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Translations of Sexual Terminology in *Fifty Shades of Grey* into Scandinavian Languages

A descriptive-explanatory study

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Abstract

The main objective of this thesis has been to investigate whether there are differences between the Norwegian, Swedish and Danish translations of sexual terminology in *Fifty Shades of Grey* (2011), and to discuss whether possible differences in translations may be caused by ideologies in the three target cultures. A descriptive-explanatory approach was used, and the study explored the reception of the novel in each target culture, and analysed the translation strategies used when translating sexual terminology from three chapters of *Fifty Shades of Grey* into the Scandinavian target languages. By first exploring the reception of the translated texts, it was possible to see how the three Scandinavian cultures may have slightly different ideologies. The textual analysis revealed that there were differences in the use of translation strategies between the Norwegian, Swedish and Danish translations. When comparing the reception of the novel in each target culture with the textual analysis of strategies, it was possible to debate how the translations may or may not have been governed by ideology.

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open to addressing sex or sexuality.

To explore whether ideology governs translations of sexually explicit language today, the erotic novel *Fifty Shades of Grey* (2011) welcomed itself as a good test case. The first novel in the trilogy follows the relationship between the college student, Ana Steele, and a successful business man, Christian Grey, who introduces Ana to the sexual practice BDSM. *Fifty Shades of Grey* became well known around the world, was translated into over 50 languages, and received much attention for its sexual content (Boyle, 2015). As the novel is classified as an erotic romance novel, it involves elements such as sexual practice involving dominance/submission, sadism/masochism (BDMS) and bondage/ discipline. The sexually explicit language in the novel may reflect ideology and perceptions of what is acceptable in translations. Possible ideological differences may cause influence on translations, and it is therefore interesting to compare different translations and their cultures of the same source text. This Master's thesis compares the Norwegian, Swedish and Danish translations of sexual terminology in *Fifty Shades of Grey*.

In light of the above, I chose to base my study on two research questions: 1. Will terminology regarding sex and BDSM-practice in *Fifty Shades of Grey* be translated differently into Norwegian, Swedish and Danish? 2. If differences between the three target language translations are identified, could this point to different ideologies in the three different cultures? The cultures of Norway, Denmark and Sweden are generally regarded to be quite similar, but there might still be smaller differences regarding the acceptance of the sexually explicit language of the novel, both between the three cultures, and within each culture. Yet, because of the similarities between the Norwegian, Swedish and Danish cultures, my hypothesis is that the three Scandinavian translations of sexually explicit language in *Fifty Shades of Grey* will reveal similar translations strategies. However, if differences in the Scandinavian translations are found, I believe this may be caused by different ideologies.

Methodologically, the project is a descriptive-explanatory study (Saldanha & O'Brien, 2015: 50), meaning that it seeks to both describe possible differences in translations, as well as to find possible explanations to the choices made when translating. These explanations are likely to be linked to ideologies. To investigate the two research questions, the reception of the novel in the three Scandinavian cultures will be examined, and a textual analysis will be done of the original source text (ST) and the three Scandinavian target texts (TTs) where sexual terminology and its translations are identified in three chapters. The aim is to investigate what strategies have been used when translating the sexually explicit language. The translation strategies in focus have been literal translations, borrowing, explicitation,

euphemism, omission and addition. By analysing these strategies, the thesis seeks to both describe and explain the findings of the possible differences and similarities in the three translations of sexual terminology in three chapters of *Fifty Shades of Grey*.

Chapter two of this thesis will provide some theoretical background to the concept of ideology in translations, with a focus on André Lefevere's theories on rewritings. The second part of chapter two will present previous studies on how ideology may govern translations, and chapter three introduces the descriptive-explanatory methodology. Chapter four will provide some insight to how the translated versions of *Fifty Shades of Grey* were received in the target cultures, which may give indications to the acceptance and relevance each text had to the target culture. Such acceptance and relevance may reflect ideology. The results in chapter five presents the results of the translation strategies identified in each target text, with examples from each of the six strategies. The results are discussed in chapter six, where similarities and differences between the strategies used in the three translations are examined, and possible ideological influences on the choices of strategies are discussed. Finally, the conclusion of chapter seven presents a summary and possible ideas for further research.

2. Theoretical background

Understanding how culture and ideology can influence language and translations, may be key to understanding different translation tendencies and strategies. According to Van Dijk (1998: 2), ideology refers to the knowledge, belief and value system of individuals and the society the individual is part of. By using van Dijk's definition, we might analyse how these ideas, beliefs and values may be connected to, and influence, a translation process. The first part of this chapter will look at theories addressing ideology in translation with a focus on André Lefevere's theories, that may provide theoretical insights to how ideology may govern translations. The second part of this chapter will examine previous studies done on translation and ideology, to shed some light on translation tendencies in different cultures and different types of text.

2.1 Theories of ideology in translation

In his book *Translation, Rewriting and the Manipulation of the literary fame* (2016), André Lefevere focuses on the term rewriting, and states that a translation is a rewriting of a text. All rewritings can be said to reinterpret and even manipulate a text in some way, and a translation is therefore not merely a translation; it is a rewriting of a work that already exists, and all rewritings will in some way manipulate the original text by reflecting ideology (Lefevere, 2016: vii). According to Lefevere, translation is potentially the most influential type of rewriting because a translation can project an image of a work and/or an author onto another culture, and occupy the work with the dominant position of power, ideology, manipulation, and institution of the target culture (2016: 7). This indicates that a process of translation is not just a linguistic process, but a cultural process as well, where a text may be manipulated to fit a given society at a given time.

Lefevere introduces the concepts of systems when studying literature and culture, where he states that some may view culture as a complex "system of systems" (2016: 9). These systems are made up by other subsystems, such as literature. The literary system belongs to the social system, and the systems within the social system interact in an interplay determined by the logic of culture (Lefevere, 2016: 11). Here, Lefevere describes two main factors that determine the logic in a culture and that control the literary system, which are the "professionals" and patronage (2016: 11-12). The "professionals" are made up by people such as the critics, reviewers, teachers and the translators, and they partly control the poetics, meaning how literature should be (Lefevere, 2016: 12). "Professionals" exercise some type of

control on the inside of the system, and the intervention of a translator for instance, can determine the presentation of a text, or how it needs to be presented to fit the dominant ideology and poetics in the culture (Lefevere, 2016: 12). The “professionals” therefore control the literary system not only by showing what literature should be like, but also what society should be like. They will rewrite works of literature until it can be accepted in the dominant ideology and the poetics of the society (Lefevere, 2016: 12).

The second control factor, patronage, works on the outside of the system. Patronage is a type of powers that delegates authority, and is made up by elements such as persons, religion, politics, social class, publishers and the media, and can either hinder or further the reception of literary works (Lefevere, 2016: 12). Patrons will try to regulate the relationship between the literary system and the other systems, and they rely on the “professionals” to make sure the literary system is according to the patronage’s ideology (Lefevere, 2016: 12). These systems together make up a society and culture. Patronage also consists of an ideological component, where this ideological component acts as a type of constraint on translators’ decision-making (Lefevere, 2016: 13).

While ideology in translation primarily has been linked to power relations, such as Lefevere’s theories, Jeremy Munday in *Translation and Ideology*, draws the focus toward the independent translator. Munday refers to Lefevere and his ideas of translation as rewritings, and agrees that power relations, such as poetics, will reflect ideology and manipulate a rewriting (2007: 196). Yet, Munday here seeks to study the influence of the translator’s own ideology and knowledge, arguing that the ideology of translations also resides in the voicing and stance of the translator (Munday, 2007: 197). As one of the cases where he studies ideology in translation, Munday analyses three different translations of a proclamation to the population of Cuba in 2006. The proclamation was of national and international importance, and stated that Fidel Castro was handing over his power temporarily, because of his illness (Munday, 2007: 200).

According to Munday, the English translations of the Spanish proclamation presented an opportunity to study possible differences in the lexical choices made by the translators, and whether these could indicate ideological expressions (Munday: 2007: 200). In one of the translations, Munday reacted to choices of specific words that the translator used, which may be seen to give Fidel Castro a different role in his speech than in the source text. For instance, when Castro was referring to his health, the target text translated the passage with a more passive role for the speaker, saying his health “was put” under extreme stress. This suggested external pressures causing Fidel Castro’s illness, which contrasted with the ST’s usage of

words which suggested the illness was caused by chronic weakness of Castro's body (Munday, 2007: 202). Although these differences may seem unimportant to the message, Munday suggests that such lexical differences influence the text, and that it reflects ideology (2007: 213). He further argues that there is both a conscious and an unconscious element that influence the translator's choices, such as the example above (Munday, 2007: 213). The conscious knowledge and understanding the translator has over the situation that is being translated, here the political situation with the power of Fidel Castro, will be a possible influence on the lexical choices. Second, the unconscious element will always influence the choices, and control the understanding and reproduction of the dominant discourse (Munday, 2007: 213). Munday concludes by stating that although it cannot be certain, there might be ideological expressions in the lexical choices of the translation of Fidel Castro's speech (2007: 214).

2.1.1 Penises, noses, life-lines, handles, and legs

As shown in section 1, André Lefevere presents, amongst other, these translated lines from Aristophanes' *Lysistrata*:

“If he doesn't give you his hand, take him by the penis”

“If any do not give his hand, lead him by the nose”

“If they don't give a hand, a leg will do”

(Lefevere, 2016: 31-32)

Lefevere argues that Aristophanes in this play attacks certain ideologies and defends others, and suggests that the rewriters feel the need to express their own ideology through their translations (2016: 33). He explains that two main factors determine the image of a text as projected by a translator. One is the translator's ideology, which may come from the translator itself realising or willingly embracing the ideological elements, or that the ideology is imposed on the translator as a form of patronage. Second is the factor of the poetics that are dominant in the receiving of the literature at the time it is made determine the image of the translation (2016: 31). Both these factors may determine the image of *Lysistrata*, and considering the lines above, Lefevere argues that the different translators through the different times, have projected an image of the play that seem to reflect ideologies (2016: 32). Parts of the play may through different historical periods and different societies have been viewed as

indecent. Because of this, and because of the ideological pressure and power, either willingly by the translator or imposed on by the society of some kind, the translator makes a choice to avoid the sexual content. By using “noses”, “legs”, “handles”, and “life-lines” as a replacement for “penis”, the translators have manipulated the source text to fit the specific target cultures.

2.1.2 Rewriting Anne Frank

In another example portrayed by Lefevere, we see that the process of making and editing *Anne Frank's Diary* appears to have been influenced by ideology. Lefevere points out that Anne Frank, even before her family was arrested, started editing her diary with the idea of a possible future publication in mind. Her own rewriting resembles a self-editing where she seems to have two objectives; both a personal one and a literary one (Lefevere, 2016: 46). In the personal editing, Anne Frank disclaims earlier statements and starts to omit or change intimate issues in her diary. In her literary editing, Anne rewrites several sections to make them more literary colourful. Lefevere gives an example of this literary editing in the section where Anne talks about her first real love, Peter. In the original section, Anne writes “as I sat almost in front of his feet”, and in the edited section Anne writes: “I... went and sat on a cushion on the floor, put my arms around my bent knees and looked at him attentively” (Lefevere, 2016: 46). Her editing of this passage would possibly make it correspond to the image of a young girl in love, as society would see it.

Yet, Anne's self-editing was just one of many rewritings of her diary. Anne's father, Otto, played a major part in rewriting the story, as he produced a typescript of the material after the war, that later became the basis for the 1947 Dutch edition (Lefevere, 2016: 46). Otto made changes in his typescript and even omitted parts of the diary. For instance, elements that would imply behaviour or thoughts that did not match with the ideological picture of what a fourteen-year-old should be like, was simply removed from the diary. Also, unflattering descriptions of friends and family, lines referring to bodily parts, and intimate or sexual references were omitted, despite Anne's self-editing where she previously made changes to some of these things (Lefevere, 2016: 47).

The diary was subjected to further changes in the many translations that followed. The first translation came early on, when Otto tried to have the novel published. He let a friend of his translate the typescript into German, so that it could be offered to publishers in Germany as well (Lefevere, 2016: 49). This translation, done by Annelise Schütz, toned down insulting

descriptions of Germans, omitted parts and made changes to the acts of the German soldiers. Such changes and mistranslations were, according to Lefevere, caused by ideology (2016: 50). Even Schütz herself claimed that a book cannot contain any insults directed at the Germans if you want it published in Germany (Lefevere, 2016: 50). The many changes that came with the translation may have created a different picture of the Germans during the war, and in turn changed Anne's descriptions and impressions of the Germans as they appeared in her diary. For instance, Anne wrote in her diary that she was upset about the Germans shooting hostages. In Schütz' rewriting, the translation stated that the Germans had a reason for shooting the hostages (Lefevere, 2016: 51). Schütz' translation is, according to Lefevere, influenced by ideology and portrays ideology, and Schütz rewrites the diary with political and cultural advantages (2016: 52).

2.1.3 Ideology and norms in translation

Looking at examples of rewritings above, one could argue that both patrons and "professionals" are important contributors to rewritings, and that these are influenced or driven by ideologies. Additionally, expectations of contributors could be seen to influence the choices that are made. Related to this, Chesterman uses the term expectancy norm which is established by the expectations of the target text readers (1993: 3). Chesterman argues that the expectancy norm can govern and regulate the translation product, as well as to reflect translational practice (1993: 4).

According to Chesterman, there is a direct link between norms and ideology (Chesterman, 2016: 76-77). He links norms to ideology by referring to Lefevere's constraints, such as patronage, poetics and the translator's own ideology, where he states that these constraints relate to the translation norms. Patronage, which is the influence of commissioners of translation and publisher, could be seen within the preliminary norm (Chesterman, 2016: 76). The preliminary norm is used by Toury, and refers to translation policies, meaning the choices of works that will be translated, and directness of translation which points to the tolerance for translating from another language (Toury, 1995: 58). Also, since patrons are considered readers of the translation, the constraint of patronage is additionally linked to the expectancy norm (Chesterman, 2016: 76). Second, poetics, which is the concept of what literature is or should be in the system, is also connected to the expectancy norm because of the expectations of what literature is or should be (Chesterman, 2016: 76). Lastly, the ideology of the translator, as seen as one of Lefevere's constraints, can be linked to both the

communicative and accountability norm in the way that the translator chooses to communicate (Chesterman, 2016: 77). Both the communicative and accountability norm is, according to Chesterman, a norm that controls the translator's own ethics. This will point to how a translator should act so that demands of loyalty are met to the original writer, the commissioners of the translation, and the prospective readers (Lefevere, 2016: 66).

Gideon Toury also address the element of norms in translation. For Toury, norms are the translation of general values or ideas shared by a group (1999: 15). Returning to the definition of ideology as mentioned in the introduction of chapter two, Van Dijk defines ideology as the knowledge, belief and value system of individuals and the society the individual is part of (1998: 2). Taking into consideration the definition of ideology by Van Dijk, the norms defined by Toury seem to have a close link to ideologies.

2.2 Previous studies of ideology in translation and translation of taboo related language

This chapter presents previous studies on the role of ideology, which might provide an insight on how ideology can influence translations. Previous studies that specifically focus on language that in some cultures may be viewed as vulgar or offensive can further give insight to how translations may use strategies to avoid the offensive or vulgar language, and whether such strategies may be governed by ideology.

2.2.1 The role of ideology in translation

Sara Al-Mohannadi published a comparative analysis of CNN's and BBC's translation of bin Laden's speech October 2001 concerning the 9/11 attacks in USA. Her research assessed the probability of an ideological intervention for the translator's choices. Al-Mohannadi implies that when studying the concept of ideology, it cannot be studied without looking at its relation to culture and discourse (2009: 530). She further argues that discourse operates as the vehicle of ideology, and that the discourse will represent the ideology in a culture. The language use, together with the discourse, will influence how we can acquire and learn the dominant ideological ideas and thoughts, but also how we can change it (Al-Mohannadi, 2009: 530).

When analysing the translations of Bin Laden's text, Al-Mohannadi followed a method to reveal ideology that focused on three main categories; genre, discourse and text. The genres of the speech, according to Al-Mohannadi, were both political and religious, and

the discourse reflected the justification of mistreated Muslims, as the role of Bin Laden's speech was that of praising of the attack September 11th, 2001, as well as justifying the attacks (2009: 535). Lastly, Bin Laden's speech was, according to Al-Mohannadi, an argumentative text, which is defined as a text that promotes certain beliefs or ideas as true (2009: 535). Based on these three categories, Al-Mohannadi analysed CNN's translation and BBC's translation to attempt revealing ideological influences in the translations.

Describing her findings, Al-Mohannadi stated that while BBC's version seemed to reproduce the source text as somewhat like the original text, CNN seemed to have been manipulating the speech by omitting parts, making changes and even skipping paragraphs (2009: 535). Overall, Al-Mohannadi discovered that the British translation showed the greatest objectivity and had few omissions, while the American translation had numerous omissions and other elements of editing. For instance, example 3 (Al-Mohannadi, 2009: 537) presents that while BBC writes in their translation, "when Almighty God rendered successful a convoy of Muslims [...]", the CNN translation said, "And when God has guided a bunch of Muslims [...]". Al-Mohannadi argues that the American translation made greater changes to the translation because the translator found him- or herself in an ideological conflict with the source text. This, she states, could be because they were the ones who had had been under attack September 11th, 2001, and that the translator consciously or subconsciously used translation strategies that caused a substitution of ideology, perhaps to protect the American listeners (Al-Mohannadi, 2009: 539-540).

In her article *Epistemicide! The tale of a Predatory Discourse*, Bennett studies ideology in lesser known genres such as academic writing. She argues that the translator's role in English academic writing is to enforce the prescriptive ideology embodied in the discourse of such writing (Bennett, 2007). Epistemicide for Bennett, is the systematic destruction of rival forms of knowledge and this, Bennett explains, is happening everyday between boarders (2007: 154). As a metaphor, she says that it is the translators who are patrolling up and down the boarder, throwing away any unwanted ideology, and the process of translation is therefore epistemicide when the original ideology differs from the dominant one (Bennett, 2007: 154-155). When this occurs, the type of knowledge or ideology that differs from the discourse will be silenced by for instance withdrawing funding, to stay unpublished, or not to be taught at academic institutions (Bennett, 2007: 154). This is further exemplified in a study of Portuguese and Spanish academic writing. Bennett's study showed that for the Portuguese academic writing to be accepted in English publication, it had to undergo several changes to agree with the discourse of English academic writing. Almost all

Portuguese academic writers who had published in English, did a systematically form of self-censoring before the text was even looked at by translators (Bennett, 2007: 165). Therefore, Bennett says, the ideological imperialism is manifested in the editorial decisions about what knowledge is, or counts as in today's world, and translations are said to be epistemicide because they destroy "other" forms of knowledge that differs from the dominant discourse and ideology (Bennett, 2007: 165).

In another study, Kuok and Nakamura explore language and ideology in the Taiwanese press by analysing two Chinese translations of an interview of Taiwan's first lady, that appeared in two ideologically opposed newspapers (2005). Kuok and Nakamura argue that the media plays a central role in the reproduction of ideologies, since media has power and control over society by representing relations between race, ethnic groups and gender. Because of this power, they make sure that elite ideologies dominate (2005: 394-395). When analysing their data of the two Chinese translation, they found that they differed distinctively, even though they were based on the same identical English text. The noticeable differences were found in the headings of the news reports, in the additions and omissions of information, and in the lexical and syntactic variations (Kuo & Nakamura, 2005: 410). Kuo and Nakamura argued that the different choices made in the two Chinese translations by the two newspapers, were motivated by their underlying ideologies (2005: 410). For instance, one newspaper omitted the phrase stating, "Taiwan is part of China" and focused on the first lady's statements about the Taiwan's sovereignty, while the other newspaper focused on her controversial remarks about her predecessor. These differences, Kuo and Nakamura argue, reproduce the ideological confrontation in the society of Taiwan, by one focusing the unification with the mainland, and the other focusing on Taiwan's independence (2005: 410).

2.2.2 Possible ideological influence when translating taboo language

In Vossoughi and Hosseini (2013), there is a specific focus on the ideological aspects of translation with taboo language. They claim that taboo is a word that is hard to define, but that it evolves around unaccepted themes and language in a society (2013: 1). Their study attempted to discover the specific norms of translating taboo through analysing English novels and their Persian translation. The study concluded that over 78 percent of their data containing taboo language showed changes in its translations, assumingly to fit the dominant values and beliefs in the target culture (2013: 5). They also found that the three different Persian translators tried to produce translations that were first and foremost acceptable, and

that their focus was to comply with the target language norms (2013: 5). This may indicate that the decisions made by the translator were governed by ideology. Vossoughi and Hosseini found that euphemism, censorship and omission were the dominant norms in translating taboo words (2013: 1). Such norms, they argue, may arise from the element of public censorship, structural censorship and self-censorship. Public censorship may be censorship imposed by authorities, while the structural may be caused by the structures of society, and lastly, the self-censorship will indicate that the translator feels the need to protect the viewers or readers from specific language or words (2013: 2). They argued that all three of these elements of censorship were results of the dominant ideology in the target language culture that manipulated the translation either on the public level, structural level, or independent level of the translator (Vossoughi & Hosseini, 2013: 6).

In a similar study, Ávila-Cabrera (2015) seeks to explain different translation strategies that are used in language involving taboo-related and sexual words and dialogues. Ávila-Cabrera claims that omission of offensive language will lead to the loss of the taboo's communicative purpose, which can provide information on character's, personalities, class, and settings (2015: 1). By exploring the subtitling of *Pulp Fiction* into European Spanish, Ávila-Cabrera studied both the translator's linguistic choices, and the technical limitations of audio-visual translation. The study showed that the most frequent strategy used in translating taboo and sexual words, was the strategy of omission, which was used 27.2 percent of the time (Ávila-Cabrera, 2015: 8). This may imply that the target culture and language, Spanish, may have different dominant ideologies which cause sexual language to be seen as vulgar, offensive, inappropriate or unacceptable. Ávila-Cabrera explores whether the technical limitations can cause the omissions or changes in the taboo and sexual words in the translation process, but argues that results suggest that many of the cases of taboo loss indicates ideological manipulation, and that the technical limitations are not to be blamed (2015: 10).

Looking at another study, Rull, Ismail & Keong (2016) also aimed to categorise the different translation procedures of sexual language, and they did so by analysing strategies that were used in subtitling English films in Malaysia. The results of their study revealed that omission occurred 50 percent of the time where misrepresentations in translation were analysed, and these misrepresentations were recognized mostly in language with sexual references and erotic language (2016: 369). Rull, Ismail and Keong stated that sexual language and sexual references are considered taboo in the Malaysian society, and that vulgar or taboo language causes the translator challenges and constraints that will make a translation process problematic (2016: 370). They further emphasised that films in Malaysia are

government controlled entity, which gives the government the power to “manipulate” or control what the public will get access to (2016: 373). Institutions and powers can ban or censor all entertainment that may be inconvenient or not in agreement with the Malaysian societies religious, cultural and moral values. The omissions found in their research may therefore be a result of censorship imposed by institutions of power such as the film distributors of the government agencies for reasons such as religion, politics or even financial purposes (Rull, Ismail & Koeng, 2016: 379). They further argue that the occurrence of omission may also be a result of self-censorship exercised by the translator (2016: 379). This may happen because the translator realizes that the language does not correspond to the dominant ideology of the society, and that the inappropriate elements need to be deleted to protect the viewers.

Lastly, Isrea Abbas (2015) studies taboo language such as sexual references in Arab translations. Abbas’ study stated that when Arab translators are faced with passages in the source text that is related to sex, the translator will draw the focus away from the lexical or grammatical accuracy, and on to the cultural, pragmatic and ideological components (2015: 35). He argues that these components are imposed on the translator because of his or her system of beliefs and values. Lefevere argues that if there is a conflict between linguistic consideration and ideological considerations, the ideological considerations will always win out (Lefevere, 2016: 52), and the results from Abba’s study seem to agree with Lefevere. The result of the study showed that sexual passages often were censored, and that euphemism was used to somewhat keep the intended meaning by the source text in other passages. Additionally, words such as “sex” and “sexuality” were almost non-existent in the works presented in the study (Abbas, 2015: 24). This may not necessarily be caused by the translator’s choices of strategies or censorship, but rather of what Abbas describe as translation agents. These agents include editors, publishers, producers and funders, and they may influence what will be considered acceptable, or permitted into translations (Abbas, 2015: 24).

3. Method

The aim of this thesis is to study the ideological aspects of translations of sexually explicit language. Through the two research questions stated in the introduction, the thesis seeks to find out if there are differences between the Norwegian, Swedish and Danish translations of sexual terminology in the erotic novel *Fifty Shades of Grey*, and to explore the possibility that differences in the translations can be caused by different ideologies in the target cultures.

To find some answers, the study takes a descriptive-explanatory approach (Saldanha and O'Brien, 2015: 17). Gideon Toury's descriptive approach also focus on both describing and explaining translations (Toury, 1995: 1). Yet, this is not made as explicit as it is in Saldanha and O'Brien. According to Saldanha and O'Brien, analysis of translations with a descriptive aim can find patterns and evidence of decisions translators make, which may give insight to the process of translations (2015: 50). Additionally, an explanatory aim seeks to find possible reasons, as for instance ideology, to the choices that the translator has made. Saldanha and O'Brien state that they do not believe in a clear distinction between descriptive and explanatory research, where a study can for instance have a descriptive question and an explorative sub-question (2015: 17). When referring to the term descriptive/explanatory in this thesis, there is a focus on descriptive categories of analysis to finding and describing strategies used in the translations, connected to finding possible explanations to why translators have used the chosen strategies.

3.1 Selection of material

Since the focus of this thesis is on sexually explicit language, it was important to select data that would provide the analysis with sex-related language and terminology. I therefore chose to base my study on the first novel of the trilogy *Fifty Shades of Grey* (2011). The novel stood out as an interesting choice because it features erotic scenes and sexual practices involving bondage/discipline, dominance/submission, and sadism/masochism (BDSM). The novel therefore includes a great amount of words and phrases connected to such sexual practice and equipment that include in such practice. One could also argue that the novel presents something beyond just sexually explicit language, as we see sexual content that may be understood as slightly controversial, including violence and sexual preferences and activities that can be understood as offensive, pain-related and vulgar. To study the translations in more depth, the research was narrowed down to focusing on three chapters: 8, 15 and 25 in the four versions of *Fifty Shades of Grey*. Sexual terminology in this thesis is understood as words and

phrases that can be connected to sex, sexuality and sexual practice, and includes references to body parts, and references to sexual acts, and equipment used in sexual practices, when these terms are used in a sexual context. Phrase is understood as a group of two or more words, such as *make love*, for instance.

To investigate possible differences and similarities in translations, and possible differences in ideology, I chose to look at the translated versions of the novel in Norwegian, Swedish and Danish. Since the three Scandinavian countries are considered closely connected, there may be similarities between the three translations and their ideologies. There may yet be some differences in the ways the translators chose to translate the sexual terminology, and these differences may be governed by different views of the acceptance and significance of the novel in each culture.

3.2 Procedure

The study follows Toury's three-phased method for descriptive translation studies (Toury, 1995: 36-39, 102). The first step is to situate the text within the target culture, looking at its significance and acceptability by considering the reception of the translations in the three target texts. Here, data will be collected by searching online for reception of the translations of *Fifty Shades of Grey* in each target language and culture. The same search words will be used for the three target languages, and the same amount of the various material will be collected between the three target cultures, so that the reception between the three will be comparable. The material collected will be two book reviews, two blog posts and two discussions threads from forums in each target culture. Through reviewing the reception of the translation in each target culture, this may contribute to identifying possible ideological differences between the three target cultures, which can be used in explaining the data.

The second step is to undertake a textual analysis of the ST and the three TTs, where the selected chapters 8, 15, and 25 of the ST and TTs will be studied to identify terminology connected to sexually explicit language. There is no randomization; rather all the words and phrases of sexual terminology found will be included in the analysis. When analysing the translations of phrases, the strategy will be identified based on the head noun. This is because several translation strategies may be identified if the analysis focuses on several words, and it needs to be made clear what word is in focus when finding strategy. This also assures that the analysis of strategies in phrases will follow the same procedure. For instance, in the phrases *make you come*, the head noun *come* is the focus when analysing strategy. Likewise, in the

phrase *head of my erection*, the head noun *erection* is in focus when analysing translation strategy. The terminology from the source text and each target text is gathered in a full analysis where all the translation strategies are identified. This full analysis of sexual terminology from chapter 8, 15 and 25 in *Fifty Shades of Grey* and the Scandinavian translations, is found in the appendix, where every word or phrase found is numbered as a translation unit chronologically. Translation units in this thesis therefore refer to each word or phrase identified in the three chapters of the source text and its TT translations. The data is also presented in the chapter five, where examples from each strategy are presented in tables.

The strategies in focus when analysing words and phrases of sexual terminology are as mentioned, literal translation, explicitation, borrowing, euphemism, omission, and addition. Literal translation is understood as a word-for-word translation, where the source text word is translated to its nearest target language equivalent (Pym, 2014: 13). It should be specified that literal translation is identified as a strategy even if there is a categorical shift, for instance if a noun is translated into a verb. Explicitation is analysed as a translation strategy when the translation gives specification to a word or a phrase. This occurs when the target text explicitly states information that is left implicit in the ST (Munday, 2016: 92). Euphemism is understood as a strategy where the translator uses a less offensive or more agreeable phrase in substitution to the source text word. Borrowing is identified as a strategy when the source language word is transferred in untranslated form directly to the target text, also when the word is used with target text conjugations. Omission is here defined as a strategy when the sexually explicit language is left out completely, and lastly, addition is understood as a strategy where, in this case, words connected to sex and sexuality are identified in the target text, but are not present in the source text (Pym, 2014:14-15).

The third step is to attempt generalization. The textual analysis may point to patterns in the translations, as well as to identify the relationship between the source text and the three target texts. The third step includes finding possible ideological explanations to the translation strategies used. Toury in his three-phased method, focuses on norms during this final step, but as mentioned in the chapter of theory, ideology and norms are closely linked.

3.3 Limitations of the study

Saldanha & O'Brien (2015: 37) state that the methods used for data analysis and how a researcher conducts the study, are of great importance to the reliability of the research. To ensure the reliability of this study, I have tried to be clear and concise about the approach and

methods used. Yet, the reader should bear in mind that this is a relatively small-scale research with data only collected from three chapters of one source text novel, compared to the same chapters of three target text translations. The results and findings in this thesis are therefore not generalizationable to other erotic literature and translations. The descriptive, textual analysis may give some indications regarding how ideology can impact translations, but because this study only analyses parts of one novel and its translations, the limitation of the data do not give very strong support to the explanations given behind translation strategies, nor to conclusions regarding the role of ideology in translation.

4. Situating the translations of *Fifty Shades of Grey* within the target cultures

Fifty Shades of Grey received much media attention in Norway, Sweden and Denmark. By studying reviews, blog posts and discussions of the novel in the three countries, it is possible to create an understanding of the acceptability and significance of the novel in the target cultures, and thereby to situate the text within these target cultures (Toury 1995, 36-39). According to Al-Mohannadi, as presented in 2.2.1, the reviews of a work may be a vehicle for sexual ideology. She suggested that the concept of ideology cannot be studied without its relation to culture and discourse, and that the discourse operates as the vehicle of an ideology (Al-Mohannadi, 2009: 530). When situating *Fifty Shades of Grey* within the Scandinavian cultures, it is therefore likely to create an image of the cultures' ideology concerning sexual language.

When presenting the previous studies on translation and ideology in the theoretical background, there seemed to be a pattern where many of the published researches on this subject are studies that involve source and target cultures and languages that are far apart, such as English and Persian. As a contrast, most English-language cultures and Scandinavian cultures may be relatively close. This is mentioned because it is possible that the closeness points to the fact that the ideologies in the source culture and target cultures may be similar, and that the TT cultures and ST culture view acceptance of sexually explicit language somewhat similarly. If so, the closeness could point to a familiarity and perhaps acceptance in the reception of the novel in the three Scandinavian cultures.

Through searching online for material that can give an indication of acceptance or significance of the translated versions of *Fifty Shades of Grey* in Norway, Sweden and Denmark, I began to collect material. As mentioned, the same words when searching were used for finding material within the three target languages, and to make sure that the findings could be comparable between the three countries, an equal amount of different material was collected. The chosen material was as mentioned two book reviews, two blogs, and two discussion threads from forums in each of the Scandinavian language. I made sure that each of the material found was addressing the translated versions of *Fifty Shades of Grey* in each culture, and not the original English version.

4.1 Reception of *Fifty Shades Fanget* (2012) in Norway

In reviews from news pages in Norway, *Fifty Shades Fanget* received criticism toward the literary quality of the novel and the lack of good plot. Despite the novel breaking sale statistics and being popular, the novel should not even be called literature, according to Ekle (2012), based on the literary quality. The article, which was posted in *NRK.no*, questioned the popularity of the book, and suggested that it could be the sexual elements that triggered peoples' curiosity (Ekle, 2012). In a second review of the novel from *Dagbladet.no*, Wiese (2012) criticised the literary quality, and argued that if you are reading *Fifty Shades Fanget* to be turned on sexually, do not bother reading the whole book, but find the pages with sexual acts and orgasms. He also adds that it takes too many pages for the main character to lose her virginity (2012). Wiese's arguments, as well as Ekle's suggestion that the sexual element would be what triggered people's curiosity, point toward an ideology that is accepting the sexual content in literature. However, although they do not criticise the sexually explicit language itself, they appear to have a negative attitude toward the novel and its quality.

Two blog posts regarding the novel revealed criticism toward the inequality of the novel, but also an acceptance of the sexual content. Through a post from *ikkebareeibok.blogspot*, May Brit (2013), viewed the novel as too simple and argued that the literary quality was poor. She additionally criticised the suppressed female character of *Fifty Shades Fanget*, arguing that the character was being controlled both emotionally and physically by men in sexual situations (2013). May Brit's posts may suggest a negative attitude toward the book, and a scepticism toward the sexual content, although not necessarily toward the sexually explicit language itself. In *astridtherese.no*, Skjeggerud suggests a somewhat open ideology toward the sexual content, expressing that the sexual content was suited for the story (2012). She further argues that if you are prepared to read about untraditional sex, the book is a decent enough way to pass time (Skjeggerud, 2012).

In a discussion forum from the website *klikk.no/foreldre*, a participant asked whether people had read *Fifty Shades Fanget* (2012). One of the commenters stated that he/she was disappointed after reading the book, as he or she found it to be orgasms on every other page, and lacking a decent plot (Anonymous, 2012). The participant argued that there was too much sex in the novel, and that he or she was most interested in following the romance relationship between the man and the woman. This suggests that the reviewer was bothered by the sexually explicit language. Volle (2015), in a second discussion, criticized the values and morals of the readers of the novel. She expressed her concerns in *verdidebatt.no*, a forum for

the Christian Norwegian newspaper *Vårt Land*, when she saw that Norwegians were entertained by, what she found to be, a violent and abusive relationship between a man and a woman. Volle (2015) argued that the novel created a blurred line for what should be understood as sexual harassment or even rape, and that *Fifty Shades Fanget* would make teenagers more uncertain of where the line should be drawn. She criticised the acceptance of the novel, and her negative attitude toward the book may reveal a fear of what consequences the novel could cause, considering influencing people's values and morals. The many comments that followed her thread argued for a curiosity and acceptance of the novel and its sexual content. These discussions, as well as the blog posts may suggest colliding ideologies in the Norwegian culture, where some may accept the novel and its content, while others criticise the violence, sexual content and the acceptance of the novel.

4.2 Reception of *Femtio Nyanser av Honom* (2012) in Sweden

Through *Expressen.se*, Harr posted a review of *Femtio Nyanser av Honom* where she argued for reasons why women wanted to read the novel, even though the literary quality was so poor (2012). She claimed that the curiosity around the erotic element of the story was the main reason for the novel's popularity, and posted several reviews from other women in her article, where many of these confirmed that the erotic content was the main reason for reading the book. This may suggest an openness toward the sexual element in literature, and an ideology that is accepting toward the sexually explicit language. This is also reflected in a second book review, where Rutsröm through *Litteraturmagazinet* stated that she found herself skimming through the story only to stop and read the erotic scenes, which she found the most interesting (2012). She, too, criticised the literary quality of the novel, and said that the plot was quite poor (Ruthström, 2012). Her critique, however, was also concentrated on men's power, violence, and the oppressed woman, which points to a somewhat negative attitude toward the novel, but not necessarily toward the sexually explicit language.

In a blog post from 2012, Johansson presents her opinions of *Femtio Nyanser av Honom*, where she too criticises the poor literary language of the novel. Yet, she stated that she knew she had to read to book, as she was fascinated by the fact that an author is not ashamed to write about sex (Johansson, 2012). She specifies that an author should not be ashamed by writing sexual novels, but that she herself struggled to write about the theme of sex. Johansson explained that there were frequent amounts of dirty, sexual terms used, but that she was purely fascinated by the language, not offended or sceptical. Her post suggests an

acceptance, and even fascination, toward the sexually explicit language. This is, however, in contrast to a second blog post. Lidman, in relation to the popularity of *Femtio Nyanser av Honom*, questioned people's principals as such a novel according to him, was setback considering what we have been fighting against for so long; a world controlled by men (2013). He argued that the idea of women as pretty and beautiful obstacles that should please a rich man, is speaking against our morals and beliefs. He strongly criticises the inequality, and express a negative attitude to the acceptance of *Femtio Nyanser av Honom* (Lidman, 2013). Yet, it should be noted that Lidman's critique is not connected to the sexually explicit language, but on the power of men.

Through a discussion forum on the web page *familieliv.se*, one user asked whether other readers were masturbating while reading the book (Anonymous, 2012). While some admitted masturbating while reading the erotic novel, others described that the content of the novel made them horny. The reviewers were anonymous, but the discussion itself may propose that there is an acceptance of discussing personal sexual pleasuring, and openness to discussing sex in general. It is also noticeable that the discussion referred to the novel as pornographic. This is similar to another discussion thread, where a user posted a note saying that her husband would not let her read *Femtio Nyanser av Honom*, as he was not allowed by her to watch porn. The woman explained that her husband compared the erotic romance novel with watching porn, and asked what other users might think of this (Anonymous, 2013). The thread became a heated discussion with over 500 responses. Some said they agreed with the husband of the woman, that if he could not watch porn, she should not be allowed to read pornography. Others, however, disagreed and argued that reading the novel was not to be compared to watching porn. Yet, most users that commented on the post agreed that both pornography and *Femtio Nyanser av Honom* were elements of sex, and something that would turn someone on (Anonymous, 2013).

4.3 Reception of *Fifty Shades Fanget* (2012) in Denmark

According to a review from *Politikken.dk*, the success of the *Fifty Shades Fanget* in Denmark was caused by the novel speaking to our need for discipline and frivolity, which here referred to the BDSM practice of the novel (Rösing, 2012). Rösing said she was passionate about reading the novel, but this passion did not evolve from the quality of the literature, but rather from the sexual language and what she calls the pornographic words (2012). This could suggest an attitude that is positive toward the sexual content. In a second review, Olesen

stated in *Litteratursiden.dk* that *Fifty Shades Fanget* functioned as a breakthrough for “legalising” erotic literature, which was a positive thing as it introduced the reading of other erotic novels written by different authors with better literary quality (Olesen, n.d). She stated that the language was suited for teenagers and the plot was poor, but that she was still trapped reading through the novel. At the end of her review, Olesen says she understand that the novel created debates in the states, but that it is difficult to insult or upset the Danes (Olesen, n.d.). This may imply that the sexual ideology of the Danish culture is open and accepting, and that the sexually explicit language will not leave readers offended.

In two blog posts addressing the Danish translation of *Fifty Shades of Grey*, the novel received both criticism and positive reviews. Bauer argued in *bogbloggeren.dk* that the novel worked, as it drew people in and made readers keep reading. However, she criticised the sexual content to be a little too easy, as the main character squirted one orgasm after the other the very first time having sex (Bauer, 2012). This, according to Bauer, was a little unrealistic, and may create a wrong impression of having sex the first time. Poulsen (2013), in *kickisbogblog*, also argued that the sexual content was what appealed to people. She argued, however, that the language of *Fifty Shades Fanget* was quite poor, and that it seemed as the novel was written by an inexperienced author. Poulsen seem to accept the sexual content, and while Bauer is critical to the unrealistic sexual elements, she does not criticise the sexually explicit language itself.

From the webpage *forum.woman.dk*, one user created a discussion by asking other women if they had read *Fifty Shades Fanget* (2012), and the comments were not few. Some said they loved the novel, and that it served as good entertainment when in need of something simple and. Others said they had not, and would not over their own dead body, read the novel, as the violence of novel was insulting to women all over the world, because of the suppressed female character. Most commenters, however, had either read the novel, or were curious to read it. Many of those who had read it stated that it was of poor quality, and had terrible language. No commenters seemed to criticise the sexual content of the novel, but the sexual content seem to have triggered people to talk about sex. In a second discussion, from *dindebat.dk*, a user posted three questions that she asked in relation to *Fifty Shades Fanget*. Two of the questions addressed personal sexual issues that she wanted answers to. The user that started the debate argued that the novel had made her think of these questions regarding her own or her partner’s sexuality. This suggests that the novel influences people to address their own sexual life, and seem to have created an openness of discussing sexual matters.

4.4 Comparing the reception of *Fifty Shades of Grey* between the three target countries

As view in chapter two, Kuo and Nakamura stated that the media plays a central role in the reproduction of ideologies (2005: 394-395). The reception data from different media sources can therefore be seen to reflect ideologies. However, when viewing the reception of the novel in the three cultures, one could argue that there is a certain hierarchy within the reception material, where some of the material reflects the power of media, while other data represents individual thoughts. Reception from sources such as news pages, are more likely to represent a culture's general ideology or attitudes, than the smaller blogs and discussions, which may present individual thoughts or attitudes. One could also argue that attitudes in the reception data could be explained by where they are found. For instance, Volle's discussion thread (2015) regarding the concern of people's morals and values connected to the violence of the novel, was found in a forum for a Christian Norwegian newspaper, and it is likely that such a review might be a little more conservative. Yet, reviews from somewhat similar cites in the reception data of the three cultures, such as *familieliv.se*, still expressed attitudes that suggested an acceptance of the sexually explicit language.

Comparing the reception of *Fifty Shades of Grey* in Norway, Sweden and Denmark, all three cultures appeared to have somewhat colliding ideologies within the cultures themselves. While some expressed an acceptance of the novel and its sexual content, others criticised the novel for its violence, unrealistic sex descriptions, or lack of good literary quality. Still, one could compare elements between the cultures that suggests possible ideological similarities or differences. On the one hand, the reception data suggested quite similar views in the reviews of literary pages and news pages, where negative attitudes toward the quality of the novel were expressed. Yet, these reviews did also suggest that the novel became popular and well sold because of the curiosity toward the sexual content, and none of these reviews criticised the sexually explicit language specifically. Therefore, there are similarities between the three countries' reception data that suggests similar attitudes toward the novel. Other similarities found, pointed toward a scepticism in all three cultures, where M.B (2013) in the Norwegian reception, Lidman (2012) in the Swedish reception, and the discussion in the Danish forum *woman.dk*, all suggested that the novel, and the sexual content, presented a suppressed female character. These similarities imply that there are similar ideologies within the three Scandinavian cultures, and that all three cultures expressed

both acceptance and some scepticism toward the novel, suggesting somewhat colliding ideologies in all three cultures.

On the other hand, and more interestingly, there were some differences found in the Norwegian, Swedish and Danish reception data that may suggest differences between the culture's ideologies. Firstly, the Swedish reception data with the discussions of masturbation in *familieliv.se*, stood out as interesting. I tried to find similar discussion in Norwegian and Danish, but with no luck. This might suggest that the sexual ideology in Sweden is more open to discussing sex and masturbation in general, than the other two cultures. Second, one participant in the Norwegian discussion forum *klikk.no/foreldre*, argued that there was too much of the sexual content in the novel. Similar views were not found in the Swedish or Danish reviews. This may indicate that Sweden and Denmark may be more accepting of the sexual content than Norway, and that some Norwegian readers were bothered with the sexually explicit language of the novel. The Norwegian reviews also seemed to question people's values and morals in relation to the acceptance of violence that appeared through the novel (Volle, 2015), which suggest a critique toward the acceptance of the novel.

As a third point suggesting possible difference between the cultures, Olesen suggested in *Litteraturmagasinet* that, although the novel contained much sexually explicit language, it takes more than that to insult the Danes. This suggested an ideology of the Danish culture that is accepting toward the novel and sexual content, and not easily offended by such language or content. However, this may also be the case for the Norwegian and Swedish culture, so it may not necessarily mean that the Danish culture is more accepting of the sexual content than the other two.

5. Results

Sexual terminology, meaning words and phrases that are connected to sex and sexuality including references to BDSM practice, body parts and sexual acts, have been studied in three chapters of *Fifty Shades of Grey* (2011). Thereby, the Norwegian, Swedish and Danish translations were studied to identify the translation strategies of the sexual terminology. The results are presented in this chapter.

A total number of 214 words and phrases were identified. This is shown in the full analysis of sexual terminology from chapter 8, 15 and 25 in *Fifty Shades of Grey* and the Scandinavian translations (see appendix). The full analysis presents chronologically the words and phrases, here referred to as translation units, that include sexual terminology gathered in the source text, and the target text translations. The translation strategy is identified for each translation unit in the table. There were 209 units identified in the source text, and the three target texts were additionally studied to discover possible additions of words or phrases that were not present in the source text. With the additions identified, the total number of words and phrases in the full analysis shows 214 units, see appendix for easy reference. Alongside the translation strategy of addition, the strategies of literal translation, explicitation, borrowing, euphemism, and omission were identified.

Table 1. Total number of translation units

	ST English	TT1 Norwegian	TT2 Swedish	TT3 Danish
Translation units identified	209	205	204	205
Additions identified		0	5	0
Total number of units in full analysis:		214		

As shown in Table 1, the results interestingly reveal that there are slightly fewer words and phrases in the target text translations, and that Swedish was the only translation with additions. With the additions identified, the Swedish translation ends up with the same number of units as the source text, 209. The five additions add to the total number of units in the full analysis in the appendix, making it 214 units of translation.

5.1 Translation strategies

Presented in Figure 1 are the different translation strategies identified within the three translations of sexual terminology in chapter 8, 15 and 25.

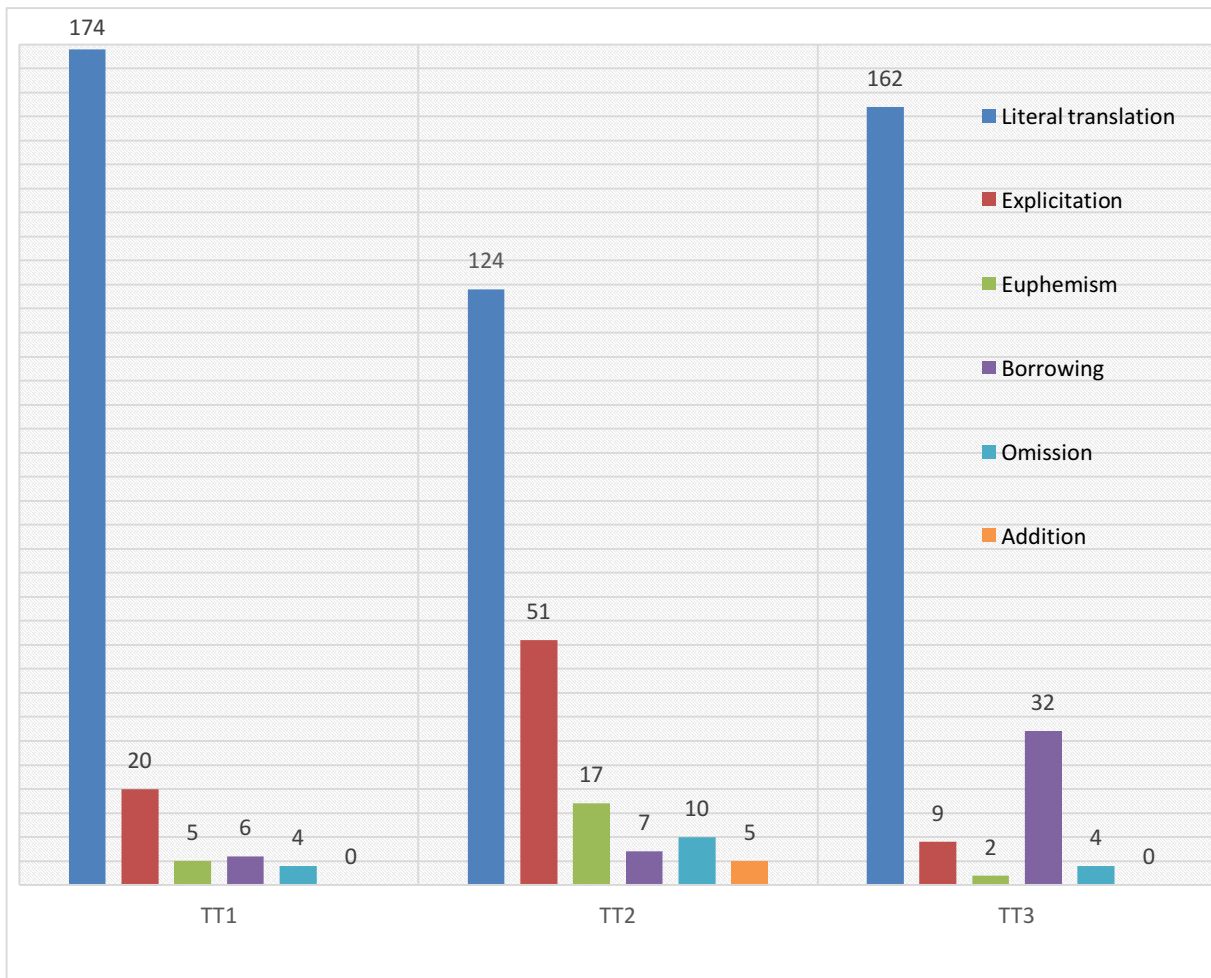


Figure 1. Translation strategies identified

Figure 1 reveals that literal translation was the strategy used most frequent when translating sexual terminology in each of the Scandinavian translations, with as many as 174 units in the Norwegian translation, 124 in Swedish translation, and 162 in the Danish translation.

Explicitation was considerable more frequent in the Swedish translation, with no less than 51 units, compared to 20 units in Norwegian, and nine units in the Danish translation.

Borrowing, interestingly, appeared much more frequently in Danish translations, with 32 units in Danish, seven in Swedish, and six in the Norwegian translation. Euphemism was found as a strategy 17 times in the Swedish translations, five times in Norwegian, and only twice in the Danish translations. There were a greater number of omissions in Swedish translations, with

10 units identified, while Danish and Norwegian translations had four omissions each. There were five units of additions identified in the Swedish translation, while none were found in Norwegian or Danish translations. Below, I will give some examples of each strategy identified in the translations. The numbers presented in the examples represents the same number as in the full analysis, see appendix for easy reference.

5.1.1 Examples of literal translation

Shown in Table 2 are two examples of the strategy literal translation. As mentioned in chapter 3.2, literal translation is understood as a word-for-word translation with more or less the same meaning as the source text words. It is specified that literal translation is identified as a strategy even if there are categorical shifts.

Table 2. Examples of literal translation

ST English	TT1 Norwegian	TT2 Swedish	TT3 Danish
105. Vaginal/anal toys (p. 256)	Vaginale/ anale leker (p. 282)	Vaginala/ anala leksaker (p. 281)	Vaginalt/analt legetøj (p. 271)
	Literal translation	Literal translation	Literal translation
151. Fucking (p. 268)	Knnuller (p. 293)	Knnullar (p. 293)	Knepper (p. 282)
	Literal translation	Literal translation	Literal translation

In Example 105 we see that the phrase *vaginal/anal toys* is translated by using the strategy of literal translation in all three of the target languages, where the phrase is translated word-for-word to give the same meaning as the source text word. Similarly, with example 151, the source text word *Fucking* is translated with literal translation in each of the target texts, and gives more or less the same meaning in each translation.

5.1.2 Examples of explicitation

Table 3 presents examples of explicitation, where the translator gives specifications to a word by specifying or adding information that is implicit in the source text.

Table 3. Examples of explicitation

ST English	TT1 Norwegian	TT2 Swedish	TT3 Danish
51. Climax (p. 118)	Kommer [referring to orgasm] (p. 131)	Orgasmen (p. 131)	Klimaks (p. 130)
	Explicitation	Explicitation	Literal translation
53. Empties himself into me (p. 118)	Tømmer seg i meg	Tømmer sin Sad i meg (p. 131)	Tømmer sig i mig (p. 130)
	Literal translation	Explicitation	Literal translation
83. Cunnilingus (p. 255)	Slikking (p. 280)	Cunnilingus (p. 279)	Cunnilingus (p. 269)
	Explicitation	Borrowing	Borrowing

In example 51, the word *climax* is used in the ST connected to a sexual situation. The Norwegian translation has used the word *kommer* which is referring to an orgasm, and is a more specific explanation. The Swedish translation, TT2, has used the specific word *orgasm*, and is also an explicitation. In example 53, we see that *himself* in the ST is a euphemism for semen, but the Swedish translation uses the explicit word for *semen* (*säd*) in its translation. Lastly, in example 83, the Norwegian translation uses a more specific word for *cunnilingus*, by explaining the oral sexual practice with the word *slikking*, and is therefore an explicitation.

5.1.3 Examples of borrowing

Table 4 show two examples of borrowing, where the translator has taken the source text word and transferred it to the target text without translating it.

Table 4. Examples of borrowing

ST English	TT1 Norwegian	TT2 Swedish	TT3 Danish
186. Paddles (p. 486)	Paddles (p. 528)	Rottingarna (p. 526)	Paddler (p. 506)
	Borrowing	Literal translation	Borrowing
188. Flogger (p.488)	Nihalet katt (p. 529)	Kattsvansen (p. 527)	Flogger (p. 507)
	Literal translation	Euphemism	Borrowing

In example 186, both Norwegian and Danish have used the strategy of borrowing, where they do not translate the word *paddles*, but rather use the source text word. The word *Paddle* is referring to an object that you beat or smack someone with, which in the novel is related to the practice of BDSM. As mentioned in the method, borrowing is also identified as a strategy when the word uses the target text conjugations. In example 186 we see a different degree of integration into the language of Norwegian and Danish, where the Danish translator has added the target text morphology. In example 188, the Danish translation has used borrowing again, by not translating the word *flogger*, but rather using the source text word in the target text translation.

5.1.4 Examples of euphemism

Table 5 presents three examples of euphemism as a translation strategy, where the translator uses a less offensive word in the translations.

Table 5. Examples of euphemism

ST English	TT1 Norwegian	TT2 Swedish	TT3 Danish
85. Semen (p. 255)	Sæd (p. 280)	Sperma (p. 279)	Sæd (p. 269)
	Literal translation	Euphemism	Literal translation
94. Ass (p. 256)	Baken din (p. 281)	Ditt arsle (p. 280)	Røv (p. 270)
	Euphemism	Literal translation	Literal translation
206. Flogger (p. 491)	Katten (p. 533)	Läderpiskan (p. 531)	Floggeren (p. 511)
	Euphemism	Explicitation	Borrowing

Example 68 show the word *sperma* as translation for the word *semen*. The literal translation of *semen* to Swedish, would be *säd*, and as *sperma* may have a more medical meaning to it, and can be understood as less offensive word. The second example show how the word *ass* is translated into *baken din* in Norwegian, which would back translate to *your behind* in English. This seems to be a less offensive word and is therefore categorised as euphemism. In the last example, 206, the word *flogger* is translated into *katten* in Norwegian, which back translates to *cat* in English. Both these words seem less offensive than *flogger*, and is therefore analysed as a translation strategy of euphemism.

5.1.5 Examples of omission

Table 6 presents examples of omission, where the sexual word is omitted from the translated version.

Table 6. Examples of omission

ST English	TT1 Norwegian	TT2 Swedish	TT3 Danish
73. Pouring himself into me (p. 122)	Tømmer seg i meg (p. 134)		Tømmer sig selv ind i mig (p. 134)
	Literal translation	Omission	Literal translation
78. Ho [slang for whore] (p. 255)		Hora (p. 277)	Luder (p. 269)
	Omission	Literal Translation [for whore]	Literal translation [for whore]
187. Excited (p. 487)	Opphisset (p. 528)	Upphetsande (p. 526)	
	Literal translation	Literal translation	Omission

Example 73 show that the source text phrase *pouring himself into me* is not translated into Swedish, and is therefore omitted. In example 78, the word *ho* is not present in the Norwegian translation, and is therefore a strategy of omission. In example 187, the word *excited* is omitted from the Danish translation.

5.1.6 Examples of addition

Table 7 presents all the units of additions that were identified from the translated versions of *Fifty Shades of Grey*. Since there were five translation units of addition identified, all five additions are shown here. The additions are numbered as translation units in the same way as the other data, but marked with the symbol \emptyset in the source text row.

Table 7. Examples of addition

ST English	TT1 Norwegian	TT2 Swedish	TT3 Danish
150. Ø		Kondom (p. 292)	
		Addition	
161. Ø		Upphetsad (p. 518)	
		Addition	
179. Ø		Kåt (p. 523)	
		Addition	
182. Ø		Erotisk	
		Addition	
203. Ø		Kattsvansen (p. 530)	
		Addition	

5.2 Patterns of omission and addition

It should be noted that in many of the cases where the omissions and addition occur, there seem to be certain pattern. Words that omitted seem to be omitted in cases where they are repeated in the source text. For instance, a word that is omitted one place in a target text, often seem to be a word that is present and translated with another strategy in the same target text before and/or after the unit where it is omitted. As another pattern, words that are added in a target text, seem to be words that are present in the source text at earlier and or/later units in the source text.

5.2.1 Patterns of omission

Table 8. Patterns of omission

ST English	TT1 Norwegian	TT2 Swedish	TT3 Danish
4. Make love (p. 110)	Elske [med deg] (p. 122)	Ligga [med dig] (p. 123)	Elske [med dig] (p. 122)
	Literal translation	Explicitation	Literal translation
5. Make love (p. 110)	Elsket (p. 122)		Elskede (p. 122)
	Literal translation	Omission	Literal translation
23. Breast (p. 115)		Bröst (p. 128)	Bryst (p. 127)
	Omission	Literal translation	Literal translation
24. Breast (p. 115)	Brystet (p. 127)	Bröst (p. 128)	Bryst (p. 127)
	Literal translation	Literal translation	Literal translation

Shown in table 8 are some examples that illustrate the pattern of when the strategy of omission is used. It appears that omissions are used when words are being repeated in the ST. Shown in translation unit number 4, the phrase *make love* is identified. The phrase is translated in all three of the target languages. However, as shown in unit 5, the phrase is repeated in the ST, but not translated in Swedish. The similar pattern seems to occur in the next example, showing unit 23 and 24, but in the reversed order. The word *breast* is identified twice in a row. It is not translated into Norwegian the first time, and therefore is analysed as omission, but it is translated in Norwegian when it is mentioned a second time. There were 18 identified units of omission in total. 10 of these occurred in the Swedish translation, four in Norwegian, and four in Danish. Only three of these 18 omissions were words that were not repeated before and/or after the unit of omission. Therefore, this can be said to be a pattern that is recognized for most of the units of omissions. This may be understood as a strategy of reducing repetition of words.

5.2.2 Patterns of addition

Additions were only identified as a strategy in Swedish translations. It appeared that these additions occurred where the word was mentioned before and/or after, but then added again as a repetition in the Swedish translation. This suggests a strategy of increasing repetition in the TT instead of reducing repetition.

Table 9. Patterns of addition

ST English	TT1 Norwegian	TT2 Swedish	TT3 Danish
148. Condom (p. 265)	Kondom (p. 291)	Kondomer (p. 291)	Kondom (p. 280)
	Literal translation	Literal translation	Literal translation
149. Condom (p. 267)	Kondomet (p. 291)	Kondom (p. 291)	Kondom (p. 280)
	Literal translation	Literal translation	Literal translation
150. Ø		Kondom (p. 292)	
		Addition	

As shown in table 9 example 150, the word condom is mentioned in Swedish, but not in the source text or the other two other target texts. Yet, condom was mentioned in the source text four times in total, and two of these units occurred right before the word was mentioned additionally in Swedish in unit 150. There seem to be a pattern of repetition where addition occur in the Swedish translation, where a word is mentioned again, after appearing in both source text and target texts. Of the five additions that occurred, four of these were repetitions. The only addition that was not a repetition was the Swedish word *kåt* (unit 179), which means *horny*, was added in the Swedish TT but not identified in the ST.

6. Discussion

My first research question asked whether terminology regarding sex and BDSM-practice in *Fifty Shades of Grey* be translated differently into Norwegian, Swedish and Danish. My hypothesis stated that I believed the translations would be quite similar. Although some similarities were found, the results showed that my hypothesis may be largely incorrect. Of the similarities, we see that literal translation was the most frequent strategy used in the Norwegian, Swedish and the Danish translations of sexual terminology. The three target languages also took use of the different translation strategies in focus, except for addition, which was only used in Swedish translations. All three of the translations expressed sexually explicit language, and none of the translations omitted larger parts of the sexual terminology found in the source text.

Despite these similar features, the result revealed some interesting differences between the three Scandinavian translations. The Norwegian translation had a more frequent use of literal translation as a strategy, with 174 units, while Danish had 162 units and Swedish only had 124 units. The strategies of explicitation, euphemism and omission were more frequent in Swedish than in Norwegian and Danish translations, and the strategy of addition was only identified in Swedish translations. Borrowing occurred much more frequently in Danish than in Swedish or Norwegian, with 32 units in Danish translations, five units in Norwegian, and seven in the Swedish translation. The differences between the Norwegian, Swedish and Danish translations of sexual terminology that I found particularly interesting were therefore: (1) the frequency of literal translation in Norwegian, (2) the variation in Swedish translation that includes both a high tendency of omission and euphemisms, but also units of addition and frequency of explicitations, and (3) the high tendency of borrowing in Danish translation. These will be discussed shortly.

My second research question asked whether possible differences in translations of sexual terminology in *Fifty Shades of Grey* could be caused by different ideologies in the Scandinavian cultures, and the second part of my hypothesis stated that if possible differences were found, I believed this could be caused by different ideologies. As presented in the second chapter of this thesis, Lefevere (2016: vii) stated that all rewritings in some way will manipulate the original text by reflecting ideology, and Munday (2007) argued that the translator's own ideology will in fact influence his or her work on translations. Therefore, it may be reasonable to think that the ideology of the cultures in Norway, Sweden and Denmark, as evidenced by the reception data presented in section 4, can influence the translation of

sexual terminology in *Fifty Shades of Grey*. The ideological influence and the translation strategies will be discussed below by looking at each target language in separate chapters, and with a fourth section discussing to what extent ideology may be the explanation.

6.1 The Norwegian translation: Strong tendency towards the use of literal translation as a strategy

As presented in chapter two, media, as part of patronage, controls authorities and make sure elite ideology dominates (Lefevere, 2016: 12). Therefore, one could argue that some of the reception data of *Fifty Shades of Grey* in the Norwegian culture can reveal ideology. Viewing the reception of *Fifty Shades Fanget* in Norway, there were attitudes of both criticism and acceptance of the novel. While some argued that the sexual content triggered peoples' curiosity (Ekle 2012. Wiese, 2012), others argued that there was too much of the sexual content, and that we should not accept the violent content and the suppressed female character of the novel (*foreldre.no*. Volle, 2015). One could argue that some reviews, blogs and discussions suggested an ideology of the Norwegian culture that is open, accepting and curious toward the sexual content, while other reviews and discussions criticise the acceptance of the sexual and violent content. This may indicate colliding ideologies within the target culture.

If the ideology of the Norwegian culture is open and accepting toward the sexually explicit language of the novel, this would agree with the results presented in chapter five, showing a high frequency of literal translations. Literal translation would imply an acceptance toward the language, as it translates the word or phrase with more or less the same meaning as the source text. As we see in example 151 in Table 2, the English word *fucking*, referring to the sexual act, is translated literally to *knuller* in Norwegian, suggesting an acceptance of the sexually explicit word. In addition to literal translations, there were 20 units of explicitation identified in the Norwegian translation. Explicitation of words connected to sex, sexuality and BDSM is arguably a reflection of ideology that accepts the sexual content, as explicitation can amplify or specify the sexual meaning. As shown in the results, example 83 in Table 3, the word *cunnilingus* is translated to *slikking*, which is a more specific word for the sexual oral act. This would imply an accepting sexual ideology.

On the contrary, if the Norwegian culture finds the sexually explicit language to disagree with their ideology, this is also arguably revealed in some of the reception data. Volle's post in *verdidebatt.no* questioned people's values and morals in relation to the novel, and argued that the novel glorified a violent relationship through kinky sex. This could

suggest a discomfort toward the sexual content, and a critique to the acceptance of the violent behaviour of the novel. It is possible that this is reflected through the translation strategies used, as the results showed five units of euphemism in the Norwegian translation. According to Abbas study, as viewed in chapter two, euphemism was used to tone down the vulgar language, but keep somewhat the same meaning as the ST (2015: 24). In the Norwegian translation, the word *ass* was translated with euphemism twice, using the word *baken din*. Although *ass* may not be a very vulgar word, the translation kept the same meaning but toned the down the word slightly. The remaining three units of euphemism were connection to a word in relation to BDSM shown in example 188 table 4, namely *flogger*. Here, the Norwegian translations used the word *katt*. Since the word *katt* here is identified as a euphemism, it is possible that the translation strategy is an expression of a certain guardedness on the part of the translator, of fear of overdoing the explicit content. This guardedness may possibly be ideologically governed.

Yet, the most common word for *flogger* in Norwegian seems to be *nihalet katt*, which is mentioned once in the Norwegian translation, where *flogger* is first mentioned. But every time *flogger* is repeated, the Norwegian translation only take use of the word *katt*. This may still be a strategy on the translator's part, to not overdo the explicit content. It may also be assumed by the translator that by referring to *nihalet katt* once, the readers will understand what this refers to when it is mentioned again, only referring to *katt*. This might be an alternative explanation, and could suggest that the intention is not to undermine the explicit sexual and BDSM-related content.

6.2 The Swedish translation: Strategy variation

As shown in the Swedish reception data, reviews argued that the sexual content was the main reason for buying the novel, and Johansson (2012) argued that it should be just as accepted to write about sex as to write about any other theme. Perhaps the most interesting point found in the reception of the Swedish translated version, was the discussion forum where a reader asked whether other readers masturbated while reading the novel. As mentioned, I was as mentioned not able to find similar discussion in Norwegian or Danish discussion forums. These reviews suggest that the Swedish culture accepts and is open to writing about sex, and the latter discussion could potentially indicate the that Swedish ideology presents a more open and accepting view of discussing masturbation and sexual pleasuring in general, than the two other Scandinavian cultures.

The results from the translation strategies in Figure 1 revealed that the Swedish translation had the most variation in use of strategies, which does not necessarily point toward an accepting sexual ideology, nor a scepticism toward it. With fewer units of literal translation than Norwegian and Danish, Swedish translation had a more frequent use of explicitation, euphemism, omission and addition, which overall gives the translation a greater variation of strategies used. On the one hand, the frequent use of explicitation, and the five units of additions, may indicate that the ideological aspect is accepting of the sexual explicit language. On the other hand, the many units of omissions and euphemisms may indicate the opposite, and be a strategy to undermine or reduce the sexually explicit language. Also, the identified patterns of when omissions and additions occurred, could suggest that the translator is either trying to reduce repetition, or increase repetition. Similarly, since euphemism and explicitation appear to have opposite functions, with either toning down a sexual word or phrase or making it more explicit, it is difficult to argue what the translator is trying to achieve.

For instance, as previously shown in example 85 in table 5 of the results, the word *semen* in English was translated to *sperma* in Swedish. It was identified as a strategy of euphemism, as *sperma* seemed to have a more medical meaning to it than the literal translation of *semen*, *säd*. Yet, as shown in table 3 example 53, the Swedish translation used the word *säd* later, and here it was identified as an explicitation because the word was added in a phrase. The phrase *Empties himself into me* (p. 118) became *Tømmer sin säd i meg* (p. 131) in Swedish. The confusion is therefore why the translator would use euphemism to translate the word *semen*, but then add the word *säd* as an explicitation later. As a possible explanation, translators may simply not always be consistent in their choices (Tymoczko, 2014: 318).

There may also be confusion as to why the Swedish translation had a frequent use of omissions and additions in translations of sexual terminology. While the addition of a sexual term may be viewed as an acceptance of the sexually explicit language, the omission removes the word or phrase completely, and may therefore be an opposite strategy. As presented in 5.2, there seem to be certain patterns for when omission or addition is used as strategy. Shown in table 8 example 5, there was an omission of the phrase *make love*. Yet, in example 4, the phrase *make love* was translated. With ten omissions identified in total in the Swedish translations, compared to four units both in Norwegian and Danish, all ten appear to be of words that are repeated in the source text, but then omitted once or several times in Swedish translation. As mentioned in previous researched, Ávila-Cabrera suggests that omission of

offensive language could lead to the loss of the communicative purpose of the specific language, which can provide information on for instance personalities or class (2015: 1). Yet, as mentioned, the pattern of omission suggests that most of the omitted words are words that appear in Swedish translation other places in the text. One could therefore argue that these omissions do not lead to loss of communication, as the specific language involved is still used in the translation.

While omissions could serve the purpose of removing redundancy, additions seem to introduce redundancy. Where a word is mentioned in source text, and translated in Swedish, the Swedish target text will add the word again or one extra time, which is not the case in the source text. With Swedish translation being the only target language where the strategy of addition was identified in the translations, it is relatively easy to think that Swedish culture is very acceptant of sex and sexuality as a theme of literature. There were five units of additions in Swedish, while Norwegian and Danish did not have any additions identified. However, considering the pattern of additions, we see that all the words, except one, appeared in the source text before and/or after the additions in Swedish. As the results showed, example 148, 149 and 150 in Table 9, *condom* is mentioned in source text in example 148 and 149, but then it is added one extra time in Swedish translation in example 150.

6.3 The frequency in the strategy of borrowing in Danish translation

In the Danish reception of the novel, Olesen (n.d) stated it takes more than *Fifty Shades of Grey* to insult the Danes, suggesting that the Danes will not be insulted or offended by the sexually explicit language, and implying an ideology that is accepting of the sexual content. If ideology is to influence the translation, and if the Danish culture did not find the sexually explicit language insulting, this could be seen in the result of the strategies used. What seemed to be the most interesting, was the frequent use of borrowing in the Danish translation. This may be caused by the English language to be more integrated in the Danish society and language than in Norway and Sweden. According to Vila (2012: 50), the influence of English in the Danish language is so great that many Danes discard Danish as their educational language, and rather use English. The high status of English leads to borrowing taking place, and Danes are now borrowing words into their language more than ever before (Vila, 2012: 50). Vila presents a study regarding different perspectives on imported linguistic material, where 6000 people from Iceland, Finland, Norway, Sweden and Denmark were asked about their attitudes toward the English influence on their national language (Vila, 2012: 51). The

result showed that Denmark had the most positive attitude towards the borrowing of English in their language. Sweden showed to be quite positive too, but not in the same degree as Denmark, and Norwegians showed an attitude that was categorized in the middle (Vila, 2012: 50). The results of the research seem to agree with the findings of this study, with 31 units of borrowing in the Danish translation, seven in the Swedish, and six units of borrowing in the Norwegian translation.

However, the strategy of borrowing could also be viewed as a strategy to protect the readers from vulgar or offensive language. Peterson (2017), state that borrowing of English words into another language may be caused by a way of licensing a behavioural norm that is perhaps not seen as native or appropriate to the recipient culture. Peterson argues for something she calls semantic bleaching, referring to the foreignization of using a borrowed word, compared to using the nations own language (2017:121). This would indicate that when using a foreign word, the usage of that word would not be as closely or personally connected to the person using it, as if using a word of his or her first language. To explain further, Peterson argues that the phrase “Fuck Oslo” would be more tolerated to use than, “Faena ta Oslo”, which would be the equivalent in Norwegian (2017:122). Although this example refers to the Norwegian language, the point Peterson is trying to make is that the English curse word is here used in the discourse of recipient language, and viewed as more tolerated or accepted to use than the correspondent native language word. The use of borrowing as a strategy may therefore be a strategy of protecting the readers from the vulgarity of the sexually explicit language of *Fifty Shades of Grey*.

Despite Olesen’s argument stating *Fifty Shades of Grey* would not insult Danes, other reviews stated that the novel was an insult to women. With so many borrowings in the Danish translation, it appears that many of these borrowings occur in relation to BDSM practice. Words such as *submissive*, *bondage*, and *spanking* are repeated throughout the novel both in source text and target texts, and the Danish translations are using borrowing as strategy for such terminology. As discussed above, these borrowings could be a strategy to make the words and content less offensive, as the source text words and phrases may not be as close to the reader as the native language. The translator may try to protect the readers, by not using Danish words for such terminology. Yet, since English appear to influence the Danish language, and that the Danes perhaps use English in Danish more than the other Scandinavian languages do, it might also be natural for the translation to use borrowing in these situations.

6.4 To what extent is ideology the explanation?

Of the seven previous studies presented in chapter 2.2, all seven concluded that ideology may have had an influence on the translations analysed. Al-Mohannadi (2009: 539-540) argued that the use of strategy caused the substitution of ideology, while Bennet (2007) and Kuo and Nakamura (2005) explained how elite ideologies kept dominating through the discourse in English academic writing, and through ways of presenting media. The four previous studies on analysis of translations of sexual or taboo language, all concluded that possible ideological influence on translations had toned down the what would be understood as offensive language. Vossughi and Hosseini concluded in their study that 78 percent of language involving taboo showed changes in translation (2015: 5), and Rull, Ismail and Keong argued that omission occurred in 50 percent of the Malaysian film translations of taboo (2016: 379). All seven studies used ideologies as a possible explanation, and it is therefore likely that the differences in translation strategies used between the three Scandinavian countries could be explained by ideology.

Based on Volle's concerns for the Norwegian peoples' values and morals in relation to reading the novel, and the Swedish forum *familjeliv.se* discussing masturbation while reading the novel, it may seem that Sweden has the most accepting sexual ideology, while the Norwegian culture's ideology is the least accepting of these three cultures. This could agree with some of the data results, revealing that Norwegian translations used euphemism in cases of BDSM language, suggesting a certain guardedness, while Sweden had both explicitations and additions in its translation, suggesting an open and accepting ideology. The Danish translations had a frequent use of borrowing, which also could be explained by ideology, as the Danes according Vila (2012) integrates English into their language, and according to Johansson (2012), the Danes are not easily offended by the sexually explicit language in *Fifty Shades of Grey*. This could imply that the ideologies of Norway, Sweden and Denmark influenced the translations. Norway's scepticism and critique of the violence in the novel could be ideologically expressed through euphemisms that reflects a guardedness toward the BDSM related language. Sweden's open and accepting sexual ideology could be expressed through their use of addition and explicitation, while the Danes acceptance and use of English could be expressed using the strategy of borrowing.

However, the data could also suggest other explanations than ideology. For instance, if the Norwegian culture had a less accepting ideology than the two other Scandinavian cultures, this would disagree with the frequency of literal translation in Norwegian, which was higher

than in the Swedish and Danish translations. This could be explained by the closeness between the source culture and the three target cultures, as mentioned in section 4, which contrasts to the source and target cultures of the previous studies. Since English is a well-known and frequently used language in Norway, Sweden and Denmark, many people of the Scandinavian cultures would likely have read *Fifty Shades of Grey* in English, and many would also be able to compare the original with its translations. The translator may therefore be careful not to stray too far from the source text, in order to satisfy the readers with a translation that is close to the original. This could be a possible explanation to the translators' strategies, and may explain the high frequency of literal translation as a strategy for all three of the Scandinavian texts. This could also explain why the Danish translation had the high frequency of borrowing, as the translator want to produce a text similar to the source text, and because the use of English may be natural in the Danish language.

Further, although it appeared through the Swedish reception that Sweden had a more accepting sexual ideology, this may not necessarily reflect the results found in this thesis. On the one hand, the high frequency of additions and explicitations in Swedish translation may suggest that the culture's sexual ideology with its acceptance and openness governed the translation of *Fifty Shades of Grey*. On the other hand, Swedish translations had a high frequency of omission and euphemism, that seem to suggest a certain guardedness toward the sexually explicit language. This could indicate that there are perhaps other explanations to the choices of strategies in translation, then ideology. For instance, as mentioned, one could assume that a translator might not always be consistent in his or her choices (Tymoczko, 2014: 318). The reasons behind one strategy or the other may be as simple as a translator's inconsistency, or that a translator is trying to provide variation, or avoiding repetition.

Again, it is important to bear in mind that this is a relatively small-scale research, and the data collected from the three chapters may not be sufficient to create a comprehensive or thorough enough picture of possible ideological impact to the choices behind the translation strategies. Because the research is limited, the result may not be solid enough to conclude or suggest whether the choices of strategies in translation can be governed by ideology. If there was a greater amount of data collected, other evidence of strategies chosen may have been provided. For instance, the variation of different strategies used in Swedish translations may offer more confusion than evidence of decision-making, since the translator take use of strategies that suggest and acceptance and openness to the sexual content, but also strategies that may suggest the opposite. More data collected may have provided answers to why the translators have used such a variation of strategies.

7. Conclusion

The main objective of this thesis was to investigate if there were differences between Norwegian, Swedish and Danish translations of sexual terminology in *Fifty Shades of Grey*, and whether possible difference could be caused by different ideologies in the three target cultures. The method used in the study offered insight to the acceptance and significance the text had in the three target cultures, which could be connected to possible differences in ideology between the three Scandinavian countries. The textual analysis offered evidence of the translation strategies used by the translators, and provided results that showed a difference between the three target text translations.

The reception of the *Fifty Shades of Grey* in the three Scandinavian cultures suggested that there was a negative attitude toward the literary quality, but that the cultures were somewhat open and accepting to the sexual content of the novel. Yet, it seemed that Sweden had the most accepting ideology based on their discussion of sexual pleasuring, where no similar discussions were found in Norwegian or Danish reception. It also appeared that Norwegian culture was less accepting than the other two, based on their critique of the sexual and violent content. The textual analysis of the translations of sexual terminology in each of the target texts provided results of what strategies used, and the results somewhat agreed with the reception in the cultures. This suggests that ideology may govern translations. Yet, some of the results seemed to be inconsistent with the reception in the target countries. While the Norwegian ideology appeared a little sceptical toward the sexually explicit language, the result showed that Norwegian translation had the most frequent use of literal translation as a strategy. This could, however, be explained by other reasons than ideology, for instance the fact that Scandinavian cultures and English-speaking countries seem quite close, and that the translator do not want to stride too far away from the source text based on readers' expectations.

While Danish translations had a great frequency of borrowing, this could agree with the openness and acceptance of the sexual ideology, because English as a language is much more integrated in the Danish culture as the two other Scandinavian cultures. While Swedish translations had a great variety of strategies used, this could suggest both an ideology that is accepting, and an ideology that is not so accepting toward the sexually explicit language. However, other possible explanations behind these choices of strategies could be that a translator may not always be consistent in his or her choices, and the data collected in this thesis may not provide enough evidence of decisions to conclude in explanations.

To sum up, my hypothesis stating that the Norwegian, Swedish and Danish translations of sexual terminology in *Fifty Shades of Grey* would be similar, is largely incorrect. The textual analysis showed differences in the translation of sexual terminology in the three Scandinavian languages. My second hypothesis stated that I believed possible differences between the translations would be caused by different ideologies in the three cultures. Based on the reception data of the texts, and the strategies used in translations, ideology may be a possible explanation to the differences in the translations strategies used. Yet, other explanations are also possible, such as the expectation of the readers and the inconsistency of translators. Thus, the data collected is not enough to conclude whether ideology was the reason for the different translations.

Further research should conduct a larger quantity of material when studying the influence of ideology in translation. Additionally, studying other novels, as well as other types of texts that includes sexual contents and sexually explicit language, could provide further findings of possible ideological influence in translations.

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Appendix

Full analysis of sexual terminology from chapter 8, 15 and 25 in *Fifty Shades of Grey* and the Scandinavian translations

1. Chapter 8

ST English	TT1 Norwegian	TT2 Swedish	TT3 Danish
1. Sexual status (p. 109)	Seksualstatusen (p. 121)	Sexuella status (p. 122)	Seksuelle status (p. 121)
	Literal translation	Literal translation	Literal translation
2. Virgin (p. 109)	Jomfru (p. 121)	Oskuld (p.122)	Jomfru (p. 121)
	Literal translation	Literal translation	Literal translation
3. Sex (p. 109)	Sex (p. 122)	Sex (p. 122)	Sex (p. 121)
	Literal translation	Literal translation	Literal translation
4. Make love (p. 110)	Elske [med deg] (p. 122)	Ligga [med dig] (p. 123)	Elske [med dig] (p. 122)
	Literal translation	Explicitation	Literal translation
5. Make love (p. 110)	Elsket (p. 122)		Elskede (p. 122)
	Literal translation	Omission	Literal translation
6. Fucked hard (p. 110)	Knullet hardt (p. 122)	Knulla hårt (p. 123)	Kneppede hårdt (p. 122)

	Literal translation	Literal translation	Literal translation
7. Make love (p. 110)	Elske [med deg] (p. 122)	Ha sex [med dig] (p. 123)	Elske [med dig] (p. 123)
	Literal translation	Explicitation	Literal translation
8. Punishment (p. 111) [BDSM related]	Straff (p. 123)	Bestraffningar (p. 124)	Straf (p. 123)
	Literal translation	Literal translation	Literal translation
9. Make love (p. 111)	Elske (p. 123)	Ligga [med dig] (p. 124)	Elske [med dig] (p. 123)
	Literal translation	Explicitation	Literal translation
10. Condoms (p.112)	Kondomer (p. 124)	Kondomer (p. 125)	Kondomer (p. 124)
	Literal translation	Literal translation	Literal translation
11. Sexy (p. 112)	Sexy (p. 124)	Sexig (p. 125)	Sexet (p. 124)
	Literal translation	Literal translation	Literal translation
12. Hot (p. 112)	Hot (p. 124)	Sexig (p.125)	Ophidsende (p. 124)
	Borrowing	Explicitation	Explicitation
13. Make love (p. 113)	Elske (p. 125)	Älska (p. 126)	Elske (p. 125)
	Literal translation	Literal translation	Literal translation
14. My behind (p.113)	Baken min (p. 125)	Min rumpa (p. 126)	Min bagdel (p. 125)
	Literal translation	Explicitation	Literal translation

15. Backside (p. 113)	Baken (p. 125)	Skinkor (p. 126)	Balle (p. 125)
	Literal translation	Explicitation	Explicitation
16. Erection (p. 113)	Ereksjonen (p. 125)	Hans stånd (p. 126)	Erektion (p. 125)
	Literal translation	Explicitation	Literal translation
17. Hot (p. 113)	Opphissende (p. 126)	Sexigt (p. 127)	Ophidsende (p. 125)
	Explicitation	Explicitation	Explicitation
18. My behind (p. 113)	Baken min (p. 126)	Min rumpa (p. 127)	Min bagdel (p. 126)
	Literal translation	Explicitation	Literal translation
19. Groin (p. 114)	Skrittet (p. 126)		Underliv (p. 126)
	Explication	Omission	Explicitation
20. Be inside you (p. 114)	Trengje inn i deg (p. 127)	-	Inde i dig (p. 126)
	Explication	Omission	Literal translation
21. Pleasure yourself (p. 114)	Tilfredsstiller deg selv (p. 127)	Tilfredsstiller dig själv (p. 128)	Giver dig selv nydelse (p. 126)
	Literal translation	Literal translation	Literal translation
22. Come [referring to orgasm] (p. 114)	Komme (p. 127)	Komma (p. 128)	Komme (p. 126)
	Literal translation	Literal translation	Literal translation
23. Breast (p. 115)		Bröst (p. 128)	Bryst (p. 127)

	Omission	Literal translation	Literal translation
24. Breast (p. 115)	Brystet (p. 127)	Bröst (p. 128)	Bryst (p. 127)
	Literal translation	Literal translation	Literal translation
25. Breasts (p. 115)	Bryster (p. 127)	Bröstat (p. 128)	Bryst (p. 127)
	Literal translation	Literal translation	Literal translation
26. Breast (p. 115)	Brystene (p. 128)	Bröst (p. 128)	Bryster (p. 127)
	Literal translation	Literal translation	Literal translation
27. Nipples (p. 115)	Brystvortene (p. 128)	Bröstvårter (p. 128)	Brystvorter (p. 127)
	Literal translation	Literal translation	Literal translation
28. Nipples (p. 115)	Brystvortene (p. 128)		Brystvorter (p. 127)
	Literal translation	Omission	Literal translation
29. Breast (p. 115)	Brystet (p. 128)	Bröstat (p. 129)	Bryst (p. 127)
	Literal translation	Literal translation	Literal translation
30. Nipple (p. 115)	Brystvorten (p. 128)	Bröstvårten (p. 129)	Brystvorten (p. 127)
	Literal translation	Literal translation	Literal translation
31. Groin (p. 115)	Skrittet (p. 128)	Skrevet (p. 129)	Mellem mine ben (p. 127)
	Explicitation	Explicitation	Explicitation

32. Wet (p. 115)	Våt (p. 128)	Våt (p. 129)	Våd (p. 127)
	Literal translation	Literal translation	Literal translation
33. Nipple (p. 115)	Brystvorten (p. 128)	Bröstvårtan (p. 130)	Brystvorte (p. 128)
	Literal translation	Literal translation	Literal translation
34. Make you come (p. 115)	Få deg til å komme (p. 128)	Få dig att komma (p. 129)	Få dig at komme (p. 128)
	Literal translation	Literal translation	Literal translation
35. Nipples (p. 115)	Brystvortene (p. 128)	Bröstvårtor (p. 129)	Mine vorter (p. 128)
	Literal translation	Literal translation	Literal translation
36. Nipple (p. 116)	Brystvorten (p. 128)	Bröstvårtan (p. 129)	Brystvorte (p. 128)
	Literal translation	Literal translation	Literal translation
37. Orgasm (p. 116)	Orgasmen (p. 128)	Orgasmens høyder (p. 129)	Orgasme (p. 128)
	Literal translation	Explicitation	Literal translation
38. Me [referring to female genitals] (P. 116)	Meg	Mitt køn (p. 129)	Mig
	Literal translation	Explicitation	Literal translation
39. Wet (p. 116)	Våt (p. 129)	Våt (p. 130)	Våd (p. 128)
	Literal translation	Literal translation	Literal translation
	Klitoris (p. 129)	Klitoris (p. 130)	Klitoris (p. 128)

40. Clitoris (p. 116)	Literal translation	Literal translation	Literal translation
41. Erection (p. 116)	Ereksjonen (p. 129)	Stånd (p. 130)	Erektion (p. 128)
	Literal translation	Explicitation	Literal translation
42. Condom (p. 116)	Kondomet (p. 129)	Kondomen (p. 130)	Kondom (p. 128)
	Literal translation	Literal translation	Literal translation
43. Fuck (p. 117)	Knulle (p. 129)	Knulla (p. 130)	Kneppe (p. 129)
	Literal translation	Literal translation	Literal translation
44. Head of his erection (p. 117)	Hodet på ereksjonen (p. 129)	Ollonet (p. 130)	Spidsen af sin erektion (p. 129)
	Literal translation	Explicitation	Literal translation
45. Entrance of my sex (p. 117)	Kjønnsåpningen min (p. 129)	Mitt køn (p. 130)	Indgangen til mit køn (p. 129)
	Literal translation	Euphemism	Literal translation
46. Slams into me	Hamrer seg inn i meg (p. 129)	Tränger sedan in i mig (p. 130)	Glider han ind i mig (p. 129)
	Literal translation	Literal translation	Euphemism
47. Virginity (p. 117)	Møydommen (p. 129)	Oskuld (p. 130)	Jomfruhinde (p. 129)
	Literal translation	Literal translation	Explicitation
48. Thrusts into me (p. 117)	Trenger inn i meg (p. 130)	Tränger in i mig (p. 131)	Glider ind i mig (p. 129)
	Literal translation	Literal translation	Euphemism

49. Pounds on (p. 117)	Støter videre (p. 130)	Tränger in i mig gang på gang (p. 131)	Søder videre (p. 130)
	Literal translation	Explicitation	Literal translation
50. Come for me (p. 118)	Kom for meg (p. 130)	Kom nu (p. 131)	Kom for mig (p. 130)
	Literal translation	Literal translation	Literal translation
51. Climax (p. 118)	Kommer [referring to orgasm] (p. 131)	Orgasmen (p. 131)	Klimaks (p. 130)
	Explicitation	Explicitation	Literal translation
52. Thrusting hard (p. 118)	Harde støt (p. 134)	Tränger djupt (p. 131)	Støder hårdt (p. 130)
	Literal translation	Explicitation	Literal translation
53. Empties himself into me (p. 118)	Tømmer seg i meg	Tømmer sin sæd i meg (p. 131)	Tømmer sig i mig (p. 130)
	Literal translation	Explicitation	Literal translation
54. Orgasms (p. 118)	Orgasmer (p. 131)	Orgasmer (p. 131)	Orgasmer (p. 130)
	Literal translation	Literal translation	Literal translation
55. My behind (p. 119)	Baken min (p. 131)	Rumpan (p. 132)	Min bagdel (p. 131)
	Literal translation	Explicitation	Literal translation
56. Fuck (p. 119)	Knulle (p. 132)	Knulle (p. 133)	Kneppe (p. 131)
	Literal translation	Literal translation	Literal translation
57. My behind (p. 119)	Baken min (p. 132)	Min skinka (p. 133)	Min bagdel (p. 131)

	Literal translation	Explicitation	Literal translation
58. Cheek (p. 119)	Rumpeballen (p. 132)		Mine balder (p. 131)
	Literal translation	Omission	Literal translation
59. Take you [in a sexual manner] (p. 119)	Ta deg (p. 132)	Ta dig (p. 133)	Tage dig (p. 131)
	Literal translation	Literal translation	Literal translation
60. Erection (p. 119)	Ereksjon (p. 132)	Stånd (p. 133)	Erektion (p. 132)
	Literal translation	Explicitation	Literal translation
61. Clitoris (p. 119)	Klitoris (p. 132)	Klitoris (p. 131)	Klitoris (p. 132)
	Literal translation	Literal translation	Literal translation
62. Vagina (p. 120)	Skjeden (p. 132)	Slida (p. 133)	Vagina (p. 132)
	Literal translation	Literal translation	Literal translation
63. Wet (p. 120)	Våt (p. 133)	Våt (p. 134)	Våd (p. 132)
	Literal translation	Literal translation	Literal translation
64. Erotic (p. 120)	Erotisk (p. 133)	Upphetsande (p. 134)	Ophidsende (p. 133)
	Literal translation	Explicitation	Explicitation
65. Fuck your mouth (p. 120)	Knulle deg i munnen (p. 133)	Ta dig i munnen (p. 134)	Kneppe din mund (p. 133)

	Literal translation	Euphemism	Literal translation
66. Fuck my mouth (p. 120)	Knulle meg i munnen (p. 133)	Ta mig i munnen (p. 134)	Kneppe min mund (p. 133)
	Literal translation	Euphemism	Literal translation
67. Release (p. 121)	Utløsning (p. 134)	Klimax (p. 135)	Forløsning (p. 133)
	Literal translation	Euphemism	Literal translation
68. My insides (p. 121)	Innvendig (p. 134)	Underliv (p. 135)	
	Literal translation	Explicitation	Omission
69. Thrust (p. 121)	Støt (p. 134)	Stötarna (p. 135)	Stød (p. 134)
	Literal translation	Literal translation	Literal translation
70. Come for me (p. 121)	Kom for meg (p. 134)	Kom igjen nu (p. 135)	Kom for mig (p. 134)
	Literal translation	Euphemism	Literal translation
71 I come (p.122)	Jeg kommer (p. 134)	Går för mig (p. 135)	Jeg kommer (p. 134)
	Literal translation	Euphemism	Literal translation
72. Thrusts (p. 122)	Støt (p. 134)	Stötär (p. 135)	Stød (p. 134)
	Literal translation	Literal translation	Literal translation
73. Pouring himself into me (p. 122)	Tømmer seg i meg (p. 134)		Tømmer sig selv ind i mig (p. 134)
	Literal translation	Omission	Literal translation

74. Release (p. 122)			Udløsning (p. 134)
	Omission	Omission	Literal translation
75. Virginity (p. 122)	Møydom (p. 136)	Oskuld (p. 137)	Mødom (p. 136)
	Literal translation	Literal translation	Literal translation

Chapter 15

ST English	TT1 Norwegian	TT2 Swedish	TT3 Danish
76. Submissive (p. 251)	Underdanig (p. 276)	Undergiven (p.275)	Submissive (p. 265)
	Literal translation	Literal translation	Borrowing
77. Submissive (p. 251)	Underdanig (p. 276)	Undergivna (p.275)	Submissive (p. 265)
	Literal translation	Literal translation	Borrowing
78. Ho [slang for whore] (p. 255)		Hora (p. 277)	Luder (p. 269)
	Omission	Literal Translation [for whore]	Literal translation [for whore]
79. Hot (p. 255)	Opphissende (p. 280)	Upphetsad	Ophidsende
	Explicitation	Explicitation	Explication
80. Sexual acts (p. 255)	Seksuelle handlingar (p. 280)	Sexuella handlingar (p. 279)	Seksuelle handlingar (p. 269)
	Literal translation	Literal translation	Literal translation

81. Submissive (p.255)	Underdanig (p. 280)	Undergivna (p. 279)	Submissive (p.269)
	Literal translation	Literal translation	Borrowing
82. Masturbation (p. 255)	Masturbering (p. 280)	Onani (p. 279)	Masturbation (p. 269)
	Literal translation	Literal translation	Literal translation
83. Cunnilingus (p. 255)	Slikking (p. 280)	Cunnilingus (p. 279)	Cunnilingus (p. 269)
	Explicitation	Borrowing	Borrowing
84. Fellatio (p. 255)	Suging (p. 280)	Fellatio (p. 279)	Fellatio (p. 269)
	Explicitation	Borrowing	Borrowing
85. Semen (p. 255)	Sæd (p. 280)	Sperma (p. 279)	Sæd (p. 269)
	Literal translation	Euphemism	Literal translation
86. Vaginal intercourse (p. 255)	Vaginalt samleie (p. 280)	Vaginalt samlag (p. 280)	Vaginalt samleje (p. 269)
	Literal translation	Literal translation	Literal translation
87. Vaginal fisting (p. 255)	Vaginalpenetrering med knyttneve (fisting) (p. 280)	Vaginalt fisting (p. 280)	Vaginalt fisting (p.269)
	Explicitation	Borrowing	Borrowing
88. Anal intercourse (p. 255)	Analt samleie (p. 281)	Analt samlag (p. 280)	Analt samleje (p. 269)
	Literal translation	Literal translation	Literal translation

89. Anal fisting (p. 255)	Anal penetrering med knyttneve (fisting) (p. 281)	Anal fisting (p. 280)	Anal fisting (p. 269)
	Explicitation	Borrowing	Borrowing
90. Fisting (p. 255)	Fisting (p. 281)	Fisting (p. 280)	Fisting (p. 269)
	Borrowing	Borrowing	Borrowing
91. Anal intercourse (p. 256)	Analt samleie (p. 281)	Analsex (p. 280)	Analt samleje (p. 270)
	Literal translation	Literal translation	Literal translation
92. Fisting (p. 256)	Fisting (p. 281)	Fisting (p. 280)	Fisting (p. 270)
	Borrowing	Borrowing	Borrowing
93. Ass (p. 256)	Baken din (p. 281)	Ditt arsle (p. 280)	Røv (p. 270)
	Euphemism	Literal translation	Literal translation
94. Ass (p. 256)	Baken din (p. 281)	Ditt arsle (p. 280)	Røv (p. 270)
	Euphemism	Literal translation	Literal translation
95. Anal intercourse (p. 256)	Analt samleie (p. 281)	Analsex (p. 280)	Analt samleje (p. 270)
	Literal translation	Literal translation	Literal translation
96. Sex (p. 256)	Sex (p. 281)	Sex (p.280)	Sex (p. 270)
	Literal translation	Literal translation	Literal translation

97. Semen (p. 256)	Sæd (p. 281)	Sperma (p. 280)	Sæd (p. 270)
	Literal translation	Euphemism	Literal translation
98. Semen (p. 256)	Sæd (p. 281)	Sperma (p. 280)	Sæd (p. 270)
	Literal translation	Euphemism	Literal translation
99. Sex toys (p. 256)	Sexleketøy (p. 282)	Sexleksaker (p. 281)	Sexlegetøj (p. 270)
	Literal translation	Literal translation	Literal translation
100. Submissive (p. 256)	Underdanige (p. 282)	Undergivna (p. 281)	Submissive (p. 270)
	Literal translation	Literal translation	Borrowing
101. Toys [Sexrelated] (p. 257)	Sexleketøy (p. 282)	Leksaker (p. 281)	Legetøj (271)
	Explicitation	Literal translation	Literal translation
102. Vibrators (p. 256)	Vibratorer (p. 282)	Vibrator (p. 281)	Vibratorer (p. 271)
	Literal translation	Literal translation	Literal translation
103. Butt plugs (p. 256)	Analplugg (p. 282)	Analplugg (p. 281)	Butt plugs (p. 271)
	Literal translation	Literal translation	Borrowing
104. Dildos (p. 256)	Dildoer (p. 282)	Dildo (p. 281)	Dildoer (p.271)
	Literal translation	Literal translation	Literal translation

105. Vaginal/anal toys (p. 256)	Vaginale/ anale leker (p. 282)	Vaginala/ anala leksaker (p. 281)	Vaginalt/analt leketøy (p. 271)
	Literal translation	Literal translation	Literal translation
106. Butt plugg (p. 257)	Analplugg (p. 282)	Analplugg (p. 281)	Butt plug (p. 271)
	Literal translation	Literal translation	Borrowing
107. Anal intercourse (p. 257)	Analt samleie (p. 282)	Anala samlagen (p. 281)	Analt samleje (p. 271)
	Literal translation	Literal translation	Literal translation
108. Bondage [the sexual practice] (p. 257)	Binding (p. 282)	Fastbindning (p. 281)	Bondage (p. 271)
	Explicitation	Explicitation	Borrowing
109. Submissive (p. 257)	Underdanig (p. 282)	Undergivna (p. 282)	Submissive (p. 272)
	Literal translation	Literal translation	Borrowing
110. Bondage (p. 257)	Binding (p. 283)	Bunden (p. 282)	Bondage (p. 272)
	Explicitation	Explicitation	Borrowing
111. Bondage (p. 257)	Binding (med) (p. 283)	Bunden (med) (p. 282)	Bondage (p. 272)
	Explicitation	Explicitation	Borrowing
112. Bondage (p. 257)	Binding (p. 283)	Bunden (p. 282)	Bondage (p. 272)
	Explicitation	Explicitation	Borrowing

113. Bondage (p. 257)	Binding (p. 283)	Bunden (p. 282)	Bondage (p. 272)
	Explicitation	Explicitation	Borrowing
114. Bondage (p. 257)	Binding (p. 283)	Bunden (p. 282)	Bondage (p. 272)
	Explicitation	Explicitation	Borrowing
115. Submissive (p. 258)	Underdanige (p. 283)	Undergivna (p. 282)	Submissive (p. 272)
	Literal translation	Literal translation	Borrowing
116. Spreaderbar (p. 258)	Sprikestang (p. 283)	Benstång (p. 282)	Spredbarre (p. 272)
	Literal translation	Euphemism	Literal translation
117. Submissive (p. 258)	Underdanige (p. 283)	Undergivna (p. 282)	Submissive (p. 272)
	Literal translation	Literal translation	Borrowing
118. Submissive (p. 258)	Underdanige (p. 283)	Undergivna (p. 282)	Submissive (p. 272)
	Literal translation	Literal translation	Borrowing
119. Gagged (p. 258)	Kneblet (p. 283)	Munkavel (p. 282)	Knebling (p. 272)
	Literal translation	Explicitation	Literal translation
120. Spreaderbar (p. 258)	Sprikestang (p. 283)	Benstång (p. 282)	Spredbarre (p. 272)
	Literal translation	Euphemism	Literal translation

121. Spreaderbar (p. 258)	Sprikestang (p. 283)	Stången (p. 282)	Spredbarre (p. 272)
	Literal translation	Euphemism	Borrowing
122. Gagging (p. 258)	Knebling (p. 283)	Munkavel (p. 283)	Knebling (p. 272)
	Literal translation	Explicitation	Literal translation
123. Gagged (p. 258)	Kneblet (p. 284)	Munkavel (p. 283)	Kneblet (p. 272)
	Literal translation	Explicitation	Literal translation
124. Gagged (p. 258)	Kneblet (p. 284)	Munkavel (p. 283)	Kneblet (p. 272)
	Literal translation	Explicitation	Literal translation
125. Gagging (p. 258)	Kneblingen (p. 284)	Munkavel (p. 283)	Kneblet (p. 273)
	Literal translation	Explicitation	Literal translation
126. Submissives (p. 258)	Underdanige (p. 284)	Undergivna (p. 283)	Submissive (p. 273)
	Literal translation	Literal translation	Borrowing
127. Spanking (p. 259)	Ris (p. 285)	Smisk (p. 284)	Spanking (p. 273)
	Literal translation	Euphemism [“dasket” på norsk]	Borrowing
128. Whipping (p. 259)	Pisk (p. 285)	Pisking (p. 284)	Pisk (p. 273)
	Literal translation	Literal translation	Literal translation

129. Genital clamps (p. 259)	Kjønnsklyper (p. 285)	Genitala klämmor (p. 284)	Genitale klemmer (p. 274)
	Literal translation	Literal translation	Literal translation
130. Paddling (p. 259)	Paddle (p. 285)	Klappträ (p. 284)	Paddling (p. 274)
	Borrowing	Literal translation	Borrowing
131. Caning (p. 259)	Spanskrør (p. 285)	Käpp/rotting (p. 284)	Spanskrør (p. 274)
	Literal translation	Literal translation	Literal translation
132. Nipple clamps (p. 259)	Brystvorteklyper (p. 285)	Bröstvårtsklämmor (p. 284)	Brystvorteklemmer (p. 274)
	Literal translation	Literal translation	Literal translation
133. Genital clamps (p. 259)	Kjønnsklyper (p. 285)	Klämmor på könsdelarna (p. 284)	Genitale klemmer (p. 274)
	Literal translation	Literal translation	Literal translation
134. Caning (p. 259)	Spanskrør (p. 285)	Rottingen (p. 284)	Spanskrør (p. 274)
	Literal translation	Literal translation	Literal translation
135. Caning (p. 260)	Spanskrør (p. 285)	Spöstraffet (p. 284)	Spanskrør (p. 274)
	Literal translation	Literal translation	Literal translation
136. Fuck (p. 260)	Knulle (p. 285)	Knulla (p. 285)	Kneppe (p. 274)

	Literal translation	Literal translation	Literal translation
137. Caning (p. 262)	Spanskrører (p. 288)	Spöstraffet (p. 287)	Spanskrøret (p. 277)
	Literal translation	Literal translation	Literal translation
138. Fuck (p. 262)	Knulle (p. 288)	Knulla (p. 287)	Kneppe (p. 277)
	Literal translation	Literal translation	Literal translation
139. Breast (p. 263)	Brystet (p. 288)	Bröst (p. 288)	Bryst (p. 277)
	Literal translation	Literal translation	Literal translation
140. Breasts (p. 263)	Brystene (p. 289)	Bröstat (p. 288)	Bryster (p. 278)
	Literal translation	Literal translation	Literal translation
141. Nipples (p. 263)	Brystvortene (p. 289)	Bröstvårtor (p. 288)	Brystvorter (p. 278)
	Literal translation	Literal translation	Literal translation
142. Breasts (p. 263)	Brystene (p. 289)	Bröst (p. 289)	Bryster (p. 278)
	Literal translation	Literal translation	Literal translation
143. Nipples (p. 264)	Brystvortene (p. 289)	Bröstvårtor (p. 289)	Brystvorter (p. 278)
	Literal translation	Literal translation	Literal translation

144. Nipples (p. 264)	Brystovortene (p. 289)		Brystvorter (p. 278)
	Literal translation	Omission	Literal translation
145. Sex [genitals]	Kjønnnet (p. 290)	Kön (p. 290)	Køn (p. 279)
	Literal translation	Literal translation	Literal translation
146. Erection (p. 265)	Ereksjon (p. 291)	Stånd (p. 290)	Erektion (p. 280)
	Literal translation	Explicitation	Literal translation
147. Hair in his oh-so-happy-trail (p. 265)	Håret i veiviseren (p. 291)	Könshår (p. 290)	Hårstriben under navlen (p. 280)
	Literal translation	Explicitation	Literal translation
148. Condom (p. 265)	Kondom (p. 291)	Kondomer (p. 291)	Kondom (p. 280)
	Literal translation	Literal translation	Literal translation
149. Condom (p. 267)	Kondomet (p. 291)	Kondom (p. 291)	Kondom (p. 280)
	Literal translation	Literal translation	Literal translation
150. Ø		Kondom (p. 292)	
		Addition	
151. Fucking (p. 268)	Knüller (p. 293)	Knüller (p. 293)	Knepper (p. 282)
	Literal translation	Literal translation	Literal translation

152. Climax (p. 268)		Klimax (p. 293)	Klimaks (p. 283)
	Omission	Literal translation	Literal translation

Chapter 25

ST English	TT1 Norwegian	TT2 Swedish	TT3 Danish
153. BDSM (p. 472)	BDSM (p. 512)	BDSM (p. 510)	BDSM (p. 491)
	Borrowing	Borrowing	Borrowing
154. The sex (p. 472)	Sexen (p. 512)	Sexet (p. 510)	Sex (p. 491)
	Literal translation	Literal translation	Literal translation
155. Punished (p. 472)	Straffet	Straffas	Straffet
	Literal translation	Literal translation?	Literal translation
156. Whipped (p. 472)	Pisket (p. 512)	Piskad (p. 510)	Pisket (p. 491)
	Literal translation	Literal translation	Literal translation
157. Punishments (p. 473)	Straff (p. 514)	Bestraffningar (p. 512)	Straf (p. 493)
	Literal translation	Literal translation	Literal translation
158. Sexy (p. 479)	Sexy (p. 519)	Sexig (p. 517)	Sexet (p. 498)
	Literal translation	Literal translation	Literal translation

159. Arousing (p. 479)	Opphissende (p. 519)	Upphetsande (p. 517)	Ophidsende (p. 498)
	Literal translation	Literal translation	Literal translation
160. Clitoris (p. 480)	Klitoris (p. 520)		Klitoris (p. 499)
	Literal translation	Omission	Literal translation
161. Ø		Upphetsad (p. 518)	
		Addition	
162. Arousal (p. 480)	Opphisselse (p. 521)	Upphetsning (p. 518)	Ophidselse (p. 499)
	Literal translation	Literal translation	Literal translation
163. My behind (p. 480)	Baken (p. 521)	Rumpa (p. 528)	Bagdel (p. 499)
	Literal translation	Explicitation	Literal translation
164. My soft flesh [on the behind]	Rumpeballene (p. 521)	Mina skinkor (p. 518)	Bløde køf (p. 499)
	Explicitation	Explicitation	Literal translation
165. Orgasm (p. 480)	Orgasme (p. 521)	Orgasme (p. 519)	Orgasme (p. 499)
	Literal translation	Literal translation	Literal translation
166. Release (p. 480)	Utløsningen (p. 521)	[pumpar ut sin] Säd (p. 519)	Udløsning (p. 499)
	Literal translation	Explicitation	Literal translation

167. Sexual (p. 481)	Seksuelt (p. 522)	Sexuella (p. 519)	
	Literal translation	Literal translation	Omission
168. My behind (p. 481)	Baken min (p. 522)	Skinkor (p. 520)	Bagdel (p. 501)
	Literal translation	Explicitation	Literal translation
169. Buttocks (p. 482)	Rumpeballene (p. 523)	Rumpa (p. 520)	Ballerne (p. 501)
	Literal translation	Literal translation	Literal translation
170. Lovemaking (p. 482)	Elskoven (p. 523)	Sexuella aktiviteter (p. 520)	Sex (p. 501)
	Literal translation	Explicitation	Explicitation
171. Breast (p. 482)	Brystene (p. 523)	Bröst (p. 521)	Bryster (p. 501)
	Literal translation	Literal translation	Literal translation
172. My behind (p. 483)	Baken (p. 524)	Rumpa (p. 521)	Bagdel (p. 502)
	Literal translation	Explicitation	Literal translation
173. Take you [sexually] (p. 483)	Ta deg (p. 525)	Knulla dig (p. 521)	Tage dig (p. 502)
	Literal translation	Explicitation	Literal translation
174. Playroom (p. 483)	Lekerommet (p. 524)	Lekrummet (p. 522)	Legeværelse (p. 502)
	Literal translation	Literal translation	Literal translation
175. Backside (p. 483)	Baken min (p. 524)	Rumpa (p. 522)	Bagdel (p. 502)

	Literal translation	Explicitation	Literal translation
176. Ho [slang for whore] (p. 484)	Hore (p. 525)	Hora (p. 522)	Luder (p. 503)
	Literal translation [for whore]	Literal translation [for whore]	Literal translation [for whore]
177. Red room of... Pain (p. 484)	Smertens røde rom (p. 525)	Sammetsröda tortyrkammaren (p. 523)	Det Røde Smerte (p. 503)
	Literal translation	Explicitation	Literal translation
178. Aroused (p. 484)	Opphisset (p. 525)	Upphetsad (p. 523)	Ophidset (p. 503)
	Literal translation	Literal translation	Literal translation
179. Ø		Kåt (p. 523)	
		Addition	
180. Wet (p. 484)	Våt (p. 525)	Våt (p. 523)	Våd (p. 503)
	Literal translation	Literal translation	Literal translation
181. Hot (p. 484)	Sexy (p. 526)	Snygg (p. 524)	
	Explicitation	Euphemism	Omission
182. Ø		Erotisk	
		Addition	
183. Sexy (p. 485)	Sexy (p. 527)	Sexig (p. 524)	Sexet (p. 505)
	Literal translation	Literal translation	Literal translation

184. Fuck (p. 486)	Knuller (p. 527)	Knulla (p. 525)	Knepper (p. 505)
	Literal translation	Literal translation	Literal translation
185. Whips (p. 486)	Pisker (p. 528)	Piskorna (p. 536)	Pisk (p. 506)
	Literal translation	Literal translation	Literal translation
186. Paddles (p. 486)	Paddles (p. 528)	Rottingarna (p. 526)	Paddler (p. 506)
	Borrowing	Literal translation	Borrowing
187. Excited (p. 487)	Opphisset (p. 528)	Upphetsande (p. 526)	
	Literal translation	Literal translation	Omission
188. Flogger (p.488)	Nihalet katt (p. 529)	Kattsvansens (p. 527)	Flogger (p. 507)
	Literal translation	Euphemism	Borrowing
189. Flogger (p. 488)	Katten (p. 529)	Kattsvansen (p. 527)	Floggeren (p. 507)
	Euphemism	Euphemism	Borrowing
190. My behind (p. 488)	Baken min (p. 529)	Rumpan (p. 527)	Bagdel (p. 507)
	Literal translation	Explicitation	Literal translation
191. The behind (p. 488)	Baken (p. 529)	Rumpan (p. 527)	Bagdelen (p. 507)
	Literal translation	Explicitation	Literal translation
192. Erotic (p. 489)	Erotisk (p. 531)	Upphetsande (p. 528)	Erotisk (p. 509)

	Literal translation	Explicitation	Literal translation
193. Wetter (p. 489)	Våtere (p. 531)	Våtare (p. 529)	Vådere (p. 509)
	Literal translation	Literal translation	Literal translation
194. Breasts (p. 490)	Brystene (p. 531)	Bröst (p. 529)	Byster (p. 509)
	Literal translation	Literal translation	Literal translation
195. Nipples (p. 490)	Brystvortene (p. 531)	Bröstvårtor (p. 529)	Brysvorter (p. 509)
	Literal translation	Literal translation	Literal translation
196. Pubic hair (p. 490)	Kjønshårene (p. 531)	Könshåret (p. 529)	Pubeshår (p. 509)
	Literal translation	Literal translation	Literal translation
197. Breasts (p. 490)	Brystene (p. 532)	Brösten (p. 529)	Byster (p. 510)
	Literal translation	Literal translation	Literal translation
198. Nipples (p. 490)	Brystvortene (p. 532)	Bröstvårtor (p. 529)	Brystvorter (p. 510)
	Literal translation	Literal translation	Literal translation
199. Flogger (p. 490)	Katten (p. 532)	Kattsvansen (p. 529)	Floggeren (p. 510)
	Euphemism	Euphemism	Borrowing
200. Breasts (p. 491)	Brystene (p. 532)	Brösten (p. 530)	Bysterne (p. 510)
	Literal translation	Literal translation	Literal translation

201. Erotic (p. 491)	Erotiske (p. 532)	Erotiska (p. 530)	Erotiske (p. 510)
	Literal translation	Literal translation	Literal translation
202. Pubic hair (p. 491)	Kjønnehårene (p. 532)	Könshår (p. 530)	Pubeshåring (p. 510)
	Literal translation	Literal translation	Literal translation
203. Ø		Kattsvansen (p. 530)	
		Addition	
204. Breasts (p. 491)	Brystene (p. 533)	Bröst (p. 530)	Bryster (p. 511)
	Literal translation	Literal translation	Literal translation
205. Nipples (p. 491)	Brystvortene (p. 533)	Bröstvårtor (p. 530)	Brystvorter (p. 511)
	Literal translation	Literal translation	Literal translation
206. Flogger (p. 491)	Katten (p. 533)	Läderpiskan (p. 531)	Floggeren (p. 511)
	Euphemism	Explicitation	Borrowing
207. Orgasm (p. 491)	Orgasme (p. 533)		Orgasme (p. 511)
	Literal translation	Omission	Literal translation
208. Orgasm (p. 492)	Orgasmen (p. 533)	Orgasm (p. 531)	Orgasme (p. 511)
	Literal translation	Literal translation	Literal translation
209. My behind (p. 492)	Rumpeballenen (p. 533)	Skinkor (p. 531)	Bagdel (p. 511)

	Explicitation	Explicitation	Literal translation
210. Breasts (p. 492)	Brystene (p. 534)	Bröst (p. 532)	Bryster (p. 512)
	Literal translation	Literal translation	Literal translation
211. Orgasm (p. 492)	Orgasmen (p. 534)	Orgasm (p. 532)	Orgasme (p. 512)
	Literal translation	Literal translation	Literal translation
212. Fuck (p. 493)	Knulle (p. 534)	Knulla (p. 532)	Kneppe (p. 512)
	Literal translation	Literal translation	Literal translation
213. Fucked (p. 493)	Knüller (p. 534)	Knullade (p. 533)	Kneppet (p. 512)
	Literal translation	Literal translation	Literal translation
214. Sex (p. 494)	Sex (p.535)	Sex (p. 533)	Sex (p. 513)
	Literal translation	Literal translation	Literal translation

This Master's thesis relevance for my education within the teaching profession

This project's relevance for my coming profession as a teacher is based in the work itself, and in the themes, studies of translation and translation analysis, and in the knowledge and insight I have gained through the studies, which I will bring with me when entering the world as a teacher. The project itself has taught me discipline and to work systematically and efficient, which I believe will do me good in the profession as a teacher. Working on a project of this size has developed my writing and language skills, and taught me patience and academic abilities.

Second, I believe the knowledge of translations, language structures, language tendencies and culture is relevant when learning and teaching languages. Translation is both relevant and important in the process of learning a language, and the awareness of what may include in different translation processes may be very important. I believe this project has helped me gain knowledge of both languages and cultures, and thus strengthened my capacity to as a teacher.

Lastly, as a teacher it is important to educate pupils to know how to be source critical. Although the sexually explicit language may not be very relevant in the classroom, it is still important to be aware of how cultures, power structures or translators may manipulate texts, perhaps in order to undermine vulgar or offensive language. We cannot always take for granted that what we read resembles true facts, or in the case of translations; that a text is true to the source text or the author's intentional meaning or message. Studying translations has given me a detailed insight into how texts, of any sort, can be manipulated in its rewritings. The awareness of possible changes or manipulations in different types of text can be crucial to learn how to study, and how to be source critical. It is not paranoia of reading I have gained from this study, but a healthy awareness of possible influences when reading texts than have been rewritten.