

Forms and Functions of Dysphemism Utterances in *Imroah Inda Nuqthis Shifr* Novel and Its Translation

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ABSTRACT

One of the challenging task for the translator is Switching the language of one language to another that has social and cultural differences and the peculiarities of the characteristics of both. *Imroah Inda Nuqthis Shifr* novel by Nawal El Sa'dawi published in 1990 is a story of a woman and her sentence to death for her crime of murdering a prostitute. This novel is translated into Indonesian version as *Perempuan di Titik Nol* novel. The dramatic portrayal illustrated by the author brings a lot of vulgar words used. Regarding with term of vulgar words or it is known as dysphemism, this paper aims to find out the motives and their implementation of functions of translating dysphemism expressions in *Perempuan di Titik Nol* novel as the Indonesian version of *Imroah Inda Nuqthis Shifr*. The data collection was conducted by reading the novel thoroughly and taking notes on the utterances in forms of words and phrases containing dysphemism both in the original novel and its translated version in Bahasa Indonesia. The data that had been collected are subsequently categorized according to the utterances and their translation functions. There were found 31 expressions (utterances) containing dysphemism. The thirty one findings were grouped into twelve categories (motives). The most frequently occurring dysphemistic utterances was epithet (4), while the least appearing one was voice (1). Most of the utterances containing dysphemism in the study were functioned to characterize the identity of a group.

INTRODUCTION

A novel typically illustrates actual facts or stories experienced by the writer or an object being written, for instance a novel entitled *Imroah Inda Nuqthis Shifr* by Nawal El Sa'dawi in 1990. The novel tells about a woman namely Firdaus sentenced to death for her crime of murdering a prostitute. The dramatic portrayal by the writer brings about a lot of pure and vulgar words. More than that, the combination between the genre of the novel and the writer's gender are represented by the words used. This novel also implies the social criticism on the justice struggle for women. As a consequence, this novel is well-known on its feminism; it is filled with feminism and women. This novel is inspired by research conducted by Nawal el-Saadawi about neurological disease attacking Egyptian women. Through this novel, Nawal also tries to point out the remarkability of Egyptian women's life from 1970 to 1980. The main character, Firdaus, perceived her image as parallelly connected to the sociological and cultural construction of society toward women. Firdaus, as a representation of Egyptian women, possesses minor value on herself. She felt that she had no right on her own body and soul. She actually got strength to refuse anyone who wanted to own her for pleasure and harassment. Regrettably, the perception about freedom in choosing between death and life was inseparable from the fatalistic attitude toward the unfair life (Walidin, 2014).

One of literary works consisting of numerous changes of meaning, such as euphemism and dysphemism, is an Indonesian translated version novel by Nawal El-Sa'dawi. This novel tells about a female prisoner in

Qanthara - Egypt in 1975 who was sentenced to death by the judge in the case murder on a prostitute. This novel shows how stressful it was to be a woman who had to live within patriarchal society, and was forced to experience assault in all of her life.

The translation of a literary work is a form of attempt to encourage ideas poured in the work. This allows a good translation work in representing moral values aimed for the readers. Novel is an embodiment according to the fictional thought of a writer, or based on true story with some aesthetic literary expression. As stated by Burhanuddin (1995), a novel is a fictional writing that is rich and is presented with flowery words. Concerning the form and the practice of translation activity, there are two types of translation. The first type is written translation on written works such as scientific books explaining about sciences, globalization, and law. The other examples are recreational brochures, and literary works including novels, poems, and so on. Additionally, the second type is spoken translation which is in a form of spoken language which is directly translated. Spontaneous translation is conducted in international meeting or event, conversation between persons with different languages, and such. Translation is also essential in novels, as there are quite abundant novels with foreign languages which are known widely in Indonesia. On the other hand, not all Indonesians understand foreign languages. Therefore, translators who are able to translate those novels into Bahasa Indonesia are needed. Such translation is better known as literary works translation (Ardi, 2015, p. 3).

Generally, ideas proposed by Nababan (2008) and Nida & Taber (1982) showed that the two types of translation process were similar, yet the distinctive feature of them lay on the requirement for the translator in identifying the content and the moral values in target language physically is needed. Besides transforming it to the deep structure, and this is included in the second step. On the other hand, Nida & Taber claimed that message revelation is the third step. In addition, Nida & Taber (1982:34) stated that the process could run for many times in order to gain accurate translation product, not only straight once. In contrast, Nababan (2008) said the adjustment process on types and styles of language through text and concordance with the readers or listeners of target language occurred in the restructuring phase.

Therefore, special translation techniques are needed in translating special words so that they sound lighter to read and can be understood by readers of the target language. Molina and Albir (2002) have divided translation techniques into 18 categories. They are adaptation, amplification, lending, calque compensation, description, discursive creation, common equivalents, generalizations, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation, while the two techniques proposed by Delisle (1988) are omission and addition. In a literary work, usually the author uses various language styles according to what the author wants. The use of this style of language is often a special concern among readers of the literary work. The suitability of the language style to the novel written by the author is an aesthetic value that every literary work embodies. In a novel, the language which is used is obviously to convey the information to the readers. In a literary work, the polite sense of each word is needed to avoid the reader's negative feeling.

In the message translation process from source language to target language, a translator mostly faces problems. To come up with such obstacles, the appropriate translation strategy and technique are necessary. Molina and Albir in *Translation Techniques Revisited* defined translation strategy as '*an essential element in problem solving*' (2002: 507). This indicates that strategy plays important roles in handling translation issues. On the other hand, translation technique was understood as '*procedures to analyse and classify how translation equivalence works*' (2002: 509). It emphasizes that translation technique is a procedure in analyzing and categorizing the ways to obtain meaning correspondence. Thus, it can be implied that technique is a realization of a strategy chosen by the translator to solve translation issues.

In the case of language use, a novel can symbolize such things as the use of elements of euphemisms and dysphemisms. These euphemisms and dysphemisms are part of the style of language. In a literary work, there

must be a conveyed expression of the phrase. The form conveyed from this language style is inseparable from a language. The language style can respect the reader and can even be satirical. However, the context is adapted to the conditions and is not directly directed to the parties being satirized (Saputri, et al: 2019). Euphemisms and dysphemisms are forms of changing meanings in language. In addition to euphemisms (subtleties of meaning) and dysphemisms (dispelling of meaning), changes in meaning can also be in the form of a broadening of meaning and a narrowing of meaning. Changes in language may occur in order to accommodate social, cultural, and technological developments in the speech society (Heryana: 2019). According to Kridalaksana (1995), euphemisms are the use of words or other forms to circumvent forms of prohibition or taboo.

Furthermore, Sutarno (in Bahri, 1988) divided three types of euphemisms, the categories of good, bad, and manipulating reality. Bad category in euphemisms is used to manipulate its true meaning and is political, e.g, *the prices rising to be adjusted or people starving become nutritionally vulnerable*. The category of good relates to manners. If someone pees or acts, it feels more polite if it is said to be “I wash my hand” or “I powder my nose”. Likewise, the word “dead” is more appropriately replaced with the expression of “passed away” or “rest in peace”. In addition to the two categories above, there is actually one more form used in euphemisms. That is manipulating reality. For example, in an area where there was a large-scale murder that had taken many victims but it was mentioned that it was an ordinary criminal act. In Malay, it can be said that the use of euphemisms is often used in everyday life, for instance, a boy who misses a naughty will be held with the *baek*, not the naughty. Because it is abstinent to say naughty directly and it is considered that it will make the child naughty constantly. The good label is made by wishing that one day a naughty child would turn out to be good. It is best for a toddler to be so beautiful, healthy and kind.

Allan and Burridge reveal that dysphemism is an expression that has a rough connotation about something or about a person, or both, it is an alternation of words of equal meaning for neutral expressions (orthophemisms) and euphemism expressions for some reason. Dysphemism is an expression that has a connotational meaning aimed at hurting the opponent being spoken of or painful to speak according to the speaker or both listener and speaker (Laili, 2017). The use of this dysphemism to talk about things related to the interlocutor such as goods or his actions that are opposed by the speaker to show that it is a bad thing that causes opposition from the speaker (Allan & Burridge, 2006). In other sentences, dysphemism is used to attack opponents (Allan & Burridge, 2006; Laili, 2017) and overflowing with disappointment, anger, and negative emotions due to pressure (frustration) (Laili, 2017).

Related to the elements in an expression of dysphemism, there are two things that are also discussed, the denotatum and the connotation. The denotatum of language expression is something that speakers see or use when expressing language. Connotations are semantic effects or values of a language that arise from an encyclopedic knowledge of the meaning of the denotation itself and also from the experiences, beliefs and prejudices of speakers related to the context in which the word is usually used, and the time and place it is used (Laili, 2017). Allan & Burridge (2006) says dysphemism or offensive expression is not an intrinsic element of the quality of a word. Thus, it can be understood that expression is said to be a dysphemism not because of the expression of language itself, but rather is determined by context. If dysphemism is used to attack, it can be described here as the case of Indonesian use of language. The use of the word "Pelacur" which refers to a woman who prostitutes her body for money in a public place or a certain place is just a word itself rather than a dysphemism without being intended to attack or refer to someone with the intention of harm.

The use of dysphemism has several functions. Laili (2017) introduces the function of using dysphemism in general. In her opinion, speakers have two kinds of motives for using dysphemistic expression to discuss a particular topic. First, to insult or put the image of the intended person. Secondly, to maximize the injuries or pain in the intended person. More varied, Laili (2005) found several functions of using dysphemism, including, (1) harming the intended person, (2) accusing or suing (3) rejection or denial of someone or

something, (4) promises or oaths (5) criticizing (6) giving questions (7) condemning or circumcising (8) convincing the speaker (9) expressing indifference (10) expressing defiance.

In contrast to what Laili (2005) discovered, the functions of using dysphemism can also aim for several things, including (Ljung, 2006), (1) calls for shock or distraction, (2) agreement and disapproval (3) curses or anathema, (4) abusive suggestions (5) insulting, reviling, or harassing (6) harassing words (7) affirmation of dislike (8) increasing the intensity of dysphemism (9) giving emphasis or reinforcement to the appeal (10) giving emphasis or strengthening of the appeal (10) giving emphasis or reinforcement of questions (11) cursing. Based on the function of dysphemism aimed at by Allan and Burridge (2006), there are seven functions of dysphemism, namely, (1) dysphemism is used to humiliate others (2) to characterize the identity of a group (3) to show anger (4) to emphasize something or a condition (5) to state and represent a very bad thing or condition (6) to show closeness in friendship (7) and to express astonishment.

Based on the description of the functions of dysphemism above, it can be concluded that dysphemism is rude, disrespectful, and destroys the face or aims to put listeners or third parties involved in the communication process. It can also be understood that dysphemism could be different from what has been described above. This is due to the use of dysphemism depending on the context and motives of each speaker of a language.

The studies on euphemisms and dysphemisms have been widely carried out, Sinambela and Mulyadi (2019) conducted research on euphemisms and dysphemisms in *Detik.com* media on twitter and found that there was no style of dysphemism found in the news in *Detik.com* media. *Detik.com* is more inclined to the use of euphemism language styles because it is known that the dysphemism is not subtle and is not suitable for use in delivering news on social media twitter. Social media Twitter still tries to use smooth and polite language so that euphemisms are more dominantly found. This is supported by data that social media twitter is a media that is massively accessed by teenagers and adults to update any information. Thus, *Detik.com* largely maintains its reputation.

Furthermore, a study of euphemisms and dysphemisms on BBC online news texts is conducted by Meilasari, et al (2016). The authors find that BBC news texts are largely translated by retaining these expressions in the target text. English dysphemism expressions are translated into Indonesian dysphemism as much as 50% and euphemism expressions are translated into Indonesian euphemisms as much as 25%. *The Established equivalent* technique is the most widely used in translating euphemisms and dysphemism expressions. The choice of the use of translation techniques affects the quality of translation of expressions in a positive way. The expressions of euphemisms and dysphemisms are appropriately translated into the target text with the same expression in order to reach the quality of the translation. This study aims to find out the form and functions of translating euphemism expressions and dysphemisms contained in zero-point women's novels and their implications for the psychology of readers.

METHOD

This research is included in the qualitative descriptive research category. The used data is the utterances containing dysphemism in novel Imroah Inda Nuqthi As Shifr and its translation in Bahasa Indonesia. The data was collected by observing the data source and the technique of taking notes. The data collection was conducted by reading the novel thoroughly and taking notes on the utterances in forms of words and phrases containing dysphemism both in the original novel and its translated version in Bahasa Indonesia. In addition, the data that had been collected were subsequently categorized according to the utterances and their motives. Moreover, the categorized data were analyzed and displayed in the table and therefore the conclusion was drawn based on the analysis.

RESULT & DISCUSSION

The findings presented in the table shows motives of dysphemistic utterances translation. There were found 29 expressions (utterances) containing dysphemism. The thirty one findings were grouped into twelve categories (motives). The most frequently occurring dysphemistic utterances was epithet (4), while the least appearing one was voice (1). Most of the utterances containing dysphemism in the study were functioned to characterize the identity of a group. Form defines whether the result of the translation of dysphemistic utterances undergoes euphemism, orthophemism, and dysphemism, or even overlexicalization. On the other hand, motive represents the background of the emergence of dysphemistic utterances from the speakers to their interlocutors. Meanwhile, function describes the objectives of the occurrence of the dysphemistic utterances. Below is the analysis on the data according to data classification.

Table 1 Motives of Dysphemism

Motives of Dysphemism	SL	TL
Feelings	غريب بالاستخفا وأشعر بلدة شديدة	Jijik Nikmat
Appearance	بجلابها الريفي الدار	Berbaju petani gubuk
Voice	فإذا ما تنهدت	mendesah
Sexual	سوف أتزوجها ورغبائي المكبوتة الشهوة	Nafsu Mengawini Birahi
Physique	كمصراعي باب المكور كفم الجمل	Bibir seperti pintu Jelek Mulut seekor onta
Epithet	مؤسسا بذئبة غبيا محقة	Pelacur Cabul Dungu Pembantu
Status	فقير حين تموت الويل	Miskin Mati Kesengsaraan
Animal	البقر البطيء الحركة الجمل	Sapi Itik Onta
Illness	ضديد يسهلون و يتحلون	Nanah Mencret
process	عريضين أن تهبط	Gilasan Merogoh

Motives of Dysphemism	SL	TL
sexual movement	أتكور كالجنين يدفني وأدفنه ستمشي	Melekukkan diri Menghangatkan Menelusur
Punishment	سيشقوقونها حكم الإعدام الإعدام	Menggantung Tiang gantungan Kurungan

Data 1

والتي سوف يُنفذ فيها حكم الإعدام بعد عشرة أيام
wallati saufa yunaffidzu fiihaa hukmal i'dam ba'da 'asyarothi ayyam
 Who within ten days will be brought to gallows.
 "yang sepuluh hari lagi akan dibawa ke tiang gantungan"

It can be seen from the first data that the focus is on the translation of الإعدام which appears twice, on page four and five. There is dysphemism which is rougher than it is in the source language. Lexically, the word الإعدام means execution. However, what is found in the target language is expressed in two different terms: the first word represents confinement, while the other one means sentence to hang. The distinctive context between those two lies in the translation of confinement which used word reduction technique on word 'execution' so that it is only connected to the context that there is a sentence declaring Firdaus rejecting a statement letter asking for leniency from the government. As a consequence, the word is translated into confinement 'hukuman kurungan'. Meanwhile, the word **menggantung 'to hang'** (look at to part of punishment) is correlated with the context that the warden police explained to the doctor that within ten days Firdaus would be executed to death. The meaning of the second term refers to the original punishment given to Firdaus, i.e., confinement. On the second word in the target language, the meaning is closer to execution, even though there is found dysphemism which goes more than its source language. The motives of both techniques is to portray the punishment after gaining leniency and to inform the original punishment. The function of the dysphemism on both terms is a form of fact revelation.

Data 2

إنهم سيشقوقونها بعد أيام
Innahum sayasquunahaa ba'da ayyaamin
 They truly will hang her in some days.
 "Mereka akan menggantungnya beberapa hari lagi"

In data 2, it is found a word packed in dysphemism. The word is translated into the other forms which have equivalence, i.e., menggantung 'to hang'. In the sentence, there is not found any form of euphemism or orthophemism, so that the translation form in the sentence can be implied using equivalence technique of translation. Additionally, there is no translation changing of dysphemistic term. The word 'to hang' is maintained in order to deliver the message that the word 'to hang' itself is directed to a form of a sentence given to Firdaus. The motive used in the sentence is a punishment or sentence which aims to explain the fact that they are going to hang Firdaus as a sentence she has to accept.

Data 3

وتكلمني إحساس غريب بالإستخفاف بها

wa takallamaniy ihsaasi ghoribun bil istikhfaf biha

I am filled with extreme disgust for her.

"Saya diliputi perasaan jijik luar biasa terhadapnya"

On data 3, there is a word signifying neutral dysphemism in the source language. However, in the target language, dysphemism occurs. The focus is on the underlined word which means 'jijik luar biasa' in target language, while the meaning in the source language is not represented by disgust, but is closer to dislike and ignore. On the other hand, the translator tried to express the writer's feelings that were underestimated by a warden who had lower status compared to a psychiatrist or a doctor. Moreover, the motive used in the utterance is in a form of a low position which is functioned to insult others who underestimate a professionalism.

CONCLUSION

Dysphemistic utterances in the target language (TL) are expressed more roughly compared to the source language (SL). Word choices showed by the translator portrays the existing condition in the novel setting. Dysphemism translation in the novel is inseparable from the context of the culture in target language, as well as the behaviour of the people living there.

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