

Shift on Functions of Sexual Euphemisms in English-Indonesian Translation of *Duke of Her Own* by Eloisa James

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Sexual euphemisms can be very difficult to translate because they are culturally bound words. Translation techniques can help the translator in determining the most suitable equivalents for a euphemism. This study aims at finding out translation techniques used by the translator of the novel *Duke of Her Own* in translating English sexual euphemisms into Indonesian, and how those techniques cause shifts in the functions of sexual euphemism. This is a descriptive qualitative study. The sources of data of this study are an English novel by Eloisa James, *Duke of her Own*, and its Indonesian version, *Pasangan Sempurna*. The result of the study shows that 7 techniques are applied in translating English sexual euphemisms, namely, Established Equivalent, Modulation, Explication, Description, Discursive Creation, Generalisation, and Reduction. Two of those techniques, namely Established equivalent and Modulation, do not cause any shifts in the functions of sexual euphemisms whereas the other 5 do.

Key words: *Translation techniques, shift on function of sexual euphemisms.*

Introduction

Since language is a part of a culture, translating a text is not an easy task. A translator must be able to re-express the meaning of a text into another text that has different cultural elements. Therefore, the translator must be aware of cultural elements that surround a word. Lack of knowledge will result in a poor translation. There are words that are tightly bound by culture. A translator has to consider cultural elements that surround the word. One of the expressions that is culturally bound when translated is euphemism.

The word euphemism originally comes from Greek *eu* (good), and *pheme* (speech or saying) thus it means speaking in a good way (Neaman & Silver, 1995). Euphemism can be understood as an expression that is used to substitute harsh and taboo expressions that will insult the speaker and the hearer, and, as Allan and Burrige (1991) said, some third party. For example: the word *penis* is replaced by the word *shaft*, the word *copulate* is replaced by the phrasal verb *sleep with*, and the word *urinate* is replaced by *pass water*.

Euphemism is used for certain topics such as, death, religion, politics and sex. Death is taboo based on fear. Death is a mystery that cannot be fully comprehended by people, which is why they are not comfortable talking about it. Religious matters are avoided because it is connected to belief and mysterious things. Different from death and religion, sex is not a topic to discuss because it is private thing. By discussing it, one feels embarrassed and uncomfortable. However, sex is a part of human life which is almost impossible not to talked about. Rather than use taboo language, users tend to use milder words (Crespo Fernandez, 2008). English is a language that has many euphemisms for sex-related words. Not only the activities, but also the body parts can be euphemised. Sexual euphemisms are often used in English. There are approximately 1200 words to replace the word *vagina*, 800 for *copulation*, 1000 for *penis* and 2000 for replacing the word *whore* (Allan & Burrige, 1991).

Every euphemism has its pragmatic functions. Burrige (2012:67) mentions that there are six functions of euphemisms, the first one is to shield and to avoid offense, the second one is to mystify and to misrepresent, the third one is to talk up and to inflate, the fourth one is to reveal and to inspire, the fifth one is to show solidarity and to help define the gang, and the last one is to have fun and to entertain. Sexual euphemism is a protective euphemism that functions to shield and to avoid offense. This function will vary if the euphemism is put in different contexts. For example, the word *make love*. This word is used to replace the word to copulate. This word is used to avoid uttering sex related word that is considered taboo. However, if the word is put in a conversation between lovers its function is to gloss over. The word *make love* is used to make the conversation sweet and mannered. Another example is the word *doxy*. It is a euphemism used to replace the word prostitute. If it is put in a sentence, *you look like a doxy* the function is to name people by using milder term. So, the first function of euphemism can vary based on the context.

Translating sexual euphemism can be very difficult. It is because sexual euphemism is tightly bound with the social norms and culture of the society that uses it. There will be a gap of culture between source and target languages, therefore it is important for a translator to have knowledge about the culture, especially the culture of target language. There are also functions of sexual euphemisms that must be considered before translating them to other language. For example, a translator must able to translate the word *courtesan* into Indonesian which is bound with meanings that only exist English culture. The translator must able to find the closest

equivalence of the word in Indonesian, not just simply translate it into *pelacur* (prostitute). If it is merely translated into *pelacur*, which is a dysphemism in Indonesian, the translator fails to preserve all elements surrounding the word “courtesan” including the functions.

To be able to handle the difficulties in finding the most suitable equivalents, a translator is offered techniques or strategies to translate the euphemisms. Molina and Albir (2002) define translation techniques as procedures to analyse and classify how translation equivalence works. They have five basic characteristics: 1) They affect the result of the translation; 2) They are classified by comparison with the original; 3) They affect micro-units of text; 4) They are by nature discursive and contextual; 4) They are functional. There are 18 techniques that Molina and Albir (2002) proposed: 1) Adaptation; 2) Amplification; 3) Borrowing; 4) Calque; 5) Compensation; 6) Description; 7) Discursive creation; 8) Established equivalent; 9) Generalisation; 10) Linguistic Amplification; 11) Linguistic Compression; 12) Literal Translation; 13) Modulation; 14) Particularisation; 15) Reduction; 16) Substitution; 17) Transposition; 18) Variation. Other techniques were proposed by Unseth (2005). He suggested several ways to translate euphemisms. The first one is translating the euphemism literally. This strategy is the same with literal technique proposed by Molina and Albir (2002). The second one is translating the original euphemism using a different euphemism that has a similar meaning in the target language. This is called established equivalent in the techniques proposed by Molina and Albir (2002). The third one is translating the euphemism using plain language or description, and the last one is translating the euphemism using a combination of both of strategies. However, those strategies and techniques will not help if the translator does not recognise the words as euphemism. The translator will mislead the readers if they fail in reproducing the meaning intended by the source text’s author.

Some translation techniques will result in shifts of either the language structure, the meaning, or even the functions of sexual euphemisms. This research tries to investigate what techniques that translator used in translating English sexual euphemism into Indonesian and how those techniques caused shifts in the functions of sexual euphemisms in the target language. It explains the influence of translation techniques to the quality of Indonesian translations of English sexual euphemism. It also explains the shift that will result on functions of English sexual euphemism if a translator uses certain techniques of translation. The Indonesian translated version of *Duke of Her Own* by Eloisa James is the novel that is used as the source of data.

Duke of Her Own is the sixth novel in a series of nine novels, called the *Desperate Duchesses* series. The *Desperate Duchesses* series is about noble young ladies who try to find their love. The setting of this novel is England in the eighteenth century. The story is about a woman named Eleanor, a very beautiful woman who gives up on love until she meets a Duke name Villiers who has six illegitimate children. He wants to gather his children for their bad

reputation. This novel is written by Eloisa James, an English author that is famous for her historical romance novels. *Duke of Her Own* is already translated into many languages, one of them is Indonesian. The author used many sexual euphemisms in this novel, some of them are not used anymore in English like the word *doxy* (prostitute). Some became dysphemisms such as the word *bastard* (an illegitimate son) and some are unique English expressions such as *tup* (to have sex). These words are challenging to translate. How the translator re-expresses the words that are full of cultural elements into Indonesian and the shift on functions of those euphemisms that will result because of the translation techniques and cultural differences are interesting. The Indonesian version of this novel is translated by Yuni Istiningsih. This version was published in 2011 by Dastan Books.

Research on the translation of euphemism has been conducted by many researchers before. Abdalla (2010) wrote a thesis entitled *Translating English Euphemisms into Arabic: Challenges and Strategies*, and found that 1) a translator must consider metalinguistic features when translating euphemism, 2) a translator must have sufficient knowledge about the culture and linguistics system of both source language and target language, 3) it is difficult for a translator to stay neutral when translating hidden expressions when translating political euphemism, 4) the strategies used in translating euphemisms are, literal, dynamic equivalence, cultural equivalent, substitution, explication, omission, borrowing, and using generic terms when they cannot find the equivalent. However, Abdalla (2010) did not mention the functions of euphemisms and the shift that occurred in the translation. Thawabteh (2012) conducted research on the translatability of euphemisms and dysphemism in Arab-English subtitling. He found that the subtitler may opt for one of three major translation strategies: (1) omission of source language (SL), or euphemistic or dysphemistic expressions in the target culture; (2) a retention of SL euphemistic or dysphemistic expressions by means of formal-based translation strategies; and (3) an addition of euphemistic or dysphemistic expressions in the target culture. He did not mention the function of euphemisms and how it shifts in the target language. Al Shawi (2013) wrote about how to translate euphemisms in the right way. He suggested that when it comes to translating euphemistic expressions, priorities should be held in the translator's mind. First, the translator should seek to find a parallel euphemism in the target language, which more or less has the same euphemistic overtones as the original text. Second, if a parallel euphemism is not present in the target language, the translator should convey the intended meaning but still preserve the euphemistic thrust of the original. Third, it is also possible that the translator should try to convey the implied meaning without maintaining the euphemism of the original. In this case, he may refer to the use of neutral terms. Swear (2016) researched the influence of sociocultural differences between translators on the translation of English euphemistic expression into Arabic. Swear (2016) used two different Arabic translations. The first one is from an Iraqi translator and the second one is from a Syrian translator. He found that both translators employed omission and literal strategy frequently which may not express euphemistic words functionally. Additionally, both translators



attempted to translate the euphemistic expressions semantically at the expense of rendering them adequately into the target culture. All of the above researches talk about the strategies that a translator should take in translating euphemistic expressions; however, those researches do not talk about how a technique of translation will affect the function of euphemistic expressions. This study will investigate the translation techniques that an Indonesian translator used in translating English sexual euphemisms and how technique affects the functions of the sexual euphemisms in Indonesian.

Methodology

This research is a descriptive qualitative research. It describes the technique used by the translator in translating sexual euphemisms. The source of data of this research is a novel titled *Duke of Her own* by Eloisa James and its Indonesian Translation *Pasangan Sempurna*. The researcher collected the data in the form of sexual euphemistic expression, classified the data based on the translation techniques, then analysed the classified data using the theories. After that the researcher drew conclusions and verified the findings.

Finding and Discussion

The translation techniques used by the translator in the translation of euphemisms can be summed up in a table below:

Table 1: Functions of Sexual Euphemism, Translation Techniques, and Occurring Shifts on Functions of Sexual Euphemisms

Functions of Sexual Euphemisms	Number	Translation Techniques	Number	Shift occurred
To gloss over	40	Established Equivalent	5	0
		Literal	7	7
		Discursive Creation	5	5
		Modulation	1	0
		Explication	1	1
		Generalisation	1	1
To give names	28	Established Equivalent	7	0
		Explication	5	5
		Literal	5	5
		Generalisation	2	2
		Reduction	1	1
		Modulation	1	0
		Discursive Creation	3	3
To avoid Taboo	17	Established Equivalent	8	0
		Explication	4	4
		Generalisation	2	2
		Literal	2	2
		Discursive Creation	1	1
To show Social Status	5	Established Equivalent	3	0
		Description	1	1
		Explication	1	1

This study finds that there are four functions of sexual euphemisms in the novel, to gloss over, to give names, to avoid taboo, and to show social status. The function of gloss over was mostly found in euphemisms related to sexual activities, such the word *make love*, *sleep with*, or *bed*. The function of gloss over means to soften the conversation so it will not sound too rude or too bold. The second function of sexual euphemisms found in the novel is to give names. This function is used to label or to give names to people because of their behaviour. It is usually found in sexual euphemisms related to prostitutions and people with immoral behaviour, such as the word *lecher*, *wagtail*, *wastrel*, etc. The third function is to avoid taboo. This function means to avoid mentioning the tabooed parts of the body. Euphemisms for these words found

in the novel are words such as *bosom*, *bottom*, etc. The function is determined by looking at the context in which the word is situated.

The sexual euphemisms found in the novel are translated by various techniques that Molina & Albir (2002) proposed. Most are translated by established equivalent. This technique uses the recognised terms (by the dictionary) as the equivalent. By using this technique, the translator recognises that the expressions to be translated are euphemisms and are able to reproduce them in target language. There is no shift in function when the euphemism is translated using this technique. For example:

ST: "We can't **make love** in the open air. I've never heard of anything so scandalous. We are, both of us, promised to others." (p.165)

TT: "*Kita tidak bisa **bercinta** di udara terbuka. Aku tidak pernah mendengar hal yang begitu memalukan ini. kita, kita berdua terikat pada orang lain.*" (P.371)

The utterance in the source text is in a conversation between lovers, the main characters Eleanor and Duke Villiers. Sex is clearly not a taboo for them, however they use milder word *make love*, instead of *to copulate* to gloss over the conversation. By using the euphemism, the speaker tries to avoid being rude or bold. From all of the euphemistic expressions that are used to replace the word *copulate*, *make love* is the most commonly used. In the early use, this expression is known as euphuism (an artificial, highly elaborate way of writing or speaking). The meaning of *make love* at that time is not more than to court. This expression was only known as the euphemistic for the word *copulate* in 1976, however there is evidence that showed the expression was used as a euphemistic expression in the 1850s (Rawson, 1981: 175). This word in this context is translated into *bercinta*. In Indonesian *bercinta* is also used as euphemism replacing the word *to copulate*. The grade of politeness of this word is the highest compared to other euphemisms replacing the word to copulate. *Make love* and *bercinta* have the same meaning in the context, therefore they have the same function.

Modulation is the second technique that does not make any shift in the function of sexual euphemisms. This technique is applied by changing the point of view, focus, or cognitive category in line with source text. It can be lexical or structural. There are only two sexual euphemism that are translated by using this technique, and both of them do not shift the functions of sexual euphemisms. For example:

ST: "I feel truly sorry for you if your **bedtime activities** involve consideration of my wardrobe, not to mention Rackfort's lackluster hairdressing," Eleanor said tartly. (p. 7)

TT: “*Aku benar-benar menyesal jika **aktivitas tempat tidurmu** melibatkan pertimbangan atas lemari pakaianku, tidak bermaksud untuk menyebut tatanan rambut Rackfort yang tidak menarik,*” ujar Eleanor pahit. (p. 11)

Bedtime activities is a phrase used to replace the word copulation. The function of this phrase is to gloss over the conversation. The phrase *bedtime activities* in the source text is translated into *aktivitas tempat tidur*. *Bedtime activities* has a different point of view to *aktivitas tempat tidur*. *Bedtime activities* are activities done in sleeping hours, while *aktivitas tempat tidur* are activities done in bed. However, both are euphemisms used to replace the word copulation, so a shift in function does not occur.

Aside from those two techniques, all the techniques used by the translator of the novel cause shifts in the functions of sexual euphemisms.

Literal Translation

Literal technique is word-for word translation. When a translator uses literal technique, it means that they translate the text with their literal meaning in the target language not the meaning in the context. From four functions found in the novel, three are translated using this technique. Examples:

ST: "A courtesan would never **come** before her client," Leopold said in her ear. "And if she did, she'd have to **come** again, just to make up for it." (p.173)

TT: “*Seorang pelacur tidak akan pernah **datang** sebelum pelanggannya,*” kata Leopold di telinga Eleanor. “*Dan jika dia melakukannya, dia harus **datang** kembali hanya untuk memperbaikinya.*” (p.390)

The word *come* in the source language means *orgasm*. It is found that this word is the euphemism of the word *orgasm* before 1650 (Rawson, 1981:54). This word is translated literally in the target language into *datang*. *Datang* is the dictionary meaning of the word *come*. Because it is translated literally, the word loses its intended meaning in the target language. The function of gloss over of the word *come* does not exist in target language because it is translated literally. Another example is the idiom *shaking the sheets*.

ST: "Because if they want to be **shaking the sheets**, they don't need sheets to be doing it, if you know what I mean." (p. 197)

TT: “*Karena jika mereka ingin **menggoyangkan kain seprai**, mereka tidak membutuhkan seprai untuk melakukannya, jika kau mengerti apa maksudku.*” (p. 444)

Shaking the sheets in the context above means having sex or copulating. The function of this sexual euphemism is to gloss over. It is translated literally into *menggoyangkan kain seprai*. In the target language *menggoyangkan kain seprai* does not have any implicit meaning. It has the same meaning with *shaking the sheets* literally, not implicitly. The translator should translate the expression in the source language with a euphemistic expression so that the intended meaning of the author can be understood. Because it is translated literally the function of gloss over does not occur in target text.

Another function that is translated by literal translation is to give a name. for example, the word *wagtail*. *Wagtail* is a euphemism replacing the word prostitute.

ST: "Whatever it was, I don't see why that change entails dressing like a shameless **wagtail**," her mother said, reverting to her former theme. (p. 73)

TT: "*Apapun itu, aku tidak melihat mengapa perubahan itu menuntut untuk berpakaian seperti burung kutilang yang tidak tahu malu,*" ujar ibunya kembali ke tema (p. 200)

If *wagtail* is translated into Indonesian literally it will be *burung kutilang*. However, in this context *wagtail* means someone who acts like a wagtail, a bird that usually wags its long tail up and down. This utterance is uttered by a mother that is angry when she sees her daughter dressed like a naughty girl or a prostitute. The translation misses the intended meaning of the author. The translator should translate the word *wagtail* with a euphemism that replaces the word *prostitute* such as *wanita nakal* or *wanita murahan*. Because the meaning intended is lost, the function of naming is also lost from the target text.

There are two sexual euphemisms with the function of avoiding taboo that are translated by using the literal technique. Shift in functions occur in both translations. For example:

ST: "Careful around them **jewels of his**," the butler commanded. "Wouldn't want to be responsible for changing him from a rooster to a hen." (p.36)

TT: "*Berhati-hatilah di sekitar **batu permatanya**,*" perintah si kepala pelayan. "*Aku tidak mau bertanggung jawab atas perubahannya dari seekor ayam jantan menjadi ayam betina.*" (p. 80)

In source text, the phrase *jewels of his* is used to replace the word *penis*. This utterance is said by a butler to his young master when the young master is sword fighting with a man who has insulted him and his father. The function of the euphemism uttered by the butler is to avoid saying the body part that is taboo openly. *Jewel of his* in the source text is translated literally into *batu permatanya* in the target text. *Batu permata* cannot be used as euphemism replacing

the word *penis* in the target text. The reader will not understand it as a euphemism, they will understand the literal meaning of the word. Because the meaning in the target text changes, the function of the euphemism is lost in the translation.

Explication

Explication is to introduce information from the ST that is implicit in the context or the situation (Molina & Albir, 2002). This research found that some sexual expressions are translated by using this technique. When euphemism is translated explicitly, it becomes a neutral word or even a dysphemism. This technique is used mostly with sexual euphemisms that function to give names. For example, the word courtesan in a context below:

ST: Eleanor clenched her hands so that she didn't inadvertently engage in violence. "Whereas you," she retorted, "look as close to a **courtesan** as Mother would allow." (p.6)

TT: *Eleanor mengepalkan tangannya sedemikian rupa sehingga ia tidak terpancing untuk melakukan kekerasan. "Sebaliknya kau," balasnya ketus, "tampak seperti seorang **pelacur** seperti yang ibu akan izinkan."* (p.11)

Courtesan is a euphemism of the word *prostitute*. This word is used to give name to people who act like a prostitute. This utterance is said by Eleanor to her sister that keeps insulting her for the way she dresses. Her sister thinks that she looks like a spinster wearing uninteresting dress. Eleanor replies to her by saying the way she dresses looks like a courtesan. *Courtesan* is considered the most elegant prostitute compared to others. Originally courtesan was used to describe a female courtier, however, by 1635 it had come to mean a kept mistress or prostitute (Neaman & Silver, 1990:278). *Courtesan* is translated into *pelacur*. In the target language the word *pelacur* is not a euphemism, it is a dysphemism. The function of the word courtesan is lost when it is translated into dysphemism.

The function of showing social status is also lost in the translation when it is translated using this technique. For example, the word *bastard* in context below:

ST: "They're **bastards**," Anne put in cheerfully. (p.141)

TT: "Mereka adalah **anak haram**," Anne menambahkan dengan gembira. (p.315)

Although now it is often used in a swear word, *bastard* was used to be a euphemism. The word comes from the Old French *fil de bast*, packsaddle child, where the *bast*, or packsaddle, often was used as a bed by mule drivers (Rawson, 1981:32). *Bastard* is used to describe a child that illegitimately born (born outside marriage). The function of this euphemism in the context is

to show the social status of a person. A *bastard* or illegitimate child does not have any right to inherit the wealth of his father. Anne, the person who uttered this word wants to show the social status of the children euphemistically so it will not sound rude or insulting. This word is translated into *anak haram* (sinful child/forbidden child). *Anak haram* and *bastard* has the same meaning, however, *anak haram* in the target language is considered rude. A child born outside marriage in Indonesian society is considered sinful. The function of the word *bastard* disappears when it is translated into dysphemism *anak haram*.

Discursive Creation

According to Molina and Albir (2002) discursive creation technique is to establish a temporary equivalence that is totally unpredictable out of context. Usually it is used to translate a title of a films or novels to attract attention. However, in this novel, the translation used the discursive creation, completely losing the meaning. It can be said to be the wrong translation. Sexual euphemisms functioning to give a name are mostly translated by this technique. Examples:

TT: "A **brassy baggage**, waiting in her bath for a man to wander by so she can entice him with her skills." (p. 183)

ST: "*Sesuatu yang menyerupai alat tiup, menunggu di dalam bak mandinya agar seorang laki-laki mampir sehingga dia bisa memikat laki-laki itu dengan kemampuannya.*" (p. 412)

Brassy baggage is a euphemistic expression to refer a *prostitute*. The word *brassy* is an adjective formed from the word *brass* which is euphemism for prostitute. *Baggage* is literally a luggage; however, in this context *baggage* means a woman that look like baggage (means not thin). So, a *brassy baggage* can be said a *prostitute*. This phrase is in an utterance said by Duke Villiers to Eleanor, his lover. The word is used to give name to Eleanor because of her skill in bed and the way she dresses in front of him. He uses this expression to tease Eleanor. This expression is translated into *sesuatu yang menyerupai alat tiup (something that is like an inflatable device)*. The meaning in the target language is totally unpredictable out of context and the translation is wrong. The labelling function of *brassy baggage* disappears when the translation is out of context. Another function that is lost when the sexual euphemism is translated by this technique is to avoid taboo, for example the word *attribute* in the context below:

ST: Eleanor raised an eyebrow. "I would have thought that most young men felt possessive about other **attributes** of bonny Bess." (p. 95)

TT: *Eleanor menaikkan sebelah alisnya. "Aku pikir semua pria muda merasa posesif terhadap sifat lain Bess yang cantik."* (p. 213)

Attributes in this context is a euphemistic expression for the word *breasts*. The utterance is uttered by a woman about a girl named Bess who has big breasts and most of young men adore. The function of the euphemism is to avoid saying the tabooed body part, so the conversation will not be awkward. The translator translated the word *attributes* in the context into *sifat*. *Sifat* is neither the literal meaning of the word *attributes* nor the contextual meaning of the word. The translation is totally out of context thus it loses the intended meaning, therefore the function of avoiding taboo is omitted in the translation.

The function of gloss over is also lost when a sexual euphemism is translated by using this technique. For example, the word *tupped*:

ST: "Why don't they just sing what they mean: I **tupped** him for a month?" (p. 88)

TT: "Mengapa mereka tidak menyanyikan apa yang mereka maksudkan: aku **mengharapkannya** selama sebulan?" (p. 198)

The meaning of the word *tupped* in the source language is *copulated*. *Tupped* is a euphemism to replace the word *copulate*. Literal meaning of this word is a ram copulates with an ewe. In this context it becomes a euphemism. The word *tupped* is translated into *mengharapkan*. The translation is completely out of context. The word *mengharapkan* is equivalent to the word *wanted* or *desired*. The function of the word *tupped* in source text is lost in target text.

Generalisation

When a translator uses this technique, they use a general term or neutral term to be the equivalent. It is usually done because in the target language there is no exact equivalent. This research found sexual euphemisms that are translated by using this technique. Example:

ST: "... You look like a **prude**, and you jest and poke at men. They don't like it, Eleanor. They flee in the other direction, and why shouldn't they?" (p.1)

TT: "... Kau terlihat seperti seorang **pemalu** dan kau mengolok-olok serta mempermainkan laki-laki. Mereka tidak menyukainya, Eleanor. Mereka lari ke arah yang lain, dan mengapa mereka harus melakukannya?" (p. 13)

Prude refers to a person that does not like things connected to sex. *Prude* in this context is translated into the word *pemalu*. *Pemalu* is too general to be used as the equivalent of the word *prude*. *Pemalu* means a shy person. It is not only sex that make a *pemalu* shy. This technique makes the function of naming disappear in the target text.

Description

Description technique is to replace a term or expression with a description of its form or/and function (Molina & Albir, 2002). It is usually done when there is no exact equivalent in the target language. There are some sexual euphemistic expressions that are translated using this technique. Sexual euphemisms that function to give names are mostly translated by this technique. For example, the word *debaucher* in the context below:

ST: "You were unlucky. He is a **debaucher** who took the first chance he could to leave you in the dust and marry the oh-so-pretty Ada." (p. 42)

TT: "Kau tidak beruntung. Dia adalah **orang bejat** yang mengambil kesempatan pertama yang dia miliki untuk meninggalkanmu begitu saja dan menikah dengan Ada yang oh-begitu-cantik." (p. 95)

Debaucher is a person who take advantage of a woman sexually. It is said by Anne, the sister of Eleanor when she talked about her sister's previous boyfriend. Its function is to label a person because their sexual behavior. *Debaucher* is translated into *orang bejat* in Indonesian. *Orang bejat* is the definition of *debaucher* In Indonesian, a person who is immoral. *Orang bejat* is not a euphemism in Indonesian, therefore the function of *debaucher* in the source text is omitted in Indonesian. One more example of sexual euphemism that has s function to give a name to a person because their bad behaviour is the word *lecher*.

ST: "You turn me into a **lecher**," he stated. (p.154)

TT: "Kau mengubahku menjadi **seorang pelepas nafsu berahi**," ujar Villiers menegaskan. (p.347)

Lecher means someone who loves to have sexual relationships with women or is a womaniser. In Indonesian there are some equivalents for that expression, for example *cabul*, *orang gasang*, atau *orang jangak*. However, the translator uses a description to be the equivalent of *lecher*, *pelepas nafsu berahi*. (someone who love to have sex).

Reduction

This technique is used by suppressing the item in target text. This technique is used in one sexual euphemism that has function to give a name, which is the word *doxy* in example below:

ST: Tobias shrugged. "She means nothing to me. Just a **doxy** who was too pretty to wed." (p. 48)

TT: Tobias mengangkat bahunya. “Dia tidak berarti apa-apa bagiku. Aku hanya berpikir dia terlalu cantik untuk dinikahi.” (p. 108)

Doxy is used to replace the word *prostitute*. It is no longer used anymore in recent years. The word came from Dutch, *dock* meaning a doll. When translating archaic or historic language, a good translator must gauge the impact of the original wording on a modern-day audience. If leaving the original phrasing will only serve to distract the audience from the message, the translator might decide that it is necessary to insert a euphemism (Unseth, 2005). Since *doxy* is an archaic word, a translator should consider other techniques in translating the word than simply deleting it in the target text, so the reader will understand the intended meaning that the author wants to say. The word *doxy* in source text is not translated into Indonesian, therefore, the function of that word disappears in target text.

Not all techniques proposed by Molina and Albir (2002) are applied by translator to translate English sexual Euphemisms into Indonesian. Only 7 of 18 techniques are applied, namely, Established equivalent, Modulation, Explication, Description, Discursive Creation, Generalisation, and Reduction. If it is compared to strategies that Unseth (2005) proposed, 3 of 4 strategies are applied: translating the euphemism literally, translating the euphemism with similar euphemism in TT, and translating the euphemism by plain language in TT. Those strategies are the same with Literal translation, established equivalent, and description of techniques proposed by Molina and Albir (2002).

From the 7 techniques applied by the translator only two techniques, namely established equivalent and modulation, do not change the function of sexual euphemism in the target text. The function of sexual euphemism will shift or disappear as the sexual euphemism loses its euphemistic meaning when translated into the target text. The function of sexual euphemism that mostly shifted from ST to TT is to give a name. This is probably because Indonesian does not have as many terms for persons that have immoral behaviour as English has. The other reason is probably that those terms in Indonesian have not been put in dictionary or the translator does not recognise the euphemisms.

Unseth (2005) states that a translator must be careful in identifying a euphemism. They must be aware of how a language uses euphemism so that they are ready to identify the euphemism in source language. The translator of the novel often makes mistakes in identifying sexual euphemisms in source language, which is shown when the translator uses discursive creation. The translation made by this technique is out of context, furthermore it misleads the reader. For example, the phrase other attributes functions to avoid taboo and is used to replace the word breast, however, it is translated into the word, *sifat lain* which has different meaning. *Sifat lain* in Indonesian means other characteristics in English. The reader will lose the intended meaning that the real author wants to give.



Literal translation is the technique that translators used to translate euphemisms Abdalla (2010), Al Barakati (2013), Swear (2016). The meaning intended by the author is still preserved in the target language, and the reader understands. However, in the translation of *Duke of Her Own*, literal translation does not provide an adequate translation. The translation made by this technique is mostly poor and misleading. For example, the euphemism *come* functions to gloss over and is used to replace the word *orgasm*. *Come* is translated into *datang* which is the literal meaning of the word *come* in the source text. *Datang* is not a suitable equivalent. Although it is the literal meaning of the word *come*, it cannot function as the euphemism to replace the word *orgasm*.

Conclusion

Sexual euphemisms can be translated by various translation techniques. Those techniques used by translators in translating sexual euphemistic expressions is caused by cultural differences between the two languages. The ability of a translator to identify the euphemism in the source language will help them decide the best equivalent in the source language. A lack of knowledge regarding sexual euphemisms in the source language and the target language will make for a poor translation and make the readers unable to understand.



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