Jimmy. (85)

Doyle:

—There's nothin' to it. Anny fuckin' dope could do tha'. (76)

Huzly:

—Is ja gar nix dabei. Ein kompletter Vollidiot brächte das fertig. (95)

Orth-Guttman:

—So leicht geht das?, wunderte sich Jimmy. —Ist ja grandios, Mann. (85)

Doyle:

—Oh, it is alrigh', the caretaker admitted. —I do fuck all to be honest with yeh. (78)

Huzly:

—Oh, der ist schon in Ordnung, räumte der Hausmeister ein. —Ehrlich gesagt, ich rühr keinen Finger. (97)

Orth-Guttman:

—Kann nicht klagen, räumte der Hausmeister ein. —Also ganz ehrlich: Abbrechen tu ich mir keinen dabei. (87)

Doyle:

Joey The Lips and Bernie arrived together, holding hands. Bernie had a crash helmet.
—What's the fuckin' story there? Outspan asked. (79)

Huzly:

Joey die Lippe und Bernie kamen zusammen. Sie hielten Händchen. Bernie trug einen Sturzhelm.
—Was zum Teufel geht hier jetzt wieder ab? fragte Outspan. (98)

Orth-Guttman:

Joey die Lippe und Bernie kamen zusammen. Sie hielten Händchen.
Bernie hatte einen Sturzhelm auf.
—Verdammt, was geht denn hier ab?, fragte Outspan. (88)

Doyle:

—He'll fuck off with the money.
—He won't, said Jimmy. —Mickah's alrigh'. (79)

Huzly:

—Der wird sich das Geld unter den Nagel reißen. —Wird er nicht, sagte Jimmy. — Mickah is in Ordnung. (98)

Orth-Guttman:

—Der haut doch mit der Kohle ab.
Ausgeschlossen, sagte Jimmy. —Mickah ist in Ordnung. (88)

Doyle:

—He's a fuckin' savage, said Derek. (79)

Huzly:

—Der Typ ist ein verfluchter Wilder, sagte Derek. (98)

Orth-Guttman:

—Der Typ ist ein absoluter Draufhauer, sagte Derek. (88)

Doyle:

—He got fucked ou' o' our school, righ', Derek told them, ,—because he beat the shi'e ou' o' the Dean o' Girls.(79)

Huzly:

—Den hamse aus unserer Schule geworfen, erzählte Derek ihnen, —weil er den Dekan aufgemischt hat. Und das war 'ne Frau! (98)

Orth-Guttman:

—Er ist bei uns von der Schule geflogen, erläuterte Derek, —weil er die Vertrauenslehrerin zerlegt hat. (88)

Doyle:

—He done tha'. Fucked a rock at me durin' a match. (79)

Huzly:

—Das war er. Hat während eines Fußballspiels 'n Stein nach mir geworfen. (99)

Orth-Guttman:

—Das stammt von ihm. Hat bei einem Match einen Stein nach mir geschmissen. (89)

Doyle:

—He was the goalie an' I oney had him to beat, the cunt. An' he fucked the rock at me. (79)

Huzly:

—Er war der Torwart, und ich stand allein vor ihm, dem Arsch. Da hat er den Stein nach mir geworfen. (99)

Orth-Guttman:

—Er stand im Kasten und ich direkt davor. Und da hat er den Stein geschmissen, der Pisser. (89)

Doyle:

—Yeh didn't, said Derek.
—I fuckin' did. (79)

Huzly:

—Hast du nicht, sagte Derek.
—Hab ich doch. (99)

Orth-Guttman:

—Hast du nicht, sagte Derek.
—Hab ich doch, verdammt. (89)

Doyle:

—Yeh were offside.
— I fuckin' wasn't. (79-80)

Huzly:

—Du warst im Abseits.
—War ich nicht, du Arsch. (99)

Orth-Guttman:

—Es war abseits.
—War es nicht. (89)

Doyle:

—Fuck up, youse, said Jimmy. —Tha' was years ago. We were all fuckin' eejits then. (80)

Huzly:

—Haltet Maul, ihr da, sagte Jimmy. — Das is Jahre her. Da waren wir alle verschissene Idioten. (99)

Orth-Guttman:

Jetzt haltet mal den Rand, ihr beiden, sagte Jimmy. — Das ist Jahre her. Da waren wir alle die letzten Trottel. (89)

Doyle:

—It's better than Catch 22, isn't it?
—I don't think so, Mickah.
—Fuckin' sure it is, said Mickah. (82)

Huzly:

—Is besser als Catch 22, oder?

—Find ich nich, Mickah.
—Aber sicher isses das, sagte Mickah. (102)

Orth-Guttman:

—Besser als Catch 22, was?
—Find ich nicht, Mickah.
—Ich sag's dir, Mann! (91)

Doyle:

He was noticing Joey The Lips for the first time.
—The fuckin' state of yeh.
Imelda laughed. (82)

Huzly:

Er nahm Joey die Lippe zum ersten Mal zur Kenntnis.
—Wenn ich mir anschau, in was für einem Zustand du dich befindest.
Imelda lachte. (102)

Orth-Guttman:

Er hatte Joey die Lippe erst in diesem Moment gesehen.
—Siehst mächtig alt aus, Mann. (92)

Doyle:

—When?
—When I say so. Now shut the fuckin' door. (82)

Huzly:

—Wann?
—Wenn ich es sage. Mach die Tür zu! (102)

Orth-Guttman:

—Wann?
—Wenn ich es sag. Tür zu, ihr Rotznasen! (92)

Doyle:

—Fuck her anyway, said Outspan.
Outspan looked at him. (84)

Huzly:

Zur Hölle mit ihr, sagte Outspan. —Ich geh nicht auf die Bühne. (104)

Orth-Guttman:

—Die kann mich mal gern haben, die Alte, sagte Outspan. — Ich tret nicht auf. (93)

Doyle:

Mickah went along the back. He shoved everyone forward.
—Get up there an' clap or I'll fuckin' crease yis. (84)

Huzly:

Mickah ging ans hintere Ende des Saals. Er schubste alle in Richtung der Bühne.
—Geht ganz nah ran und klatscht schön, sonst zischts. (105)

Orth-Guttmann:

Mickah ging in den Saal und scheuchte alle weiter an die Bühne ran.
—Nach vorn mit euch und klatschen, sonst könnt ihr was erleben. (94)

Doyle:

—Cheer when the curtain opens, righ'. An' clap like fuck. (84)

Huzly:

—Und schön jubeln, wenn der Vorhang aufgeht, klar? —Und klatscht, daß euch die Finger abfallen.
(105)

Orth-Guttmann:

—Ihr brüllt Bravo, wenn der Vorhang aufgeht, verstanden? —Und ihr klatscht, was das Zeug hält. (94)

Doyle:

—If we do tha' dance in Walkin In The Rain we'll fall off the fuckin' stage, said Natalie. (84)

Huzly:

—Wenn wir die Tanzschritte in Walkin' In The Rain machen, fallen wir glatt von der Bühne, sagte Natalie. (105)

Orth-Guttmann:

—Wenn wir bei Walking In the Rain unsere Schritte machen, fallen wir glatt von der Bühne, sagte Natalie. (94)

Doyle:

—I want everybody to get up off o' your seats an' (—Wha' fuckin' seats? Mickah shouted.) —an' get your arms together an' your hands together an' give me some o' tha' Ooold Soul Clappin'. (86)

Huzly:

—Ich möchte, daß ihr jetzt alle aufsteht von euren Sitzen und (—Was für Sitze? brüllte Mickah) und die Arme zusammenbringt und in die Hände klatscht, wie es sich für guten Soul gehört. (106-107)

Orth-Guttmann:

—Ich möchte, dass ihr alle aufsteht (—Wieso aufsteht, du Blödmann?, rief Mickah) — und richtig mitklatscht, wie sich das bei Soul gehört. (96)

Doyle:

—Another thing, said Billy. —It's not YOUR fuckin' group. (89)

Huzly:

—Und noch was, sagte Billy. —Das ist nicht DEINE Band, du Arsch. (110)

Orth-Guttman:

Und noch was, sagte Billy. — Es ist nicht DEINE Band, du Scheißer. (99)

Doyle:

—Whooo! said Deco. —Let's take it to the bridge.

—Wha' fuckin' bridge? (96)

Huzly:

Huh! sagte Deco. —LETS TAKE IT TO THE BRIDGE. Auf gehts zur Brücke.

Was für eine verschissene Brücke? (118)

Orth-Guttman:

—Huh!, sagte Deco. — Let's take it to the bridge.

—Was denn für 'ne Scheißbrücke? (107)

Doyle:

Billy shouted: —Get ou' o' the fuckin' way. (96)

Huzly:

Billy rief: —Aus dem Weg, du Arsch. (118)

Orth-Guttman:

—Aus dem Weg, Mann, rief ihm Billy zu. (107)

Doyle:

—You didn't tell us it was a fuckin' orchestra we were bookin', he screamed. (99)

Huzly:

—Du hast mir nicht gesagt, daß wir mit euch ein ganzes verfluchtes Orchester anheuern, brüllte er.

(123)

Orth-Guttman:

—Dass du hier mit 'nem ganzen Orchester anrückst, war nicht ver
abredet, zeterte er los. (111)

Doyle:

—Yeah. An' yis still take up half the fuckin' pub. (100)

Huzly:

—Trotzdem ist damit der Raum schon halb voll. (123)

Orth-Guttman:

—Nur ist dann die halbe Bude voll, du Arsch. (111)

Doyle:

—Fuckin' leprechauns maybe. Or test-tube babies. (100)

Huzly:

—Verschissene Koblode vielleicht. Oder Retortenbabys. (124)

Orth-Guttman:

—Scheißzwerge vielleicht. Oder Retortenbabys. (111)

Doyle:

Billy The —Animal Mooney an' we all —have stage names an' you know fuckin' well —wha' they are, yeh lousy —bollix yeh, we're not your group, we're —not your fuckin' —group — (104)

Huzly:

—Ich bin Billy —das Tier Mooney, hast —du —mich —verstanden? —Billy, das— —Tier Mooney, und wir alle —haben Bühnennamen, und du weißt verflucht noch mal —genau, wie die sind, du elendiger—Wichsbeutel, du, wir sind nicht deine Band, wir sind —nicht deine Scheiß—Band — (128)

Orth-Guttman:

—Ich— bin—Billy—Mooney— das Tier —hast du mich verstanden?
Billy— Mooney— das Tier— und wir haben alle Künstlernamen— und die kennst du ganz genau, du Pisser— du verschissenes Arschgesicht—und wir sind nicht deine Band —wir —sind —nicht —deine —Scheißband— (115-116)

Doyle:

—Everything, said Joey The Lips. —Jazz is the antithesis of soul.
—I beg your fuckin' pardon! (107)

Huzly:

—Alles, sagte Joey die Lippe. — Jazz ist die Antithese von Soul.
—Wie bitte!?! (132)

Orth-Guttman:

—Alles, sagte Joey die Lippe. —Jazz ist die Antithese von Soul.
—Aber hallo! (119)

Doyle:

Joey The Lips was getting worked up. It was some sight. They stood back and enjoyed it.
—They should have burnt it off with a fucking blow lamp. (108)

Huzly:

Joey die Lippe geriet in Rage. Das war allerhand mitanzusehen. Sie traten zurück und genossen das Spektakel.

—Sie hätten sie ihm mit einer verschissenen Lötlampe wegbrennen sollen. (133)

Orth-Guttman:

Joey die Lippe hatte sich in Rage geredet. Das kam selten vor. Sie traten zurück und weideten sich an dem Anblick.

—Mit einer Lötlampe hätten sie ihm die wegbrennen sollen. (120)

Doyle:

—It's just I hate him, Jimmy. I fuckin' hate him. (110)

Huzly:

—Es ist nur —ich hasse ihn, Jimmy. Ich hasse das verfluchte Arschloch. (136)

Orth-Guttman:

—Es ist einfach so: Ich hasse ihn, Jimmy. Verdammt, ich hasse ihn. (122)

Doyle:

—Yeh'd want to get a grip on yourself, son. You're talkin' like a fuckin' spacer. (110)

Huzly:

—Vielleicht solltest du dich mal ein bißchen zusammenehmen. Du redest wie ein durchgedrehter Haschkopf. (136)

Orth-Guttman:

—Reiß dich zusammen, Junge. Du redest rum wie vollgedröhnt. (123)

Doyle:

—I know, I fuckin' know. Do yeh not think I know? (111)

Huzly:

—Scheiße, das weiß ich doch. Denkst du, das weiß ich nicht? (137)

Orth-Guttman:

—Weiß ich doch. Weiß ich alles. Denk bloß nicht, dass ich das nicht weiß. (123)

Doyle:

—I made up me mind durin' I Thank You. The way he was shovin' his arse into your women at the front. It was fuckin' disgustin'. (111)

Huzly:

—Während I Thank You ists mir klar geworden. Wie er seinen Arsch in die Frauen vor der Bühne gedrückt hat. Das war absolut ekelhaft. (137)

Orth-Guttman:

—Als wir I Thank You gespielt haben, ist mir das klar geworden. Wie er den Weibern da vorn den Hintern ins Gesicht gesteckt hat — widerlich war das. (123)

Doyle:

—He's not worth hatin'.
—He fuckin' is, yeh know. (111)

Huzly:

—Er ists nicht wert, daß du ihn haßt. (137)
—O doch, o doch.

Orth-Guttman:

—Lohnt sich doch gar nicht, so einen zu hassen.
—Tu ich aber, verdammt. (123)

Doyle:

He smacked it again.
—That's fuckin' grand. (114)

Huzly:

Er schlug noch einmal drauf.
—Klasse. (141)

Orth-Guttman:

Er schlug nochmal drauf.
—Ist ja Klasse. Kinderleicht. (126)

Doyle:

That's what jazz does. It makes the man selfish. He doesn't give a fuck about his Brothers. (115)

Huzly:

Das bewirkt der Jazz. Er macht einen Mann selbstsüchtig, so daß er sich einen Teufel um seine Brüder schert. (143)

Orth-Guttman:

Das macht der Jazz mit den Menschen, Bruder. Er macht sie zu Egoisten, so dass sie sich einen Scheiß um ihre Mitbrüder scheren. (128)

Doyle:

Derek spoke. —Tha' Man's World is a rapid song, isn't it?
—Fuckin' brilliant. (117)

Huzly:

Derek sprach. —Man's World is 'n absolut killermäßiges Stück, oder?
—Tierisch geil. (145)

Orth-Guttmann:

—Geiler Song, dieses Man's World, sagte Derek.
—Verdammt gut. (130)

Doyle:

Outspan dropped everything.
—There's no way we're goin' on Screen Test. No fuckin' way. (117)

Huzly:

Outspan ließ alles fallen.
—Um nichts in der Welt treten wir im >Talentschuppen< auf. Um nichts in der Welt. (145-146)

Orth-Guttmann:

Outspan ließ alles fallen.
—Talentschuppen? Da gehen wir nicht hin, Mann! (130)

Doyle:

—It's fuckin' terrible, Joey, said Derek. (118)

Huzly:

—Ist absolut beschissen, Joey, sagte Derek. (147)

Orth-Guttmann:

—Die letzte Krätze, Joey, sagte Derek. (131)

Doyle:

—Have yeh no fuckin' loyalty, son? said Jimmy. (119)

Huzly:

—Hast du Scheißer denn gar keine Loyalität? Sagte Jimmy. (147)

Orth-Guttmann:

—Von so was wie Loyalität hast du wohl noch nichts gehört, du Mistbock, sagte Jimmy. (132)

Doyle:

—You're in a fuckin' group. (119)

Huzly:

—Schließlich bist du in 'ner Band. (147)

Orth-Guttman:

— Wir sind eine Gruppe, verdammt nochmal. (132)

Doyle:

—Don't worry, Jim, said Outspan. —We'll introduce them to Mickah.
—Good thinkin', said Mickah. —They'll fuckin' sign us alrigh'. (120)

Huzly:

—Keine Sorge, Jim, sagte Outspan. —Wir werden ihnen Mickah vorstellen.
—Gut gedacht, sagte Mickah. —Und wie die uns unter Vertrag nehmen werden. (149)

Orth-Guttman:

Keine Bange, Jim, sagte Outspan. —Wir bringen sie mit Mickah zusammen.
Gute Idee, sagte Mickah. —Wehe, die nehmen uns nicht. (133)

Doyle:

—Ah, Jaysis, Jimmy. I don't want to sound snobby but —
fuck it, there's not much to it, is there? (122)

Huzly:

—Ach, herrje, Jimmy. Ich will jetzt nicht wie ein Snob klingen —sagen wirs doch klar und deutlich, da is nicht viel dran. (151)

Orth-Guttman:

Na ja... Nicht, dass du denkst, ich trag die Nase hoch, Jimmy, aber... ach verdammt, es ist einfach nicht viel dahinter. (135)

Doyle:

—Just whack whack whack an' tha' fuckin' eejit, Cuffe, roarin' an' moanin' an' fuckin' gurglin'. (122)

Huzly:

— Immer nur patsch patsch patsch, und dieser verfluchte Klapskopf Cuffe, der röhr und seufzt wie ein sterbender Hirsch. Knödeln tut er auch. (151)

Orth-Guttman:

—Nur immer Bumbum und der Volltrottel, dieser Cuffe, mit seinem Geröhre und Gestöhn und Gegurgel... (135)

Doyle:

—You've been listenin' to someone, haven't yeh?
—No.
—Watchin' Channel fuckin' 4. Art! Me arse! (122)

Huzly:

—Dir hat doch irgendeiner 'nen Floh ins Ohr gesetzt, stimmt's?

—Nein.

—Du siehst zuviel Kulturprogramme im Fernsehen. Kunst! Da tut mir ja der Arsch weh. (152)

Orth-Guttman:

—Das hat dir jemand eingeredet, nicht?

—Nein.

—Oder du hast Kanal Vier geguckt. Kunst! Leck mich doch! (135)

Doyle:

—I knew it! The Observer, I fuckin' knew it! (123)

Huzly:

—Wußt ichs doch! Der Observer. Wußt ichs doch! (152)

Orth-Guttman:

—Im Observer! Hab ich's doch gewusst! (136)

Doyle:

—So, Jimmy, said Dave. —Tell me. Would The Commitments be interested in recording Night Train for us?

—I'd say they would, yeah, said Jimmy. (And to himself: —Yeh fuckin' budgie, yeh!) (129)

Huzly:

—Also, Jimmy, sagte Dave. —Sag mir. —Hätten die Commitments Interesse daran, für uns Night Train aufzunehmen?

—Na, ich würd mal sagen, ja, sagte Jimmy. (Und zu sich selbst: —Du verblödeter Torfkopf!) (160)

Orth-Guttman:

—So, und jetzt sag mal, Jimmy, hätten die Commitments Interesse, für uns Night Train aufzunehmen?

—Denk ich schon, sagte Jimmy. (Du Sabbelheini, setzte er für sich hinzu.) (142-143).

Doyle:

It's good, unspoilt roots stuff, you know. —Pure. —And very fuckin' funny. (129)

Huzly:

Es ist gut, unverdorben, ursprünglich, weißt du? —Pur. —Und verdammt witzig. (161)

Orth-Guttman:

Gutes, unverfälschtes Material, ganz nah an der Basis. Pur. Und verdammt witzig. (143)

Doyle:

—They all fucked off, said Outspan. (131)

Huzly:

—Sie sind alle abgezischt, sagte Outspan. (162)

Orth-Guttman:

—Sie sind alle abgehauen, sagte Outspan. (144)

Doyle:

—How come I didn't see annythin'? Jimmy asked.
—It happened very fuckin' fast, said Outspan. (131)

Huzly:

—Wieso hab ich nichts mitgekriegt? fragte Jimmy.
—Ist scheißschnell passiert, sagte Outspan. (163)

Orth-Guttman:

—Wieso hab ich davon nichts mitgekriegt?, fragte Jimmy.
—Es ist so verdammt schnell gegangen, sagte Outspan. (145)

Doyle:

Tha' wasn't on. —I gave him a dig. An' he fucked off. I think he was cryin'. —Spa!
(131)

Huzly:

Das war zuviel. —Ich hab ihm eine gelangt. Dann isser abgezischt. (163)

Orth-Guttman:

Was zu viel ist, ist zu viel. Ich hab ihm Zunder gegeben, und da hat er sich verdrückt. (145-146)

Doyle:

Fuckin' great, said Jimmy. (132)

Huzly:

—O klasse, sagte Jimmy. (163)

Orth-Guttman:

—Ist ja großartig, sagte Jimmy. (146)

Doyle:

—D'yeh know wha'? said Derek. —I think Dean fancies 'melda too.
—It's a fuckin' scream, said Jimmy. —Where's Joey? (132)

Huzly:

—Und weißt du was? sagte Derek. —Ich glaub, Dean war auch auf Imelda scharf. Ist echt voll lustig, wenn man mal drüber nachdenkt.

—Ja, zum Piepen, sagte Jimmy. (164)

Orth-Guttmann:

—Weißt du was?, sagte Derek. —Ich glaub, der Dean steht auch auf Imelda. Eigentlich zum Totlachen, wenn du dir das mal richtig über legst.

—Ja, rasend komisch, sagte Jimmy. (146)

Doyle:

I think Joey was the oney one of us tha' didn't fancy Imelda an' he's the oney one of us tha' got off with her. Fuckin' gas really, isn't it? (132)

Huzly:

Ich glaub, Joey war echt der einzige von uns, der nicht auf Imelda scharf war, und prompt is er der einzige, der bei ihr landet. Isses nicht zum Totlachen? (164)

Orth-Guttmann:

— Ich glaub, nur Joey stand nicht auf Imelda, und er ist der Einzige, der bei ihr gelandet ist. Zum Totlachen, wie? (146)

Doyle:

—Tha' was a fuckin' terrible thing for Deco to do. (133)

Huzly:

Das war schon verflucht scheiße von Deco. (166)

Orth-Guttmann:

Das war echt gemein von Deco. (147)

Doyle:

—Listen to this. O sing into the Lord, a new song, for he hath done marvellous things. Make a joyful noise unto the Lord, all the earth make a loud noise, and rejoice, and sing praise. Psalm Number 98, Brother Jimmy.

—Fuck off, Joey. Good luck. (134)

Huzly:

—Hör zu. —Singet dem Herrn ein neues Lied; denn er tut Wunder. Jauchzet dem Herrn alle Welt, singet, rühmet und lobet! Mit Trompeten und Posaunen. Jauchzet dem Herrn, dem Könige. —Psalm Nummer 98, Bruder Jimmy.

Fuck, Joey. Viel Glück. (167)

Orth-Guttmann:

—Hör gut zu. Singet dem Herrn ein neues Lied, denn er tut Wunder. Jauchzet dem Herrn alle Welt, singet, rühmet und lobet. Psalm 98, Bruder Jimmy.

Krieg dich wieder ein, Joey. Alles Gute. (148)

Doyle:

Jimmy cutchie-cutchie-cooed it. It stared out at him.

—Is it a young one or a young fella?

—A young fella. Eddie. He's a little fucker, so he is. (134)

Huzly:

Jimmy alberte mit ihm herum. Es starrte ihn nur an.

—Junge oder Mädchen?

—Junge. —Eddie. Ist ein richtiges kleines Miststück. (167)

Orth-Guttman:

Jimmy sagte Eia—eia und Ja, wo isses denn das Kleine?, und das Baby guckte ihn mit großen Augen an.

—Junge oder Mädchen?

—Ein Junge. Eddie. Ein echter kleiner Scheißer. (149)

Doyle:

He's always cryin'. Aren't yeh a little fucker, Eddie? Eddie belched. (134)

Huzly:

Schreit die ganze Zeit. Bist du nicht ein rechtes kleines Miststück, Eddie?

Eddie stieß auf. (167)

Orth-Guttman:

Ständig schreit er.

Bist du nicht mein kleiner Scheißer, Eddie? Eddie rülpste. (149)

Doyle:

—Have yeh seen Joey?

—Have YOU not? said Jimmy. —He's gone back to America.

—Has he? The little fucker. (135)

Huzly:

—Hast du Joey gesehn?

—Du nicht? sagte Jimmy. —Er ist wieder nach Amerika gegangen.

—Wirklich? Der miese Scheißer. (167)

Orth-Guttman:

—Hast du Joey gesehen?

—Hast DU ihn nicht gesehen?, fragte Jimmy. —Er ist wieder nach Amerika gegangen.

—Echt? Der kleine Scheißer. (149)

Doyle:

Jimmy roared laughing.

—Yeh fuckin' didn't! (135)

Huzly:

Jimmy bog sich vor Lachen.
—Du willst mich verkohlen! (169)

Orth-Guttmann:

Jimmy lachte sich schlapp.
—Das darf ja nicht wahr sein! (150)

Doyle:

—He fucked off to America.
—I know, said Imelda. —The shi'e. Jimmy giggled. So did Imelda. (136)

Huzly:

Er hat sich nach Amerika verpißt.
—Ja, sagte Imelda. —Der Scheißer. Jimmy kicherte. Imelda auch. (169)

Orth-Guttmann:

—Getürmt ist er. Nach Amerika.
—Ich weiß, sagte Imelda. —Der Pisser. Jimmy gickerte. Imelda auch. (150)

Doyle:

—Sonya, Tanya an' Sofia, said Imelda. —It was fuckin' brilliant. (136)

Huzly:

—Sonya, Tanya und Sofia, sagte Imelda. —Das war das Beste. (169)

Orth-Guttmann:

—Sonya, Tanya und Sofia, sagte Imelda. — Ein echter Hammer! (150)

Doyle:

Tha' was fuckin' rapid, said Outspan. —Play it again, Jimmy. (138)

Huzly:

Das war echt forsch, sagte Outspan, —legs noch mal auf, Jimmy. (171)

Orth-Guttmann:

Echt geil, sagte Outspan. —Spiel's nochmal, Jimmy. (152)

Doyle:

—That's the lot though, righ', said Jimmy. —No fuckin' politics this time either. (139)

Huzly:

—Das wären dann aber auch alle, sagte Jimmy. —Und dieses Mal auch keine scheiß Politik. (173)

Orth-Guttman:

—Aber das war's dann, sagte Jimmy. —Und diesmal keine Scheißpolitik. (153)

Doyle:

You've got to remember tha' half the country is fuckin' farmers. (139)

Huzly:

Ihr müßt euch nur mal klarmachen, daß das halbe Land aus scheiß Bauern besteht. (173)

Orth-Guttman:

Vergesst nicht, dass die halbe Bevölkerung aus Bauertrampeln besteht. (153)

Doyle:

Dublin country, said Jimmy. —That's fuckin' perfect. (139)

Huzly:

—Dublin Country, sagte Jimmy. —Absolut perfekt. (173)

Orth-Guttman:

Dublin Country-Musik, sagte Jimmy. —Das ist der Bringer. (154)

b) Social Swearing with *arse/hole*

Doyle:

—Is it not supposed to go at the end?

—It should go up his arse, said Outspan, picking away at the sticker. (8)

Huzly:

—Gehört das nicht ans Ende?

—Das gehört in seinen Arsch, sagte Outspan und puhlte weiter an dem Aufkleber herum. (11)

Orth-Guttman:

—Muss man so'n Ding nicht eigentlich ans Ende stecken?

—Am besten steckt er sich's in den Hintern, sagte Outspan und polkte weiter an dem Sticker. (12)

Doyle:

—Tha' sounds like me arse, said Outspan. (10)

Huzly:

—Klingt voll Scheiße, sagte Outspan. (13)

Orth-Guttman:

—Klingt beknackt, sagte Outspan. (14)

Doyle:

—Me hole it is, said Derek. (10)

Huzly:

'n Scheiß isses, sagte Derek. (12)

Orth-Guttman:

Was anderes, mein Arsch, sagte Derek. (14)

Doyle:

—Even in Ireland. —Look, Frankie Goes To me arse were shite, righ'? (13)

Huzly:

—Selbst in Irland. —Schau, Frankie Goes aufs Scheißhaus waren das Letzte, stimmt's? (16)

Orth-Guttman:

—Sogar in Irland. Hört mal, Frankie Goes to Hollywood waren Scheiße, stimmt's? (17)

Doyle:

—He wasn't too happy with the eh, And And And situation either. Or so he said.

—Yeah. So he said, said Jimmy. —Me arse. (18)

Huzly:

—Er war auch nicht richtig glücklich mit dieser And—And—And—Sache. Hat er jedenfalls gesagt.

—Ha. Hat er jedenfalls gesagt, sagte Jimmy. —Von wegen. (22)

Orth-Guttman:

—Er war auch nicht so recht glücklich mit dieser UndUndUnd—Sache. Sagt er jedenfalls.

—Sagt er jedenfalls, meinte Jimmy. —Wer's glaubt. (22)

Doyle:

The Brothers wouldn't be shooting the asses off each other if they had soul. (27)

Huzly:

Wenn die Brüder Soul hätten, würden sie einander nicht länger gegenseitig den Arsch unterm Hintern wegschießen. (34)

Orth-Guttman:

Wenn sie Soul hätten, würden die irischen Brüder sich nicht gegenseitig den Arsch wegschießen. (33)

Doyle:

—Brother Jimmy speaks the truth, said Joey The Lips.
—He speaks through his hole. (38)

Huzly:

—Bruder Jimmy spricht die Wahrheit, sagte Joey die Lippe.
—Sein Arsch denkt für ihn. (48)

Orth-Guttmann:

—Bruder Jimmy spricht die Wahrheit, sagte Joey die Lippe.
—Er spricht Scheiße. (45)

Doyle:

—Guinness is soul food, said Joey The Lips.
—That's me arse, Jimmy, said Outspan. (66)

Huzly:

—Guinness ist Soul—food, sagte Joey die Lippe.
—Das ist doch beknackt, Jimmy, sagte Outspan. (83)

Orth-Guttmann:

—Guinness ist Soul Food, sagte Joey die Lippe.
—Das ist doch Scheiße, Jimmy, sagte Outspan. (75)

Doyle:

—The Lord holds copyright on all songs.
—Me arse, said Outspan. (73)

Huzly:

—Gott der Herr hält das Copyright an allen Liedern.
—Von wegen, sagte Outspan. (91)

Orth-Guttmann:

—Für alle Songs dieser Welt hat der Herrgott das Copyright.
—Wenn ich so was schon höre, sagte Outspan. (82)

Doyle:

Those polyrhythms went through Brother Parker's legs and up his ass. (108)

Huzly:

—Diese Polyrhythmen sind Bruder Parker direkt durch die Beine in den Arsch gestiegen. (134)

Orth-Guttmann:

—Die Polyrhythmen sind dem Bruder Parker durch die Beine in den Arsch gekrochen. (120)

Doyle:

—We'll need two guitars.

—We will in our arses, said Outspan. —I'll use both hands. (138)

Huzly:

—Wir werden zwei Gitarren brauchen.

—Arsch offen, sagte Outspan. —Ich nehm einfach beide Hände. (172)

Orth-Guttman:

—Wir brauchen zwei Gitarren.

—Ja, von wegen, sagte Outspan. Ich spiel mit beiden Händen. (153)

c) Social Swearing with shite

Doyle:

—All tha' mushy shite abou' love an' fields an' meetin' mots in supermarkets an' McDonald's is gone, ou' the fuckin' window. (12)

Huzly:

—Der ganze schlabbrige Scheiß von Liebe und Wiesen und Mädels, die man in Supermärkten und bei McDonalds trifft, is doch völlig weg vom Fenster.

Orth-Guttman:

—Dieser ganze Kitsch von Liebe und Feldern und Mädels, die du im Supermarkt triffst und bei McDonalds, der ist out. Schnee von gestern. (16)

Doyle:

—Tha' shite's ou'. Thank Jaysis. (12)

Huzly:

—Mit dem Mist hats ein Ende. Gott seis gedankt. (15)

Orth-Guttman:

Mega—out, dieser Scheiß. Gottseidank. (16)

Doyle:

—Holdin' hands is ou'. Lookin' at the moon, tha' sort o' shite. (13)

Huzly:

—Glaubt mir, sagte er. —Händchenhalten ist out. Zum Mond hochblicken und der ganze Scheiß, alles weg vom Fenster. (16)

Orth-Guttman:

—Händchenhalten ist out, ihr könnt's mir glauben, sagte er. —Und In—den—Mond—gucken und so Sachen. (17)

Doyle:

—Even in Ireland. —Look, Frankie Goes To me arse were shite, righ'? (13)

Huzly:

—Selbst in Irland. —Schau, Frankie Goes aufs Scheißhaus waren das Letzte, stimmt's? (16)

Orth-Guttman:

—Sogar in Irland. Hört mal, Frankie Goes to Hollywood waren Scheiße, stimmt's? (17)

Doyle:

—Tha' was a shite film, said Derek. (20)

Huzly:

—Ein echter Scheißfilm, sagte Derek. (25)

Orth-Guttman:

—Der Film war Scheiße, sagte Derek. (25)

Doyle:

—Are yeh seriously expectin' us to deck ourselves out in monkey suits?

—Yeah. —Why not?

—Yeh can go an' shite, said Billy. (39)

Huzly:

— Erwartest du ernstlich von uns, daß wir uns mit Konfirmationsanzügen ausstaffieren?

—Ja —Warum nicht?

—Kack ab, sagte Billy. (50)

Orth-Guttman:

—Sag mal, Jimmy, fragte James, —verlangst du allen Ernstes, dass wir uns in solche Affenfräcke zwängen?

—Ja. Warum nicht?

—Lass dir doch heimgeigen, sagte Billy.

Doyle:

—He got fucked ou' o' our school, righ', Derek told them, ,—because he beat the shi'e ou' o' the Dean o' Girls.(79)

Huzly:

—Den hamse aus unserer Schule geworfen, erzählte Derek ihnen, —weil er den Dekan aufgemischt hat. Und das war 'ne Frau! (98)

Orth-Guttman:

—Er ist bei uns von der Schule geflogen, erläuterte Derek, —weil er die Vertrauenslehrerin zerlegt hat. (88)

Doyle:

—My ma could beat the shi'e ou' o' Mickah Wallace anny day. (84)

Huzly:

—Mickah Wallace soll sich vorsehen, sonst verprügelt ihn meine Ma, daß ihm Hören und Sehen vergeht. (104)

Orth-Guttman:

—Den Mickah Wallace lässt meine Ma am ausgestreckten Arm verhungern. (94)

Doyle:

—Don't get me wrong, said Dean. Joey's great.He's full o' shi'e though. Isn't he? (123)

Huzly:

Versteh mich nicht falsch, sagte Dean. —Joey is klasse. —Allerdings hat er 'n bißchen 'n Arsch offen. —Oder lieg ich da falsch? (153)

Orth-Guttman:

Versteh mich nicht falsch, sagte Dean. — Joey ist echt gut. Aber manchmal labert er ziemlichen Scheiß, nicht? (137)

Doyle:

—He fucked off to America.
—I know, said Imelda. —The shi'e. Jimmy giggled. So did Imelda. (136)

Huzly:

Er hat sich nach Amerika verpißt.
—Ja, sagte Imelda. —Der Scheißer. Jimmy kicherte. Imelda auch. (169)

Oth-Guttman:

—Getürmt ist er. Nach Amerika.
—Ich weiß, sagte Imelda. —Der Pisser. Jimmy gickerte. Imelda auch. (150)

Doyle:

—They could wear tha' Dolly Parton sort o' clobber. Yeh know, the frilly bits on the elbows an' tha' sort o' shi'e. (139)

Huzly:

— Sie könnten sich so raus putzen wie Dolly Parton. Mit so Fransen an den Ellenbogen und so lauter Zeug. (172)

Orth-Guttmann:

—Sie könnten Dolly—Parton—Klamotten tragen. Rüschen an den Ellbogen und so'n Scheiß. (153)

Doyle:

—Will we have names? Derek asked.
—Ah Jaysis, no, said Jimmy. —Not tha' shi'e again. (139)

Huzly:

—Legen wir uns wieder Namen zu? fragte Derek.
—Gute Güte, nein, sagte Jimmy. —Nicht noch mal dieselbe Scheiße. (173)

Orth-Guttmann:

—Wie ist es mit Künstlernamen?, fragte Derek.
—O Gott, bloß nicht nochmal so'n Scheiß, sagte Jimmy. — Diesmal gehen wir's anders an. (154)

d) Social Swearing with *cunt*

Doyle:

—What's the soup like? he asked
—Cuntish. (15-16)

Huzly:

—Wie ist die Suppe? fragte er.
—Verwichst. (20)

Orth-Guttmann:

—Wie ist die Suppe?, fragte er.
—Beschissen. (20)

Doyle:

—What's the curry like?
—Cuntish. (16)

Huzly:

—Wie ist das Curry?
—Verwichst. (20)

Orth-Guttmann:

—Wie ist das Curry?
—Beschissen. (20)

Doyle:

—Okay —Take it easy, said Jimmy.
—Cuntish cod, said Deco. (38)

Huzly:

—Is ja gut, is ja gut, —ganz ruhig, mein Junge, sagte Jimmy.
—Harscher Barsch, sagte Deco. (48)

Orth-Guttman:

—Okay, sagte Jimmy. —Bleib auf dem Teppich.
—Aasiger Aal, sagte Deco. (44)

e) Social Swearing with *bollox/bollix*

Doyle:

—Joey The Lips Fagan.
—An' I'm Jimmy The Bollix Rabbitte. (25)

Huzly:

—Joey die Lippe Fagan.
—Aha. Und ich bin Jimmy die Arschgeige Rabbitte. (31-32)

Orth-Guttman:

—Joey die Lippe Fagan.
—Und ich bin Jimmy der Rammler Rabbitte. (31)

Doyle:

—Look, said Jimmy. —Take Joey. He's Joey Fagan, righ'? —Plain' ordin'ry Joey Fagan. An ordin'ry little bollix.
—That's me, Brother, said Joey The Lips. —I'm the Jesus of Ordinary. (41)

Huzly:

—Er ist Joey Fagan, stimmts ? —Der einfache, gewöhnliche Joey Fagan. Ein gewöhnlicher Saftsack.
—Das bin ich, Bruder, sagte Joey die Lippe. —Ich bin der König des Gewöhnlichen. (51-52)

Orth-Guttman:

—Nehmt Joey. Der heißt Joey Fagan, schlicht und einfach Joey Fagan, und der Joey ist ein ganz gewöhnlicher kleiner Pisser.
So ist es, Bruder, sagte Joey die Lippe. —Der letzte Pofel, wenn ihr's genau wissen wollt. (47)

Doyle:

—Yeh would in your bollix, said Mickah. (100)

Huzly:

—Von wegen, du Sausack, sagte Mickah. (124)

Orth-Guttman:

—Ja, von wegen, sagte Mickah. (111)

Doyle:

—Do you paint, Jimmy?

—I do in me bollix. (123)

Huzly:

—Malst du, Jimmy?

—Wenn ich auf den Boden pisse. (153)

Orth-Guttman:

Du malst, Jimmy?

—Ja, im Arsch. (136)

f) Social Swearing with *bleeding/bloody*

Doyle:

—Don't get snotty with me, son.

—I get snotty with no man.

—Better bleedin' not. (25)

Huzly:

—Jetzt komm mir nicht krumm, Bürschchen.

—Ich komme keinem Menschen krumm.

—Is auch verflucht besser so. (32)

Orth-Guttman:

—Werd nicht unverschämt.

—Ich werde nie unverschämt.

—Möchte ich mir auch ausgebeten haben. (31)

Doyle:

—No harm done. It's a crummy bloody thing anyway. (91)

Huzly:

—Nix passiert. Das Zeug ist ohnehin völlig fürn Arsch. (112)

Orth-Guttman:

—Nicht weiter schlimm. Ist sowieso ziemlicher Schrott. (101)

g) Social Swearing with *jaysis*

Doyle:

—Yis have to look good, said Jimmy. —Neat —dignified.

—What's fuckin' dignified abou' dressin' up like a jaysis penguin? Outspan asked. (39)

Huzly:

—Ihr müßt gut aussehen, sagte Jimmy. —Adrett. Respektabel.

—Was zum Teufel ist respektabel daran, sich wie ein gottverdammter Pinguin rauszuputzen? fragte Outspan. (50)

Orth-Guttman:

—Es ist wichtig, dass ihr gut ausseht, erklärte Jimmy. Adrett. Würdevoll.

—Was ist daran würdevoll, wenn du aussiehst wie'n beknackter Pinguin?, fragte Outspan. (46)

Doyle:

—It's me jaysis name, said Outspan. (43)

Huzly:

—Aber ich heiß doch nun mal so, sagte Outspan.

Orth-Guttman:

— Himmelnochmal, so heiß ich aber, sagte Outspan. (50)

h) Social Swearing with *prick*

Doyle:

—An' fuck all else to do all day 'cept prickin' around with synths. (10)

Huzly:

—Die ham doch den ganzen Scheißtag lang nichts anderes zu tun als aufm Synthesizer rumzunudeln. (13)

Orth-Guttman:

—Die den ganzen Tag nichts weiter zu tun haben, als mit 'nem Synthesizer Scheiße zu bauen. (14)

Doyle:

—Well, it is, said Jimmy. —We'll have our Heroin Kills banner. Me little brother, Darren he's an awful little prick he's goin' to do it in school. (71)

Huzly:

Naja, es stimmt aber, sagte Jimmy. —Wir werden unser Heroin—Nein—Danke—Banner haben.—
Mein kleiner Bruder Darren —er ist ein gräßliches kleines Arschloch —wirds in der Schule machen.
(88)

Orth-Guttmann:

Stimmt doch auch, sagte Jimmy. —Wir bringen ein HEROIN NEIN DANKE-Transparent mit, mein
kleiner Bruder Darren — ein ätzender kleiner Pisser — macht es in der Schule. (79)

Doyle:

—We won't need anyone else, said Jimmy. —Nobody's goin' to act the prick with Mickah here. (80)

Huzly:

—Wir brauchen keinen mehr, sagte Jimmy. —Niemand wird verrückt spielen, wenn Mickah hier ist.
(99)

Orth-Guttmann:

Das reicht, sagte Jimmy. —Wenn wir Mickah haben, traut sich keiner was. (89)

i) Social Swearing with *wanking*

Doyle:

—It's musical wanking, Brother.
—Musical wankin', said Mickah. (108)

Huzly:

—Es ist Wichsen mit Tönen, Bruder.
—Wichsen mit Tönen ? sagte Mickah. (133)

Orth-Guttmann:

—Musikalische Wichserei, Bruder.
—Musikalische Wichserei, wiederholte Mickah. (120)

j) Social Swearing with *piss off*

Doyle:

—I'll have to piss off righ' after, okay. I've another oral tomorrow afternoon. (124)

Huzly:

—Ich muß nämlich nach dem Gig sofort weg. Ich hab morgen nachmittag noch 'ne mündliche Prüfung.
(155)

Orth-Guttmann:

—Ich muss hinterher gleich weg, morgen Nachmittag hab ich wieder
mündliche Prüfung. (138)

k) Social Swearing with *fuckin' eejit*

Doyle:

—Wha' are they called?

—Eejit Records. They're Irish.

They liked the name.

—They'd want to be fuckin' eejits to want us. (120)

Huzly:

—Wie heißen die?

—Eejit Records. — Irisch.

Der Name gefiel ihnen.

—Andernfalls würden sie uns kaum wollen. (149)

Orth-Guttmann:

—Wie heißen sie?

—Eejit Records. Irisches Unternehmen.

Der Name kam gut an.

—Eejits? Die müssen echt Idioten sein, wenn sie uns haben wollen. (133)