

Translation of Sexual Expressions and Their Synonyms in *Bared to You* Novel as Sexual Discourse

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Abstract

Discourse concerning sexuality in Indonesia is influenced by religion, social norm, and the Pornography Law that governs the circulation of media with explicit sexual content. However, bookstores in Indonesia sell translated novels with explicit sexual scenes. One of such novels is Terbuka Untukmu (2013), the Indonesian translation of Sylvia Day's Bared to You (2012). This research aims to analyze how the discourse concerning sexuality itself is limited (Foucault, 1972) and how such limitation(s) (Levefere, 1992) influences the translation of sexual expressions and their synonyms in the novel. This research was conducted by applying the corpus-based descriptive analysis approach using Vinay and Darbelnet's translation procedures (1995). This research found that there were synonymous expressions with differing degree of vulgarity that were translated into the same expressions. Vulgar and neutral expressions were translated into the same expression, and so were vulgar and positive expressions. However, neutral and positive expressions were not translated into the same expression. It can be concluded that the discourse concerning sexuality in the target readers' society is limited through the usage of the sexual expressions in order to significantly reduce the vulgarity of the expressions which was present in the source text and to minimize the inclusion of female genitalia so that the translation is more acceptable among the target readers. This study will also help in showing English to Indonesian translators the diversity of translating certain sexual expressions in literary translations.

Keywords: sexual expressions; synonym translation; translation procedures; sexual discourse

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Introduction

Literary translation is said to be an intricate process because literature is rich with cultural and society values (Albrecht, 1954). One cultural element that can be observed in literature is the usage of sexual expressions by

the author. Sexual expressions in a text reflects freedom and restriction in relation to sexual discourse (Levefere, 1992). The obscenity of a sexual discourse can be observed through the use of sexual expressions depicting intercourse or genitalia. Even though sexual expressions itself are not taboo, the negative

connotation surrounding a sexual discourse makes it seem like a taboo in society. However, sexual expressions are important because they serve several purposes, such as (1) to construct a character's personality; (2) to show formality and intimacy levels; and (3) to depict intimate communication between sexual partners (Jay, 2000). To fulfill those purposes, sexual expressions may contain slang and vulgar terms, although euphemism may also be used to the same effect.

Sexual discourse is not about sexuality, but about the discourse's ability to discuss sex and how restriction, values, freedom, and violation of sexuality influence how the discourse is discussed. Thus, a power that may influence how society perceives sex can be inferred from the discussion sexual discourse in society (Foucault, 1972). In the 19th century, sexual discourse may be "accepted" as a scientific discussion, but the notion that it was a taboo became prevalent due to the rise of Christianity (Foucault, 1978). The church influenced the way of thought in society, so people came to shame public sexual discourse even though it was previously accepted as a form of entertainment. In recent times, although sexual discourse as entertainment is still seen as indecent by society, it has become more widely accepted in the west.

Fairclough (2013) mentioned that a discourse ideology could be seen from (1) the linguistic description of the textual language; (2) the interpretation of the relationship between the creation and interpretation processes of the text and discourse; and (3) the explanation of the relationship between discourse and social processes. The literary writer's ideology in the textual discourse is not only reflected through lexical or denotative meanings, but also through presupposition, implication, metaphors, and coherence in relation to the 'form' or 'content' and the style of the text. The word usage, in the form of discourse content, is one of the forms of ideational meta-function to represent experience. It has a taxonomic relations system, one of which is synonyms that have different interpersonal meanings according to the context of their usage (Martin & Rose, 2007).

In this research, synonyms refer to the closest synonyms. As mentioned by Martin and Rose (2007), synonymous words might have different attitudes, whether in terms of affect, judgment, appreciation, and even amplification. Sexual expressions in particular has its own different attitudes to indicate intimacy. Sexual expressions used to express intercourse in a scientific text naturally has a different attitude from those that are used by a pair of lovers even though the expressions refer to the same activity. Because of the denotational and connotative dimensions differences, such as formal/informal and polite/vulgar (DiMarco et al., 1993), two sexual expressions that refer to the same object cannot be said to be exact synonyms. However, expressions that are most synonymous with each other can be called synonyms because they can be translated or colexified into the same word and may replace each other in all contexts without any change in cognitive value (Natale et al., 2021; Shiyab, 2007).

Colexification (the phenomenon when multiple concepts is expressed in the same word) is not only limited to expressions in the same language, but also in translation. Synonymy in translation is where two or more terms share at least one similar meaning component or concept so they may be interchangeable in a few contexts (Hauer & Kondrak, 2020). It can also be observed through cross-linguistic colexification where several words with a similar concept in a language have the same meaning with a single word in another language (Karjus et al., 2021). Therefore, several synonymous expressions in a language can be translated into a single expression in another language. Cross-linguistic colexification occurs when translation procedures are applied to translate two or more expressions in the SL into a single expression. For example, both the words *house* and *home* can be translated as *rumah* ('home') even though *house* is more about the physical object than the emotional connotation than *home* and *rumah* has. Thus, in order to know how colexification happens in translation, one must know of translation procedures.

One of the theories on translation procedures is Vinay and Darbelnet's (1995)

which describes several procedures to translate ST with changes in the element to fit the TL: (1) *borrowing* that maintains ST original term; (2) *calque* that directly translates the ST according to its lexical or structural components; (3) *direct translation* that translates the ST according to the direct meaning in the TL; (4) *transposition* which is a shift of structural or word class from SL to TL; (5) *modulation* which uses a variation of point of view or meaning scope from SL to TL; (6) *equivalent* that translates ST with TL cultural equivalent; and (7) *adaptation* that changes the ST into a new text in TT. They also mentioned that each of those procedures can be combined with another. Besides the above procedures, another procedure that are used regarding taboo expressions and vulgar words is censorship, i.e. deleting the problematic ST element completely (Davoodi, 2009). *Deletion* is also another translation procedure mentioned by Vinay and Darbelnet (1995). As such, in using Vinay and Darbelnet's translation procedures in translating taboo expressions, deletion is also applicable alongside the seven procedures.

As mentioned before, religious community typically may find sexual discourse disturbing because various religions consider it as taboo (Grey, 1993). As a country which demands its citizens to adhere to a religion, Indonesia is quite conservative when it comes to sexual discourse because Indonesian law also influences how society perceives it. Law Number 44 of 2008 (Pornography, 2008) states that any text or other written media or other printed forms containing obscenity or sexual exploitation including depictions of intercourse or copulation including "deviant intercourse", masturbation, nudity, and genitalia, shall be deemed as pornography and may not be distributed, imported, or sold. Thus, sexual discourse in Indonesia is influenced by three powers: societal norms, religions, and the statutory law. These powers are reflected in the fact that sexual education is still rarely given because sexual discourse are still seen as something conflicting even among educators (Shibuya et al., 2023). However, novels with explicit sex scenes can be found in large bookstores in Indonesia, such as *Terbuka Untukmu*, the Indonesian translation of Sylvia Day's *Bared to You*. The novel depicts the early

part of a passionate romance between Eva Tramell and the tycoon Gideon Cross. The original novel does not shy away from explicit depiction of sex and genitalia, and the fact that such novel is translated into Indonesian and even sold shows that research on sexual language or sexual expressions, especially in relation to translation, is quite relevant in Indonesian context.

There are studies on the translation of sexual language and vulgar words. A study conducted by Febriansyah and Rahim (2021) showed that the translator used modulation and transposition procedures to lessen the erotic element of the words but still retained the readability of the original words. Meanwhile, Anita and Defi's (2023) study on the translation of English sexual euphemisms concluded that a translator has to be able to know if the expression is a euphemism or not, so the chosen equivalents will not confuse the target readers. Another study also mentioned that the translation strategy with a high level of acceptability is the one with translated words or phrases with similar propositional but less expressive meaning as an effort to adapt to Indonesian culture and not to violate the Indonesian Pornography Law (Yuwono, 2024). Last, a study on the subtitles translation in Arabic concluded that the social and religious limitations from those typically expected in Arab society can be seen by how the subtitles produced by Arabic satellite TV channels has a higher degree of politeness than the subtitles by video streaming services, which was achieved by using euphemism, omission, metonymy, and generalization of sex-related terms (Al-Jabri et al., 2021).

Even though previous research is quite clear and thorough, none has investigated the connection between a translator's choice of words and the synonyms of those words, and shown a possible cross-linguistic colexification between such words. Thus, this research is intended to analyze synonymous sexual expressions in Sylvia Day's *Bared to You*. Moreover, no research has discussed a translation process involving limitations on sexual discourse in Indonesian context and how the translation of sexual expressions reflects such limitations by the application of translation procedures for each sexual

expression. This research aims to analyze how institutions which hold power over sexual discourse affect the translation of sexual expressions in *Bared to You* into Indonesian. To achieve this objective, this research seeks to explain the similar concepts between the sexual expressions and their synonyms in the source text (ST), identify the translation procedures used by the translator to translate sexual expressions and their synonyms from English (as the source language or SL) into Indonesian (as the target language or TL), and find out whether there is a colexification between sexual expressions and their synonyms in the ST and the target text (TT).

Methodology

The source text (ST) is an adult novel *Bared to You* by Sylvia Day that was published by Berkley Books in 2012 with total tokens of 101,367, while the target text (TT) is its Indonesian translation *Terbuka Untukmu* by Irlina and published by PT Gramedia Pustaka Utama in 2013 with total tokens of 85,819. The novel was chosen due to its many explicit sex scenes. The approach used to analyze the ST and TT is qualitative descriptive analysis based on corpus-based approach. Corpus-based approach has been used to investigate items at lexical level in translation studies in order to make a parallel comparison between the ST and the TT (Lin, 2023). The corpus tool used in this research is Sketch Engine as it has many options to analyze concordances and frequencies of words. Thus, it is frequently used for parallel translation analysis (Haddad, 2023).

The first step was to change the form of the ST and TT from a digital and printed book to a spreadsheet document. After the data were compiled into a single file as corpus data, they were uploaded to Sketch Engine, a web-based corpus tool for text and translation analysis. This corpus tool is chosen because it is easily accessible and has been used for corpus-based translation studies (Al-Khalafat & Haider, 2022; Lin, 2023). Next, one sex-related word that appears the most in the ST was searched using the tool “noun wordlist”. The next step was to know the collocation of that word to find how the word was commonly

used in the ST by using “concordance”, a search tool that shows the frequency and the left and right contexts of the searched term, and “2–3 n-gram”, a tool that shows the sequences of words according to frequencies of appearance in the corpus. After the collocation and the word usage had been confirmed, a verb or noun that appears with it at least ten times in the ST was searched using wordlist to make sure that the analysis and the conclusion were more objective. The found words were then matched with their definitions in *Oxford English Dictionary* or OED (2010) to define the existing similar concepts in their meanings. The synonymous words in the ST were then compiled in another spreadsheet.

In this research, analysis was conducted using Vinay and Darbelnet’s seven translation procedures plus deletion. The analyzed data were then further examined by comparing several chosen data with their back translation (BT) so a conclusion can be drawn regarding the translation procedures used to translate the sexual expressions in the novel. Lastly, one parallel scene in ST and TT that explicitly depicts a sexual activity was analyzed descriptively with a focus on expressions associated with sexual activity. Fairclough’s discourse ideology (2013) was applied to draw a conclusion regarding the influence of ideology on sexual discourse creation in source language (SL) and target language (TL). Cross-linguistic colexification was deduced by comparing and contrasting different ST expressions and their TTs to find out any tendency towards limitations of sexual discourse in the TL.

Results and Discussion

The sexual expressions that were analyzed are translated into various expressions in the TT, whether the expressions are directly related to sex or not in the TL, as can be seen in the table below. The same TTs from different STs are in bold to show that the TT is a translation of more than one ST. From the bolded TTs in the table below, it can be seen that there are cross-linguistic colexification between *sex*, *fuck*, *clit/clitoris*, and *make love*.

Table 1. *Sexual expressions in the ST, the frequency, the applied procedures (frequencies), and the TT (frequencies)*

ST (type)	ST Frequency	Translation Procedure (n)	TT (n)
Sex (act)	71	Direct (55)	seks (55)
		Transposition (14)	berhubungan seks (7) hubungan seks, (5) <i>masalah seks (1)</i> untuk berhubungan seks (1)
		Deletion (2)	-(2)
Sex (euphemism)	21	Deletion (14)	-(14)
		Modulation (7)	kewanitaan (5) tubuh (2) berhubungan seks (13)
		Modulation and transposition (30)	<i>tidur dengan (10)</i> <i>tidur bersama (6)</i> seks (1) <i>tidur (17)</i>
Fuck (verb)	54	Modulation (23)	bercinta (2) <i>menyentuh (2)</i> <i>mendesak (1)</i> <i>berhubungan (1)</i>
		Deletion (1)	-(1)
		Modulation and transposition (7)	hubungan seks (2) untuk berhubungan seks (1) <i>bermain-main dengan wanita lain (1)</i> <i>khusus untuk seks (1)</i> berhubungan seks (1) <i>tidur (1)</i>
Fuck (noun)	10	Deletion (2)	-(2)
		Modulation (1)	seks (1)
		Deletion (17)	-(17)
Clit/clitoris (noun)	25	Modulation (8)	tubuh (5), <i>diri (1),</i> kewanitaan (1), <i>gairah (1)</i>
		Transposition (11)	bercinta (11)
		Transposition (11)	

1. Sex and Its Synonyms

According to the 500-item wordlist of the ST in Sketch Engine, the noun in sexual expressions that appears the most is *sex* (n=92). According to OED (2010), *sex* means (1) “sexual activity, including specifically intercourse” (noun), which usually collocates with the verb *have*; (2) “euphemism for genital” (noun); (3) “one of the two main categories (female and male) of living things that are divided by their reproductive function” (noun), which is synonymous with gender; and (4) “arousing someone’s sexual passion” (verb). In the ST, *sex* with sense (1) appears the most (n=71), followed by sense (2) (n=21). However, with the exception of cases that collocates with *my* and *have*, the word *sex*

as an act does not have any synonyms with other nouns that appears more than 10 times. That means that the act of sex in the novel is still expressed with *sex*. A synonymous noun with the highest frequency is *fuck* (n=7).

The collocation search for the word *sex* shows that all noun forms of *sex* as a euphemism (n=21) collocate with the possessive pronoun *my*, which means that it is used to refer to a character’s point of view in the novel—in this case the main female character Eva. There are many words that collocate with *my* in the ST, but the word that has a similar concept with *sex* as a euphemism is *clit* (n=19). The frequency of the word *clit* in the ST whether it collocates with *my* or not is 25. According to OED (2010), *clit* is a vulgar

slang noun and a shortened form of *clitoris*, i.e. “the genitalia part of a female that has many nerve endings and has a huge role in sexual arousal and pleasure in women.” The word *clitoris* itself only appears once and also collocates with the possessive pronoun *my* like *clit*. Thus, the similar concepts that can be found between *sex* and *clit* is ‘genitalia’, with *sex* as a euphemism for genitalia in general and *clit* as a vulgar form of female genitalia.

Meanwhile, the verb with the highest collocation frequency with *sex* as an object is the verb *have* (n=9). Thus, there is a high possibility of another verb being used to describe ‘having sex’ in the ST. The verb that means ‘having sex’ with the highest frequency is *fuck* (n=93). According to OED (2010), *fuck* as a verb means (1) “have sex with (someone)” and (2) “ruin or damage (something)”. *Fuck* as a noun means (3) “an act of having sex”, while *fuck* as an exclamation means (4) “an exclamation to express annoyance, contempt, or impatience.” From these definitions, there is a similar concept between *fuck* and *sex* where *fuck* serves as a synonym of the verb ‘have sex’ and the noun *sex*. In the ST, the word *fuck* with sense (1) appears the most (n=54), followed by sense (3) (n=10). Another expression with a similar concept with ‘have sex’ that appears more than 10 times in the ST is the phrase *make love* (n=11). According to OED (2010), *make love* means (1) “have sexual intercourse” as a phrase of love and (2) “pay amorous attention to (someone)” — a dated definition. From the definition of *sex*, *fuck*, and *make love*, there is a similar concept between the three which is the denotative meaning of ‘have sexual intercourse’. Thus, there is a possibility of a cross-linguistic colexification between the

three. However, there is a glaring difference in dimension between them because *fuck* is a vulgar word like *clit*, compared to *sex* that is more neutral in nature and *make love* that has a positive connotation and is considered a phrase of love.

2. Translation Procedures Applied to Sex and Its Synonyms

Vinay and Darbelnet’s translation procedures applied to *sex* and its synonyms which are *fuck*, *clit/clitoris*, and *make love* are varied. However, from the eight translation procedures, only four are used to translate the ST as can be seen in Table 1 which are *direct*, *transposition*, *modulation*, and *deletion*. *Direct translation* means that the ST is translated as is or with the direct translation of the expression in the TL. *Transposition* means that there is a change of word class or grammatical unit from the expression. *Modulation* means that there is a change of scope, either a broaden or a narrower meaning, or perspective of the expression. Lastly, *deletion* means that the ST is removed from the TT. These applications of translation procedures for each sexual expressions are explained in each section.

a. Translation Procedures Applied to Sex

The translation procedures applied to translate *sex* as ‘sexual activity’ and ‘euphemism for genitals’ can be seen in the table below. The translation procedures that the translator used to most to translate *sex* is direct, and the least used is deletion.

Table 2. Translation Procedures Applied to *Sex*

Translation Procedure (n)	TT (n)
Direct (55)	<i>seks</i> (55)
Deletion (16)	-(16)
	<i>berhubungan seks</i> (7)
	<i>hubungan seks</i> , (5)
Transposition (14)	<i>masalah seks</i> (1)
	<i>untuk berhubungan seks</i> (1)
	<i>kewanitaan</i> (5)
Modulation (7)	<i>tubuh</i> (2)

i. Direct

Direct translation is applied the most to translate *sex* with the meaning of 'sexual activity' because the word *sex* is neutral and thus deemed safe enough to be translated as is, as can be seen below.

ST: "But I like **sex**."

TT: "*Tapi aku suka seks*."

BT: "But I like **sex**."

In the excerpt, Eva tells Gideon that she likes sex when he is denying their relationship. *Sex* was translated as is because it is used as a neutral term and not something dirty or inappropriate because Eva says it to Gideon as a fact about herself.

ii. Deletion

This procedure is applied to translate the word *sex* as 'sexual activity' and 'a euphemism for genital'. An example of the latter is as follows.

ST: ...told me he wasn't entirely kidding. My **sex** clenched in delicious anticipation. I could easily picture becoming seriously addicted to...

TT: ...*menyatakan bahwa ia tidak sepenuhnya bergurau. Aku bisa dengan mudah membayangkan diriku benar-benar ketagihan*...

BT: ...told that he was not entirely kidding. I could easily imagine myself seriously addicted to...

The excerpt was Eva's thought after hearing Gideon's declaration to have sex with her until she can't walk the next day. In the ST, the phrase "my sex clenched..." shows that Eva is sexually aroused by his words. However, that depiction of biological reaction was removed in the TT. The translator possibly thought that the sentence "I could easily..." afterwards is enough to express Eva's feelings. Meanwhile, they only deleted *sex* as a sexual activity or intercourse twice.

iii. Transposition

This procedure is used to translate *sex* as 'sexual activity' and it takes the form of a unit

shift from a word to a phrase, as in the following example.

ST: ...who wanted no complications with his **sex**...

TT: ...*yang tidak menginginkan kerumitan dalam hubungan seks*...

BT: ...who does not want complications in **sex relationship**...

The excerpt is Eva's thought on Gideon's sex life. The possessive pronoun *his* from *his sex* was deleted, while the noun *hubungan* ('relationship') was added to *seks* ('sex') to make sure that the word *sex* will not be mistaken with Gideon's genitalia. The addition of *hubungan* also makes the narration about sex which is Gideon's relationship with it, clearer. Meanwhile, the phrase *berhubungan seks* ('have sex') is used to translate the noun *sex* that collocates with the verb *have* to emphasize the fact that the aforementioned *sex* is a sexual act or a phrasal verb.

iv. Modulation

Modulation is only applied to translate *sex* as 'a euphemism for genitals' to *kewanitaan* ('womanhood') and *tubuh* ('body'). An example of modulation is as below.

ST: ...the ragged sound he made was so erotic **my sex** trembled in appreciation.

TT: *Suara serak yang dikeluarkannya terdengar begitu erotis sampai kewanitaanku bergetar lagi*

BT: ...The hoarse sound he let out sounded so erotic until my **womanhood** trembled again.

When referring to a sexual organ, *sex* was translated as *kewanitaan* ('womanhood'). According to the *Kamus Besar Bahasa Indonesia* or KBBI online (Badan Pengembangan dan Pembinaan Bahasa, n.d.c), the noun *kewanitaan* means "related to women; women characteristics; girlhood". The noun *sex* is translated according to the type of genitalia it belongs to, typically either male or female. However, because *sex* as a euphemism only appears in the ST in the phrase *my sex* or to refer Eva's genitals, the translator narrowed down the meaning of *sex* in those contexts into something specifically belonging to a woman.

From the four translation procedures used to translate *sex*, direct translation is the most common one to be applied by the translator to *sex* as ‘sexual activity’ while modulation is the least applied to *sex* as ‘euphemism for genitalia’. The conclusion is that *sex* as ‘sexual activity’ is deemed safe to be translated directly as it is a neutral term while *sex* as ‘euphemism for genitalia’ is translated with modulation to ensure that the TT is also a euphemism.

b. Translation Procedures Applied to *Fuck*

The translation procedures applied to translate *fuck* as a ‘verb’ and as a ‘noun’ can be seen in the table below. The translation procedures that the translator used the most is the modulation-transposition combination, and the least is deletion.

Table 3. Translation Procedures Applied to *Fuck*

Translation Procedure (n)	TT (n)
Modulation and transposition (37)	<i>berhubungan seks</i> (14) <i>tidur dengan</i> (10) <i>tidur bersama</i> (6) <i>hubungan seks</i> (2) <i>untuk berhubungan seks</i> (1) <i>bermain-main dengan wanita lain</i> (1) <i>khusus untuk seks</i> (1) <i>tidur</i> (1) <i>seks</i> (1) <i>tidur</i> (17) <i>bercinta</i> (2) <i>menyentuh</i> (2) <i>mendesak</i> (1) <i>berhubungan</i> (1)
Modulation (24)	<i>seks</i> (1)
Deletion (3)	-(3)

i. Modulation and Transposition

This procedure is a combination of the modulation and transposition procedures. Modulation is applied because the verb *fuck* is not translated with a word that can be said to be its closest equivalent in vernacular Indonesian, which is the verb *mengancuk* (‘fuck’) that refers to sexual intercourse and is categorized as a vulgar term (Badan Pengembangan dan Pembinaan Bahasa, n.d.c). It shows the difference of scope in the meaning because *tidur* (‘sleep’) that has a more general meaning unrelated to sexual intercourse has a broader meaning than *fuck*. Meanwhile, the modulation that occurs in translating *fuck* as *seks* (‘sex’) is the point of view that sees the vulgar action into something neutral. The transposition is applied because *fuck* is a word that was translated into a phrase of two words such as *berhubungan seks* (‘have sex’), *tidur dengan* (‘sleep with’), and *tidur bersama* (‘sleep together’). For the translation of *fuck* as action into the single word *seks* (‘sex’),

transposition happens because there is a change from the verb *fuck* into the noun *sex*. An example of the application of this translation procedure is as follows.

ST: “You’ve **fucked** him already.”

TT: “Kau sudah **tidur dengannya**.”

BT: “You have **slept with** him.”

A woman says that to Eva after she sees Eva’s and Gideon’s attitude towards each other. The phrase *tidur dengan* (‘sleep with’) is a euphemism for *have sex with*, and it is applicable in the SL and TL. Moreover, because *sleep with* has a more casual tone than the more neutral *have sex with*, the slang tone in *fuck* is maintained even if the vulgarity is gone. The same case happens in *fuck :: tidur bersama* (‘sleep together’). Meanwhile, the noun *fuck* was translated as six different phrases. This peculiar case in particular happens for the noun phrase *fuck pad* because translator did not have any exact TL term for it.

ii. Modulation

The modulation that changes the scope of the meaning (n=20) of *fuck* is applied to translate the verb *fuck* as *tidur* ('sleep'), *bercinta* ('make love'), *menyentuh* ('touch'), *mendesak* ('force'), and *berhubungan* ('connect'). As explained before, the relationship between *fuck* and *sleep* is that *sleep with* is a casual euphemism of *have sex* in both the SL and TL. An example of *fuck* :: *bercinta* ('make love') is as follows.

ST: I couldn't imagine him not **fucking** well and being aggressive about it...

TT: *Aku tidak bisa membayangkan dirinya tidak bisa **bercinta** dengan hebat dan bersikap agresif...*

BT: I could not imagine him unable to amazingly **make love** and acting aggressive...

The excerpt was Eva's thought on how Gideon would have sex when she sees his movements. *Fuck* is a vulgar term, while *bercinta* ('make love') has a more positive connotation because *cinta* ('love') indicates that there is love or affection between the two people that have sex. Meanwhile, it is unknown whether there is affection between the people that *fuck* or *have sex*. Based on the context above and the adjective *aggressive*, the sex that Eva imagines might not be romantic but a wild one. Thus, even if the impression of wildness is kept by translating *aggressive* faithfully, the use of *bercinta* ('make love') lessens the negativity and makes it more intimate.

Point of view modulation is applied to translate the verb *fuck* as *menyentuh* ('touch') and *mendesak* ('force') to describe unorthodox sex activities such as fingering and oral sex. Meanwhile, modulation is only used once to translate the noun *fuck* to *seks* ('sex').

iii. Deletion

This procedure is used the least to translate *fuck*. An example is as follows.

ST: Around and around. Ignoring my clit and refraining from **fucking** me even when I begged. "Gideon, please,"

TT: *Berputar-putar. "Gideon, please."*

BT: Circling around. "Gideon, please."

The translator did not only delete *fucking* but also deleted the entire sentence that explicitly describes what Gideon does to Eva's genitals. This removal or censorship of an explicit depiction of unconventional explicit sex is similar to the previous point, where the translator avoided any mention of unconventional sex. It is possible that the translator thought that euphemism cannot be used to lessen the vulgarity of that sentence.

From the three translation procedures used to translate the word *fuck*, modulation and transposition combination is the most common one to be applied by the translator to the verb *fuck* while deletion is the least applied to *fuck*. It can be concluded that *fuck* cannot be omitted in the translation as it is a crucial part of the sentence in the ST, yet the translator deemed that it could not be translated directly. Thus, the translator applied a combination of modulation and transposition to translate *fuck* so the translator can be more flexible in translating it.

c. Translation Procedures Applied to *Clit/Clitoris*

The translation procedures applied to translate *clit/clitoris* can be seen in the table below. The translation procedures that the translator used to most to translate *clit/clitoris* is deletion, and the least used is modulation.

Table 4. Translation Procedures Applied to *Clit/Clitoris*

Translation Procedure (n)	TT (n)
Deletion (17)	-(17) <i>tubuh</i> (5), <i>diri</i> (1),
Modulation (8)	<i>kewanitaan</i> (1), <i>gairah</i> (1)

i. Deletion

This procedure is applied the most to translate *clit* with one example as follows.

ST: ... pumping my hips. Reaching between my legs, I rubbed my **clit** with the pads of my fingers, hastening my climax. He gasped, ...
 TT: ...*aku terus menggerakkan pinggulku. Gideon terkesiap, ...*
 BT: ...*I kept moving my hips. Gideon gasped, ...*

The translator did not only remove the word *clit* but also the entire sentence. Just like the deletion of *fuck* discussed above, the translator avoided translating explicit scenes, i.e. a woman pleasuring herself with her fingers. However, there is another case in which the fingering is still described, but the reference to genitalia is removed. This procedure is also applied to translate one instance of *clitoris* in the ST.

ii. Modulation

This procedure is used the least to translate *clit* as *tubuh* ('body'), *diri* ('self'), *kewanitaan* ('womanhood'), and *gairah* ('passion'). These are cases of modulation of scope meaning because *clit* itself is a part of female genitalia and as such a part of a woman. One example is as follows.

ST: ...his tongue parting my folds to stroke over my throbbing **clit**...
 TT: ...*lidahnya membuka **tubuhku** yang berdenyut...*
 BT: ...his tongue opened my throbbing body...

The same also happens in the translation of the noun *sex* as *tubuh* ('body') as discussed earlier. However, there is one special case as *clit* was translated as *gairah* ('passion'), the sensation or emotion resulting from sexual stimulation.

From the two translation procedures used to translate the word *clit/clitoris*, deletion is the most common one to be applied to translate it while modulation is the least applied. It can be concluded that the translator

deemed *clit/clitoris* to be insignificant in the translation as a whole. Thus, the translator chose to omit or delete *clit/clitoris* most of the time.

d. Translation Procedure for *Make Love*

Compared to the other sexual expressions which the translator used various translation procedures to translate, the verb phrase *make love* was only translated by using one procedure, i.e. transposition. Transposition was applied because the translator shifted the phrase *make love* into a single word *bercinta* ('make love') 11 times. An example of this is as follows.

ST: "... Then we **made love** that first time in the limo and it became something else...."
 TT: "...*Lalu kita **bercinta** untuk pertama kalinya di dalam limusin dan hal itu berubah menjadi sesuatu yang lain. ...*"
 BT: "...Then we **made love** for the first time inside the limousine and it turned into something else. ..."

The definitions of *bercinta* are (1) "having (a feeling) of love" and (2) "have sex; have intercourse" (Badan Pengembangan dan Pembinaan Bahasa, n.d.b). Because *make love* and *bercinta* have the same denotative definition, it can be inferred that the translator applied the procedure of direct translation. Thus, the translator can be said to have preserved an expression that already has a positive connotation.

3. The Difference between ST and TT Discourse Analysis

a. Difference in the Descriptive Aspect between ST and TT Discourses

The following example shows the different expressions of sexual discourse in the ST and the TT in the novel.

ST:
 I whimpered as everything **tightened**, as the **sweet tension** built from the **deep rhythmic strokes**. I was panting and **frantic, pumping my hips**. Reaching between my legs, I **rubbed my clit** with

the pads of my fingers, **hastening my climax**.

He gasped, his head thrown back into the sofa cushion, his neck **corded with strain**.

"I feel you getting ready to **come**. Your **cunt** gets so **hot and tight, so greedy**."

His words and his voice pushed me over. I cried out when the first hard tremor hit me; then again as the **orgasm rippled** through my body, **my sex spasming** around Gideon's **steely erection**.

TT:

*Aku merintih ketika sekujur tubuhku **menegang**, ketika **ketegangan manis** itu muncul dari **desakan yang berirama** itu. Napasku terengah dan **liar**, aku terus **menggerakkan pinggulku**.*

*Gideon terkesiap, kepalanya ditengadahkan ke bantal sofa, lehernya **menegang**.*

*"Aku merasa kau sudah **siap**. Tubuhmu begitu **panas dan bergairah**, begitu **serakah**."*

*Kata-kata dan suaranya mendorongku mencapai puncak. Aku berteriak ketika getaran keras pertama menerjangku, lalu sekali lagi ketika **puncak kenikmatan menghunjam** tubuhku, **berdenyut** menangkap **gairah** Gideon.*

BT:

I whimpered as my whole body **tensed**, as that **sweet tension** emerged from that rhythmic press. My breath was panting and **wild**, I kept **moving my hips**.

Gideon gasped, his head lifted to the sofa cushion, his neck **tensed**.

"I feel you're already **ready**. Your body is so **hot and passionate**, so greedy."

His words and his voice pushed me to the peak. I screamed as a hard tremor crashed me, then once again when the **peak of pleasure plunged** my body, **throbbing**, cupping Gideon's **arousal**.

In this sex scene, the ST generates a sense of tension when they almost reach orgasm through words such as *tightened*, *sweet tension*, *frantic*, and *pumping my hips*. That tension is preserved in the TT as they are translated as *menegang* ('tensed'), *ketegangan manis* ('sweet tension'), *liar* ('wild'), and *menggerakkan pinggulku* ('moving my hips').

Both the literary writer and the translator described the pre-orgasmic tension in that sex scene, but the description of Eva's rubbing her own genital is not translated, so the TT readers do not know that Eva also pleased herself. The writer describes how Eva tries to reach orgasm not only through penetration but also through using her hand. However, the translator seems reluctant to depict this act of masturbation.

Moreover, Gideon's utterances are quite descriptive and vulgar in the ST as he uses phrases such as *your cunt* and *hot and tight*, but they become more reserved in the TT as they are translated as *tubuhmu* ('your body') and *panas dan bergairah* ('hot and passionate'). The writer does not hesitate to make Gideon say vulgar words when he almost reaches orgasm and even describes how Eva's genitals feel like. However, the translator shows reluctance in transferring the vulgarity by not only using "body" which is more neutral and general but also changing the sensation *tight* into "passionate". Although "passionate" can be used to describe something sexual in SL, the 'tight' component is missing. However, the adjective "greedy" is translated directly because the term is not sexual in nature. This example shows that the translator is more hesitant to describe sex scene more descriptively and vulgarly compared to the literary writer, leading to more generic and ambiguous word choices.

b. Cross-Linguistic Colexification of Sex and Its Synonyms

As mentioned in Section 1 of the Results and Discussions, *sex* was the sexual expression with the highest frequency in the ST. Other discussed sexual expressions found in the ST such as *fuck*, *clit*, and *make love*, through their similar meanings with *sex*, can be said to be synonymous with *sex*. As such, this section focuses on the cross-linguistic colexification of the term *sex* that appears the most in the ST with the other three sexual expressions that is used synonymously with the word *sex* in the ST. As discussed previously, there is a similar concept between *sex* as an act and the verb *fuck* and the verb phrase *make love*, as well as between *sex* as euphemism and the noun *clit/clitoris*. *Sex* (act), *fuck*, and *make love* have

the same meaning which is ‘intercourse’ with *sex* being neutral, *fuck* having vulgar and negative connotation, and *make love* having a positive connotation because it contains the word *love*. The same happens in *sex* (euphemism) and *clit* which has the same meaning as ‘genitalia’, with *sex* being neutral as

it is a euphemism for genitalia in general and *clit* being vulgar and used exclusively for female genitalia. The colexification between the expressions can be seen from how those four expressions are translated into the TL in the table below.

Table 5. Cross-linguistic colexification between *sex*, *fuck*, *clit/clitoris*, and *make love*

ST 1 (type)	ST 2 (type)	TT
sex (act)	fuck (verb and noun)	<i>seks</i> <i>berhubungan seks</i> <i>hubungan seks</i>
	fuck (noun)	<i>untuk berhubungan seks</i>
sex (euphe-mism)	clit/clitoris (noun)	<i>kewanitaan</i> <i>tubuh</i>
	make love (verb)	<i>bercinta</i>

Sex (act) and *fuck* are translated as *berhubungan seks* (‘have sex’), *seks* (‘sex’), *hubungan seks* (‘sex relationship’), and *untuk berhubungan seks* (‘to have sex’). However, *sex* (act) does not have any similar translations to *make love*. On the contrary, *fuck* has a cross-linguistic colexification with *make love* which is colexified to *bercinta* (‘make love’). These cross-linguistic colexification show that positive phrases such as *make love* can be colexified with the vulgar term *fuck*. However, a neutral term such as *sex* has no colexification with a positive phrase like *make love* but can be colexified with the vulgar term *fuck*. It means that vulgar sexual expressions tend to be translated as more neutral or more positive, but neutral sexual expressions do not have the tendency to be translated into more positive terms. These changes show that TL sexual discourse limits the acceptability of SL vulgarity.

The same case happens in the translation of *sex* (euphemism) and *clit/clitoris*. The cross-linguistic colexification between the two words are *kewanitaan* (‘womanhood’) and *tubuh* (‘body’). *Womanhood* narrows down *sex* as related to women in general, and *body* expands the meaning because genitalia are part of the body. Even so, the most frequently applied translation procedure to translate *sex* (euphemism) and *clit/clitoris* is deletion that removes any mention of genitalia. Although *clitoris* is categorized as a formal anatomical term and not a vulgar expression, it is not

translated directly. It shows that TL sexual discourse tends to limit the mention of female genitalia compared to SL sexual discourse, whether it is vulgar or euphemistic in nature.

The translator tends to apply procedures that do not change the meaning such as direct translation and transposition for neutral terms such as *sex* (act) and for positive terms such as *make love*. However, they tend to apply translation procedures that change the meaning such as modulation and deletion for vulgar terms like *fuck*. Moreover, modulation and deletion are also used in the translation of genitalia such as *sex* as euphemism and the vulgar term *clit*. There is a similar concept between *sex* (act) with *fuck* and *make love*. The vulgar *fuck* has more varied TTs: a more casual but non-vulgar expression, a neutral expression, and even a positive expression. However, *sex* (act) and *make love* have less varied TTs. Meanwhile, the cross-linguistic colexification between *sex* as euphemism and *clit* in the TL shows that vulgar terms and euphemisms can be translated as more ambiguous TTs as the translator seems to be reluctant to mention genitalia in the TT. In line with this research, Febriansyah and Rahim (2021), Anita and Defi (2023), and Yuwono (2024) also found that translation procedures and strategies are used to lessen the erotic image and meet the criteria prescribed by the Pornography Law so that the resulting TT can be more acceptable to Indonesian society. This view regarding the presence of different social

and religious limitations in translation is also shared by the research conducted by Al-Jabri, Allawzi, and Abushmaes (2021) in Arab. Thus, the cross-linguistic colexifications that happen in the translation of this novel can be seen to be the translator's decision to meet the criteria of Indonesia's Pornography Law as the colexification only happened for neutral and positive terms.

Conclusion

The word *sex* has some synonyms, such as *fuck*, *clit/clitoris*, and *make love* as can be seen from how those words are found to be used in the ST using Sketch Engine. The cross-linguistic colexification of *sex* and its synonyms occurs because of the various translation procedures applied to translate them. Translation procedures such as direct translation, transposition, modulation, and deletion that are found to be applied to the sexual expressions can be seen to be an attempt to reduce the vulgarity in the TT. It is evidenced by the application of direct translation that is used only to translate the neutral word *sex* even though *fuck* and *clit/clitoris* also has their corresponding words with the same vulgar and explicit connotation in the TL. It shows that translation procedures used by the translator affects the vulgarity of the TT.

Not only that, references to female genitalia in general are more limited in the TT. This limitation on vulgarity and references to genitalia show that TL sexual discourse is more restricted than SL sexual discourse. This is because the sexual discourse in Indonesia is restricted by the Pornography Law that officially limits the production and dissemination of sexual-related materials and can punish violators with criminal charges. This restriction may have led the translator to limit the use of explicit sexual elements in the TT to make the novel more acceptable to Indonesian law and society. However, this research is still lacking in many areas, one of which is the fact that it only focuses on female genitalia and does not include male genitalia, so the conclusion is drawn based on terms referring only to female genitalia. This research can also be expanded by involving more data, such as several novels with explicit

sex scenes produced by various translators or publishing houses to draw more thorough conclusions on the limitation of sexual discourse and its impacts on translation.

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