กลวิธีการแปลคำต้องห้ามที่เกี่ยวกับเพศ: กรณีการแปลภาษาอังกฤษเป็นภาษาไทยของนวนิยายชุด ฟิฟตี้เชดส์ ประพันธ์โดย อี แอล เจมส์

TRANSLATION STRATEGIES OF SEXUALLY TABOO WORDS: A CASE OF THE ENGLISH-THAI TRANSLATION OF THE FIFTY SHADES TRILOGY WRITTEN BY E.L. JAMES

TIRDSAKUL SUEBTEP

Burapha University

2020

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วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรศิลปศาสตรมหาบัณฑิต
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TIRDSAKUL SUEBTEP

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The Thesis of Tirdsakul Suebtep has been approved by the examining committee to be partial fulfillment of the requirements for the Master of Arts in English for Communication of Burapha University

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This research aimed to explore translation strategies of sexually taboo words and compare the translation strategies of sexually taboo words among three translated versions of the Fifty Shades trilogy.

Using the combined frameworks proposed by Diaz Cintas and Aline (2007) and Pedersen (2011), eight translation strategies were adopted as the main framework to analyze sexually taboo words. The presence of sexually taboo words from both original and translated books were initially collected at the same time by a scanning technique. Then, a coding sheet of translation strategies was used to analyze the translation strategies of each sexually taboo word. Inter-rater reliability was measured to establish the validity of the translation strategies analysis.

The findings revealed that the shifted direct translation strategy was mostly used in the Fifty Shades trilogy, whereas the generalization strategy was not found. Comparing among three translated books, it is found that all translators similarly preferred to use the shifted direct translation with sexually taboo words from the copulation category. Differently, the omission strategy was mostly used with sexually taboo words about female genitals in the first two translated books. In contrast, the substitution strategy was often used in the third translated book. It is also found that the editor and legal constraint had a significant effect on the translation of sexually taboo words. Besides, the indirect translation of genital organs by using gender identity metaphors are highly suggested for further studies.

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CHAPTER 1
INTRODUCTION

Statements and significance of the problems

Twain (1909, p. 257) one of the greatest American writers once said, "The more things are forbidden, the more popular they become" It is related to the way many people view the concept of taboo in many societies. The word "taboo" is generally seen as behaviors, things, or concepts of something which are forbidden by social rules, and it can make other people feel uncomfortable or painful (Allan & Burridge, 2006). In terms of language, the authors of the book Forbidden Words stated that taboo language is a part of maintaining etiquette because it refers to the term "dirty words" (Allan & Burridge, 2006). Besides using this term, people call taboo language in different ways. Yuan (2016, p. 25) pointed out that "Among the most common epithets that stand in for taboo words the following can be mentioned: dirty words, four-letter words, bad-words, off-color language, forbidden words, swearing, offensive words, expletives, and a long etc."

Even though the taboo language is perceived and passed on from generation to generation as the forbidden language concerning its irritation to the social norms (Freud, 1913 cited in Fusaro, 2016), they are still explicitly presented in various sources, especially in media industries.

In the case of the entertainment media industry in the United States of America, Dodd (2013) claimed that many films and television shows were created with tons of taboo words, but that did not stop them from becoming immensely popular. This fact is related to the study about using the four-letter words in American TV series that conducted in a year later. Bednarek (2014), who studied A Statistical Analysis of How Much F***ing Swearing There Is on TV, suggested the top five episodes of her data; The Wire, True Blood, Entourage, Dexter, and Breaking Bad contained about 10 to 20 swearwords for every 1,000 words of dialogue. Those swearwords she found were likely to be related to religion, bodily excretions, sexual activity, and taboo body parts. Furthermore, the presence of the taboo language in entertainment media drew the attention to much research on the taboo language;

for example, a study of gender differences in using taboo language in the American TV series called Sex and the City by Gao (2008); research of analyzing the sociolinguistic of taboo words in the movie Bad Teacher by Anggita (2015); or a study of the relationship between taboo words and sociopragmatic in War Dogs by Taufiq (2017).

Nonetheless, the taboo language is not only found in the entertainment media, but it is also presented in the written media with both electronic and printed forms such as newspapers, magazines, books, and other written sources. According to Marsh (2010), a production editor of The Guardian reported the statistic of the word "fuck" found for 705 times in a year in the national newspaper of the United Kingdom, such as Independent, Independent on Sunday, Times, and Sunday Times. Besides newspapers, books seem to be another source that has the presence of taboo language. Referring to the article "Top Ten Most Challenged Books Lists" conducted by the Office for Intelligent Freedom of the American Library Association (2013), a list of the top ten most challenged books is compiled every year to report all dangerous-content books are taken out of the schools and libraries. For instances, the erotic novel Fifty Shades of Grey written by E.L. James (2011) was considered as an appropriate book and put on the list in 2012, 2013, and 2015 due to the reasons of the offensive language, sexually explicit explanation, nudity, religious viewpoint, unsuitability for certain age groups, and other reasons such as poor writing and potential teenage emulation. As can be seen, the previous example indicates the way that American society considers the taboo language as something forbidden. It violates moral consciousness; nevertheless, it has been showing through public media from which everybody can access and read. More importantly, those media are likely to get much attention from the audiences referring to the record of their success. Namely, the media businesses understand the audiences' desire and curiosity about what is forbidden; hence, they just reveal that secret and serve it to their audiences.

As mentioned before, Fifty Shades of Grey is worth examining because of the explicitly sexual references. According to Bosman (2014), Fifty Shades of Grey and two following books of the trilogy: Fifty Shades Darker and Fifty Shades Freed have been translated into more than eighty different languages, and they have been sold more than a hundred million copies worldwide. Although the Fifty Shades series

are obviously about sex, which many people avoid talking about it, it cannot be stopped from being sold worldwide. Phenomenally, the first book of the series hit the top of “The New York Best-Sellers” list in 2012, so The New York Times had quoted that “Sex is a hard sell” (Stanley, 2012). After the success of Fifty Shades of Grey, two following books of the trilogy were released, and they were unstoppable.

The Fifty Shades trilogy has become very popular all around the world, even though its genre is erotic, which has a strong presence of explicitly sexual scenes and sexually taboo words. It is more interesting that these books were translated into the Thai language. The erotic books have been putting on the bookshelves and sold all over Thailand, where sex is still a tabooed topic nowadays. For this reason, translating sexually taboo words in the Fifty Shades trilogy was probably a difficult task for Thai translators because conveying the exact meanings of sexually taboo words from English into Thai might be challenging. In order to do an excellent job, the translators must deeply understand the differences in terms of linguistics and cultures between both languages.

Translating sexual references in the Thai cultural context is another part to discuss in this research. According to The Second Conference on Sex Education for Youth organized by the Path2health Foundation (2005), an expert on the women studies claimed that sex is 95 percent related to culture. She also stated that the conversation related to sex among Thai people could be seen on two sides. Firstly, it depends on the medical perspectives. Namely, sex refers to human nature, and there is no need to talk about it because people will know when the time comes. Secondly, sex is freely talked about in some context and completely forbidden in another context. These two different ideas oscillate back and forth, and then it causes the ambiguous perspectives of sex in the Thai context.

The ambiguity of sexual topics in Thailand is still an issue nowadays. In terms of literature, sex is presented in various perspectives. One the one hand, sex has been seen as arts. It is generally found in Thai literature in the old days, such as the tale of Khun Chang-Khun Phaen, Phra Aphai Mani, Lilit Phra Lo, and so on. Sexual references were described with symbols and metaphors to show the skills of composing of the writers. On the other hand, sex has been perceived as an indecent

idea. Writers need to be careful about their language use because straightforwardly writing sexual references can easily turn art into pornography.

All in all, the challenge of sexual translation from English to Thai is on point in this present study. Possibly, the number of studies about translation sexually taboo words in Thailand has been found to be very small due to the fact that Thailand has conservative perspectives about sex. For this reason, the present study attempted to explore how sexually taboo words were translated from English to Thai. The Fifty Shades trilogy written by E.L. James was used as sources regarding the presence of sexually taboo words and its popularity. This study may shed light on the study of the translation of sexually taboo words in the Thai context and explore how translators deal with the Thai cultural norms about sex.

Objectives

1. To explore translation strategies employed in sexually taboo words in the English to Thai translation of Fifty Shades of Grey, Fifty Shades Darker, and Fifty Shades Freed.
2. To compare translation strategies of sexually taboo words in the English to Thai translation of Fifty Shades of Grey, Fifty Shades Darker, and Fifty Shades Freed.

Research questions

1. What translation strategies employed in sexually taboo words in the English to Thai translation of Fifty Shades of Grey, Fifty Shades Darker, and Fifty Shades Freed?
2. What are the similarities and differences of translation strategies of sexually taboo words among Fifty Shades of Grey, Fifty Shades Darker, and Fifty Shades Freed?

Contribution to knowledge

This research set out to analyze and compare the translation strategies of sexually taboo words in the English to Thai translation of the Fifty Shades trilogy.

It also attempted to investigate possible factors affecting the translation of sexually taboo words. The findings of this study may be useful for those who would like the study about the translation of taboo language, especially the translation of sexually taboo words. It may give the readers insights and serve as necessary information for further studies, for example, the reasons for using a translation strategy in a particular word that refer to sexual references or the preferences of Thai translators in the translation of sexual references. Besides, learning and understanding about sexual translation may help people to have a better understanding of choices that translators applied to solve the difficulties of translation. For the professional translators, the findings in this research may suggest the translation strategies of sexually taboo language or give them some ideas to improve their skills in translation.

Scope of study

1. Six books were used in this study. They were classified into two groups regarding different languages. Three original language books consist of Fifty Shades of Grey (James, 2011), Fifty Shades Darker (James, 2012 a), and Fifty Shades Freed (James, 2012 b). In a target language, the first book was translated by Nanthaporn Pilay (James, 2013c), the second book was translated by Wikanda (James, 2013a), and the third book was translated by Nopcharee Pinya (James, 2013b).

2. This study focused on sexually taboo words referring to sexual connotations, such as sexual intercourse (have sex, make love, or fuck), genital organs (penis, dick, or cock), homosexuality (queer, fag, or faggot), and so on. Pinker (2008) categorized this function of sexually taboo words as descriptively. Nonetheless, the other sexually taboo words in different functions were not included, such as idiomatically (Aggressive tone such as “I don’t give a fuck”), abusively (Abusive word such as “Fuck you!”), emphatically (emphasizing meaning such as “This is fucking amazing!), and cathartically (interjection such as “Fuck!”).

3. Any repetitions of sexually taboo words appeared in different context were counted in order to total the frequency of occurrence.

4. All sexually taboo words found in this study were grouped and analyzed based on the combined frameworks by Allan and Burridge (2006) and Yuan (2016):

masturbation, oral sex, orgasm, homosexuality, rape, incest, menstruation, genital organs, prostitution, and copulation.

5. This study aimed to explore translation strategies of sexually taboo words based on combined frameworks from Diaz Cintas and Aline (2007) and Pedersen (2011): loan, calque, shifted direct translation, specification, generalization, substitution, compensation, and omission.

Limitation of study

In order to get more insight into the translation of sexually taboo words, collecting data by interviewing the translators of the Fifty Shades trilogy and the editorial staff was initially considered. Nevertheless, accessing to the translators or the editor in person was not practical due to the time constraint and financial support. In this regard, this research only aimed to study from the Fifty Shades books and analyzed the data based on the theoretical frameworks from Diaz Cintas and Aline (2007) and Pedersen (2011). The additional factors that might affect the findings, such as the gender of the translators and the editor's role, and legal constraint, were discussed later in the final chapter.

Definition of terms

1. Sexually taboo words

Sexually taboo words refer to any words or phrases which express sexual connotation. A word or phrase was considered as sexually taboo words regarding two criteria: the characterization words and phrases and surrounded context.

1.1 The characterization of words and phrases refers to any words or phrases which express the sexual connotation in written form. A word in this group is sexually taboo itself. Namely, meanings of words or phrases primarily refer to sex, and it may cause the audience offensive feelings when reading or hearing them, such as fuck, cunt, ass, whore, and so on.

1.2 Surrounded context refers to words or phrases which are specified to be more offensive by the surrounding context. A neutral word or phrase is changed

into a sexually taboo word because of the tone of the passage. It can be noticed in three ways, as follows.

1.2.1 A neutral term of sexual references, such as breast, erection, clitoris, or vagina can be changed into a sexually taboo word if it presents in the context of sex. The tone of a word is changed to be more offensive and provocative. For example, the sentence from Fifty Shades of Grey (James, 2012, p. 86) says, “Oh! Turning to face him, I’m shocked to find he has his erection firmly in his grasp. My mouth drops open”. The term “erection” is neutral, but it becomes a sexually taboo word because it is described during the sex scene. The neutral meaning of “erection” is specified to the image of a penis.

1.2.2 Some common word has a second meaning that refers to sexual references. For example, the sentence from Fifty Shades of Grey (James, 2011) says, “Come for me, Ana,” he whispers breathlessly, and I unravel at his words, exploding around him as I climax and splinter into a million pieces underneath him”. The word “come” generally means to move toward somewhere. However, the word “come” has sexual connotation when it is used in the sexual topic. The term “come” has a second meaning which informally means have an orgasm.

1.2.3 A common word in the source language can be changed to be a sexually taboo word in the target language. For example, the sentence from Fifty Shades Freed (James, 2012b, p. 112) says, “He mirrors his actions with his other hand so both my breasts are free and, cupping them gently”. The object pronoun “them” is a restatement of breasts in the sentence. This sentence is translated into the Thai language by Nopcharee Pinya (James, 2012b, p. 206), “เขาทำแบบเดียวกันกับมืออีกข้างจนกระทั่งอกทั้งสองของฉันเป็นอิสระ เขาประคองเต้าทั้งสองอย่างนุ่มนวล”. The word “them” is substituted with “เต้าทั้งสอง” (Both breasts) in Thai, and it becomes a sexually taboo word.

2. The Fifty Shades trilogy

It refers to three erotic books: Fifty Shades of Grey, Fifty Shades Darker, and Fifty Shades Freed. The Fifty Shades trilogy told the story about Anastacia, a college graduate who falls in love with a handsome businessman named Christian Grey and begins a sadomasochistic relationship with him.

3. Translation strategies

Translation strategies refer to the strategy of translation adopted from the combination frameworks by Diaz Cintas and Aline (2007) and Pedersen (2011) in order to analyze sexually taboo words from the English language to the Thai language. In the present study, there were eight translation strategies used as primary frameworks for data analysis: loan, calque, shifted direct translation, specification, generalization, substitution, compensation, and omission.

4. The source language (SL)

The source language (SL) or the original language means the English language used for the Fifty Shades trilogy written by E.L. James.

5. The target language (TL)

The target language (TL) means the Thai language used for translation of the Fifty Shades trilogy.

6. Back translation refers to the process whereby the translated text is translated back into the source language. It is used to confirm the accuracy of the analysis of translation. Back translation follows three steps:

6.1 Translating a translated text back into the original language;

6.2 comparing that new translation with the original text; and

6.3 reconciling any meaningful differences between the two.

CHAPTER 2
LITERATURE REVIEWS

This research aimed to study the translation of sexually taboo words in the Fifty Shades trilogy. This chapter provided a literature review of translation studies and the related theoretical frameworks, consisting of five parts.

1. Theoretical frameworks of translation
   1.1 Definition of translation
   1.2 Types of translation
   1.3 Translation equivalence
   1.4 Translation strategies
2. Translation an erotic fiction
   2.1 Definition of translating fiction
   2.2 Process of translating fiction
   2.3 Concept of translating erotic fiction
3. Taboos and sexual taboo words
   3.1 Concept of taboo
   3.2 Taxonomy of taboo
   3.3 Sexually taboo words
4. Related studies
5. Factors affecting the translation of sexually taboo words

Theoretical framework of translation

1. Definition of translation

The word “translation,” which means to bring or carry across in Latin term (Tidey, 2018), has long been debated by scholars since the past to the present. Many studies attempt to explain the word “translation” deeper.

Nida (1964), an American linguist and expert in translation, stated that translation is about conveying meanings and forms of one particular language into another language. cited in Saibua’s Principles of Translation (1995), Nida (1964) believed that translation is not only bringing the idea of one language to another, but it

is also presenting the form of meaning which refers to the use of words, phrases, or sentences. Therefore, a translator needs to analyze one particular language before translating into another language syntactically.

Catford (1967) defined the word “translation” as a process of replacing a text in one language (the source language: SL) by another language (the target language: TL). Later in 1969, Nida and Taber (1969) emphasized the process of translating that it needs to be concerned about naturalness between the source language and the target language. Namely, the translator should be able to translate not only meaning but also a register of language.

A concept of translation by Newmark (1981) is similar to Catford’s (1967). Newmark (1981) agreed that translation is about the substitution of a text from one particular language by another language. Nevertheless, Newmark (1995) explained more about his concept; that is, translators must imagine that they are the writer of the original text and need to understand what message they would like to send to their readers intentionally. However, there is still a problem of equivalence and unnatural.

Larson (1984) emphasized that the important thing of translation is conveying the same meaning between two languages. After translated, the target language should be presented with the same meaning as the source language. Even though there is no word in the target language that can convey the exact meaning as the source language, translators need to find a way to adjust the text and make it to the point of the language equivalence. Pinmanee (2003) agreed with Larson (1984). She added a good characteristic of translation is to communicate the same message delivering in the source text and also retaining its dynamics.

In the present, all translators have agreed that translation should be emphasized on the completed meanings first, then it should be about the forms of writing. Pinitpuwadon (1999) concluded that translation should convey meaning from one language to another language, maintaining the same pattern, value, and both denotative and connotative meanings of original texts; for example, cultures, philosophies, thoughts, or feelings.

As can be seen, the above concepts of translation pointed in the same direction, that is, translation is about conveying both meaning and the message that the author of the source text is willing to send from one language to another language.

In the present study, the translation is weighted on translating sexually taboo words from the English language to the Thai language.

2. Types of translation

Newmark (1981, pp.45-46) summed up two types of translation, that is, the source language emphasis and the target language emphasis.

Firstly, the source language emphasis is the translation that aims to maintain all structures of the source language as much as it is possible. Newmark (1981) categorized the source language emphasis into four levels: word-for-word translation, literal translation, faithful translation, and semantic translation.

1. Word-for-word translation refers to the process of translating the source language words singly by its meaning into the target language. This type of translation is often used for demonstrating the language structure.

2. Literal translation is similar to word-for-word translation. However, the structure of the source language is translated and adapted to the same level of the target language.

3. Faithful translation aims to translate the source language into the target, which concerning the equivalence of meanings. The most important of this translation is to communicate all messages of the source language to the target language.

4. Semantic translation is similar to faithful translation; however, it is more flexible and likely to present aesthetic value.

Secondly, the target language emphasis focuses on the understanding of readers in the target language. It is separated into four levels: adaptation, free translation, idiomatic translation, and communicative translation.

1. Adaptation is the “freest” form of translation. It is often used for play or poem. Translators always take only the idea or concept of the source language then rewrite in the target language without concern about forms or structures of the original language.

2. Free translation is the way of translating the content without the form of the source language. Translators summarize the message of the original text and then translate and rewrite in the target language structure.

3. Idiomatic translation reproduces the message of the source language. Some meanings may be changed for more understanding of the readers in the target language.

4. Communicative translation aims to translate the exact contextual meaning of the source language into the target language. The content and language use of both original and target text must be the same.

Larson (1984, pp.15-17) proposed a similar concept to Newmark (1981) that is translation can be divided into two types: form-based translation and meaning-based translation.

1. Form-based translation can also be called “literal translation” and “word-by-word translation,” is the way of translating every single word by retaining the exact form and structure of the original language.

2. Meaning-based translation or idiomatic translation is the way of translating original language to the target language concerning about naturalness of the target language as much as possible.

Suphon (2002) suggested two types of translation, which are similar to Larson (1984), that is, literal translation and non-literal translation.

1. Literal translation consists of two sub-types of translation: word for word translation and literal translation. In order to translate with word for word translation, translators have to maintain forms and structures of the original language strictly. This type of translation is rarely used nowadays because the translated context tends to be difficult to understand. Another sub-type is called literal translation. Translators focus on retaining the meanings, forms, structures of the original text as much as possible. Deleting or adding some parts will not be found during the process of translating; for example, Bible translation in the present, translation of laws, and formal notes translation.

2. Non-literal translation does not focus on maintaining words, forms, or structures of the source language. Translators can change, adapt, or add new words to the target language, for instance, translation of novels, short stories, or folks.

Saibua (1997) also concluded two types of translation: literal translation and free translation.

1. Literal translation is that the translator tries to convey exact meanings from the original language to the target language. Also, they maintain word orders, forms, and structures in the same way.

2. Free translation focuses on the meanings. Translators may adjust the translated text to make their readers understand most easily.

As presented above, many scholars had agreed that types of translation could rely either on linguistic or semantic structures. The translators' choice to weight either on the source language or the target language can affect the meaning of a translation. Nevertheless, no matter what choices the translators adopt in the translation process, the most important thing to keep in mind is to maintain the meaning of the source language in the target language after translation.

3. Translation equivalence

Hatim (2005) summarized translation equivalence between the source language and the target language into five levels according to the framework of equivalence from Koller (as cited in Hatim, 2005, pp.32-33).

1. Formal equivalence: the source language and the target language words share similar forms or sounds.

2. Referential/ denotative equivalence: the source language and the target language words mention the same thing. Readers can understand the meanings.

3. Connotative equivalence: the source language and the target language words refer to the same thing. Writers and their readers can see the same ideas, thoughts, feelings, and attitudes.

4. Text-normative equivalence: the source language and the target language words are being used in the same or similar context.

5. Pragmatic/ dynamic equivalence: the source language and the target language words have the same effect on the readers.

The equivalence of languages in translation depends on the source language. Therefore, translators have to consider and evaluate the translation by comparing the source language and the target language in terms of words, primary senses, secondary senses, contexts, and readers' responses (Pinmanee, 2012, p. 13).

In this present study, translation equivalence reflected through the process of sexually taboo word translation. It is interesting to see how Thai translators deal with translating sexual references in the Thai cultural context.

4. Translation strategies

Many scholars deeply studied in the field of translation and developed translation strategies frameworks. This present study focused on the translation of sexually taboo words; thus, the study focused on translation strategies used for the transfer culture because sexually taboo words are related to culture. Many scholars have studied the translation of cultural references, for example, Malone (1988), Pinmanee (2012), Leppihelme (2011), and Diaz Cintas and Aline (2007).

To begin with translation strategies in general, Malone (1988) and Pinmanee (2012) concluded nine strategies and eight strategies, respectively.

Malone (1988) proposed nine strategies that can be applied with words and structures in translation: equation, substitution, divergence, convergence, amplification, reduction, diffusion, condensation, and reordering. He explained these strategies and provided examples for each of them.

1. Equation refers to the process of equalizing words between the source language and the target language, for example, using loan word such as “pizza” in English and “พิซซ่า”/ pi:tsə/ in Thai.

2. Substitution is the process of modifying words in other languages to be new words in the target language. For instance, “cross” in English is modified to be “crossare” in Italian.

3. Divergence means a single word in one language can be many words in other languages with different levels in terms of meanings.

4. Convergence is the opposite of divergence. Convergence means many words in one language can be replaced by one word in another language. For example, “you” is used to represent the first person singular in English. On the other hand, there are many synonyms of “you” in The Thai language. Speaker needs to consider the status of the listener because the choice of choosing the word “you” depends on the register.

5. Amplification is adding detail to explain the text, such as describing some term in brackets, using footnotes, providing notes, or adding indexes at the end of translated work.

6. Reduction is a strategy of erasing unimportant details in order to reduce the redundancies, complexities, and misunderstandings in translation.

7. Diffusion refers to the process of adding word(s) in the text in order to reduce slackens, for instance, adding objects or subjects to correct the sentence grammatically or to make it clearer.

8. Condensation is to tighten the text by rewriting. It is different from reduction; that is, translators do not reduce any words, but they make it short by using word choices and all meanings remain the same as the original text.

9. Reordering is about changing the order of words in the text to make it more understandable in the target language.

Another framework of translation strategies that are similar to Malone's (1988) is summarized by Pinmanee (2012, pp.22-23). She claimed that Thai translators use all the above strategies mentioned by Malone (1988), but they are called differently. Pinmanee (2012) came up with eight strategies: loan word or borrowed word, one form with a variety of meanings, one meaning with a variety of forms, addition, deletion, generalization, cultural substitution, and reformation.

1. Loan word or borrowed word is about borrowing words in one language to use in another language. It is similar to the equation and substitution strategy claimed by Malone (1988).

2. One form with a variety of meanings is about using the synonyms, which is similar to divergence.

3. One meaning with a variety of forms also refers to the use of synonyms. Pinmanee (2012) pointed to the influences of culture that challenge translators to consider about word choices. This strategy is as same as convergence.

4. Addition is similar to amplification and diffusion. Translators tend to add some words in their work to make it more understandable for their readers.

5. Deletion refers to cutting off unnecessary or confusing words in the text. It is also called reduction referring to Malone (1988).

6. Generalization is used to address something that does not exist in the target language. Translators use general terms that exist in their target language to simplify the complex explanation.

7. Cultural substitution is the process of replacing the original word that does not exist in the target language with something they already have. These two words need to share similar characteristics.

8. Reformation refers to the process of rewriting the text. Pinmanee (2012) suggested two levels of reformation; that is, word reformation and sentence reformation.

To explore the translation of cultural references, translation strategies presented by Leppihelme (2011) and Diaz Cintas and Aline (2007) are reviewed.

Leppihelme (2011) concluded seven strategies for the translation of realia.

1. Transferring a source-text word directly; however, some changes such as slightly altered spelling, italics, or the like can be possibly applied.
2. A word-for-word translation (Calque) is possibly resulted in a target-language.
3. Cultural adaptation refers to a cultural analog that is substituted for the original realia term.
4. Superordinate term.
5. Explicitation.
6. Addition of a text-external explanation, as in a footnote or glossary.
7. Omission of the realia item altogether.

Diaz Cintas and Aline (2007) pointed out translation strategies related to cultural references; more importantly, they referred to extralinguistic culture-bound references. Diaz Cintas and Aline (2007) also claimed that “extralinguistic references to items that are tied up with a country’s culture, history or geography, and tend therefore to pose serious translation challenges” (p.200). They proposed nine translation strategies: loan, calque, explicitation, substitution, transposition, lexical recreation, compensation, omission, and addition.

1. Loan: SL word or phrase is directly transferred into TL since SL word or phrase cannot be translated into TL (e.g., names of cities such as London and Bangkok).

2. Calque: literal translation.

3. Explicitation: can take place through specification by using a hyponym (e.g., “daisy” could be used to render “flower”) or through generalization by making use of a hypernym or superordinate (e.g., “cheddar” might be translated as “cheese”).

4. Substitution: a typical subtitling strategy used mainly for the transfer of cultural references. It is understood as a variant of explicitation. It is activated when spatial and temporal constraints come into play, and a shorter-term is needed, rather than a more established, longer translation (e.g., “good morning” could be translated as “hi” in the target text).

5. Transposition: occurs when a cultural concept belonging to one linguistic community is replaced by a cultural concept from another.

6. Lexical recreation: consists of the invention of a neologism in the target language.

7. Compensation: happens when what it is deemed as translational loss in one exchange is made up for by adding something else in another exchange in a different part of the program.

8. Omission: consists in the deletion of some the source language information, mainly due to spatial and temporal constraints.

9. Addition: occurs in those cases in which information is added to the translation as a means of enhancing and/ or nuancing the meaning of the original text.

There is another interesting study from Pedersen (2011) which suggested seven translation strategies to help translators deal with culture-bound references.

1. Retention is retained in the form of the source language. It is usually found in subtitles.

2. Specification is the translational process of making the target language more specific than the source language. It can be done by completion or addition techniques.

3. Direct translation is classified into two subtypes, which are calque and shifted direct translation. Calque refers to the literal translation or word-by-word translation, whereas shifted direct translation changes the target language to be more or less clear.

4. Generalization is the use of hyponyms or superordinate.

5. Substitution refers to the cultural term in the source language is replaced by another cultural term in either source or the target language.

6. Omission means the source language is not translated into the target language.

7. Official equivalent refers to the source language term that may have a ready-made officially in the target language.

In the present study, translation strategies developed by Diaz Cintas and Aline (2007) and Pedersen (2011) are primary frameworks used for data analysis because they directly refer to cultural references. In combination with these two frameworks, eight translation strategies for analysis of the sexually taboo words in the Fifty Shades trilogy are proposed here, as follows.

1. Loan
2. Calque
3. Shifted direct translation
4. Specification
5. Generalization
6. Substitution
7. Compensation
8. Omission

These eight translation strategies were originally conducted to use with subtitling translation related to cultural references. However, this present study adopted these strategies for the translation of sexually taboo words because it refers to culture.

Translating an erotic fiction

1. Definition of translating fiction

Laisuthruklai (2012) mentioned that fiction is literature in the form of prose created by the authors' imagination, which describes events of imaginary people. The story may be based on true stories or experiences.

Translating fiction refers to the process of conveying meanings, thoughts, and feelings of context in one language to another language. The translated work must

be retained by the culture of the original text. Besides, Wiwatsorn (2014) summed up the main purpose of translating fiction should be concerned about the readers in the target language.

Kastuhandani (2007) noted that translating fiction is more complicated than translation in other genres because translators do not only work with two different languages, but they also have to deal with different cultures and bi-socio transference.

Laisuthruklai (2012) agreed with the previous idea that the translator is the one who communicates all messages and imagination of the original text to the readers in the target language, and the readers are supposed to feel in the way a writer wants them to feel.

As shown above, the translation of fiction refers to the process of translating a specific type of writing that requires work on conveying both meanings and culture of the original text.

2. Process of translating fiction

Wiwatsorn (2014) summed up the process of translating fiction in four steps: understanding, translating, rechecking by the translator, approval by the editor.

1. Translators need to study that fiction carefully and understand meanings and concepts which the author is trying to communicate. Translators must be able to analyze the plot and can come up with the answers to the questions: what, where, when, why, and who.

2. Translators need to be careful in order to convey all meanings in the target language. In addition, they must be concerned with language use such as register and tone and also the culture of the source language.

3. Translators need to read their translated work considering equivalence, language use, word and sentence structure, and naturalness of language.

4. The last step is to be checked by editors. Editors are responsible for correcting the mistakes possibly found in the translation and then decide that the work should be approved or edited.

Laisatthruklai (2012) suggested four steps of translating fiction: content analysis, language analysis, translational process, and review.

1. Content analysis: Translators need to read the whole original text and catch the important idea of the story. They must be able to analyze the plots, themes, points of view, characters, setting, and timeline.

2. Language analysis: Translators have to study about the relationship between sociology and language in the original text. Analyzing language uses, idioms, hidden meanings, and vocabularies are needed. Also, translators must not forget about the equivalence between the source language and the target language.

3. Transitional process: In this process, translated work must be understandable. Translators should consider the content analysis and language analysis then convey all meanings as possible as they can.

4. Review: Translators are supposed to recheck and edit some mistakes they found in the translation. They also have to evaluate their work concerning two elements: specific details and overall details.

3. Concept of translating erotic fiction

Collins Cobuild Advanced Learner's English Dictionary (2006) defined that "erotic" is related to sexual feelings or arouses sexual desire. LeFranc (2017) also summarized the definition of "erotic" from Kearney's book, A History of Erotic Literature in a similar way. The term "erotic" in literature is the sexual content that the author intends to stimulate the readers' mind sexually. Lefranc (2017) related the term "erotic" to literature. Therefore, the combination of "erotic" and "literature" refers to the literature that is related to human sexual relationships, and it arouses the reader's mind sexually.

Many studies framed theories between translation and erotic literature in different ways. One of the scholars who studied this subject is Schleiermacher. Schleiermacher (as cited in Baker & Saldanha, 2009) stated that in order to translate erotic literature, the translators must penetrate the mind of the author, entering the text. This idea supports the fact that entering can help the translator of erotica to interpret the author's sexual language. Steiner (1977), who worked on the relationship between language and erotica, claimed that the topic of language and sex are very sensible concerning social norms. Steiner (1977) also adopted four models of the translation related to erotica, as follows.

1. Initiative trust, the translator is willing to take a risk on the text, believing that it will worth to translate something sexually.

2. Invasion, the translator translates erotic text with an equal sense of meaning by using aggressive terms.

3. Naturalization, the translator applies the use of idiom in the translation.

4. Restitution, the translator substitutes the aggressive terms in the original text with his or her new own words.

As shown above, the concepts of erotic literature are related to this study, which aimed to explore the sexual scenes between two protagonists.

Taboos and sexually taboo words

1. Concept of taboos

Oxford Advanced Learner's Dictionary (2005, p.1560).) defined "taboo" as 1. "a cultural or religion custom that does not allow people to do, use or talk about a particular thing as people find it offensive or embarrassing, and 2) a general agreement not to do something or talk about something" Similarly, Collins Cobuild Advanced Learner's English Dictionary (2006, p.1472) gave the examples of taboo, that is, "If there is a taboo on a subject or activity, it is a social custom to avoid doing that activity or talking about that subject, because people find them embarrassing or offensive". In conclusion, "taboo" refers to something that is not acceptable in society. Speakers or writers tend to avoid using it because it can cause listeners or readers embarrassed or offended. Besides, Oxford Advanced Learner's Dictionary (2005) also defined terms "taboo word" as a word that many people consider offensive or shocking because it refers to sex, the body, or people's race.

The English word "taboo" originally derived from "tabu" in the Tongan language. Radcliffe and Brown (1939, as cited in Allan & Burridge, 2006) stated that the word "tabu" came from the languages of Polynesia, which means "to forbid" or "forbidden," and refers to any kind of prohibition. It has been used as a rule of manners, a chief's order, and a prohibition to children for not touching something belongs to the elders.

Much previous research that studied taboo words and explained this term based on their studies. Fraenkel (1967) mentioned that the taboo concept is influenced

by the belief of religion and the supernatural. Namely, people are afraid to be punished by the supernatural if they broke the laws of their customs, either with their words or actions. The forbidden words that people avoid using have known as taboo words. Leetrakul (1978) claimed that taboo words are related to social norms. They should be avoided because they are related to unacceptable things in society. Taboo words may be used to express the negativity or arouse the anger of listeners. People who use taboo words are likely to be seen as an aggressive person. Timothy (1999) stated that taboo words refer to unappropriated words that should not be used in public because of their impoliteness, violence, and aggressiveness. It may hurt the listeners' feelings. Normally, taboo words are stopped by the reasons of religion, culture, or social value.

Evidently, taboo words can be concluded as forbidden terms according to the reasons of social value, religious belief, supernatural, social suitability. Also, they are forbidden because the speakers care for listeners' feelings.

2. Taxonomy of taboo

Frazer (1911) mentioned types of taboo in his book called Taboo and the Perils of the Soul. Taboo can be classified into four types: taboo acts, taboo persons, taboo things, and taboo words. Frazer provided examples for each type of taboo.

1. Taboo acts refer to taboos on intercourse with strangers, taboos on eating or drinking, taboos on shewing the face, taboos on quitting the house, and taboos on leaving food over.

2. Taboo persons mean chiefs and kings tabooed, mourners tabooed, women tabooed at menstruation and childbirth, warriors tabooed, manslayers tabooed, and hunters and fisher tabooed.

3. Taboo things consist of iron tabooed, sharp weapon tabooed, blood tabooed, the head tabooed, hair tabooed, ceremonies at hair-cutting, disposal of cut hair and nails, spittle tabooed, food tabooed, and knots and rings tabooed.

4. Taboo words are about personal names tabooed, names of relations tabooed, names of dead tabooed, names of kings and other sacred persons tabooed, and common words tabooed.

Frazer's taxonomy of taboo in 1911 was compared to the present framework of the concept of taboo developed by Allan and Burridge (as cited in

Yuan, 2016). It is found that Frazer's taxonomy about taboo things and taboo words are similar to Allan and Burridge's taxonomy. Allan and Burridge (as cited in Yuan, 2016) also suggested four types of taboo: taboos on naming and addressing, taboos on sex and body fluids, taboos on food and smell, and taboos on the disease, death, and killing. In this regard, taboos on sex and body fluids were mentioned in Allan and Burridge's taxonomy, and it led to the right direction of this study about sexually taboo words.

Allan and Burridge (2006) continued studying about taboos and found that taboos about sex had changed from the past. They claimed that Frazer's framework (1911) only mentioned intercourse with strangers; nevertheless, Allan and Burridge (2006) added about some parts of body and body fluids.

Meanwhile in 2009, Jay (as cited in Yuan, 2016) studied taboo words and stated that taboo can be classified into eight sections according to semantic features.

1. sexual references
2. profane or blasphemous
3. scatological referents and disgusting objects
4. ethnic-racial-gender slurs
5. insulting references to perceived psychological, physical, or social deviations
6. ancestral allusions
7. substandard vulgar terms
8. offensive slangs

Jay's study (2000) supported Allan and Burridge (2006) that taboo words are related to sexual references.

However, taboo words related to sexual reference can be used in different functions. Pinker (2008) suggested the taboo taxonomy with its functions. There are five types of taboo in Pinker's framework.

1. Descriptively refers to taboo words used in a sentence to describe, such as "Let's fuck." or "I've fucked her."

2. Idiomatically refers to taboo words used to emphasize the impolite or aggressive tone in a sentence, such as "I don't give a fuck." or "I don't give a shit."

3. Abusively refers to abusive words, such as “Fuck you!” or “motherfucker!”

4. Emphatically refers to a taboo word that used for emphasizing the meaning of another word in the context, such as “This is fucking amazing.”

5. Cathartically refers to a taboo word in the form of the interjection, such as saying the word “Fuck!” when you accidentally drop a heavy book on your feet.

This present study focused on the descriptive function of the taboo words, which refer to sexual references in the direct sense. Namely, it is called sexually taboo words.

3. Sexually taboo words

Sexuality is one of the most tabooed aspects of human existence (Jay, 2000). Allan and Burridge (2006) mentioned types of taboo words in their book called Forbidden Words: Taboo and the Censoring of Language. They claimed that taboo words in terms of sex and bodily effluvia are divided into seven categories: masturbation, oral sex, orgasm, homosexuality, rape, incest, and menstruation.

1. Masturbation is an action to stimulate the genitals for sexual satisfaction. However, the purpose of masturbation is only to satisfy oneself, not for reproduction. Sexually taboo words in this category consist of wanking, jerking off, toss off, fingering, help oneself, and so on.

2. Oral sex focuses on both oral-genital sex and oral-anal sex. According to the research by Sanders and Reinisch (1999 (as cited in Yuan, 2016), reported that 60 percent of respondents did not consider “oral sex” as “having sex.” Another fact from this research found that using the term “oral sex” is more polite than the other taboo terms. For this reason, there is no euphemism substitute for the use of taboo “oral sex” in this case (Allan & Burridge, 2006).

3. Orgasm is an orthophemism. It means the climax of sexual acts. Besides, Allan and Burridge (2006(p. 151).) suggested many terms used for referring to orgasm, such as “Are you there?, spend oneself, the big O, coming, seminal discharge, come or cum, a man’s ejaculate or seminal fluid, his seed or spunk, spoof, spit white, get this rock off, spend himself, drop his load, shoot, etc.”

4. Homosexuality refers to same-sex preference. On the one hand, this term has been noticeable as a quite strong taboo in many cultures; on the other hand, it is

acceptable in some cultures. Allan and Burridge (2006) mentioned the ideology of homosexuality is not new because it has a long history in western society. They mentioned the last man who was arrested and punished to be dead by hanging in 1835 because of same-sex buggery. Homosexuality had been forbidden until the second half of the twentieth century.

5. Rape is a very strong sexually taboo word because it is against to law and morality. Therefore, it is uncomfortable to talk about because it might hurt the rape victim's feelings.

6. Incest is also orthophemism referring to sex between close relatives.

7. Menstruation refers to not only the word "menstruation" itself, but it is also included any form of excretion of human beings such as shit, faeces, urine, fart, and so on.

In addition, Yuan (2016) suggested three more types of sexually taboo words, which are genital organs, prostitution, and copulation.

1. Genital organs refer to a part of the body presenting sexual symbolic values. It can be classified into three types: male genital organs, female genital organs, and buttocks.

The first type, male genital organs, has its orthophemism in English, that is, "phallus" and "penis." However, a term that has been used worldwide is "cock" which means rooster in a primary sense but refers to "penis" in a secondary sense. The other vulgar words for addressing this term are such as "prick," "dick," and "pillock or pillicock".

The second type of genital organs is female genital organs. It also has orthophemistic terms called "vulva" and "vagina." The taboo words used to refer to the female genital organs are "cunt" and "pussy". In this case, most people consider "cunt" as the strongest taboo word in English. Additionally, there are some ancient terms used to refer to genital organs such as queynete, quim, canny, and coney.

The last type refers to the buttock, which means behind and bottom in the form of orthophemism. The taboo used to address this term is "ass."

In addition, genital organs also used for other parts of the human body that express the sexual connotation, for example, women's breast or pubic hair.

2. Prostitution has its euphemism, which is “the oldest profession.” Hughes (as cited in Yuan, 2016) noted that prostitution terms are the most insulting taboos to attack other people, for example, whore, slut, hussy, and broad. However, Allan and Burridge (2006) suggested euphemism to avoid using such strong words like a lady of the night, a sex-worker, an escort, and a call girl.

3. Copulation refers to is the most important and popular taboo word in this category, “to fuck” is as an example. Sexually taboo words in this category include “have sex,” “make love,” “sleep with,” “screw,” and so on.

In this present study, sexually taboo words were identified by two criteria, that is, the characterization of words and phrases and surrounded context.

Firstly, characterization of words and phrases refers to any words or phrases which express the sexual connotation in written form. A word in this group is sexually taboo itself. Namely, meanings of words or phrases primarily refer to sex, and it may cause the audience offensive feelings when reading or hearing them, such as fuck, cunt, ass, whore, and so on.

Secondly, surrounded context refers to words or phrases which are specified to be more offensive by the surrounding context. A neutral word or phrase is changed into a sexually taboo word because of the tone of the passage. It can be noticed in three ways, as follows.

1. A neutral term of sexual references, such as breast, erection, clitoris, or vagina, can be changed into a sexually taboo word if it presents in the context of sex. The tone of a word is changed to be more offensive and provocative. For example, the sentence from Fifty Shades of Grey (James, 2012, p. 86).) says, “Oh! Turning to face him, I’m shocked to find he has his erection firmly in his grasp. My mouth drops open”. The term “erection” is neutral, but it becomes a sexually taboo word because it is described during the sex scene. The neutral meaning of “erection” is specified to the image of a penis.

2. Some common word has a second meaning that refers to sexual references. For example, the sentence from Fifty Shades of Grey (James, 2011) says, “Come for me, Ana,” he whispers breathlessly, and I unravel at his words, exploding around him as I climax and splinter into a million pieces underneath him”. The word “come” generally means to move toward somewhere. However, the word “come” has

sexual connotation when it is used in the sexual topic. The term “come” has a second meaning which informally means have an orgasm.

3. A common word in the source language can be changed to be a sexually taboo word in the target language. For example, the sentence from Fifty Shades Freed (James, 2012b, p. 112) says, “He mirrors his actions with his other hand so both my breasts are free and, cupping them gently”. The object pronoun “them” is a restatement of breasts in the sentence. This sentence is translated into the Thai language by Nopcharee Pinya (James, 2012, p. 206), “เขาทำแบบเดียวกันกับมืออีกข้าง จนกระทั่งอกทั้งสองของฉันเป็นอิสระ เขาประคองเต้าทั้งสองอย่างนุ่มนวล”. The word “them” is substituted with “เต้าทั้งสอง” (both of breasts) in Thai, and it becomes a sexually taboo word.

Related studies

1. Studies on taboo language and culture

Gao (2008) studied gender differences in using taboo language in conversation from HBO TV series Sex and the City. He confirmed that both male and female characters used verbal taboo, euphemism, and neutral terms in a different way. Male characters tended to use taboo words more than female characters did. In his study claimed that males used verbal taboo 10 percent when accompanied by males.

Claire (1980) pointed out the problem of foreign language and interlingual taboos. The study concluded that students learning a second language encountered the problem of “dangerous English” or word taboos. The students accidentally pronounced normal words that presented similar sounds as taboo words such as beach/ bitch, piece/ piss, fog/ fuck, ray/ lay, clap/ crap, and fork/ fuck.

2. Translation and sexually taboo words

Chuenmanud (2012) studied the problem of English-Thai translation of sexual scenes. She grouped sexually taboo found on her study into two groups: sexually taboo words about sexual intercourse and the feeling after sexual intercourse and sexually taboo words about genitals. Also, she suggested that euphemisms were adopted by the translator in order to solve the problem of translation. Fernandez (2008) also supported that the translator used euphemism in order to get over a sex-related

topic. She claimed that metaphor was used as a euphemistic term to avoid sexually taboo words.

On the other hand, euphemism is not the universal norm adopted by the translators of sexual content. According to the research Translating Eroticism in Traditional Chinese Drama Three English Versions of the Peony Pavilion, the strategies used in translating eroticism could be faithfully preserving the sexual content, not always attenuating sexually material in the translation (Lee & Ngai, 2012).

Factors determining the translation of sexually taboo words

Sex is related to culture because it belongs to the way of life in every society. Newmark (1988, p.94) defined "culture" as the ways of life which are unique to a society that uses a particular language as the main expression. It is not only related to the way of life of people, but it also includes their attitudes, values, belief, arts, perceptions, habits, thought, and activities (Blackburn, 2009). As same as Hofstede (1980), claimed that the word "culture" is a concept of the mind that a group of people shares, and it makes them different from the other. Culture is passed from generation to generation and it can be changed all the time because each generation adds something new before passing to the next generation.

Culture is related to translation, that is, translation is used as a tool of transferring the idea from one culture to another using language as a mediator. Nevertheless, translating something from one language to another is not easy if the translator lacks the background of the source language or the target language or maybe both.

The translator needs to know the source and target culture in order to communicate successfully. Nida and Ward (1981) mentioned that cultural differences are a serious problem for translators to work on, and it can cause misunderstandings to readers. A study from Larson (1998) supports the previous statement that the most difficult problem in translation is the differences between culture because people may perceive things differently.

According to the research Factors Influencing the Process of Translating conducted by Wong and Shen (1999), they suggested two main cultural factors affecting the choice of translation: intercultural factors and intracultural factors.

Intercultural factors

Referring to Catford (1965, as cited in Wong & Shen, 1999), the problem of translation occurs from the translators' linguistic and cultural background knowledge. Wong and Shen (1999) summed up four cultural barriers causing translational mistakes: culture-specific expressions, aesthetic differences, political interference, and ethical influence.

Culture-specific expressions

Nida (1993, as cited in Wong & Shen, 1999) stated that every word in the language has meaning, and it is created by the influence of culture. However, people from each culture may perceive things differently because they have different ways of life. The same object can be conceptualized or symbolized with different cultural characteristics. For example, the concept of symbolizing animal as the stupidity of American culture is different from Thai culture. American people use "a turkey" to refer a stupid person, whereas "a buffalo" has the same connotative meaning in Thai.

Aesthetic differences

This topic refers to "people of different cultures see the beauty in their unique ways" (Wong & Shen, 1999). The beauty in one culture may be ugly in the other culture. Wong and Shen (1999) provided examples to support that the aesthetic norm of a given culture reflects how people think.

Political interference

The translation is affected either by government censorship or by the translator's political awareness is known as political interference. It is found in the society where the politics are too sensitive to talk. So, translators must be careful and avoid facing trouble with their government or dominant political force. In general, a professional translator may neutralize the text or leave it to avoid encountering conflict.

Ethical influence

Ethical influence refers to the moral standard in society. Whenever a foreign culture violates social morality, it will be seen as a threat to the ethical culture of the

society. It is related to things that a particular society perceives as a taboo, for example, sex, drugs, violence, crime, and so on.

Intracultural factors

Wong and Shen (1999) suggested that the relationship between cultural differences and regions of a country or time period can affect the translation process. They mentioned the most influential factors, that is, strategic orientation and period style.

Strategic orientation

This factor accounts for the translational methods, that is, literal translation and free translation. The choice of using these methods depends on the occasion. However, neither literal nor free translation has completely adopted on work. It is the choice of translators to use them appropriately with their culture. Additionally, the translation method used by a successful translator can influence other translators' strategic orientation.

Period style

Writing styles in different periods of time can influence the choice of the translation process. Changes in period style are clearly seen in some cultures but rarely found in others. As mentioned above, trends of writing can shape the way of translation because it leads to quality work in the right place and time.

Besides cultural factors, Wong and Shen (1999) added personal factors as another key that can determine the choice of the translation process. Personal factors consist of personal competence and personal attitudes (aesthetic attitudes, attitude toward recipients' response, strategic attitudes, political and ethic attitudes, and professional attitudes).

Besides, Guo (1999, as cited in Sun, 2011) suggested four factors affecting the choice of translation methods: the purpose of translation, readership of the translation, the text type to be translated, and the translator's attitude towards the source and target cultures. Sun (2011) added Guo's idea (1999) with other factors such as economic and political situation, the translator's attitude towards the target and the source language cultures, or even some deep-rooted cultural presuppositions of the translators.

All in all, the literature review in this chapter provided the fundamental information for the present study. Theocratical frameworks of translation strategy conducted by Diaz Cintas and Aline (2007) and Pedersen (2011) were used as a core of translation and applied to use with sexually taboo words which formed by Allan and Burridge (2006) and Yuan (2016). Besides, the literature review about related study and factor affecting translation strategies were provided to support the argument of the research findings.

CHAPTER 3
RESEARCH METHODOLOGY

The current chapter set out to present the methodology of the study regarding two research questions: What translation strategies employed in sexually taboo words in the English to Thai translation of Fifty Shades of Grey, Fifty Shades Darker, and Fifty Shades Freed? and What are the similarities and differences of translation strategies of sexually taboo words among Fifty Shades of Grey, Fifty Shades Darker, and Fifty Shades Freed? The methodology was organized into five parts: research design, stimuli, theoretical frameworks, data collection, and data analysis.

Research design

To answer the research questions raised by this study, this research adopted a qualitative approach as the main research design in order to gain insight and explore the depth in the field of translation strategies of sexually taboo words in the Thai context. Text in both English and Thai were analyzed, compared, and discussed based on the theoretical frameworks of this study. Besides, the researcher set out statistical information by reviewing the frequency of occurrence to support the analysis of the raw data. Therefore, the frequency of occurrence was initially used to generate raw data, whereas a qualitative approach is used to analyze the generated data and provided a descriptive analysis.

Stimuli

The Fifty Shades trilogy: Fifty Shades of Grey (James, 2011), Fifty Shades Darker (James, 2012), and Fifty Shades Freed (James, 2012) and the Thai translated version of each were used as the main sources of data in this research. There are three reasons to consider these books as the appropriate sources for the study of translation strategies of sexually taboo words.

First of all, the Fifty Shades trilogy is erotic. The content inside these books mentioned clearly about sexual acts and the body parts in private areas. Therefore,

sexually taboo words found in these books are collected and analyzed in the theoretical frameworks of the study.

Secondly, the Fifty Shades trilogy is very popular referring to the fact that they have been translated into more than eighty different languages, including the Thai language. Interestingly, three books in the trilogy were translated into Thai by three different translators in the same year in 2013. The first book was translated by Nanthaporn Pilay (James, 2013c), the second book was translated by Wikanda (James, 2013a), and the last book in the trilogy was translated by Nopcharee Pinya (James, 2013b). Thus, the Fifty Shades trilogy is suited for the study of translation strategies of sexually taboo words, especially in the way of comparisons.

Lastly, the Fifty Shades trilogy in the original language (English) is available for everyone to read. However, the translated versions of the Fifty Shades trilogy in the Thai language are restricted for adults who are over twenty-one years old. It is an interesting source to study because the books' censorship is higher than the others in the same genre. For this reason, these sources may give interesting results explaining the Thai perspectives of sex.

Theoretical frameworks

Before starting to review the literature and related studies, it is important to identify the variables of the study to assure that all concepts were in the same direction. The direction of this study pointed to the study of translation strategies and sexually taboo language. Therefore, this research aimed to explore the field of translation study and language study.

In the field of translation study, the translational frameworks conducted by Diaz Cintas and Aline (2007) and Pedersen (2011) are suited to this research because both frameworks referred to translation strategies for cultural references. Diaz Cintas and Aline (2007) proposed nine translation strategies that are suited for filling the culture gap between two languages and cultures, whereas Pedersen (2011) suggested seven translation strategies aimed to translate culture-bound references. After reviewing these frameworks, it is found that these two frameworks were similar. The researcher analyzed, synthesized, and summed up translation strategies into eight strategies: loan, calque, shifted direct translation, specification, generalization,

substitution, compensation, and omission. Hence, these combination frameworks were appropriated with the study of sexually taboo words because they were specially conducted to deal with cultural references.

Besides the translational frameworks, the sexually taboo language was also important to the present study. The combination of theoretical frameworks proposed by Allen and Burridge (2006) and Yuan (2016) was used as the main taxonomy in this study: masturbation, oral sex, orgasm, homosexuality, rape, incest, menstruation, genital organs, prostitution, and copulation. As shown above, these theoretical frameworks are suited to the study because they covered taboo language referring to sex.

Data collection

1. The Fifty Shades trilogy books: Fifty Shades of Grey, Fifty Shades Darker, and Fifty Shades Freed, and their translated versions in Thai were purposively selected and prepared for studying.

2. Sexually taboo words were identified by scanning techniques. This process was conducted by searching the original and target texts at the same time. All sexually taboo words found during this process were marked.

3. After the first round of scanning sexually taboo words, the researcher recorded not only sexually taboo words but also, more importantly, their contexts were recorded in the tables. This step helped the researcher to recheck the raw data collected from the first round of scanning.

4. The back translation technique was provided in the tables in order to compare with the original texts and confirm the accuracy of the transaction. Back translation was prepared to support the analysis on the next step.

5. Sexually taboo words were analyzed to see what translation strategies the translators employed in the translated texts. Then, the researcher used the checklists to identify translation strategies.

6. Translation strategies of sexually taboo words were calculated the frequency of their occurrence.

7. The researcher kindly asked the experts in the field of translation to verify the analysis of translation strategies of sexually taboo words.

8. The data were rechecked by the researcher and the experts until it reached the point of saturation. Finally, the researcher wrote the conclusion of the study.

Data analysis

1. Before collecting raw data, the researcher reviewed the literature to assure the accuracy of data analysis. The framework of sexually taboo words conducted by Allan and Burridge (2006) and Yuan (2016), and translation strategies adopted by Diaz Cintas and Aline (2007) and Pedersen (2011) were looked closely.

2. The combined frameworks of sexually taboo words (Allan & Burridge, 2006; Yuan, 2016) were initially used to classify types of sexually taboo words found in the Fifty Shades trilogy and their translated books. After reviewing the literature, the researcher designed the tables for data analysis that consisted of three sections. The first section was the original text in English. The second section, which was next to the first one, was the translated text in Thai. The third section represented back translation. This section was designed to improve the accuracy of data analysis as possible. Back translation was adopted to help the researcher to analyze translation strategies on the next step, as presented below in Table 1.

Table 1 Example of the coding sheet

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
		Total									

3. After recording the source language, the target language, and the back translation of the target language in the tables, eight translation strategies adopted by Diaz Cintas and Aline (2007) and Pedersen (2011) were added and functioned as checklists. Based on the theoretical frameworks mentioned above, every sexually taboo word in original and translated texts was analyzed comparatively. During this process, the researcher considered back-translation text to guarantee the accuracy of the translation strategy. On the final step of analyzing a sexually taboo word, a correct mark was used to fill in one of eight boxes of translation strategies.

4. In order to establish validity, the inter-rater reliability was provided to examine the agreement of translational analysis between two raters, that is, the researcher and an expert in the field of translation study. The analysis of translation strategies indicated 0.77 of reliability, which is substantial (Landis, 1977).

5. According to the first research question, statistical information was conducted to support the analysis. During this process, all translation strategies in each group of sexually taboo words were counted every time they occurred. The occurrence of each strategy was reported their frequency of occurrence in percentage.

Percentage formula:

$$P = \frac{X}{n} \times 100$$

Where

P = percentage

X = frequency

n = number of samples

6. The findings of the first research question were analyzed to answer the second and third research questions. The frequency of occurrence of translation strategies of sexually taboo words was compared and reported with theoretical frameworks, also supported with related studies.

All in all, the methodological structure in this chapter guided the study of the translation of sexually taboo words step by step in order to answer two research questions and presented all findings of the study in the next chapter.

CHAPTER 4
RESULTS

This chapter revealed all findings of the study of the translation strategies of sexually taboo words from the Fifty Shades trilogy. The results were organized into three parts:

Part I: The editor's role and the legal constraint in the translation of sexual references,

Part II: The frequency of occurrence and percentage of translation strategies of sexually taboo words, and

Part III: the comparisons of translation strategies of sexually taboo words among three translated books.

Part I: The editor's role and the legal constraint in the translation of Sexual references

To explore deeper and gain a better understanding of the translation of sexually taboo words in the Fifty Shades trilogy, it is important to mention the role of an editor and the influence of the legal constraint of the translation. On the one hand, translators attempted to translate every message as possible as they can. On the other hand, the translated text may be removed by the editor if that text is considered offensive and indecent language.

The editor is responsible for editing or proofreading translated text to ensure everything is correct and appropriate with the target readers. It is worth noted that legal constraint is a big factor affecting the editor's decision. In the translation erotic books, both translators and editor must keep in mind that translated language should express the beauty of language; otherwise, it possibly becomes a sort of pornography. According to Penal Code Amendment Act (No. 24) 2015, the statement in Section 287/ 2 claimed that producing or publishing the information related to child pornography shall be liable to imprisonment from three years to ten years and a fine from sixty thousand baht to two hundred thousand baht (p.85). For this reason, the

editor attempted to work carefully to make sure that the books would not be banned or go against the law about publishing.

In the present study, it is found that there are three solutions used for preventing the Fifty Shades trilogy from getting banned.

1. The age restriction symbol (21+) is provided on the cover of each translated book. It means that the books are not for the readers whose age is not over twenty-one years old. This solution is an initial step to ensure that the books do not go against the law about child pornography.

2. The attempt to show the beauty of language in erotic novels. In the editorial pages of three translated versions of the Fifty Shades trilogy, the editor pointed to the erotic scenes in the classic Thai literature. The concept of sex in Thai literature has been depicted as arts, and it reflects the way of life in the past. The editor tried to send the message that sex is natural and it is presented beautifully in the Thai literature for a long time. Thus, the Fifty Shades trilogy is not new, and it is translated into the Thai language concerning the Thai context. Besides, the editor suggested the readers to look inside the story overall rather than only focus on some specific part that presents about sex.

3. Sexual references were removed from the text, considering the reason for appropriateness. According to the editorial pages of three translated versions of the Fifty Shades trilogy, the editor stated:

> Some detail may be missing from the original text. That is because it is intentionally deleted due to the consideration of inappropriate language. Nevertheless, it is believed that it will not affect the plot because the readers still receive the message of what happened in the story. Some content is taken off carefully to prevent obscenity that may occur in the Thai context. Therefore, the age restriction for readers in the legal age group is necessary for this novel because there is still some violent scene that may be viewed as obscene from a traditional perspective (James, 2011).

As shown above, the missing contents in the translated books are worth noted. Some sexually taboo words were removed in the translational process regarding the appropriateness of Thai society. This finding is related to the omission

strategy. It is possible that the omission strategy used in the books was either from the translators of the Fifty Shades trilogy or the editorial staff. Sexually taboo words in the oral sex category can illustrate how the omission strategy was used in the translation of sexually taboo words.

Example 1: Fifty Shades of Grey (Chapter 9) – translated by Nanthaporn Pilay

The source language: …and I get a sense he's expressing his gratitude—maybe—for my first blow job?

The target language: แล้วฉันก็รู้สึกขึ้นมาว่าเขากำลังแสดงการขอบคุณฉัน

Example 2: Fifty Shades Darker (Chapter 16) – translated by Wikanda

The source language: Before he can stop me, I take him into my mouth, sucking hard, enjoying his shocked astonishment as his mouth drops open.

The target language: -

Example 3: Fifty Shades Freed (Chapter 8) – translated by Nopcharee Pinya

The source language: His mouth drops open farther as he gasps and I pounce, pulling him into my mouth and sucking hard

The target language: -

According to Example 1 to 3, the omission strategy was used to deal with sexually taboo words that refer to the act of oral sex. Sexually taboo words "blow job" (Example 1) and "sucking" (Example 2 and 3) were deleted in the translated texts.

As can be seen, the editor's role and the legal constraint affected the translation strategies of sexually taboo words in the Fifty Shades trilogy. These factors were uncontrollable and might deviate findings in some way. Therefore, it is important to keep in mind to analyze translation strategies of sexually taboo words based on the theoretical framework of this research, that is, the translation strategies conducted by Diaz Cintas and Aline (2007) and Pedersen (2011). Using this translational framework, the next part revealed findings from the translational analysis.

Part II: The frequency of occurrence and percentage of translation Strategies of sexually taboo words

This section attempted to answer the first research question, that is, What translation strategies employed in sexually taboo words in the English to Thai translation of Fifty Shades of Grey, Fifty Shades Darker, and Fifty Shades Freed? All translation strategies of sexually taboo words found in the original and target text were analyzed the frequency of their occurrence.

First of all, it is important to mention the presence of all sexually taboo words because it is related to the presence of translation strategies. According to the study, sexually taboo words were found 642 times in sources. The below table presents the frequency of occurrence and percentage of sexually taboo words found in the Fifty Shades trilogy.

Table 2 The frequency of occurrence and percentage of sexually taboo words found in the Fifty Shades trilogy

Category of sexually taboo words	**Frequency (N)**	**Percentage (%)**	**Rank**
1. Genital organs	375	58	1
2. Copulation	152	24	2
3. Orgasm	77	12	3
4. Oral sex	17	3	4
5. Prostitution	10	2	5
6. Masturbation	7	1	6
7. Menstruation	4	1	7
8. Homosexuality	0	0	-
9. Rape	0	0	-
10. Incest	0	0	-
Total of sexually taboo words found	642	100	-

Table 2 shows the frequency of occurrence and percentage of sexually taboo words that appeared in the Fifty Shades trilogy. From the total 642 of sexually taboo words, it is found that the three highest frequency of occurrence are from categories of genital organs (58%), copulation (24%), and orgasm (12%) respectively. On the contrary, sexually taboo words in categories of homosexuality, rape, and incest are not found in the sources.

Studying of sexually taboo word categories facilitated the researcher in order to organize the data collection. After the analysis of the frequency of occurrence and percentage of sexually taboo words, the next step was to analyze the frequency of occurrence and percentage of translation strategies used with sexually taboo words, as presented in Table 3.

Table 3 The frequency of occurrence and percentage of translation strategies of sexually taboo words in the Fifty Shades trilogy

Translation strategies	**Sexually taboo words**		
	Frequency (N)	**Percentage (%)**	**Rank**
1. Shifted direct translation	211	33	1
2. Substitution	132	21	2
3. Calque	110	17	3
4. Omission	88	14	4
5. Specification	48	7	5
6. Loan	44	7	6
7. Compensation	9	1	7
8. Generalization	0	0	-
Total of transaction strategies of sexually taboo words found	642	100	-

According to Table 3, it indicates the frequency of occurrence of translation strategies of sexually taboo words employed in the Fifty Shades trilogy. Three translation strategies which mostly used in the sources are shifted direct translation

(33%), substitution (21%), and calque (17%). In contrast, the frequency of occurrence in generalization is not found.

To be more specific, the next table presents the frequency of occurrence and percentage of translation strategies of sexually taboo words from each book in the Fifty Shades trilogy.

Table 4 The frequency of occurrence and percentage of translation strategies of sexually taboo words from each book of the Fifty Shades trilogy

Translation strategies	**Sexually taboo words**					
	Fifty Shades of Grey		**Fifty Shades Darker**		**Fifty Shades Freed**	
	N	**%**	**N**	**%**	**N**	**%**
1. Loan	2	2	17	8	25	8
2. Calque	18	18	47	22	45	14
3. Shifted direct translation	28	28	62	29	121	37
4. Specification	2	2	20	9	26	8
5. Generalization	0	0	0	0	0	0
6. Substitution	19	19	41	19	72	22
7. Compensation	0	0	5	2	4	1
8. Omission	32	32	19	9	37	11
Total of transaction strategies of sexually taboo words	101	100	211	100	330	100

In Table 4, the frequency of occurrence in translation strategies from three books was counted and reported in percentage. In Fifty Shades of Grey, the highest frequency of occurrence in translation strategy is omission (32%), whereas the translation strategy in the categories compensation and generalization are not found. The most frequent translation strategy used in Fifty Shades Darker is shifted direct translation (29%); however, generalization is not found. In Fifty Shades Freed, the

shifted direct translation strategy is found as the highest frequency of occurrence (37%), whereas the generalization strategy is not found.

As shown above, there are similarities and differences among the three sources. The next part attempted to reveal the comparisons of findings.

Part III: The comparisons of translation strategies of sexually taboo words among three translated books

This section explored the second research question, that is, What are the similarities and differences of translation strategies of sexually taboo words in Fifty Shades of Grey, Fifty Shades Darker, and Fifty Shades Freed? The findings from the previous part were represented in this section comparatively, along with some examples from the sources. Initially, the comparisons of translation strategies of sexually taboo words were conducted and reported in the table below.

Table 5 The comparisons of translation strategies of sexually taboo words found among the Fifty Shades trilogy

Translation strategies	**Sexually taboo words**					
	Fifty Shades of Grey		**Fifty Shades Darker**		**Fifty Shades Freed**	
	%	**Rank**	**%**	**Rank**	**%**	**Rank**
1. Loan	2	5	8	5	8	6
2. Calque	18	4	22	2	14	3
3. Shifted direct translation	28	2	29	1	37	1
4. Specification	2	5	9	4	8	5
5. Generalization	0	-	0	-	0	-
6. Substitution	19	3	19	3	22	2
7. Compensation	0	-	2	6	1	4
8. Omission	32	1	9	4	11	4
Total	100	-	100	-	100	-

Table 5 presents the comparisons of translation strategies of sexually taboo words in percentage. Ranks of the percentage are arranged to emphasize the findings from Table 4 and guided the illustration of the comparisons. According to Table 5, the first three translation strategies of sexually taboo words used in Fifty Shades of Grey are 1) omission, 2) shifted direct translation, and 3) substitution. The first three translation strategies of sexually taboo words used in Fifty Shades Darker are 1) shifted direct transaction, 2) calque, and 3) substitution. Lastly, the first three translation strategies of sexually taboo words used in Fifty Shades Freed are 1) shifted direct transaction, 2) substitution, and 3) calque.

Due to the above findings, the clear examples are provided to reveal the similarities and differences among the three books of the Fifty Shades trilogy.

1. The similarities of translation strategies of sexually taboo words among three translated versions of the Fifty Shades trilogy

1.1 The use of the shifted direct translation strategy in sexually taboo words in the copulation category

Table 6 The most three translation strategies used among the Fifty Shades trilogy

Sources	**The first three translation strategies mostly used in the Fifty Shades trilogy**
1. Fifty Shades of Grey	1. Omission (32%) 2. Shifted direct translation (28%) 3. Substitution (19%)
2. Fifty Shades Darker	1. Shifted direct translation (30%) 2. Calque (22%) 3. Substitution (19%)
3. Fifty Shades Freed	1. Shifted direct translation (37%) 2. Substitution (22%) 3. Calque (14%)

As presented in Table 6, it reveals that three books of the Fifty Shades trilogy have the most used translation strategies in common. At this point, the highest used translation strategy selected from two books in the trilogy is worth mentioning. Namely, shifted direct translation is presented in this section.

Shifted direct translation refers to a strategy of decreasing any offensive words or phrases in the source language during the translation. The meanings of translated text will still be the same but less harsh. According to the present study, shifted direct translation has the most presence in sexually taboo words in the category of copulation. Thus, the following examples were selected from sexually taboo words about copulation from each book of the trilogy. To enlighten the findings of this study, the strongest taboo word from this category "fuck" is selected and revealed as the examples.

Example 4: Fifty Shades of Grey (Chapter 6) – translated by Nanthaporn Pilay

The source language: First, I don't make love. I fuck … hard.

The target language: ประการแรกเลย ผมไม่ร่วมรัก แต่ผมมีเซ็กซ์ รุนแรงด้วย

Example 5: Fifty Shades of Grey (Chapter 8) – translated by Nanthaporn Pilay

The source language: "So you want me to fuck you again?"

The target language: "คุณอยากให้ผมมีอะไรกับคุณอีกใช่ไหม"

Example 6: Fifty Shades Darker (Chapter 11) – translated by Wikanda

The source language: Has someone found out about her penchant for beating and fucking underage boys?

The target language: มีคนรู้เรื่องที่เธอคลั่งไคล้การเฆี่ยนตีและมีเพศสัมพันธ์กับเด็กชายที่ยังไม่บรรลุนิติภาวะหรือไม่

Example 7: Fifty Shades Darker (Chapter 11) – translated by Wikanda

The source language: Is she fucking some other poor boy?

The target language: เธอไปมีอะไรกับเด็กผู้ชายน่าสงสารคนไหนมาอีกหรือเปล่า

Example 8: Fifty Shades Freed (Chapter 6) – translated by Nopcharee Pinya

The source language: You look thoroughly well fucked and beautiful at this moment.

The target language: ตอนนี้คุณดูเหมือนเพิ่งมีเซ็กซ์แบบสุดยอดมาและก็สวยมากเลย

Example 9: Fifty Shades Freed (Chapter 13) – translated by Nopcharee Pinya

The source language: Elliot's fucked most of Seattle, Ana.

The target language: เอลเลียตก็มีอะไรกับคนเกือบทั้งซีแอตเทิลแหละ แอนา

As can be seen, the above examples represent the same sexually taboo words: "fuck", "fucking", and "fucked". These words were written in different forms due to the fact of the grammatical functions; however, all of them refer to the meaning of sexual activity or sexual intercourse. These sexually taboo words in the source language were translated into the target language by using shifted direct translation strategy, that is, "มีเซ็กซ์," "มีอะไร," and "มีเพศสัมพันธ์" which mean to have sex. A table below supports these findings.

Table 7 The comparisons of translation strategies of a sexually taboo word "fuck" among the Fifty Shades trilogy

Translation strategies	**A sexually taboo word "fuck"**					
	Fifty Shades of Grey		**Fifty Shades Darker**		**Fifty Shades Freed**	
	%	**Rank**	**%**	**Rank**	**%**	**Rank**
1. Loan	0	-	0	-	0	-
2. Calque	0	-	7	2	0	-
3. Shifted direct translation	100	1	79	1	63	1
4. Specification	0	-	0	-	0	-
5. Generalization	0	-	0	-	0	-
6. Substitution	0	-	7	2	29	2
7. Compensation	0	-	7	-	0	-
8. Omission	0	-	0	-	8	3
Total	100	-	100	-	100	-

According to Table 7, it confirms that the examples of a sexually taboo word "fuck" is mostly translated by using shifted direct translation in all three books.

In summary, the translators of Fifty Shades of Grey, Fifty Shades Darker, and Fifty Shades Freed similarly employed shifted direct translation to deal with sexually taboo words in the category of copulation.

1.2 The use of the substitution strategy in sexually taboo words in the category of genital organs

One of the best solutions for translating taboo language is to say it incorrectly. To keep that in mind, the author of the Fifty Shades trilogy did not always use the direct terms for sexually taboo words such as genital organs. Instead of mentioning “vagina,” “clitoris,” or “penis,” genital organs were referred to something different but close to the original meaning. This section compares sexually taboo words that have been used indirectly to refer to sexual references.

1.2.1 Female genital

Example 10: Fifty Shades of Grey (Chapter 15) – translated by Nanthaporn Pilay

The source language: His hands move down to my sex, …

The target language: มือของเขาเคลื่อนต่ำลงไปยังความเป็นหญิงของฉัน

Example 11: Fifty Shades Darker (Chapter 7) – translated by Wikanda

The source language: …and trails his fingers down toward my sex and slowly sinks two fingers inside me.

The target language: **...**และลากนิ้วลงไปที่เนินนุ่ม ก่อนจะค่อยๆ สอดสองนิ้วเข้าไป

Example 12: Fifty Shades Freed (Chapter 3) – translated by Nopcharee Pinya

The source language: ..., he bends and skims his lips down my naked belly directly to my sex.

The target language: เขาโน้มตัวลงและไล่ริมฝีปากไปตามหน้าท้องเปลือยเปล่าลงไปที่ส่วนนั้น

Referring to Example 10 to 12, the author of the Fifty Shades trilogy used the term “sex” to refer to a female genital instead of mentioning it directly.
In this case, Thai translations employed a substitution strategy to translate “sex”. The translator of Fifty Shades of Grey translated “sex” into “ความเป็นหญิง” which means womanhood (Example 10). The translator of Fifty Shades Darker translated “sex” into “เนินนุ่ม” which means soft mound (Example 11). The translator of Fifty Shades Freed translated “sex” into “ส่วนนั้น” which means that part (Example 12).

Not only sexually taboo words of female genital are presented, but also the words about male genital are appeared in these books. The next examples show how the translators deal with sexually taboo words in this group.

1.2.2 male genital

Example 13: Fifty Shades of Grey (Chapter 21) – translated by Nanthaporn Pilay

The source language: He rolls the condom over his erection and gazes down at me.

The target language: เขาสวมถุงยางอนามัยลงไปบนความเป็นชายและก้มลงจ้องมองฉัน

Example 14: Fifty Shades Darker (Chapter 4) – translated by Wikanda

The source language: His erection is digging into me, and I tilt my pelvis up to meet him.

The target language: ส่วนแข็งชันกำลังเจาะเลียบเข้าหา ฉันแอ่นสะโพกรับ

Example 15: Fifty Shades Freed (Chapter 2) – translated by Nopcharee Pinya

The source language: He gathers it into one hand and yanks gently so I step back against him. Against his chest. Against his erection.

The target language: เขารวบมันเข้าด้วยมือข้างเดียวและดึงเบา ๆ เพื่อให้ฉันต้องก้าวถอยไปประชิดกับเขากับอกกว้าง กับความแข็งแกร่งของเขา

Similar to the female genital, a sexually taboo word “erection” indirectly refers to the male genital. This term means an enlarged and rigid state of the penis. In this case, all translators similarly employed a substitution strategy to translate “erection.” The translator of Fifty Shades of Grey translated “erection” into “ความเป็นชาย” which means manhood (Example 13). The translator of Fifty Shades Darker translated “erection” into “ส่วนแข็งชัน” which means a hard part (Example 14). The translator of Fifty Shades Freed translated “erection” into “ความแข็งแกร่ง” which means a strength (Example 15).

1.3 The use of the substitution strategy in sexually taboo words in the orgasm category

The terms “orgasm” and “climax” refer to a climax of sexual excitement. These terms are mostly translated by using the substitution strategy among the translators of the Fifty Shades trilogy.

Example 16: Fifty Shades of Grey (Chapter 8) – translated by Nanthaporn Pilay

The source language: My body convulses around him, and I come, …

The target language: ร่างของฉันสั่นสะท้านรอบเขา แล้วฉันก็ไปถึงซึ่งความสุข

Example 17: Fifty Shades Darker (Chapter 20) – translated by Wikanda

The source language: He reaches his climax and pours himself into me.

The target language: เขาถึงจุดสุขสมและพรั่งพรูเข้ามาในกาย

According to Example 16 and Example 17, the translator of Fifty Shades of Grey and Fifty Shades Darker translated orgasmic references by using a substitution strategy. In Example 16, “come” is substituted with “ไปถึงซึ่งความสุข” which means to reach a happy state. Also, Example 17 reports that “climax” is translated to “จุดสุขสม” which means the pleasant point. Besides, the translator of Fifty Shades Freed also renders sexually taboo words into happiness, which is similar to the first two translators. However, she selected terms that refer to the beliefs in the afterlife of Thai culture, as presented in the following examples.

Example 18: Fifty Shades Freed (Chapter 2) – translated by Nopcharee Pinya

The source language: Shall I make you come this way?

The target language: ผมทำให้คุณขึ้นสวรรค์ทั้งอย่างนี้เลยดีไหม

Example 19: Fifty Shades Freed (Chapter 4) – translated by Nopcharee Pinya

The source language: “Fuck!” I scream, and Christian grabs my hips and climaxes loudly, holding me still.

The target language: “โอ๊ย!” ฉันกรีดร้องและคริสเตียนก็คว้าสะโพกของฉันไว้และตามฉันถึงสวรรค์อย่างดัง กกกอดร่างของฉันไว้

According to the above examples, the translator of Fifty Shades Freed translated “come” into “ขึ้นสวรรค์” (to go to heaven) in Example 18 and translated “climaxes” to “ถึงสวรรค์” (to reach to heaven) in Example 19. Both sexually taboo words about orgasm are translated with substitute strategy. The translator compared the happiness of orgasm to the happiness of going to heaven in the afterlife.

All in all, three translators are likely to use similar translation strategies to translate sexually taboo words in a certain category. The shifted direct translation strategy was mostly used for translating sexually taboo words “fuck”. The substitution strategy was likely to use with sexual terms such as genital organs (e.g., sex and

erection) and orgasm (e.g., come, orgasm, and climax).

2. The differences of translation strategies of sexually taboo words among three translated versions of the Fifty Shades trilogy

According to the present study, it is worthy to note that sexually taboo words in the category of genital organs claim the highest frequency of occurrence in this research (Table 1). Sexually taboo words in this category are various than the other categories because it is not only about male and female genitals, but it also includes the other parts of the human body that are related to a sexually taboo concept such as pubic hair, anus, buttocks, breast and any other objects using with these parts of the human body. Therefore, the translation strategy of sexually taboo words in the category of genital organs was looked closely into this section in order to see how sexually taboo words are translated differently among three translated versions. Due to the variety of sexually taboo words in this category, the comparisons of differences are classified into two groups: the translation of orthophemisic terms of female genital and the translation of related term to female genital.

2.1 The translation of orthophemisic terms of female genital

The term “orthophemisic” or “orthophemism” refers to a direct or neutral expression. Among the three translated versions of the Fifty Shades trilogy, translation strategies are used differently. A sexually taboo word “clitoris” is an orthophemism, and it is demonstrated in six examples below.

Example 20: Fifty Shades of Grey (Chapter 8) – translated by Nanthaporn Pilay

The source language: He thrusts his finger inside me, and I cry out as he does it again and again. He palms my clitoris, and I cry out once more.

The target language: เขาเลื่อนนิ้วเข้ามา แล้วฉันก็ส่งเสียงร้องเมื่อเขาทำซ้ำแล้วซ้ำอีก ฉันส่งเสียงคราง

Example 21: Fifty Shades of Grey (Chapter 12) – translated by Nanthaporn Pilay

The source language: “You are a greedy girl,” he scolds softly, and his thumb circles my clitoris and then presses down.

The target language: “คุณนี่ช่างเป็นสาวน้อยจอมโลภจริง ๆ นะ” เขาตำหนิอย่างนุ่มนวล

Example 22: Fifty Shades Darker (Chapter 3) – translated by Wikanda

The source language: He doesn't stop, his tongue circling my clitoris, …

The target language: เขาไม่หยุด ลิ้นยังคงตวัดวนอยู่

Example 23: Fifty Shades Darker (Chapter 4) – translated by Wikanda

The source language: He trails the ice cream farther down my body, into my pubic hair, on to my clitoris. I cry out, loudly.

The target language: เขาลากไอศกรีมต่ำลงไปอีก ฉันร้องลั่น

According to Example 20 to 23, they indicate how sexually taboo word "clitoris" in the first two books was translated by using the omission strategy; namely, a sexually taboo word was deleted during the process of translation.

In contrast, a sexually taboo word "clitoris" in the third book of the trilogy was often translated by the different translation strategies. Two examples from the third book were demonstrated below.

Example 24: Fifty Shades Freed (Chapter 6) – translated by Nopcharee Pinya

The source language: He cups my sex and his fingers gently caress my clitoris.

The target language: นิ้วหัวแม่มือของเขากอบกุมฉันทีละนิ้ว ฉันคราง

Example 25: Fifty Shades Freed (Chapter 7) – translated by Nopcharee Pinya

The source language: He kisses me again as his fingers weave more magic, his thumb skimming over my clitoris, ...

The target language: เขาจูบฉันอีกครั้งขณะที่นิ้วมือของเขาถักทอเวทมนต์ต่อปัดผ่านใจกลางความรู้สึก

According to Example 24 and 25, a sexually taboo word "clitoris" in English was translated into Thai by the substitution strategy. The term "clitoris" in Example 24 was translated to "ฉัน" which means "me" in this context. In Example 25, the term "clitoris" is replaced with "ใจกลางความรู้สึก" meaning a center of feelings.

In summary, this section reports that three translated versions of the Fifty Shades trilogy used translation strategies to translate a sexually taboo word "clitoris" differently. In Fifty Shades of Grey and Fifty Shades Darker, the omission strategy was the only strategy to be used. Nevertheless, the substitution strategy, the omission strategy, and the shifted direct translation strategy were found using in Fifty Shades

Freed, respectively.

Besides the presence of sexually taboo word of genital, the author of the Fifty Shades trilogy described the area around genital such as pubic hair, and it becomes a sexually taboo word like the genital itself. The next section presents the examples of the translation of a sexually taboo word in the category of genital organs that do not directly refer to male or female genitals.

2.2 The translation of a sexually taboo word related to female genital

Sexually taboo words “pubic hair” are translated differently among the translated versions of the Fifty Shades trilogy.

Example 26: Fifty Shades of Grey (Chapter 14) – translated by Nanthaporn Pilay

The source language: He swirls the tip around ma navel then continues to trail the leather tip south, through my pubic hair to my clitoris.

The target language: เขาหมุนวนปลายแส้รอบสะดือฉัน จากนั้นก็ลายปลายแส้หนังต่อไปทางด้านหลัง

Example 27: Fifty Shades of Grey (Chapter 23) – translated by Nanthaporn Pilay

The source language: He guides my hands down the sides of my body, past my waist to my hips, and across to my pubic hair.

The target language: -

According to Example 26 and 27, the term “pubic hair” in Fifty Shades of Grey was erased from the original text. Namely, the omission strategy was applied to every occurrence of this sexually taboo. Similar to the first book, the omission strategy was also used in Fifty Shades Darker and Fifty Shades Freed. However, the omission strategy was just a minor strategy used. The translators of the second and the third books employed the other translation strategies to deal with the translation of “pubic hair,” such as the shifted direct translation strategy and the substitution strategy, as presented below.

Example 28: Fifty Shades Darker (Chapter 16) – translated by Wikanda

The source language: … he murmurs against the line where my pubic hair joins my belly.

The target language: เขาพึมพำอยู่ตรงแนวไรขนที่บรรจบกับหน้าท้อง

Example 29: Fifty Shades Darker (Chapter 21) – translated by Wikanda

The source language: His fingers run through my pubic hair, over my sex...

The target language: นิ้วเขาสางลงบนผืนแพรกกลางลำตัว บนจุดอ่อนไหว

Example 30: Fifty Shades Freed (Chapter 3) – translated by Nopcharee Pinya

The source language: I'd shaved off my pubic hair out of curiosity.

The target language: ฉันโกนขนตรงนั้นออกด้วยความอยากรู้อยากเห็น

Example 31: Fifty Shades Freed (Chapter 4) – translated by Nopcharee Pinya

The source language: I had no idea that the absence of pubic hair could make such a difference.

The target language: ฉันไม่เคยรู้มาก่อนเลยว่า เพียงแค่การที่ขนตรงนั้นหายไปจะทำให้แตกต่างได้ขนาดนั้น

According to the examples above, the translators of Fifty Shades Darker and Fifty Shades Freed attempted to translate "pubic hair" differently. In Example 28, 30, and 31, "pubic hair" is translated to "ไรขน" (hairline) and "ขนตรงนั้น" (hair in that area). However, Example 29 is different from the other. The translator of the second book used the substitution strategy to translate "pubic hair" to "ผืนแพรก" which means "grass field" in the Thai language.

In conclusion, chapter four revealed the facts found in the present study, which were organized into three parts. First of all, the issue of the editor's role and the legal constraint in the translation of sexual references was represented as the external factor that may affect the translation strategies in sexually taboo words. The findings in the first part are fundamental factors in this present study. The second part answers the first research question: What translation strategies employed in sexually taboo words in the English to Thai translation of Fifty Shades of Grey, Fifty Shades Darker, and Fifty Shades Freed? The statistical information like the frequency of occurrence and percentage of translation strategies of sexually taboo words was reported. Finally, the last part answers the second research question: What are the similarities and differences of translation strategies of sexually taboo words among Fifty Shades of Grey, Fifty Shades Darker, and Fifty Shades Freed? It presented the comparisons of translation strategies of sexually taboo words among three translated books.

CHAPTER 5
CONCLUSION

The present study aimed to explore translation strategies employed in sexually taboo words in the English to Thai translation of Fifty Shades of Grey, Fifty Shades Darker, and Fifty Shades Freed and compare the translation strategies used among three books in the series. This chapter revealed the summary of findings and discusses the results of the text analysis.

Summary of findings

Based on the objectives of the study, the findings can be summarized into three points: as followed,

1. The information about the editor's role and the legal constraint in the translation of sexual references is provided in the first section of findings in order to study the external factors that may result in findings of the study. It is found that the editor plays an important role in limiting the translation strategies of sexually taboo words in the Fifty Shades trilogy because of the legal constraint. Thus, there might be some parts of the story that are removed by the editor considering the inappropriate reasons. Namely, the omission strategy used in the Fifty Shades trilogy may be from either the translators of the editor.

2. The findings reveal that the most used translation strategies of sexually taboo words in Fifty Shades of Grey, Fifty Shades Darker, and Fifty Shades Freed are shifted direct translation, substitution, and calque, respectively. In contrast, the generalization strategy is not found in this study.

3. The findings report that there are similarities and differences in translation strategies of sexually taboo words among Fifty Shades of Grey, Fifty Shades Darker, and Fifty Shades Freed.

3.1 Similarly, the translators of three books employed shifted direct translation as the most strategy to translate sexually taboo words in the category of copulation (e.g., fuck) and mostly used the substitution strategy to translate sexually

taboo words in the categories of genital organs (e.g., my sex and erection) and orgasm (e.g., come, orgasm, and climax).

3.2 The translation strategies were used differently in order to translate the orthophemisic terms about the female genital. Namely, the omission strategy was mostly found in Fifty Shades of Grey and Fifty Shades Darker, whereas the substitution strategy was mostly found in Fifty Shades Freed. Besides, sexually taboo words related to female genital (e.g., pubic hair) was only translated by the omission strategy in Fifty Shades of Grey, whereas the shifted direct translation and substation strategies were found in Fifty Shades Darker and Fifty Shades Freed.

Discussion

The findings of this present study not only answered the research questions, but they also revealed critical points to be argued. Three important topics were discussed in this part: the comparisons of translation strategies of sexually taboo words, factors affecting the translation strategies of sexually taboo words, and additional findings in this research.

First of all, findings revealed that the translation strategies of sexually taboo words were employed in both similar and different ways.

Similarly, the findings reported that the shifted direct translation strategy was the most frequent strategy that three Thai translators chose to translate sexually taboo words. According to Pedersen (2011), shifted direct translation is performed on the source language to make the extralinguistic cultural-bound references more unobtrusive. Namely, this translation strategy is used to solve the problem when obscene words are found in the source text. In this research, the shifted direct translation strategy often used to neutralize sexually taboo words in English and made them less provocative in Thai. The sexually taboo word “fuck” from the category of copulation pointed out why Thai translators preferred to use this strategy.

The translators of the Fifty Shades trilogy similarly preferred to use shifted direct translation for translating “fuck”. The term “fuck”, which means to have sexual intercourse, was replaced with Thai euphemistic terms such as “มีเซ็กซ์,”

“มีเพศสัมพันธ์,” and “มีอะไร,” which similarly mean to have sex. In this case, the closest meaning of “fuck” in the Thai language is “เย็ด” /yɛd/ which is one of the most offensive words in the Thai language. For this reason, the translators could not put this vulgar term in their writings. Even though the translators would like to do so, this sexually taboo word would be censored by the editor because of the morality and the legal restriction in print media. Therefore, the shifted direct translation strategy perfectly suited for translation because it could reduce repulsive expressions but remained the meaning of the original message. The strongly taboo word was just transferred to be softer. In addition, the Thai language has many euphemistic synonyms of the term “fuck” so the translators had choices for the translation.

Besides the similar use of shifted direct translation, all translators of the Fifty Shades preferred to use the substitution strategy with sexually taboo words from the category of orgasm. The terms “come,” “orgasm,” and “climax” were presented in the Fifty Shades trilogy to describe the climax pleasure of the sexual act. These sexually taboo words were translated into the Thai language in many terms, such as “ความสุขสม” (happiness), “ไปถึงซึ่งความสุข” (to reach a happy state), “ภาวะสุขสุดยอด” (extreme happiness), “จุดสุขสม” (happy point), “ขึ้นสวรรค์” (go to heaven), “ถึงสวรรค์” (reach to heaven), and so on. These cultural terms displayed that Thai translators had perceived the concept of “orgasm” as happiness and heaven. Comparing the feeling of orgasm with happiness is understandable as it is a natural feeling of humans when reaching a climax of sexual excitement. Interestingly, heaven was another metaphor that used to render the meaning of orgasm. As an insider, it is important to note the belief in the afterlife in Thai culture. It is believed that people who did good things will go to heaven after they die and live there in the nirvana peacefully and happily. In contrast, people who did bad things will go to hell and suffer from the punishment for what they have done in the lifetime. Thus, it can be implied that Thai translators and their readers perceive a feeling of orgasm as a heavenlike, the overwhelming happiness.

In addition, the absence of the generalization strategy revealed that all translators did not prefer using this strategy in the translation of sexually taboo words.

According to Pedersen (2011), generalization is making a taboo term in the target language less specific than the source language by replacing with superordinate terms. The reason for the absence of this translation strategy may come from the concern of translational loss. Namely, the generalization strategy may not render the exact meaning and give the same feelings of the source language to the readers. Besides, another possible reason that the translation did not use the generalization strategy at all may be from the lack of hyponyms of sexually taboo words in the target language.

For a different point, it is found that translation strategies of sexually taboo words in the category of genital organs were employed differently among three translated versions of the Fifty Shades trilogy. Specifically, a sexually taboo word which was written in an orthophemisic form like "clitoris." In Fifty Shades of Grey and Fifty Shades Darker, the omission strategy was the only strategy that had been used to deal with the sexually taboo word "clitoris." However, the omission strategy was found only 27.27% in Fifty Shades Freed, and the rest percentage belonged to the substitution strategy (54.55%). In Fifty Shades Freed, "clitoris" was translated into the Thai language by using the substitution strategy such as "ใจกลางความรู้สึก" (a center of feelings), "ศูนย์รวมความรู้สึก" (a center of feelings), "จุดนั้น" (that spot), "จุดอ่อนไหว" (a sensitive spot), and so on.

The translational differences of the orthophemisic term "clitoris" among three translated books can be discussed into two aspects: the translators' choice and the editor's choice. For the first aspect, the translators might be the one who considers rendering or deleting the message herself. On the one hand, the translators of Fifty Shades of Grey and Fifty Shades Darker might find it difficult to translate the term "clitoris" because it is orthophemisic. In the Thai language, "clitoris" can also be translated into orthophemistic term as "อวัยวะเพศหญิง" (female genital). However, this orthophemism is not suitable for writing's genre because it is too formal and unnatural. Besides, the meanings of "clitoris" in Thai orthophemism, which is "female genital," is too general. It does not describe the biological part of the clitoris itself. This Thai orthophemism is more suitable for formal news, medical reports, scientific papers, or any other academic writings but erotic novels. Thus, addressing othophemistic terms may not be the right choice because the readers of erotic novels

should expect to read something raw and aesthetic. On the other hand, a translator of Fifty Shades Freed might find that the term “clitoris” was not too difficult to translate so that she attempted to use the substitution strategy to translate this sexually taboo word more than fifty percent of the occurrence. For the second aspect, it points out the choice of the editor. As mentioned before in the previous chapter, the editor’s role might affect the translation of sexually taboo words. In this case, the editor might consider that every occurrence of a sexually taboo word “clitoris” in the context from Fifty Shades of Grey and Fifty Shades Darker was too precarious so that it should be removed from the translated text. Possibly, it could be the plan that the editor set up for their readers to enjoy with the level of linguistic politeness in the first two books and then served them with the hard one in the finale.

Another example of the translational differences among three translated books for the Fifty Shades trilogy is the translation of a sexually taboo word “pubic hair.” The term “pubic hair” in Fifty Shades of Grey was deleted from the original text. Nevertheless, this term was presented in Fifty Shades Darker and Fifty Shades Freed by using the shifted direct translation strategy and the substitution strategy. For the use of the shifted direct translation strategy, the term “pubic hair” was translated into different words such as “ไรขน” (hairline), “เส้นขน” (body hair), and “ขนตรงนั้น” (hair in that area). Also, the substitution strategy was used to translate “pubic hair” into “ผืนแพรก” (grass field).

The reason why a sexually taboo word “pubic hair” was deleted in Fifty Shades of Grey, but appeared in Fifty Shades Darker and Fifty Shades Freed may come from the same reason in the previous discussion of a term “clitoris.” Namely, the translator might decide whether to translate or not to translate, or it could be the editor’s decision. No matter which way it could be, the sexually taboo word “pubic hair” can be offensive to the Thai cultural perspective. As an insider, pubic hair is taboo because of two reasons. Firstly, pubic hair is just another part of the body hair in which the genital area of adolescent and adult humans. The origin of pubic hair is directly related to human genitals, so that makes it taboo. Secondly, the appearance of pubic hair may make some people feel uncomfortable because it grows naturally. Due to the fact that it is a hidden part of the body, most people do not pay attention to this area, and it may become unorganized. For this reason, some people prefer to trim

or shave pubic hair to make it less unsightly. It is like a scene from Fifty Shades Freed (James, 2012b, (p. 41)), “I remember Christian’s joy in London when he’d discovered that during his one meeting there, I’d shaved off my pubic hair out of curiosity”. Thus, translating the term “pubic hair” was not an easy task for the translators; however, the translators of Fifty Shades Darker and Fifty Shades Freed did a good job of rendering the message by using the shifted direct translation strategy and substitution strategy.

As shown above, the first topic discussed how the Thai translators of the Fifty Shades trilogy used both similar and different translation strategies to translate sexually taboo words. The next topic is related to the previous one because it supports the reason for findings in the first topic.

Secondly, the next topic to discuss is about factors affecting the translation of sexual references. Two main factors were found affecting the translation of the Fifty Shades trilogy: the editor’s role in the translation of sexual references and gender of the translators determining the language use.

The first factor pointed out the editor’s role in the translation of sexual references. As mentioned in the first part of chapter four, the editor played an important role in the translation of sexually taboo words. That is because the editor is generally responsible for editing and proofreading every book before publishing. It is similar to the statement from Wiwatsorn (2014), editors are responsible for correcting the mistakes found in the translation and then decide that the work should be approved or edited. In this regard, the editor has the power to rewrite translated works if he/ she considers that the language use is inappropriate. According to the interview of a translator of Fifty Shades of Grey, she revealed the process of working on the first book in the trilogy, that is, the editor wanted her to decrease the strong expression of sex scenes in the novel. Also, she attempted to translate everything from the original text into the target text; however, the editor decided to remove some part out because they were too precarious to publish (TKparkchannel, 2015). This information confirms the influence of the editor on the translation strategy of sexually taboo words in Fifty Shades of Grey. All missing sexually taboo words were from the editor’s choice. However, this information is the interview of the first translator, which cannot be generalized to Fifty Shades Darker and Fifty Shades Freed.

Another factor that may affect the translation of sexual references is the translators' gender. All translators of the Fifty Shades trilogy are female, so it is assumed that they preferred to use appropriate language. The fact that women are likely to be polite in using language is related to the classic study, Language and Woman's Place by (p. 56), who claimed that "women's speech sounds much more polite than men's". In the Thai context, it has been taught from generation to generation that Thai women should be well-behaved in every aspect, including how they use the language. For this reason, using a taboo language is not considered as a good manner of Thai women. It could be worst if that taboo language is related to a sexually taboo topic. Since three translators of the Fifty Shades trilogy are Thai women, it is assumed that they must be really careful about using language. This reason explains why they preferred to use the shifted direct translation and substitution strategies the most because these strategies helped them to talk about sex indirectly. Namely, translating sexually taboo words from English to Thai may give an indecent image to the translators. In addition, the Thai language is rich, so that there are many interesting synonyms and beautiful metaphors that the translators can use instead of mentioning sex harshly. These findings support the study about female register; that is, females prefer to use an indirect language (Crosby, 1977).

Last but not least, the third discussion pointed out the additional findings in this research. The researcher found that the translators of the Fifty Shades trilogy had similar preferences for using the metaphor of gender identity in the translation of genitals. Sexually taboo words of male genitals were substituted by metaphors that refer to masculinity, whereas sexually taboo words of female genitals were replaced by metaphors of femininity, for example,

Example 32: Fifty Shades of Grey (Chapter 12) – translated by Nanthaporn Pilay

The source language: His growing erection presses against my behind.

The target language: ความเป็นชายที่แข็งแกร่งของเขาแนบชิดกับบั้นท้ายของฉัน

Example 33: Fifty Shades Darker (Chapter 7) – translated by Wikanda

The source language: He flexes his hips so his erection pushes against me.

The target language: เขาดันสะโพกให้ความแข็งชันดันต้านกับฉัน

Example 34: Fifty Shades Freed (Chapter 2) – translated by Nopcharee Pinya

The source language: ... I feel his erection pressed against my belly.

The target language: ...ฉันสัมผัสความแข็งแกร่งของเขาแนบกับช่วงท้อง

Example 35: Fifty Shades of Grey (Chapter 15) – translated by Nanthaporn Pilay

The source language: His hands move down to my sex, …

The target language: มือของเขาเคลื่อนต่ำลงไปยังความเป็นหญิงของฉัน

Example 36: Fifty Shades Darker (Chapter 20) – translated by Wikanda

The source language: His hands sweep down my slick, wet body, around to my sex,...

The target language: มือเขาเลื่อนลงมาตามตัวฉันที่เปียกลื่น ลูบคลำส่วนอ่อนไหว

Example 37: Fifty Shades Freed (Chapter 6) – translated by Nopcharee Pinya

The source language: He smacks me once more, lower, so he hits my sex.

The target language: เขาตีก้นฉันอีกครั้ง ครั้งนี้ต่ำลงจนเขาตีโดนจุดอ่อนไหวของฉัน

According to the above examples, sexually taboo words “erection” was translated by the substitution strategy into the Thai language as “ความเป็นชาย” (manhood), “ความแข็งชัน” (hardness), and “ความแข็งแกร่ง” (strength). Similar to the term “erection,” a sexually taboo word “my sex” was translated into “ความเป็นหญิง” (womanhood), “ส่วนอ่อนไหว” (a sensitive part) and “จุดอ่อนไหว” (a sensitive spot). These examples display that translators of the Fifty Shades trilogy preferred to use metaphoric terms of gender identity to dilute the taboo meanings in the source language. These findings are related to the study from Fernandez (2008); that is, the metaphor was used as a euphemistic term to avoid sexually taboo words. In this case, metaphors were used to show the characteristics of gender identity; for example, “erection” expressed the masculinity whereas “sex” (refer to female genitals) pointed out the femininity. The concept of masculinity and femininity are well known not in the Thai culture, but it is universal. Referring to biological reasons, males are generally stronger than females. Therefore, a male genital was presented in the characteristics of masculinity, such as manhood, strength, or even hardness (an image of the erected penis). In contrast, the translators presented a female genital in the femininity’s metaphors, such as womanhood and the characteristic of clitoris like

a sensitive part or a sensitive spot. It can be implied in the way translators think about the genital organs. Definitely, genital is a symbol of gender. It is not surprising to discover the choice of using these types of metaphors.

All in all, the discussion represented three significant topics in this study. The first topic devoted to the comparisons of translation strategies of sexually taboo words. The second topic discussed factors affecting the translation strategies of sexually taboo words. The third topic revealed the additional findings in the use of metaphors of gender identity. To sum up, the translation of sexually taboo words is not an easy task for Thai translators. They need to work hard to encounter the difficulty of translation regarding the differences between the western and Thai cultures. To encourage a good piece of work, they need to dig deeper into both cultures and select the most appropriate translation strategy. Because the translation is not just about translating the letters from one language to another language, the translator must apply science and art to transfer the meaning of the text as equal as possible.

Recommendation for further studies

The current study strived to explore and compare translation strategies of sexually taboo words in erotic novels and also to observe how three different translators deal with sexually taboo words in translation. Besides the translation strategies, there are some other areas of research that could be explored further. First of all, studying about the personal background of each translator such as age, gender, experience in the translational field, or style of writing can be interesting because it may affect the way of translation. Secondly, a combination of translation study and gender study about different points of view of the main characters may give surprising results and explore further study in sex-related translation. Last but not least, it would be interesting if there is a comparative study of sexually taboo words between books and films.

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APPENDICES

APPENDIX A

Theoretical framework of analysis

Theoretical framework: Translation strategies of analysis

1. Loan

Loan refers to the source language word or phrase that is directly transferred into the target language because no translation possible. (e.g., names of cities such as London and Bangkok).

Examples

The source language	The target language
"Well, I have a few questions, you know, about **sex**." (Fifty Shades of Grey, Chapter 9)	"คือว่าฉันมีคำถามนิดหน่อยน่ะค่ะ คุณก็รู้ เรื่อง**เซ็กซ์**น่ะค่ะ"
I remember our discussion about **sex toys** and hard limits after I graduated. (Fifty Shades Darker, Chapter 16)	ฉันนึกถึงตอนที่เราคุยกันหลังจากฉันรับปริญญา เรื่อง**เซ็กซ์ทอย**กับข้อจำกัดขั้นสูง
I can barely believe this. **Sex**—with me! (Fifty Shades Darker, Chapter 18)	ไม่อยากเชื่อเลย **เซ็กซ์**...กับฉันเนี่ยนะ!
Babies mean no **sex**. (Fifty Shades Freed, Chapter 20)	มีเด็กแปลว่าไม่มี**เซ็กซ์**
Jeez—I could have ended up on some sordid **sex tape**. (Fifty Shades Freed, Chapter 24)	โอย...ฉันอาจจะไปอยู่ใน**เซ็กซ์เทป**น่าเกลียดน่ากลัวสักอันก็ได้
Explanation: It is considered to be the loan strategy because the source language is transformed without changing any sounds and forms of writing. It is just borrowed from the source language to the target language.	

2. Calque

Calque is as known as a literal translation.

Examples

The source language	The target language
My breathing is still ragged as I come down from my **orgasm**. (Fifty Shades of Grey, Chapter 8)	ลมหายใจของฉันยังขาดห้วงอยู่ขณะที่ฟื้นคืนสภาพจาก**การถึงจุดสุดยอด**
Perhaps the oysters and my Internet research manifesting itself in my first **wet dream**. (Fifty Shades of Grey, Chapter 14)	บางทีอาจเป็นเพราะหอยนางรมแล้วก็การค้นข้อมูลทางอินเทอร์เน็ตที่สำแดงตนออกมาในรูปแบบของ**ฝันเปียก**ครั้งแรกของฉัน
I don't think you are going to **SLEEP WITH**, SPANK, FUCK, or WHIP anyone else. (Fifty Shades Darker, Chapter 11)	ฉันยังไม่คิดว่าคุณจะไป **นอน** ตี ร่วมเพศ หรือว่า ฟาด ใครอื่นเลย
"That's right," he breathes, and he slaps me hard on my right **buttock**, and I come… (Fifty Shades Freed, Chapter 6)	"ใช่แล้ว" เขาหายใจกระเส่าแล้วเขาก็ตีฉันอย่างแรงที่**ก้น** และนั่นทำให้อารมณ์ของฉันระเบิดพล่าน...
His words, whispered while we were **making love** once, echo in my head. (Fifty Shades Freed, Chapter 13)	คำพูดของเขาที่กระซิบระหว่างเรา**ร่วมรัก**กันครั้งหนึ่งนั้นก้องอยู่ในหัวฉัน
Explanation: The source language is translated word by word into the target language.	

3. Shifted direct translation

Shifted direct translation is choosing a softer word or phrase in the target language that sharing similar meanings to the source language. It occurs when the translator would like to dilute the obtrusiveness in the source language.

Examples

The source language	**The target language**
“Your **ass** is a glorious color,” he says approvingly. (Fifty Shades of Grey, Chapter 15)	“**ก้น**คุณสีสวยมากเลย” เขาพูดอย่างชอบใจ
The woman who brought me into this world was a crack **whore**, Anastasia. (Fifty Shades of Grey, Chapter 15)	ผู้หญิงที่ทำให้ผมเกิดมาบนโลกใบนี้เคยเป็น**โสเภณี**ขี้ยาน่ะ แอนัสเตเชีย
“I want to **fuck** you now,” he says, his voice strained. (Fifty Shades Darker, Chapter 11)	"ผมอยาก**มีอะไร**กับคุณแล้ว" เขาบอก น้ำเสียงเคร่งเครียด
You look thoroughly well **fucked** and beautiful at this moment. (Fifty Shades Freed, Chapter 6)	ตอนนี้คุณดูเหมือนเพิ่ง**มีเซ็กซ์**แบบสุดยอดมาและก็สวยมากเลย
“Thoroughly well **fucked**.” I smile shyly. (Fifty Shades Freed, Chapter 6)	"รู้สึกเหมือนเพิ่ง**มีเซ็กซ์**แบบสุดยอด" ฉันยิ้มอายๆ
Explanation: A sexually taboo word in the source language is shifted to be softer. The meaning remains the same, but the target language is more polite than the original language.	

4. Specification

Specification is the translational process of making the target language more specific than the source language. It can be done by completion (e.g., acronyms or abbreviations are spelled out) and addition (e.g., adding information).

Examples

The source language	The target language
“I’m going to **take you from behind**, Anastasia,” he murmurs, (Fifty Shades of Grey, Chapter 8)	“ผมกำลังจะ**มีอะไรกับคุณจากทางด้านหลัง**นะ แอนัสเตเชีย” เขาพึมพัม
“Don’t come,” he whispers. “I want **that** later.” (Fifty Shades Darker, Chapter 18)	"อย่าเสร็จนะ" เขากระซิบ "ผมอยากให้คุณ**เสร็จ**หลังจากนี้"
As I tighten around him, finding my **release** once more, Christian unravels in my arms, his head thrown back as he calls out my name. (Fifty Shades Darker, Chapter 21)	ขณะฉันรัดเกร็งอยู่รอบเขา เมื่อพบกับ**จุดสุดยอด** คริสเตียนเองก็ปลอดปล่อยอยู่ในอ้อมแขน ศีรษะเงยหงายขณะเปล่งเสียงเรียกชื่อฉัน
“Oh please,” I beg, as Christian blows gently on my **sex**. (Fifty Shades Freed, Chapter 16)	"โอย ขอเถอะค่ะ" ฉันอ้อนวอนตอนที่คริสเตียนเป่าลมอุ่นลงที่**จุดซ่อนเร้น**
He mirrors his actions with his other hand so both my breasts are free and, cupping **them** gently, (Fifty Shades Freed, Chapter 8)	เขาทำแบบเดียวกันกับมืออีกข้างจนกระทั่งอกทั้งสองของฉันเป็นอิสระ เขาประคอง**เต้าทั้งสอง**อย่างนุ่มนวล
Explanation: The source language is unclear. It is specified to be more understandable.	

5. Generalization

Generalization is the use of hyponyms or superordinate.

Examples

The source language	**The target language**
-	-
Explanation: -	

6. Substitution

Substitution refers to cultural terms in the source language that are replaced by another cultural term in either source or target language.

Examples

The source language	**The target language**
I let go, losing all cogent thought as my **orgasm** seizes me, (Fifty Shades of Grey, Chapter 8)	ฉันปล่อยไป ความคิดที่น่าเชื่อถือทั้งมวลสูญสลายไปเมื่อตกอยู่ใน**ภาวะสุขสุดยอด**
I cry out, and the world dips and disappears from view as the force of my **climax** renders everything null and void. (Fifty Shades of Grey, Chapter 8)	ฉันร้องออกมา แล้วโลกนี้ก็เหมือนพลิกและสูญสลายไปจากสายตา เมื่อพลังแห่ง**การถึงฝั่งฝัน** ทำให้ทุกอย่างว่างเปล่าไร้ซึ่งตัวตน
…, he eases my hand up his leg and against his **erection**. (Fifty Shades Darker, Chapter 7)	เขาเลื่อนมือฉันขึ้นไปตามหน้าขาจนสัมผัสกับ**ความแข็งขัน**
I sag against him, and he tightens his arm around me, his **erection** against my hip. (Fifty Shades Darker, Chapter 18)	ฉันทิ้งน้ำหนักพิงเขา เขาโอบฉันแน่นขึ้น **ความแข็งแกร่ง**เสียดสีกับสะโพก
No, baby. It's small. Once it's inside you, I'm going to **fuck** you real hard. (Fifty Shades Freed, Chapter 6)	ไม่เลย คนดี มันเล็กมาก พอมันเข้าไปแล้ว ผมจะ**รัก**คุณให้เต็มที่ไปเลย
Explanation: The source language is substituted by something else in the target language. The use of euphemism is one of the ways to translate.	

7. Compensation

Compensation happens during the translation process. When the meaning is lost in one exchange, it is made up for by adding something else in another exchange in a different part of the program.

Examples

The source language	**The target language**
“Are you waving this around to taunt me, Miss Steele?” And he **smacks** me, hard. (Fifty Shades Darker, Chapter 10)	"คุณก้มๆ เงยๆ อ่อยเหยื่อผมใช่ไหม มิสสตีล" เขา**ตีก้น**ฉันอย่างแรง
“Looks like you’re pleased to see me,” I murmur dryly. (Fifty Shades Darker, Chapter 20)	"คุณดีใจที่ได้เจอฉัน แต่กลับ**ยกปืนจ่อ**กันอีกแล้ว" ฉันพึมพำเสียงเรียบ
I push back to meet him, (Fifty Shades Darker, Chapter 7)	ฉันดัน**บั้นท้าย**เข้าหาเขา
Using his thumb, he pulls on the **cup**, freeing my breast from the restraint of my bra. (Fifty Shades Freed, Chapter 11)	เขาใช้นิ้วหัวแม่มือดึง**ส่วนรองรับเต้านม**ของเสื้อใน ลง ปลดปล่อยหน้าอกของฉันออกจากพันธนาการ
Explanation: This strategy is about adding something new to the translated text in order to compensate for the translational loss.	

8. Omission

Omission consists in the deletion of some source language information, mainly due to spatial and temporal constraints.

Examples

The source language	**The target language**
“You are a greedy girl,” he scolds softly, and his thumb circles my **clitoris** and then presses down. (Fifty Shades of Grey, Chapter 12)	“คุณนี่ช่างเป็นสาวน้อยจอมโลภจริง ๆ นะ” เขาตำหนิอย่างนุ่มนวล
I’ll agree to the **fisting** (Fifty Shades of Grey, Chapter 15)	-
I sheath my teeth and **suck** harder. (Fifty Shades Darker, Chapter 16)	-
He trails the ice cream farther down my body, into my pubic hair, on to my **clitoris**. I cry out, loudly. (Fifty Shades Freed, Chapter 4)	เขาลากไอศกรีมต่ำลงไปอีก ฉันร้องลั่น
“Kiss me,” he utters, holding his **erection**. (Fifty Shades Freed, Chapter 8)	-
Explanation: The source language is not translated into the target language.	

APPENDIX B

A coding sheet

A coding sheet

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
Total											

APPENDIX C

Examples of data analysis

Fifty Shades of Grey
(Translated by Nantaporn Pilay)

1. Masturbation

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	Chapter 11										
1	**Masturbation**	-	-								1
2	**Vaginal fisting**	-	-								1
3	**Anal fisting**	-	-								1
	Chapter 15										
4	I'll agree to the **fisting**	-	-								1
	Chapter 20										
5	Don't **touch yourself**. I want you frustrated.	ห้าม**ช่วยตัวเอง**นะ ผมอยากให้คุณหงุดหงิด	Don't **masturbate**. I want you frustrated.						1		
Total											

2. Oral sex

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	Chapter 8										
1	"I want to **fuck your mouth**, Anastasia, and I will soon,"	"ผมอยากจะ**มีอะไรกับคุณทางปาก**จัง แอนัสเตเชีย แล้วอีกไม่นานผมก็จะทำแบบนั้นด้วย"	"I want to **have sex with your mouth**, Anastasia, and I will do that soon."								1
2	**Fuck my mouth**! I moan, and I bite down on him.	**มีอะไรทางปาก**! ฉันคราง แล้วกัดหัวแม่มือเขา	**Having sex with mouth**! I moan, and I bite his thump.								1
	Chapter 9										
3	I **suck** harder, flicking my tongue across the head of his impressive erection.	-	-								1
Total											

3. Orgasm

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	Chapter 8										
1	Let’s see if we can make you **come** like this.	ดูซิว่าเราจะทำให้คุณ**ถึงจุด**แบบนี้ได้หรือเปล่า	Let’s see if we can make you **reach to the point** like this.						1		
2	My breathing is still ragged as I come down from my **orgasm**.	ลมหายใจของฉันยังขาดห้วงอยู่ขณะที่ฟื้นคืนสภาพจาก**การถึงจุดสุดยอด**	My breathing is still ragged as I recover from the **orgasm**.		1						
3	My body convulses around him, and I **come**,…	ร่างของฉันสั่นสะท้านรอบเขา แล้วฉันก็**ไปถึงซึ่งความสุข**	My body convulses around him and I **reach to the happiness**.						1		
	Chapter 10										
4	Swallowing **Semen**	-	-								1
Total											

4. Homosexuality

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	-	-	-								
Total											

Note: Sexually taboo words in the category of homosexuality were not found in *Fifty Shades of Grey*.

5. Rape

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	-	-	-								
Total											

Note: Sexually taboo words in the category of rape were not found in *Fifty Shades of Grey*.

6. Incest

No.	**Source language**	**Target language**	**English back translation**	**Translation strategies**							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	-	-	-								
Total											

Note: Sexually taboo words in the category of incest were not found in *Fifty Shades of Grey*.

7. Menstruation

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	Chapter 23										
1	“When did you start your **period**, Anastasia?” he asks out of the blue, gazing down at me.	-	-								1
2	I remember that I have my **period**.	ฉันนึกขึ้นได้ว่าตัวเองมี**ประจำเดือน**	I recall that I have my **period**.		1						
Total											

8. Genital organs

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	Chapter 8										
1	He gazes down at me, his expression unreadable, and gently cups my **breast**.	เขาก้มลงมองฉันด้วยสีหน้าบอกไม่ถูก แล้วค่อยประคอง**ทรวงอก**ฉัน	He gazes down at me with his unreadable expression, and gently cups my **chest**.			1					
2	I feel his growing **erection** against my thigh.	ฉันรู้สึกได้ถึง**ความเป็นชาย**ของเขาที่ขยายขึ้นเสียดสีกับขาอ่อนฉัน	I feel his **manhood** that grows against my thigh.						1		
	Chapter 15										
3	Your **ass** will need training.	**บั้นท้าย**ของคุณต้องผ่านการฝึกเสียก่อน	Your **buttocks** need to be trained first.			1					
Total											

9. Prostitution

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	Chapter 15										
1	The woman who brought me into this world was a crack **whore**, Anastasia.	ผู้หญิงที่ทำให้ผมเกิดมาบนโลกใบนี้เคยเป็นโสเภณีขี้ยาน่ะ แอนัสเตเชีย	The woman who brought me into this world was a drug-addicted **prostitute**, Anastasia.			1					
Total											

10. Copulation

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	Chapter 6										
1	No, Anastasia, it doesn't. First, I don't make love. I **fuck** … hard.	ไม่ แอนัสเตเชีย ไม่ใช่ ประการแรกเลย ผมไม่ร่วมรัก แต่ผม**มีเซ็กซ์** รุนแรงด้วย	No, Anastasia, it doesn't. First, I don't make love. I **have sex** hardly.			1					
2	Your situation. Ana, I'm going to **make love** to you, now.	สถานการณ์ของคุณไง แอนา ผมจะ**ร่วมรัก**กับคุณตอนนี้เลย	Your situation. Ana, I'm going to **make love** to you, now.		1						
	Chapter 9										
3	"I've never had vanilla **sex** before."	"ผมไม่เคย**มีเซ็กซ์**แบบวานิลลามาก่อน"	"I've never had vanilla **sex** before."	1							
Total											

Fifty Shades Darker
(Translated by Wikanda)

1. Masturbation

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	-	-	-								
Total											

Note: Sexually taboo words in the category of masturbation were not found in *Fifty Shades Darker*.

2. Oral sex

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	Chapter 3										
1	Very tentatively, I put him in my mouth and **suck**-hard.	ฉันกล้าๆ กลัวๆ ก่อนจะลงมือ**กลืนกิน**	I hesitate before **swallow** him.						1		
	Chapter 16										
2	Before he can stop me, I take him into my mouth, **sucking** hard, enjoying his shocked astonishment as his mouth drops open.	-	-								1
3	I sheath my teeth and **suck** harder.	-	-								1
Total											

3. Orgasm

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	Chapter 3										
1	I erupt unexpectedly into a mind-blowing **orgasm** that stuns all my senses,…	ฉันพลันถึงจุดสุดยอดหวาดเสียวรุนแรงโดยไม่ทันตั้งตัว ผัสสะทุกอย่างนิ่งชะงัด	I unexpectedly have a mind-blowing **orgasm** that stuns all my senses.		1						
	Chapter 3										
2	“Ana, shit,” he hisses as he **comes**,…	"แอนา โธ่เว้ย" เขาเอ่ยลอดไรฟันเมื่อถึงฝั่ง	“Ana, shit,” he hisses as he **gets to the land**.						1		
	Chapter 8										
3	…, then falls hard and fast as I **come** around him.	... และหล่นฮวบกระแทกลงมาเมื่อถึงจุดสุขสม	…, then falls hard and fast as I **reach the pleasant point**.						1		
Total											

4. Homosexuality

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	-	-	-								
Total											

Note: Sexually taboo words in the category of homosexuality were not found in *Fifty Shades Darker*.

5. Rape

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	-	-	-								
Total											

Note: Sexually taboo words in the category of rape were not found in *Fifty Shades Darker*.

6. Incest

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	-	-	-								
Total											

Note: Sexually taboo words in the category of incest were not found in *Fifty Shades Darker*.

7. Menstruation

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	Chapter 23										
1	When did your **period** start?	คุณเริ่มมี**ประจำเดือน**วันไหน	What day did your **period** start?		1						
Total											

8. Genital organs

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	Chapter 3										
1	He doesn’t stop, his tongue circling my **clitoris**,	เขาไม่หยุด ลิ้นยังคงตวัดวนอยู่	He doesn’t stop, his tongue is still circling around.								1
2	He kisses each of my **breasts** and teases my nipples in turn,	เขาจูบที่**หน้าอก**แต่ละข้างแล้วหยอกเล่นกับยอดถัน	He kisses each of my **chest** and teases nipples.			1					
	Chapter 7										
3	I don’t know whether to worship at your feet or **spank** the living shit out of you.	ผมไม่รู้ว่าจะลงไปสยบแทบเท้าคุณหรือว่า**ตีก้น**ให้บวมดี	I don’t know whether to worship at your feet or **hit your butt** until it swells.				1				
Total											

9. Prostitution

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	Chapter 9										
1	I have no idea. Wasn't the savage who was her **pimp**, which is good.	ผมไม่รู้เลย ไม่ใช่ไอ้โหดที่เป็น**แมงดา**ของแม่ ซึ่งก็ดีแล้ว	I have no idea. Wasn't the savage who was her **pimp**, which is good.						1		
	Chapter 15										
2	There's a loud noise and he's back, and he hits me so hard, cursing the crack **whore**.	มีเสียงดังเอะอะ แล้วเขาก็กลับมา เขาตีผมแรงมาก ปากก็สบถด่า**แม่**	There's a loud noise and he's back. He hits me so hard, cursing **mom**.						1		
Total											

10. Copulation

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	Chapter 4										
1	I want to know what's going on. I will not be sidetracked by **sex**.	ฉันอยากรู้ว่าเกิดอะไรขึ้น และจะไม่ให้**เซ็กซ์**มาเบี่ยงความสนใจ	I want to know what's going on and I will not be sidetracked by **sex**.	1							
	Chapter 7										
2	I did not remove my shoes during our illicit **tryst**.	ฉันไม่ได้ถอดรองเท้าระหว่างที่เราลักลอบ**มีอะไรกัน**	I did not remove my shoes as we stealthily **have sex**.				1				
	Chapter 8										
3	…, because that's what we've done: gentle, sweet **lovemaking**.	ต้องเรียกว่า**ร่วมรัก** เพราะเราเสพสมกันอย่างอ่อนหวานนุ่มนวล	It must have called **lovemaking** because we've done it sweetly, gently.		1						
Total											

Fifty Shades Freed
(Translated by Nopcharee Pinya)

1. Masturbation

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	Chapter 19										
1	Now, Anastasia, I want you to **touch yourself**	-	-								1
Total											

2. Oral sex

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	Chapter 8										
1	His mouth drops open farther as he gasps and I pounce, pulling him into my mouth and **sucking** hard	-	-								1
	Chapter 17										
2	I am going to **fuck you with my mouth**.	ฉันจะ**รักคุณด้วยปากของฉัน**นี่แหละค่ะ	I am going to **love you with my mouth**.						1		
Total											

3. Orgasm

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	Chapter 2										
1	Shall I make you **come** this way?	ผมทำให้คุณ**ขึ้นสวรรค์**ทั้งอย่างนี้เลยดีไหม	Shall I make you **go to heaven** this way?						1		
2	He clutches my head with one hand and my back with the other, and he **comes** violently inside me while my insides continue to tremble with aftershocks.	เขากอบกุมศีรษะฉันไว้ด้วยมือหนึ่งในขณะที่มืออีกข้างโอบหลัง แล้วเขาเองก็**ก้าวข้ามขีดสุด**นั้นอย่างรุนแรงในร่างของฉันระหว่างที่ภายในฉันนั้นยังคงสั่นสะท้านจากห้วงอารมณ์อยู่	He cups my head with one hand and my back with the other, and he **crosses over that peak** violently inside me while my insides continue to tremble from my feeling.						1		
Total											

4. Homosexuality

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	-	-	-								
Total											

Note: Sexually taboo words in the category of homosexuality were not found in *Fifty Shades Freed*.

5. Rape

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	-	-	-								
Total											

Note: Sexually taboo words in the category of rape were not found in *Fifty Shades Freed*.

6. Incest

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	-	-	-								
Total											

Note: Sexually taboo words in the category of incest were not found in *Fifty Shades Freed*.

7. Menstruation

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	Chapter 23										
1	Have you been **bleeding** at all?	คุณมี**ประจำเดือน**บ้างหรือเปล่าคะ	Do you have **period**?		1						
Total											

8. Genital organs

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	Chapter 8										
1	I grab his **erection** and scoot over him.	ฉันคว้า**ส่วนนั้น**ของเขาและเคลื่อนตัวเข้าไปบนร่างของเขา	I grab **that part** of his and scoot over him.						1		
2	“It’s late. Bed.” He gives my **behind** a playful slap.	"ดึกแล้ว นอนเถอะ" เขาตบ**ก้น**ฉันเล่น	“It’s late. Let’s sleep.” He gives my **butt** a playful slap.				1				
	Chapter 16										
3	He smacks me hard on my **behind**.	เขาตี**ก้น**ฉันอย่างแรง	He smacks me hard on my **butt**.			1					
4	He flexes his hips so his **erection** rubs against me.	-	-								1
Total											

9. Prostitution

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	Chapter 16										
1	I like to whip little brown-haired girls like you because you all look like the crack **whore**.	ผมชอบฟาดผู้หญิงตัวเล็กๆ ผมสีน้ำตาลแบบคุณ เพราะว่าพวกคุณเหมือน**โสเภณี**ขี้ยาคนนั้น	I like to whip little brown-haired girls like you because you all look like the drug-addicted **prostitute**.			1					
	Chapter 22										
2	You’re bright for a gold-digging **whore**, Grey. You figure it out.	สำหรับนัง**โสเภณี**ขุดทองแกก็ฉลาดดีนะ เกรย์	You’re bright for a gold-digging **prostitute**, Grey.			1					
Total											

10. Copulation

No.	Source language	Target language	English back translation	Translation strategies							
				Loan	Calque	Shifted direct translation	Specification	Generalization	Substitution	Compensation	Omission
	Chapter 2										
1	“Now,” Christian breathes, “I’m going to **fuck** you till you scream.”	"ทีนี้" คริสเตียนพูดเบา เพียงลมหายใจ "ผมจะ**มีอะไร**กับคุณจนคุณต้องกรี๊ดเลย"	“Now,” Christian quietly says as if he breathes, “I’m going to **have sex** with you till you scream.”			1					
	Chapter 4										
2	Stop brooding about it—I like rough **sex**, I’ve told you that before.	เลิกคิดมากเรื่องนั้นได้แล้ว ...ฉันชอบ**เซ็กซ์**รุนแรง ฉันเคยบอกคุณแล้วนี่คะ	Stop brooding about it—I like rough **sex**, I’ve told you that before.	1							
Total											

APPENDIX D

Letters of requesting for permission

บันทึกข้อความ

ส่วนงาน สำนักงานอธิการบดี กองบริหารการวิจัยและนวัตกรรม โทร. ๒๕๖๑ - ๒๕๖๒
ที่ อว ๘๑๐๐/ ๐๓๕๓๑ **วันที่** ๑๓ เมษายน พ.ศ. ๒๕๖๓
เรื่อง ขอแจ้งรับรองโครงการวิจัยที่ส่งมาขอรับการพิจารณาจริยธรรมการวิจัยในมนุษย์ มหาวิทยาลัยบูรพา

เรียน นายเทอดสกุล สืบเทพ (นิสิตระดับบัณฑิตศึกษา คณะมนุษยศาสตร์และสังคมศาสตร์)

ตามที่ท่าน ได้ส่งเอกสารโครงการวิจัยเพื่อขอรับการพิจารณาจริยธรรมการวิจัยในมนุษย์ในหัวข้อโครงการวิจัย เรื่อง กลวิธีการแปลคำต้องห้ามที่เกี่ยวกับเพศ : กรณีการแปลภาษาอังกฤษเป็นภาษาไทยของนวนิยายชุดฟิฟตี้เชดส์ ประพันธ์โดย อี แอล เจมส์ นั้น

บัดนี้ คณะกรรมการพิจารณาจริยธรรมการวิจัยในมนุษย์ มหาวิทยาลัยบูรพา ได้พิจารณาตามวิธีดำเนินการมาตรฐาน (Standard Operating Procedures, SOP) ฉบับที่ ๑.๑ พ.ศ. ๒๕๖๒ ที่ได้ประกาศใช้เมื่อวันที่ ๑ ตุลาคม พ.ศ. ๒๕๖๒ แล้วว่า โครงการวิจัยดังกล่าวไม่ได้ทำการศึกษาวิจัยในมนุษย์ จึงเห็นสมควรให้ดำเนินการวิจัยได้

จึงเรียนมาเพื่อโปรดทราบ

เจนวิทย์ นวลแสง
(นายเจนวิทย์ นวลแสง)
ประธานคณะกรรมการพิจารณาจริยธรรมการวิจัยในมนุษย์ มหาวิทยาลัยบูรพา
ชุดที่ ๒ (กลุ่มมนุษยศาสตร์และสังคมศาสตร์)

หมายเหตุ : ลงนามโดยยืนยันตัวตนผ่านระบบอิเล็กทรอนิกส์

ที่ อว ๘๑๑๐/๑๐๐๙

คณะมนุษยศาสตร์และสังคมศาสตร์
มหาวิทยาลัยบูรพา
๑๖๙ ถนนลงหาดบางแสน ตำบลแสนสุข
อำเภอเมือง จังหวัดชลบุรี ๒๐๑๓๑

๑๗ กรกฎาคม ๒๕๖๓

เรื่อง ขอความอนุเคราะห์ตรวจสอบผลการวิเคราะห์ข้อมูลเพื่อหาค่าความเที่ยงระหว่างผู้ประเมิน (Inter-rater reliability)

เรียน ดร.วไลพร ฉายา

ด้วยนายเทอดสกุล สืบเทพ นิสิตระดับบัณฑิตศึกษา หลักสูตรศิลปศาสตรมหาบัณฑิต สาขาวิชาภาษาอังกฤษเพื่อการสื่อสาร ได้รับอนุมัติให้ทำวิทยานิพนธ์ เรื่อง กลวิธีการแปลคำต้องห้ามที่เกี่ยวกับเพศ: กรณีการแปลภาษาอังกฤษเป็นภาษาไทยของนวนิยายชุดฟิฟตี้เชดส์ ประพันธ์โดย อี แอล เจมส์ (TRANSLATION STRATEGIES OF SEXUALLY TABOO WORDS: A CASE OF THE ENGLISH-THAI TRANSLATION OF THE FIFTY SHADES TRILOGY WRITTEN BY E.L. JAMES) ซึ่งอยู่ในความควบคุมดูแลของดร.สุชาดา รัตนวาณิชย์พันธ์ ประธานกรรมการควบคุมวิทยานิพนธ์ โดยนิสิตได้วิเคราะห์ข้อมูลเรียบร้อยแล้ว และอยู่ในขั้นตอนการตรวจสอบค่าความเชื่อมั่นของข้อมูลที่วิเคราะห์

ในการนี้ คณะมนุษยศาสตร์และสังคมศาสตร์ พิจารณาแล้วเห็นว่าท่านเป็นผู้เชี่ยวชาญทางด้านการศึกษาวิจัยในสาขาภาษาอังกฤษเป็นอย่างดียิ่ง จึงมีความประสงค์ขอความอนุเคราะห์ท่านตรวจสอบผลการวิเคราะห์ข้อมูลเพื่อหาค่าความเที่ยงระหว่างผู้ประเมิน (Inter-rater reliability) ของงานวิทยานิพนธ์ดังกล่าวข้างต้น คณะฯ หวังเป็นอย่างยิ่งว่าคงจะได้รับความอนุเคราะห์จากท่านด้วยดี และขอขอบพระคุณเป็นอย่างสูงมา ณ โอกาสนี้

จึงเรียนมาเพื่อโปรดพิจารณา

ขอแสดงความนับถือ

(นางสาวสุชาดา รัตนวาณิชย์พันธ์)
คณบดีคณะมนุษยศาสตร์และสังคมศาสตร์

ภาควิชาภาษาตะวันตก
โทร. ๐ ๓๘๑๐ ๐๒๓๕๕
โทรสาร ๐ ๓๘๓๙ ๐๓๕๕

BIOGRAPHY

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DATE OF BIRTH	27 January 1992
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PRESENT ADDRESS	323 Moo 10, Huay Yai, Bang Lamung, Chon Buri, 20150
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