

Transforming Eroticism: The Translation of Serat Centhini Into Indonesian, French and English

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Abstract - Written in 1815, Serat Centhini is a collection of Javanese chanted poems (*suluk*) that speak volumes about arts, religious contemplations, mysticism, divination and erotic knowledge. In this epic, the Javanese are portrayed as sexually open, recognizing eroticism as inherent cultural-aspect of the society, not as taboo. This outspokenness, however, appears to be separated from the Javanese culture when translated into French, English and Indonesian. The translations make use of metaphors and figure of speech to speak about the main subject matter that Serat Centhini focuses on, which consequently makes the collection serve as travel narrative. Eroticism that the source text highlights is neutralized or naturally exposed. However, out of the 12 volumes, 4000 pages, 722 chants, only 10% are extracted into the respective target languages. To simply talk about translation strategy in this matter would not suffice; therefore, a recourse to functionalist approach on communicative act of the translated literary works and readership proposed by Nord, is relevant in this analysis.

Keywords:

chants, Serat Centhini, metaphore, translation of eroticism, function in translation.

1. Introduction

Serat Centhini (SC) is a great literary work of the 19th century revealing a complete picture of life and culture in Java at that time. It was Prince Anom Amangkunegoro III¹ from Surakarta Kingdom who initiated this remarkable work with a team of palace writers. The writing took many years (1813-1823) because the prince has asked the authors to do a kind of research to collect data. Yosodipuro II travelled all the west part of Java, Sostrodipuro was sent to Mecca to learn more about Islam, and Ranggasutrasna went exploring the eastern part of Java from Surakarta to Banyuwangi.

The result of this trip became the background of characters' journey of life in Serat Centhini. This is why SC is rich in describing culture and science in Java. The reader would indirectly learn the knowledge lived by Javanese people: history, education, geography, architecture, natural science, philosophy, religion, mysticism, magic, divination, symbolism, agriculture, farm animals, foodstuff, tradition, arts, music, dances and sexual intercourse.

¹ Later, he was in throne as His Majesty Susuhunan Pakubuwono V (1820-1823)

All is written in Javanese language and in Javanese characters and the whole works became Suluk Tambangraras, the original title of Serat Centhini, a set of book in 12 volumes, about 4000 pages. SC is born as a chanted poetry with 722 chants or approximately 200.000 verses.

Concerning its richness in Javanese culture and knowledge contents, SC should be translated with the aim of passing it to readers of this era. However, translating literary works with different form, language and culture from what people know today is not a simple matter. There are some considerations and decisions that a translator has to face in the process of delivering message to the target language. The translator should consult its client (the producer, the agent, the publisher) and know the readership as well as the material to be translated.

One of the things that would make translator feel awkward is translating sensitive matters such as eroticism or subjects that reveal sexual desire, lust and the like. Nevertheless, the translator has to confront those matters if he meets volume V to IX of Serat Centhini which mostly contains intimate sexual relationship. This matter is beyond what people think about Javanese persons who are normally considered as good-mannered, sophisticated and speaking respectfully.

The encyclopedic-like content in the wonderful book of Serat Centhini is so fascinating that it was translated into French (2002) and English (2006). Yet, the French version translator made it translated again into Indonesia (2004-2006; 2008).

Regarding the translation of erotic parts on Serat Centini, these are the problems we should answer:

1. Were the erotic parts translated in Indonesian, French and English version of SC?
2. How the eroticism is translated in each version?

2. Serat Centhini and its translation

There are six version of Serat Centhini written in Javanese characters: 1) original Serat Centhini, 2) Serat Centhini dedicated by prince Pakubuwono VII to Netherland, 3) Serat Centhini in east-Javanese dialect, 4) SC in pegon javanese², 5) SC Jalalen, 6) SC Amongraga (Adisasmita version, 1974).

The original SC is written in 12 volumes of Javanese characters. This version was then transliterated by Karkono Kamajaya (1990). Amongst the complete translation of SC in Indonesian are Centhini, Tambangraras-Amongraga (Marsono, 2005-2008), SC Dwi Lingua [SC bilingual] (Wirodono) while in other languages, there are *Les Chants de l'Île à dormir*

² Javanese written in Arabic characters

debout, Le Livre de Centhini (Elizabeth D. Inandiak, 2002) in French and *The Centhini Story, the Javanese journey of life* (Soewito Santoso, 2006).

SC is a story of royal princes and princess who got separated when their kingdom was attacked by Sultan Agung, the great king of Mataram in central-Java. In seeking to be reunited, the three royal children have to overcome trials and tribulations in a journey that becomes a journey of life. Told within their travel stories are legends, traditions and teachings that encompass music, dance, ceremonies, divination, magic, eroticism, the human life cycle, religion, spiritualism, mysticism and reincarnation—all of which give an incredible insight into the Javanese way of life and beliefs³.

2.1 *Les Chants de l'Île à dormir debout, Le Livre de Centhini*

Elizabeth D. Inandiak needed four years of work, with a help of a Javanese woman, to fully understand the content of SC in Javanese version first before going through the Indonesian version, and gave birth to the translation -adaptation of SC 'The chants of the Island where people sleep upright, The Book of Centhini'.

For her project, she explored the twelve volumes of SC transliterated by Kamajaya, Ringkasan SC Suluk Tambangraras⁴ [Summary of SC] in Javanese, volume I – IV of SC Tambangraras-Amongraga⁵ and volume V – XII of SC of Marsono's version⁶. She restructured the story by following its original plot and reduced it into 13 stages of life journey of its characters. She transformed the original chanted poems into lyric prose and excerpted it into 152 chants with explanation of every idea she put into the story in her translator's notes. She aims to revitalize the story and make it more interesting for today's readers. Later, she translated the book into Indonesian together with Laddy Lesmana in producing four books during 2004-2006. Later on, in 2008 she accumulated them into one book: *Centhini Kekasih yang Tersembunyi* [Centhini, the Unseen Loved one].

2.2 *The Centhini Story, the Javanese journey of life*

This English version is a condensed version of SC written by a specialist of Javanese literature Soewito Santoso (2006). The initiative came from Kestity Pringgoharjono who wanted to present SC to today's readers as well as to preserve the richness of its content. This book differs from other translation of SC since it contains contemporary photographs

³ <https://www.e-sentral.com/search/byid/14296/stories-from-the-serat-centhini>

⁴ As summarized by Sumahatmaka (1931)

⁵ Published by Balai Pustaka (1991)

⁶ Published by Gadjah Mada University Press (2008)

picturing atmosphere and locations where the characters in SC were once. The initiator thought that this way the book and its contents would be more accepted and comprehensible.

Out of 3500 of original pages, Santoso has reduced it to 10% or about 350 pages. He didn't mention clearly the source text for his work but his intention was that the condensed version should attract common reader's curiosity as well as to entice academics to further study the original text. So, the language should be smooth and fluent, containing as much material of the original work. Hence the poetic form is transformed to the narrative prose.

Recomposing and restructuring the text was made by dividing the story into three stages of life (the pre-adulthood; the adulthood; and the post-adulthood) as adhered to mental and spiritual development of characters wandering to find the meaning of their life.

Eroticism in Indonesian art and culture is expressed in the form of dances, sculptures, reliefs dated centuries ago due to the interaction of local and other culture. In literary works, eroticism is present back before Serat Centhini in form of kakawin⁷ which are written in old Javanese language and characters. In SC volume V to X, the image of sexuality as well as references to genital organ and intercourse are common. Even though Indonesia has law that regulates and legislates pornography by Regulation No. 48 of year 2008, its existence is still permitted in the domain of art, literature, tradition, science and sport.⁸

The influence of Hinduism in Java has rooted into Javanese people's way of life up till the arrival of Islam. This Hinduism background penetrated as well the way of thinking of Kawi⁹ writers who took *catur warga* or *caturpurusartha*, the four wisdom of life, into their literature pieces. These wisdoms comprise *dharma*, *artha*, *kama* and *moksa*¹⁰. Several analysis of old Javanese literature discover that *kama* drew most of writers attention. They presented it in a beautiful language with lots of figures of style as a way to fulfill their life destiny, thus it is far from pornographic ideas¹¹.

But the interesting part is the strategy of translating such pieces. After transliteration, there are courage, passion, and determination that will take turn, but it is not simply finding equivalence as in text translation. While the translator has to communicate the source text, he

⁷ *Kakawin* is old Javanese literature in which the story must portray battles, the beauty of nature and love. The portrayal of love express eroticism which radiates a sense of pornography (Mangkusudarmo, 2005)

⁸ Resolution No. 10-17-23/PUU-VII/2009 Constitutional Court of the Republic of Indonesia, p. 383

⁹ The writer of *kakawin*

¹⁰ *Dharma* is truthful attitude and action; *artha* is objects or material things to be pursued in life and which will be useful to help others as to ensure *dharma*; *kama* is all about desire, natural appetite, passion that is similar as energy to do *dharma* and have *artha*; *moksa* is the freedom, no more attachment to worldly desire nor work, a provision for the afterlife (Mangkusudarmo, 2005)

¹¹ Mangkusudarmo (2005)

should also be sensitive to its readership¹². Functionalist approach would be useful as conception that liberates translators from an excessive servile adherence to the source text.¹³ There are text producer, text receiver and the transaction defining the task that should be done by the translator as stated in translator's brief. By taking into account the 'function-in-culture' of the source text, the translator could compare it with its function in the culture of the target text. Then he could proceed, as required by the initiator of the work, in identifying and isolating those source text elements which have to be preserved or adapted in translation.¹⁴

The linguistic-oriented regard the source text as a norm and acceptability to a translation is only as it is equivalent to the source text¹⁵. Carrying translation that way will produce inconveniences if one has to deal with an enormous work such as *Serat Centhini*.

As an alternative to equivalence, Katharina Reiss introduced a functional category into her translation model and Hans Vermeer formulated his *skopos* theory in which the function or aim (*skopos*) are key concepts. It is the intended function (*skopos*) of the target text which determines translation methods and strategies and not the function of the source text (Reiss & Vermeer, 1984).¹⁶

The difference between linguistic-oriented models of equivalence and Vermeer's functionalist model lies in their various attitudes towards the source text. Vermeer regards a translation as a true rendition in so far as it functions as a text in a target culture; the function of the translation in the target culture determines which aspect of the source text should be transferred to the translation. This is the reason the source text loses its function as a criterion in terms of which equivalence is measured (Naudé, 2002).

In this paper, I will compare some erotic parts of SC volume V and see which part of source text is transformed to be accepted in target language culture.

3. Text analyses

¹² Newmark (1988)

¹³ Hatim and Mason (1997:2)

¹⁴ Nord (1991: 21)

¹⁵ J.A. Naudé (2002)

¹⁶ Naudé (2002)

Serat Centhini volume V reveals homosexual behavior (chant 323) and sexual experiences of concubines (chant 356). The story is chant in *Dandhanggula*¹⁷.

3.1 Chant 323, verse 54 – 57

This piece presents Cebolang, a beautiful boy who ran away from his hometown in Sokayasa, accompanied with four *santris*¹⁸. Along the road when they stopped, they demonstrated magic, wizardry, music and dance with *rebana*¹⁹. One day, in the Wirasaba regency, they were asked to perform by the Ki Adipati²⁰ and there they were, bumped into erotic love with the Ki Adipati and his concubines.

Source text (Chant 323, verse 54 – 57)

54

Ingkang aneng jroning gédhong sami, ki dipati lan Kimas Cêbolang, baleging lejêm sémune, Mas Cêbolang ginayuh, kinapithing liniling-liling, rinungrum sinambrama, lir brêmara ruruh, angrêpih maduning sêkar, ki dipati kapadhan lungiding kapti, katuju lègaweng tyas.

Who is inside the big house together, ki adipati and Cebolang, like smiling, Cebolang is squeezed, clinched, bee buzzing, humming around nectar flower, ki adipati

55

Pandam lilin wus mati ginunting, nulya ginulingkên Mas Cêbolang, sumeleh miring rakite, ki dipati kapungkur, pan karakêt-kêkêt neng wuri, dangu arêrêjêkan, sinjang wus karangkus, angikal warastra mapan, santosa drêng adon-adon adu manis, tumanduk pandinadak.

Candle is out, with scissor, rolling Cebolang, entrusted aside, ki dipati behind, so close like glued behind him, longtime amusement, sarong uplifted, the weapon ready to be mixed-up in sweet, abruptly, meeting it.

56

Kinukuhan mêksa angêngkêngi, diya-diniya dinaya-daya, dinuwa-duwa tan paleh, sinêrot anulya nglud, angrêkênêng kêna ginanti, Mas Cêbolang nggaronjal, tyasira kumêpyur, pinarwasa kawisesa, sasolahe kapidik umatur ririh, ingkang sareh kewala.

Strong in force, ----, without -----, aspired, strongly **got it**, Brother Cebolang startled, his feeling uncertain, hazed, manipulated by it, when pressed, say faintly, be gentle please.

57

Saya gembira kiadipati, amranani ing sakarsanira, ing reh rêkasa wus rame, tan wiwal denny kiwul, pulintiran anguntir-untir, anter antaranira, nirkên ing tyas ayu, tapis rarasing wanita, winantara lan Nurwitri kasorneki, pan kirang bautira.

More happy ki adipati, finding out his wish comes true,

This source text is translated into Indonesian by Marsono *et.al*.

¹⁷ One of 17 types of chants or traditional poetry with certain words and rhymes. *Dhandhanggula* represents tranquility, majestic, and happiness.

¹⁸ Students of Moslem school.

¹⁹ tambourine

²⁰ Regent in colonial era

a. SC in Indonesian (Marsono) of Chant 323, verse 54 – 57

*Yang berada di dalam rumah adalah Kiai Adipati dan Mas Cebolang. Agak tersenyum-senyum air mukanya. Mas Cebolang **direngkuh, diapit dengan paha, wajahnya dipandang-pandang, dirayu**, disambut dengan hormat. **Bagaikan lebah yang tenang, menyenangkan madunya bunga**. Adipati sedang berkehendak kuat, sedang bermurah hati. Lilin penerang sudah mati digunting, kemudian **digulingkannya** Mas Cebolang, **diletakkannya agak miring**. Lama mereka **bercanda**, kain sudah diikat tergulung, **senjatanya siap, kuat** sangat ingin **diadu-adu enak**, dan mengena. Oleh karena itu **diperkuat** dengan cepat, **memaksa** untuk mengeras. Pengaruh **kekuatan dan kehendak yang keras** tidak berhasil dicegah. **Disedot**, kemudian hanyut, keras, dan **kena**. Mas Cebolang terlonjak, hatinya hanyut, terkuasai oleh hal itu. Pada saat ditekan, ia berkata perlahan, “Perlahan-lahan saja”. Semakin senanglah Kiai Adipati, berkenan kehendaknya. (...)*

It was only Adipati and Brother Cebolang inside the big house. With a slight smile on his face, Brother Cebolang was taken, pushed between his legs, he looked into his face, seduced, wooed, and honored in respect. **As cool as a bee, buzzing around the nectar**. Adipati craved with desire as he was bighearted. The candle lighted out, snipped off, then he rolled Brother Cebolang over, turned him aside. They amused each other, their sarong already rolled up, **and the weapon** ready, strong, eager to being rubbed, fondled delightfully and **caught inside**. So, intensified it hastily, forcing it to stiffen.

The result of demanding desire could not be restrained. *Aspired, soared, steadily hard and got inside*. Brother Cebolang startled, drawn over, weakened. As he thrust it, he said, “Be gentle, please”. Adipati felt more thrilled, his longing was consented (...)

In this Indonesian target text, the translator did not transfer the rhyme sound which characterize Javanese phrases: *kinapithing liniling-liling, rinungrum sinambroma, lir brêmara ruruh* (verse 54); *karakêt-kêkêt, adon-adon adu manis* (verse 55), *diya-diniya dinaya-daya, dinuwa-duwa* (verse 56); *pulintiran anguntir-untir, anter antaranira* (verse 57), whereas in fact that would intensify the meaning and beautify the poem when it is chant.

The erotic parts shows love scene between men which are translated using: 1) verbs in passive voice (‘taken’, ‘pushed between’, ‘honored respectfully’, ‘wooed’, ‘aspired’) showing the leader of the action; 2) adjectives describing the feeling of being aggressed (‘startled’, ‘drawn over’, ‘weakened’).

In some parts, the change from active to passive disturb the comprehension since the sentences don’t have subjects (‘intensified hastily’, ‘forcing to stiffen’, ‘aspired’).

Figure of language used in translation helps to deepen the image, such as flattering (‘as cool as a bee buzzing around the nectar’), and so do the metaphor as in ‘the weapon’ and the adjectives describing that organ (‘strong’, ‘hard’, ‘stiffen’). In Indonesian, the meaning of the verb *kena* (got inside) is vague since it’s not clearly show its reference: there is no subject in the passive sentence “*Disedot, kemudian hanyut, keras, dan kena*” (Aspired, soared, steadily hard and got inside).

b. SC in French (Inandiak) of Chant 323, verse 54 – 57

Chant 51

*Mon premier ordre est que tu te défasses de ton turban et que tu t'habilles comme une femme! Je suis très attiré par **les êtres de ton apparence**.*

*Alors ils se couchèrent ensemble. Cebolang s'allongea sur le côté, le régent derrière lui tandis que leurs pagnes s'ouvraient. Le régent saisit fermement **son pénis** et l'enfonça subitement **dans le cul de Cebolang**. Il s'efforça de se retenir, il aspira son sperme tant bien que mal, vite il éjacula. Cebolang se laissait violenter, assaillir, dominer. Le régent agissait en dispenseur de désirs, Cebolang était gracieux et habile dans tous ses gestes. Ils épuisèrent bientôt de toutes les figures de styles*

My first order is that you put off your turban and dress up yourself like a woman! I'm attracted to people with your look.

Then they slept together. Cebolang was lying down alongside; the regent was behind him with their cloth wide open. The regent took his penis and forced it swiftly inside Cebolang's hole. He restrained, absorbed his sperms then instantly ejaculated.

Cebolang yield to be violated, stricken, and dominated. The regent went on giving pleasures.

Cebolang moved gracefully, he gesticulated adeptly. Soon they were worn-out, overwhelmed of every style but....

The number of Chant in the French translation is different from the source text since Inandiak, the translator, managed a lot of reduction out of the original version. Nevertheless, the message in erotic part of the French version is the same as in Indonesian translation: Cebolang is forced to satisfy the need of the regent.

There is evidently a slight difference as Inandiak gave her idea about the regent preference in the look of his lover (*Je suis très attiré par **les êtres de ton apparence*** - I'm attracted to people with your look), which shows that there might be a certain characteristic in the appearance of this kind of male. The French translator is also more honest in mentioning the male genital organ by using denotative word ('penis', 'in the hole of Cebolang'), and she did not transfer the figure of speech or use the connotative word. Therefore, I think the scene is more straightforward since the translator made use of verbs to express phases in the same sex love scene, and not using metaphoric words.

c. SC in English (S. Santoso) of Chant 323, verse 54 – 57

[The pre-adulthood journey]

On the third day, Ki Adipati summoned Mas Cabolang and told him that he wanted to hold another bigger and more spectacular *rebana* recital on the night of the next full moon. But that was only a pretext; his real purpose in sending for Mas Cabolang was to fulfill his sexual desires with the handsome *santri*.

After sending Nurwitri to rest in another room. Ki Adipati said: “Tell me Cabolang! So far you have always played the female role. I wonder whether it feels different, I mean, in terms of the sexual enjoyment.

The love scene between men is not transferred in this English version. Perhaps it is due to the liberty of translator in deciding which parts are essentials to be translated.

3.2 Chant 356, verse 165 – 169

This original source text in Javanese shows concubines’ experiences in love-making through the chats while waiting for Tambangraras’ marriage ceremony the next morning.

165

Andharêdhêg atiku kuwatir, nulya ginulingkenên kinurêban, timbalane to e to e, manira asidhêkus, pan winêngkang ingong kukuhi, tinimpah saya sayah, wus bênggang pupuku, njêng kyai dipati mapan, gya tumanduk warastra sêg angêlêbi, pan dudu lamakira.

166

Nêt andêdêl tan kêna tumuli, pinapan-papankên wus amapan, pinêksa sru pêmadale, makênêng raosipun, ambarêbêt pating prakinting, kumêsar anêratap, grêgêl sun-anjêpluk, anjrit pinêksa kewala, tan kuwagang pantoging watês ngong njêlih, kêsamur drêsing ngudan.

167

Binotan srêg pangkêrêdan mami. Pat-pêt pêtêng ambêgan salêkak, mawut kokonangku kabeh, êrug ngatut manjuluk, bantal kontal ujur ngalih, polahngong gêlasaran, malang megung tinut, udane tan têrang-têrang, dêrês bae suwe-suwe rada rapih, tangisku nuli suda.

168

Nggilani solahe jêng kyai, payudara pipi cinolotan, pinggêt unton-unton kabeh, mayar rasane liru, mak blas seje mau saiki, nora mêmper satuma, mung sadhela bingung, nuli pikir salin ada, sasuwene tan bisa mêlêk sakêdhik, sumrahe nora jamak.

Crazy is acts of the sire, breast cheek bitten, marks of teeth all over, pain feeling, wham different then is now, different from it before, a while bewildered, but thingking changing, long cannot open eyes a bit, happy so much

169

Tan kelingan bojo-bojo dhingin, bocah cilik-cilik tan mirasa, nulya lèh gêdhe angatèl, satêngahipun pulangyun, leren kinen nêkêm ningali, ih tobat nora jamak, satutup nêt punjul, sajêmpol pènyèt sih ngongkak, marêm mathêm pangrasa tan nêdya uwis, udan drês kongsi terang.

No remembering husbands cold, young boys with no feeling, therefore ----

The transliterated text is then translated into Indonesian by Marsono *et.al.*

a. SC in Indonesian (Marsono) of Chant 356, verse 165 – 169

“Setelah demikian saya melihat *milik Kanjeng Kiai yang keras panjang lagi besar*. Hatiku

*berdebar-debar. Segera saya dirobuhkan kemudian ditelentangkan, Ki Adipati menindih di atasnya. To e to e Nafasku mendesis, kaki saya dikangkangkan, ditindih ditekan. Saya semakin merintih. Pahaku sudah direnggangkan. Kiai Adipati segera bertindak. Segera dimasukkan **senjatanya**, sêg ngêlêbi (terlalu besar memenuhi), **bukan tandingannya**, ditekan tidak bisa masuk, dipas-paskan sudah pas, kemudian ditarik dengan keras. **Rasanya kencang melayang-layang**, gemetar seluruh badan. Saya menjerit dipaksa saja, mentok sampai batas. Saya merintih bersamaan dengan suara derasnya hujan. Dibebani ditindih, badanku gemetar, **pandangan tiba-tiba gelap**. Mata **berkunang-kunang**, **nafas tersentak**. Tubuhku bergeser ke atas, bantal terpental. Membujurku berubah. Tubuhku menggelinjang bergerak ke kanan ke kiri, malang melintang diikutinya. Hujan tidak reda-reda, tingkah Ki Adipati menakutkan, payudara dan pipi digigit, sampai semua berbekas, terasa nyeri tapi nikmat. Makblês (tiba-tiba masuk lagi), berbeda dengan yang tadi, nikmatnya luar biasa. Hanya sebentar bingung, lalu berpikir berganti gaya. Selama itu mata susah dibuka, hanya membuka sedikit. Penatnya bukan main. **Saya tidak ingat suami-suami terdahulu**. Mereka masih kanak-kanak, **tidak memuaskan**; sedangkan **ini besar**. Setelah selesai, saya melihat, dan diminta memegang, ih, ampun besarnya bukan main, **segenggam penuh, satu genggam ibu jari kaki masih longgar**. Rasanya sangat puas, tidak ingin berakhir. Hujan deras sampai reda. (356: 165 – 169)*

“Afterward, I saw the regent’s manhood so hard, long and big. My heart fluttered. Soon I was thrown down, stretched out and the regent’s body pinned me. Oh, oh. My breath, hissing, my legs spread out, pinned, pressed. I whined more. My thigh widened. The regent moved, sharply pushed it, wodge. That was no match, pushed again, in its place, wobbly, fitted up then pulled out quickly. It felt like flying in speed, floating, shaken all over. I cried for it to be fitted in, pushed it all to the edge. I moan as it rained heavily. Pressed down, pinned again, my body quivered, I black-out. I saw stars, my breath away. My body moved up, the pillow thrown away. My body laid aside, whimpered, jolted here and there but he followed through. Outside, it was still raining hard. The regent terrified me, biting my breast and cheek, smudging my skin, it was painful yet pleasing. Wham, swiftly pushed in through, different way, so incredibly good. But so quick, I thought it was about to change style. My eyes were barely opened, hazed. I remembered no more of my ex-husbands. They were too young, unpleasant; this one was huge. Afterward, I saw it, asked to touch it, oh gosh, it was enormous, one grasp, there was still room for a toe, feeling contented, didn’t want to last. The rain has stopped.

I consider that this Indonesian translation of the source text is approximately similar to its original text in terms of its content. Though, it’s a pity that the onomatopoeia is not translated. Actually, that could live up and give tension for love act’s atmosphere.

Eroticism is found in form of adjectives, verbs, and figurative language. The translator translate the adjectives describing : a) genital organ (hard, long, big, huge, enormous) ; b) woman’s feeling (fluttered, shaken, painful, pleasing, good, quivered, quick, barely opened, hazed, unpleasant, contented). He also translate verbs showing woman in the act of love (thrown down, stretched out, pinned, spread out, pressed, whined, widened, moved up, laid, whimpered, jolted, terrified, cried, moan).

Eroticism is also in form of simile which describes woman's feeling of fear and pleasure (like flying in speed, floating), as well as metaphoric words (black-out, seeing stars, breath away, a graspful – one graspful there is still room for a toe).

Connotative meaning is also found in the translation as it is used in source text, such as 'that was no match' in regard to the size of vagina, 'remembered no more of my ex-husbands' which is comparing the experience of sexual mate.

b. SC in French (Inandiak) of Chant 356, verse 165 – 169

Chant 70

*Plus de temps passe plus **ma chose** lui sied et plus **son machin** me ravit. C'est **comme une paire de vieilles sandales**, si on les change pour des neuves, on a mal aux pieds. Il me dit: "**Ton vagin**, ma chérie, il ne s'use pas, il se polit"*

"Mais lui, a-t-il toujours autant de vigueur? "

*"Jeunes, **il était plus raide que fer** et me blessait. Avec les ans, il s'est assoupli et quand il m'enfourne à présent, c'est **comme une langue de lave qui me lèche l'intérieur**. Si d'aventure il ramollit, c'est moi qui le prends dans ma bouche et lui dans la sienne, on appelle ça **le baiser du merle à la corneille**, tu connais?"*

*"Oh, moi ce qu'il aime, c'est **me prendre par le trou arrière**, parce que l'autre est tout chiffonné, qu'il dit, comme si c'était de ma faute! Dix-huit délivrances plus cinq fausses couches, il l'aura **usé jus à l'os** ! Je le laisse faire, ce n'est pas fâcheux, mais ma joie, désormais, **c'est la compagnie des femmes**, de celles qui comme moi ne sont plus fécondes, qui n'ont que faire de leurs chaires fripées sinon s'enfripouiller..."*

As time goes by, my thing adapt better to his and his engine satisfy me more. Just like a pair of old sandals, when we change it with new ones, they will hurt our feet. He told me, "your vagina, my dear, it is not worn out but polished even more ". " But, is it still strong?"

"When he was young, it was harder than iron and injured me. In years, it became softer and when it stuffs me now, it's just like the tongue of lava licking my interior. If it's not stiff, it is I who take it into my mouth and mine in his, which is what we call the kiss of birds, don't you know it?"

"Well, what he likes. It's taking me from the ass hole, because the other hole is all worn-out, he said, as it was my fault! Eighteen labors and five miscarriages, it should be wrecked to the bones! I let him do it, it's not sinful, but now I enjoy doing that with women, with those who aren't fecund anymore, who don't care anymore of her wrinkly skin..."

This is a transformation. Translation made by Inandiak did not relate to the source text. This is her composition in reference to same situation on the original text, but still portraying women's impression about sexual relationship. Inandiak took the denotative word such as asshole in sex, and she expressed lesbianism by describing woman's choice to have relation with other woman.

The erotic words are in form of 1) nouns showing genital organ explicitly ('your vagina', 'back-hole') or implicitly ('my object', 'the interior'); 2) metaphor and simile representing genital organ ('his engine', 'scruffy', 'polished', 'like a pair of old sandals', 'wrecked to the bones') and what the organ does ('like tongue of lava licking'); adjectives presenting condition of genital organ ('not worn-out, but polished', 'harder than iron'); verbs showing action during relation ('stuff', 'licking', 'take into').

Hence, in this part, the translator still manages to introduce the same erotic situation as in the original source text.

c. SC in English (Santoso) of Chant 356, verse 165 – 169

Nyi Doyo continued: "When I looked at the regent's **weapon** moving menacingly I became terrified. Suddenly, **he pounced my like a tiger**. He kissed my lips and his hands caressed by breast. I fought back and pushed his hands away. But **like lightning**, his hands were already on my thighs. He parted them and slipped his body in between. It was as though an **all-seeing dragon** was between his loins as he penetrated me. Even though **I was a little small** for him, **the wild dragon** had no consideration and pushed through forcefully. I felt myself shudder from the thrust and I cried out with **the cry of a virgin wounded by a dragon**. But the regent had no mercy at all. He continued to penetrate with a perpetual thrusting movement, creating both pleasure and pain. The rain continued to fall heavily and after a long battle, he relented. I noticed my breast were full of bites, but I didn't care. The regent was very concerned and began to caress them, which could make me **fly to the seventh heaven**. It wasn't powerfull any more but still had a presence. I touched and pinched it until it came to life again. Now, no battle ensued but the art of sexual play, which **shook heaven and earth** and was accompanied by the soft sound of drizzle. The world didn't count any more and thoughts of my husband vanished. Thus we moved together until **we were out of energy, like clouds were out of rain**."

In this English version, Soewito Santoso did refer to the original source text but he also made some transformations in form of metaphoric expression about genital organ ('dragon'), thus he produced different impression about man's power in sexual relation.

The erotic expression found on this translation are using 1) metaphors in portraying the sexual organ and the intensity of the sexual relation scenes (regent's weapon, an all-seeing dragon, the wild dragon; the cry of a virgin wounded by a dragon, a long battle, fly to the seventh heaven, shook heaven and earth; 2) simile (pounced like a tiger, like lightning, out of energy like clouds were out of rain"; and 3) metonymia as in 'I was a little small for him' which show the size of woman's thing.

4. Conclusion

We see that eroticism is transferred in the Indonesian, French and English target text though the plot and the style are not completely follow the source text. This is a way for the translators to be free from the form of source text and plunge into their own version as long as they stick to the purpose of the work to be translated. This is why Inandiak could come with her own version which convey erotic scene in clear and natural expression, and so did Santoso who dropped some homosexual scene but find a metaphor which strongly interprets the image of dragon.

The translators of target texts tried to adapt their works to the situation in the target culture and language. The French and English versions are to be published mostly outside Indonesia so the translator has to deal and know the characteristic of people who will accept the story and its content. The transformation of erotic scene is influenced by the culture of readers in English and France. I think that French translator is more open and frank in transferring such scene for French readers as in France sex is considered as natural as human appetites for food.²¹ Meanwhile the Indonesian translator for English version (a Javanese) might have had different view about this matter considering most of Javanese would think of it as disgraceful things and unpleasant to talk, mostly about the same sex intimate relationship (in which he deleted the scene). So, in such matter, we also see the choice and the power of the translators in deciding which parts to be transmitted, transformed, and even deleted.

The form of the source text is transformed into lyric prose (Indonesian and French version) or narrative-descriptive text (English version) so that the translated text is easier to read and understand by the target text readers. Adding photographs in the target text could be considered as strategy to make the translated work more recognized.

²¹ Adam Gopnik, "A Point of View: Sex and the French" in BBCNewsMagazine

It seems that the choice to dismiss some parts of text has decline the focus on onomatopoeia which characterizes Javanese language. Onomatopoeic words are commonly used whenever people want to increase his purpose in communication or just to revive a sentence.

Briefly, each translator preserves the eroticism in *Serat Centhini* in their own way, so as to make future readers understand that it is part of Javanese culture at that time.

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