



## Strategies for Sexual-Language Translation in British Television Series: Sex Education

Suttipong Permpoon<sup>a\*</sup> & Adithep Kaewkwan<sup>b</sup>

<sup>a</sup> Faculty of Liberal Arts, Ubon Ratchathani University, 34000 Thailand

<sup>b</sup> Graduate Student of English and Communication, Ubon Ratchathani University, 34000 Thailand

### Article info

#### Article history:

Received: 6 October 2021

Revised: 17 January 2022

Accepted: 27 January 2022

#### Keywords:

Translation strategies, Sexual language, Sex Education, Non-equivalence at word level, Cultural substitution

### Abstract

The research examined translation strategies from English to Thai of sexual language in British TV series' subtitles: Sex Education (2019). The data was collected from all 8 episodes of Netflix's Sex Education's season 1. It focuses primarily on the exploration of the strategies used to deal with non-equivalent translation at the word level. The research recognized translation strategies from English into Thai based on Mona Baker's framework (Baker, 2018) and employed qualitative methods to filter and analyse the data. The results revealed that the most frequently used strategy was the translation by using loan words (36.20%), followed by translation by a more neutral/less expressive word (27.62%), translation by cultural substitution (19.04%), translation by paraphrase using a related word (6.66%), translation by paraphrase using unrelated words (4.76%), translation by omission (2.86%) and translation by a more general word (2.86%), respectively. However, translation by illustration was not found in this research. The discussions also present insights regarding the use of sexual language in different contexts and suggestions on how and when to use it. The research provides a major contribution to translators who are interested in sex-related language translation, and it is also beneficial for Thai people and others enjoying watching the Sex Education series and need to rely on the subtitles translated from English into Thai.

### Introduction

In this 21<sup>th</sup> century, the translation industry has widened its scope, and as an academic pursuit, it has been witnessing a massive and continuous expansion (Doherty, 2017). Because communication is an aspect of human civilization, without second-language learning or translation, humans would not be able to communicate across cultures. Nowadays, the role of translation has developed in a wider range of text types, such as movie

dubbing and subtitling, songs, novels, technology, or even in tourism. With such trends, professional translators need to possess excellent translating skills to advance and perfect their translation work. Beneficially, translation has been able to enliven and provide new lease of life and has also been acquiring new perspectives in the process. Based on Bassnet (2002), translation is the rendering of a source language into another language which provides a meaning that is relatable to the context

\* Corresponding Author  
e-mail: [suttipong.p@ubu.ac.th](mailto:suttipong.p@ubu.ac.th)

in the target language. Generally, translation produces equivalent and non-equivalent meanings, defined by similarity or equality of the meanings in the two languages that operate. If the meaning in the target language is similar or equal to the source language, it is defined as “equivalent”. In contrast, if the meaning lacks similarity or equality to the source language, the translation then produces a non-equivalent meaning.

Now that new forms of media and more advanced channels of information and texts are circulated on different social sites, new faces of translated works besides their original written form are presented. Chiaro (2013) refers to “Audiovisual Translation” (AVT) as a transfer of the verbal components contained in audiovisual works and products from one language to another, correlated to both seeing and hearing.” Audiovisual translation is divided into 2 major sub-sections including dubbing and subtitling. As the translation of subtitles is the shift from spoken into written text, it has been defined as a major sub-section of audiovisual translation (AVT) which imposes a lot of difficulties and restrictions upon a translator. The subtitle, one of the translation practices, normally appears in the lower part of a movie screen which endeavors to convey the speakers’ original dialogue, as well as other elements that discursively appear in a movie, such as letters, inserts, graffiti, inscriptions, and placards. Extensively, subtitles are also used for providing an explanation of the information contained on the soundtrack (Cintas, 2009). There are a number of relevant studies discussing different issues of subtitle translation. Some studies highlight the problems of AVT that conveys the meaning of cultural-specific concepts whereas some studies discuss translation strategy models in movie subtitling, proposed by different researchers (Malenova, 2015). These are essential tools, references, and resources for professional translators and language scholars to improve the quality of AVT and other related new media translation.

Examples of great classic translated audio-visual translations can be found from various sources. Some are dealt with by common daily language; some are challenged by the difficulties of translating jargons or language of specific groups of people. This research, however, tries to showcase a case of translating sexual language circulated among people of different genders. Sexual language or sex-related language, as defined by several scholars, refers to words or expressions which are used to refer to genders, sexual acts, and sexual objects as well as to cause sexual and emotional arousal (Sisko,

2004). Translation of sexual language in movie subtitles from English into Thai has been very problematic in our country as it requires some strategies and cultural filters to produce a proper meaning in the target language text. For instance, to deal with sexual language translation, a translator has to modify the meaning of a text being translated by generalizing, neutralizing, reducing, changing, or even deleting the translation units. The use of euphemism sometimes leads to censorship and the loss of original meanings from the source text (Assawongkasem, 2018). Therefore, sexual language translation sometimes produces non-equivalent meanings which are not relevant to the source language text. This supports Armstrong’s (2005) idea. According to Armstrong, due to the cultural difference between the source text and the target text, the concepts of appropriateness in these two languages might be different as it is said “what is appropriate in the source text might be inappropriate or even taboo in the target text” (Armstrong, 2005).

The fact that the series *Sex Education* Season 1 (2019) has been observed to be rich in sexual content and the sexual topics for teenagers are discussed very openly, particularly in conservative social settings, making it an interesting audiovisual work worth investigating for the benefits of film producers and professional translators in terms of the translation strategies of sexual language in the series’ subtitles from English into Thai. Netflix, an online streaming database is chosen as the data source because the entire series can be legally accessed anytime at convenience for registered members.

When it comes to sexual language translation, English and Thai might have different concepts of appropriateness. Considering the different concepts of appropriateness between Thai and English, the meaning of a text being translated can be modified, correlatedly with Thai social and cultural context. Therefore, the study of translation strategies of sexual language in *Sex Education*’s Season 1’s subtitles is expected to provide a profound understanding of cross-cultural translation from English into Thai. To gain the utmost benefit, the research may be further distributed to translators who have a serious decision to make when they are required to deal with the translation of sex-related language.

#### **Sex education, the series**

*Sex education* Season 1 was premiered on January 11, 2019, on Netflix. The popularity of this series grew in prominence as it was announced by Netflix that the

first season of Sex Education was streamed by over 40 million subscribers within the first month of release (Porter, 2019). In Thailand, Sex Education after the first-month release was widely criticized. Even though the series has received positive reviews from critics and general audiences worldwide, some Thai conservatives complained that the show's contents are inappropriate (Mahavongtrakul, 2019). In contemporary Thai society, however, most Thai teenagers have not learned the topic correctly since some teachers and adults believe that exposing teens to sex education lessons directly can cause certain deviant sexual behaviors. In fact, having inadequate knowledge or getting no access to sex education can lead them to other social problems. As a consequence, the presence of the Sex Education series has played a vital role in Thai society as it led to the discussion of sex, which might be regarded as a sensitive topic for many Thai conservatives.

The selection of Sex Education series (2019), a Netflix-original British comedy-drama series created by Laurie Nunn, can be generally deemed and regarded suitable as it is an example of such language use. Though the series is rated MA (for a mature audience), which may be suitable for people over the age of 18, it contains critical sexual content and controversial stories that directly address extensive issues for adolescents, regarding growth, puberty, self-development, family, school, and teenage relationship. Netflix has released 2 seasons of Sex Education, and each season contains 8 episodes. Loved among British viewers and international audiences alike, this British teen comedy-drama centers on a 16-year-old boy named Otis whose mother works as a sex therapist (Zahn, 2020). Despite being a boy who is inexperienced in sex and lovemaking, Otis's advice on sexual problems works very effectively for his friends. The series starts with the sex-therapy clinic that is secretly operated at school, where the teenage problems are presented throughout the story. Otis starts the clinic with his partner in crime, Maeve. They make money, and it goes very successful at the beginning.

The popularity of Sex Education grew in prominence as it was announced by Netflix that the first season of Sex Education was streamed by over 40 million subscribers within the first month of release (Porter, 2019). Sex Education has played a vital role in Thai society as it led different groups of Thais to the discussion of sex, which is a sensitive topic for Thai conservatives. Some people have said that the series' contents may not be suitable for Thai culture, and children would be

incited to improper behaviors after watching it. On the other hand, people, through the eyes of a younger generation, express different opinions on the issue. Sex education is a big step up for Thai society since it enables Thai students of diverse political, economic, socio-cultural levels and educational backgrounds to openly learn about sex at an early age. Sex is a topic that should not be sealed off any longer and learning about sex at an early age should not be considered wrong. However, in Thailand, most recently, according to Boonmongkon, Shrestha, Samoh, Kanchawee, Peerawaranun, Promnart, Ojanen, & Guadamuz (2019), gaps recognised in comprehensive sexuality education in Thailand reflect the challenges of providing sexuality education in school settings where society's political and sociocultural norms are imposed and traditional pedagogical ways have remained dominant. The researchers also suggested that strategies must be created to address implementation shortcomings to make sexuality education more comprehensive in Thailand.

#### **Sex-related language**

Sex, according to the Canadian Institutes of Health Research (2017), means a variety of biological attributes in humans and animals. Basically, it is associated with physical and psychological features, ranging from chromosomes, gene expression, hormone levels, and function to sexual anatomy. Usually, sex is classified as male and female, but sexuality today is considered various, depending on an individual's biological attribute that compromises sex and how those attributes are expressed.

Sisko (2004) refers to the sexual language or sex-related language as words or expressions which are used to refer to genders, sexual acts, and sexual objects as well as to cause sexual and emotional arousal. Sex can also be generally defined as a term that simply refers to a few things, such as sexual desire and sexuality (Yu, 2010). Basically, sex can be simply defined as sexual desire, people's perspective on sex tends to be pessimistic. For instance, some people consider sex as a dangerous, indecent, and embarrassing topic that should be privately discussed. In some cultures, sex to some extent is equated to taboo, which means it is religiously and socially prohibited as a subject to discuss the matter. In addition, sex in another aspect is associated with the sexuality of an individual, influenced by culture, psychological and biological features, attitudes, beliefs (Pongsapich, 2010).

Taboo, in relation to sexual references, on the one

hand, is a cultural or religious custom that forbids people to do, touch, use or talk about a certain sexual account. “Taboo words are the words that are often considered offensive, shocking or rude, e.g. because they refer to sex, death, the body or race” (Wehmeier, McIntosh, Turnbull, & Ashby, 2005). For example, in some English-speaking countries, it is profane and tabooed to use words related to sex, and the Christian religion. In some African tribes, women are not allowed to mention their husband, father, and father-in-law directly by their name. In terms of language, taboo, on the other hand, is usually attached to words (e.g., fuck and cunt) and taboo topics (e.g., abortion and death). Taboo has existed for a long time in our world, and it continues to develop in a dynamic way all the time (Gao, 2008).

In Thailand, the central Thai language also has taboo words for sex and stuff associated with it. For various reasons in Thailand, discussions of this topic are quite frequently encountered. At a higher well-mannered level, Thai people have to deal with sex-related taboo by avoiding vulgar words that directly refer to males’ and females’ private parts. For example, just like the ‘f\*\*’ words or the words ‘pussy’ or ‘dick’, similar ideas apply to the Thai culture since the words ‘ค\*\*’ and ‘ห\*\*’ are tabooed, even in a conversation with people or family members in general, and อวัยวะเพศชาย (awaiyawa phet chai) – male sex organ and อวัยวะเพศหญิง (awaiyawa phet ying) – female sex organ are the terms mostly used on account of politeness. Adding that along to the word for “male” and “female”, you can safely talk about the various sex organs of the body, and scientifically, these terms in reference to males’ and females’ reproductive organs are also utilized. When talking about people of the night, which refers to ‘prostitution’, the use of euphemisms is also produced in Thai. The term การค้าประเวณี (kan khapraweni) is made up of the words การค้า (kan kha) – “business”; and ประเวณี (praweni) a word that means “customary” or “traditional”. The most straight-forward and least euphemistic of these is โสเภณี (sopheni). Yet, this topic is ripe for euphemisms, as in ผู้หญิงหากิน (phuying hakin) “a girl looking for something to eat (doing a certain kind of job)”; ผู้หญิงหาเงิน (phuying ha-ngoan) “a girl looking for money” or ผู้หญิงบาร์ (phuying ba) – “a bar girl”. Consequently, according to Leong (2014), sex-related taboo words in Thai are mostly produced to avoid conflict with conservatism that has been labeled in society.

### Translation of sexual language

Translation for sexual language poses various

challenges across cultures as sexual words can be considered ‘taboo’ in a language being translated. Facing taboo terms in the source language, the translator may be unable to deliver the exact meaning with its shades and connotative associations in the original language to the target language. To render the meaning of a text from one language into another language, understanding the target culture is necessary. A translator needs to apply several studies and investigations on the cultures of both source and target languages and must be familiar enough to know if the expression is considered ‘taboo’ in the two languages that operate. In the case of translation for taboo, according to Davoodi (2009), there are three possibilities; a) the taboo term in L1 is not taboo in L2, so the translator will translate it directly, b) The taboo term in L1 is taboo in L2 too, and, c) The term which is not taboo in L1 is considered as taboo in L2. Davoodi further suggests some choices to render if not exact but similar and acceptable meaning and feeling of the word into the second language.

1. Censorship: it is the first and the simplest choice in translation. Censoring the taboo, the translator ignores the term easily, but it is not a proper and acceptable way because the taboo term on some occasions is a key term in the source text, and its meaning can be distorted by the omission.

Example from *Translation for Taboo Language in Fifty Shades of Grey* (Assawongkasem, 2018)

ST: His long fingers reach around to gently massage my clitoris, circling slowly.

TT: นิ้วเรียวยาวของเขาขยับไปรอบ หมุนวนเป็นวงกลมช้า ๆ อ่อนโยน

(nio riao yao khong khao khayap pai rop mun won pen wongklom cha cha onyon)

2. Substitution: the other way to translate a taboo term is by substituting the term with another term in L2, but it often certainly distorts the meaning.

Example from *Translation for Taboo Language in Fifty Shades of Grey* (Assawongkasem, 2018)

ST: His lips close around my nipple, and when he tugs, I nearly convulse.

TT: ริมฝีปากเขาครอบครองยอดทรวงอกข้างของฉัน และเมื่อเขาดึง ฉันก็เกือบสิ้นสະท้านไปทั่วร่าง

(rimfipak khao khrokhong yot suang ik khang khong chan lae muea khao dueng chan ko kueap san sathan pai thua rang)

3. Taboo for taboo: although the translator knows the expressions are not acceptable to target people and society, they can sometimes prefer to translate them into

taboo.

Example from *Netflix*

ST: Why don't you stop being an ignorant shot for brains thundercunt?

TT: คุณเลิกทำตัวเง่าเสมอองซี่เลื้อย สันดานหนังหนังที่ สักที่ได้ไหม

(khun loek thamtua ngi ngao se mong khi lueai sandan nang nang hi sak thi dai mai)

4. Applying euphemism: “Euphemism derives from Greek words “eu” well + “phem” speaking, and it means “right silence” in ancient Greek” (Shoebottom, 2001). In other words, euphemism is the substitution of an agreeable or inoffensive expression to replace one that offends or suggests something unpleasant (down toning).

Example from *Translation for Taboo Language in Fifty Shades of Grey* (Assawongkasem, 2018)

ST: How do you make yourself cum? I want to see it.

TT: คุณทำให้ตัวเองถึงจุดสุดยอดได้อย่างไร ผมอยาก เห็น

(khun thamhai tua-eng thueng chut sutytot dai yangrai phom yak hen)

The role of cross-cultural translation is inevitable. To translate taboo terms by censorship, substitution, taboo for taboo, or the use of euphemisms, cultural observation of both source and target languages is a very important and delicate process. Taking into account accuracy and complete knowledge, a translator needs to be assisted and supported by a lot of studies and investigations on cultural context in the source and target languages. A typical instance of censorship in Latin America, for instance, according to Scandura (2004) is the usual habit of forcing translators to tone down language, i.e. substituting vulgar words for neutral ones (for example, using “penis” or “making love” instead of other slang expressions with the same meaning).

#### **Transcultural-sexual translation**

To date, several studies have investigated translation in various text types and the strategies used for dealing with different styles of translation. Some of the major findings by researchers and scholars in related fields are noted below:

The study of Warachananan & Roongrattanakool (2015), for instance, was conducted on translation strategies of non-equivalent translation at the word level of song lyrics from English into Thai in Walt Disney's animated feature films. Thai translation versions of 27 songs from Walt Disney's animated feature films released between 2003 and 2013 were chosen as the data

source. Employing Mona Baker's framework, the result showed that the most frequently used strategy was the translation by omission (76.79%), followed by translation by paraphrase using unrelated words (7.14%), translation by using a loan word (5.36%), translation by paraphrase using a related word (4.64%), translation by a more general word (superordinate) (2.50%), translation by a more neutral/less expressive word and translation by cultural substitution was at the same frequency (1.79%). However, translation by illustration was not found in this study. The study disclosed that subject and object pronouns were mostly omitted in the translation of song lyrics. One of several factors that results in the omission of subject and object pronouns was the limited space in a song phrase. It is also stated that this omission could be done when it causes no confusion to the target audiences.

The study conducted on translation strategies of songs is beneficial for people who enjoy listening to English songs and their translated versions as it will enable those groups of audience to appreciate the aesthetic values of the songs. Since the theoretical framework employed in this study was the translation strategies proposed by Mona Baker (2018), it draws the researchers' interest to carry out a further study concentrating on translation strategies in another text type, which is movie subtitles by employing Mona Baker (2018) as the theoretical framework. The study aims to provide a finding that will show how the strategies proposed by Baker are employed in the context of translation for movie subtitles from English into Thai in an even more challenging linguistic setting—sexual language.

Another study carried out by Assawongkasem (2018) was conducted on the translation of taboo language in *Fifty Shades of Grey* by E. L. James. The descriptive study of translation in the cultural studies approach, aims to find out the ideological factors and the power of agents influencing translations under the assumption that translating processes are controlled by the power of agencies and the regulation of morals and norms in translation. The consequence of resolving the problems in translation reflects the ideologies affecting any utterances in the translation and leads to the mechanism of censorship under the strategies of translation, especially in the sex-related issue, which is one of the most sensitive issues in our society. Selected excerpts from the English source text of *Fifty Shades of Grey*, written by E. L. James, and the translated text,



translated by Pillay (2017), were then analyzed along with reference to the interview of translators. The result of the study shows that the strategies of censorship of sex-related taboo languages seen in the translation of *Fifty Shades of Grey* are omission, partial translation, substitution, addition, and down toning, or the use of euphemisms. The causes of these censorships are the internal and external translation constraints of translation, especially the power of agents in the publishing industry, such as the laws, publishers, and editors which are external translation constraints. The practices of these power could demonstrate the main ideology in Thai society that is influenced by Buddhism which is the religious principles of Thai society.

According to the study of translation for taboo language in *Fifty Shades of Grey* by E. L. James, Thai society is very strict with the religious principles and certain concepts drawn from conservatism. As *Fifty Shades of Grey* contains many overt sexual content, such as sexual taboo words and taboo topics in Thailand, the translation strategies needed for dealing with such problems are omission, partial translation, substitution, addition, and down toning, or the use of euphemisms. The study shows that it requires strategies to translate taboo language from English into Thai correlatedly with the social and cultural context. Under discussion, *Fifty Shades of Grey*, an American erotic romantic film that is rated NC-17, meaning 'no children under 17 admitted'. Some Thai conservatives may consider this film inappropriate for Thai children and adolescents. Further studies should investigate translation strategies in similar audiovisual work. Therefore, the researchers have chosen Netflix's *Sex Education* Season 1 as the data source to investigate the translation strategies used in the subtitles from English into Thai. *Sex Education* is an audiovisual work similar to *Fifty Shades of Grey* because it is a western TV series that discusses a lot of teenage sex-related issues. However, *Sex Education* is more likely to target younger audiences, so the study will show different ways of being exposed to the media between western teenagers and Thai teenagers.

Similar to Assawongkasem's work, Zahn's research (Assawongkasem, 2018). focused on the translation of the Netflix TV series *Sex Education* from its original spoken English version to the German dubbed and subtitled version. The main research question is "to what extent does the German synchronization of the TV series *Sex Education* apply cultural filters?" and a sub-question is "does the original meaning get lost in the

translation when a cultural filter is applied?". The study was approached through a data collection in which the original English version, the German audio version, and the German subtitled version were transcribed and then analyzed regarding the first and fifth dimensions of cross-cultural differences by Juliane House and Netflix's German Timed Text Style Guide. The results of the research showed that especially in the German dubbed version, the application of cultural filters occurs, and in the German translation, more direct formulations and more ad-hoc formulations occurred compared to the original English version. The differences between the German dubbed version and subtitled version are explained to some extent with regards to Netflix' Timed Text Style Guidelines (TTNG) regulations. Some instances of borrowing and code-switching highlight the influence of the English language on German. The sub-question "does the original meaning get lost in the translation when a cultural filter is applied?" can be answered by stating that the originally intended meaning in some instances changes but does not get lost (Zahn,2020).

Based on the studies aforementioned, cross-cultural translation is the translating process that reflects the ideologies of different cultures between the source and the target language. The study shows that the meaning of the original English text does not get lost when applying the cultural filters in translation into German. However, this study focused on translation across culture from English into German, so there should be another study father conducted on translation strategies applied in *Sex Education* from the original English into another different language. Furthermore, there is still an inadequate number of studies on the translation of taboos and certain cultural-specific items in Asian culture. Thus, the present research will analyze the specific case of cross-cultural analysis in the translation from English to Thai of Netflix's *Sex Education*, which has not been thoroughly explored before. It will only pay attention to the sexual language or sexual taboo language contained in the subtitles of the series, but other critical comments concerning the issues of sex education will also be glimpsed.

## Objectives

The research aimed to explore the strategies employed in the non-equivalent translation at the word level of sexual language in *Sex Education* Season 1's subtitles, based on the framework proposed by Baker

(2018). Apart from exploring the strategies employed in the subtitle translation—answering the research’s primary question “To what extent are the strategies employed in the translation of sexual language in Sex Education Season 1’s subtitles from English into Thai?”, the researchers will also analyze the application of them in order to reflect the considerable ideologies and dig deep into the cultural filters which are applied in the translation of sexual language. The research also aims to develop its useful findings to provide practical guidelines or advice for translators who are particularly interested in sexual-language translation from English into Thai. Furthermore, they will be able to understand and apply these strategies appropriately to the Thai social and cultural context when it comes to subtitle translation of an audiovisual work that contains sexual content.

### Conceptual framework

The translation strategies proposed by Mona Baker (2018) will be utilized as the main conceptual framework of the research as they are applied in various themes or genres of translation (the translation of humors, jokes, news, jargons, pidgins, stational remarks and, particularly, culture-specific language, to name a few) (Treetrupetch, Tipayasuparat, & Webb, 2017). Baker suggests a systematic approach to translators in training and provides an explicit syllabus that reflects some intricacies in transition from one language into another. It also explores relevant key areas of modern linguistic theory for guidance and information. The theory in addition provides insights from current research ranging from lexical studies, text linguistics, and pragmatics to retain a constant relationship between language, translation, and the social and cultural environment in which both language and translation operate. Eight translation strategies used by professional translators for dealing with non-equivalence at the word level according to Baker, include (1) translation by a more general word (superordinate), (2) translation by a more neutral/less expressive word, (3) translation by cultural substitution, (4) translation by using a loan word or loan word plus explanation, (5) translation by paraphrase using a related word, (6) translation by paraphrase using unrelated words, (7) translation by omission, and (8) translation by illustration. According to Baker, translation by a more general word (superordinate) is one of the commonest strategies for dealing with many types of nonequivalence, particularly in the area of propositional meaning. It works equally well in most, if not all, languages, since the

hierarchical structure of semantic fields is not language-specific. Unlike the first strategy, translation by a more neutral/less expressive word is the use of euphemism as the meaning in the target text will be toned down. The third strategy, translation by cultural substitution involves replacing a culture-specific item or expression with a target-language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader. Next, translation using a loan word or loan word plus explanation refers to the method dealing with culture-specific items, modern concepts, and buzz words, and once explained, the loan word can then be used on its own; the reader can understand it and is not distracted by further lengthy explanations. Translation by paraphrase using a related word, the fifth strategy, tends to be used when the concept expressed by the source item is lexicalized in the target language but in a different form, and when the frequency with which a certain form is used in the source text is significantly higher than would be natural in the target language. Contrary to the fifth strategy, translation by paraphrase using unrelated words can be applied when the concept expressed by the source item is not lexicalized at all in the target language. Here, instead of a related word, the paraphrase may be based on modifying a superordinate or simply on unpacking the meaning of the source item, particularly if the item in question is semantically complex.

Translation by omission, to Baker, should be exercised if the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations. As for the last strategy, translation by illustration, a physical entity which can be illustrated, can be employed if there are restrictions on space and if the text has to remain short, concise, and to the point (Baker, 2018).

As the research aims to examine non-equivalent translation at the word level that produces no direct or equal meanings to the target language, this framework appears to be appropriate for the present research. Moreover, Baker’s framework has been widely adopted as a translation model in many related studies. Indeed, its popularity really ensures that the present research will be feasible and acceptable at the academic level.

### Research methodology

The data were collected from the subtitles in Sex Education Season 1 on Netflix, translated from English

into Thai. As for data collection, the researcher selects the entire series containing 8 episodes to create a chance of data being equally selected without any biases. The data were filtered and analyzed by qualitative method, based on the framework of Baker (2018) for 8 translation strategies applied by professional translators for dealing with non-equivalence at the word level.

The research employed thematic analysis to synthesize and conclude the findings and indicate how the translation strategies employed in this TV series' subtitles reflect the considerable ideologies of cross-cultural translation from English into Thai.

According to the researchers' observation and preliminary study, Sex education's series subtitles contain many sexual words that mostly fit into these categories. So, the research focused only on sexual language that is relevant to these classifications. In this research, the researchers classified sexual language into 5 subcategories, including: 1) sexual acts (excluding intercourse) (e.g. อมหนักเขา, สไลด์หนอน [om nokkhao, salai non]), 2) male organs (e.g. อั้วจ๊อน, เจ้าโลก [ai chon, chao lok]), 3) female organs (e.g. จิม [chim]), 4) orgasm (e.g. ฟันน้ำกาม, แตค [phon namkam, taek]), and 5) Intercourse (e.g. ซัม [sam]).

Only sexual references in the forms of words, slangs, expressions appearing in the dialogues, or conversations throughout the series were considered to be included in the thematic analysis. No special codes were created, marked or applied as the research deals primarily with the translation of words, slangs and expressions from English source language into Thai target language.

The researchers applied the principle of romanization by transcription method as proposed by the Royal Institute discussed and revisited by Kanchanawan (2006) to provide an equivalent pronunciation guideline for the ease of reading and information tracking for

further studies.

## Results

The data presented 105 instances of sexual language found in the subtitles of Sex Education Season 1 translated from English into Thai. The strategies used in the subtitle translation for sex-related language are various in Sex Education Season 1. To answer the major research question, "To what extent are the strategies employed in the translation of sexual language in Sex Education Season 1's subtitles from English into Thai?", the result of the research indicates that there were seven strategies employed in the subtitle translation for sexual language in Sex Education Season 1. The most frequently used strategy is the translation by using a loan word (36.20%), followed by translation by a more neutral/less expressive word (27.62%), translation by cultural substitution (19.04%), translation by paraphrase using a related word (6.66%), translation by paraphrase using unrelated words (4.76%), translation by omission (2.86%) and translation by a more general word (2.86%). However, translation by illustration was not found here, as shown in Table 1.

**Table 1** Frequency and percentage of each translation strategy at the word level found in Sex Education Season 1

Translation strategy	Frequency	Percentage
Translation by using a loan word or loan word plus explanation	38	36.20
Translation by a more neutral/less expressive word	29	27.62
Translation by cultural substitution	20	19.04
Translation by paraphrase using a related word	7	6.66
Translation by paraphrase using unrelated words	5	4.76
Translation by omission	3	2.86
Translation by a more general word (superordinate)	3	2.86
Translation by illustration	-	-

Examples of collected, categorized and analysed data can be found in Table 2 below.

**Table 2** Data samples from Sex Education Season 1 (episode 1-8) categorised by translation strategy

Translation strategy	Scene/ Context	Source language text	Target language text	Sexual language type
Translation by using a loan word or loan word plus explanation	E2E: Otis talks to his client, Olivia at the school sex therapy clinic. (10:19 mins.)	Did you know that humans are not the only species to perform <b>fellatio</b> ?	เคยรู้หรือเปล่าว่ามนุษย์ไม่ได้เป็นสายพันธุ์เดียวที่ทำออรัล (khoei ru rue plao wa manut mai dai pen sai phan diao thi tham oran)	Sexual act
Translation by a more neutral/less expressive word	E3J: Lily at Eric's home tries to make a move on him. (31:14)	We could <b>wank</b> each other off.	เราใช้มือกันก็ได้ (rao chai mue kan kodai)	Sexual act
Translation by cultural substitution	E1D: Eris speaks to Otis on the way to school. (5:49)	Can you even get a <b>hard-on</b> ?	นกเขานายซันได้หรือเปล่า (nokkhao nai khan dai rue plao)	Sexual act



Table 2 (Continue)

Translation strategy	Scene/ Context	Source language text	Target language text	Sexual language type
Translation by paraphrase using a related word	E2V: Maeve plans to expand the customer base for the sex therapy clinic is working, and there are more fellow students who need help. (45:14)	Is it weird that I always think about Queen when I <b>cum</b> ?	แปลกหรือเปล่านั้นคิดถึงพระราชินีตอนน้ำแตก (plaek rue plao thi chan khitthueng phrarachini ton nam taek)	Orgasm
Translation by paraphrase using unrelated words	E1G: Eris talks to Otis at school in the morning. (7:48)	You can't even <b>jack</b> your beanstalk.	แต่นายยังไม่กล้าใส่ลัดพันอนเลย (tae nai yang mai kla salai non loei)	Sexual act
Translation by omission	E2J: Maeve gossips about Anwar at the night party arranged at Aimee's house. (19.36)	I heard that his ex broke up with him because he wouldn't finger his <b>bumphole</b> .	ได้ยินมาว่าแฟนเก่าเลิกกับเขาเพราะเขาไม่ยอมเอานิ้วแทะก้นให้ (daiyin ma wa faen kao loek kap khao phro khao mai yom ao nio yae kon hai)	Male/ female organ (body parts)
Translation by a more general word (superordinate)	E3P: Eris explains the gay porn that he is watching with Lily.(36.41)	It's called <b>rimming</b> .	เรียกว่าการเสียดก้น (riakwa kan lia kon)	Sexual act
Translation by illustration	-	-	-	-

As presented in Table 1 and Table 2, when it comes to intercourse, “sex” is a loan word that is the most frequently used. Applying the translation by loan words, “sex” is predominantly translated into “เซ็กส์” (sek). Likewise, another word for sex is “shag”, a British slang, which is translated into “ซั่ม” (sam), a word which refers to having sex, understood by a group of Thai people. “ซั่ม” is a loan word in case it is derived from “orgasm” which Thai people, especially teenagers, use to talk about sex. “Fellatio” with its equivalence “ออรัล” (oral) is also a translation employing the loan word strategy found in the subtitle translation. Please note that the English equivalent back-translated words or phrases used in this section are mostly literal translations by means of gloss translation (Nida, 2004), rendered primarily for the ease of a data tracking process.

In regard to the translation by a more neutral/less expressive word, the sexual words are toned down and severally translated. For example, words in terms of orgasm are mostly translated into “เสีจ” (set) and “จุดสุดยอด” (chut sutyot) from the words “cum”, “jizz”, “spunk” in the source language. In addition, words in terms of male/female organs are toned down as can be seen in words, such as จู๋, เจ้าโลก, ไอ้จ๋อน, จีม, จิมิ (chu , chao lok , ai chon , chim , chi mi) generally translated from “dick”, “cock” and “vagina”. Regarding sexual words in the classification of intercourse, the words applying the translation by a more neutral/less expressive word are “เสียดัว” (siatua) and “อึบ” (uep), which are translated from “sex” and “fuck” for the most part. To be more specific, “เสียดัว” is used to refer to the loss of virginity whereas “อึบ” is a less expressive word for sex, spoken

among Thai adolescents. In the classification of sexual acts, ใช้นิ้ว (chai mue) or wank is also considered as the translated word applying the translation by a more neutral/less expressive word.

With respect to translation by cultural substitution, what stands out from the finding is the words used in terms of masturbation, like “wank”, “hand job”, and “touch oneself” which are translated into “ชักว่าว” (chak wao), and “ตกเบ็ด” (tokbet), correlatedly with Thai cultural context. In Thai cultural context, ชักว่าว (flying a kite) is a term used to refer to male masturbation while ตกเบ็ด (fishing) is a term for female masturbation. Apart from masturbation, another sexual act frequently found in the subtitles was oral sex as can be seen in the words, such as blowjobs (BJS), fellatio, and hard (get hard). With their non-equivalence, these words are translated into อดนกเขา (om nokkhaeo) or suck a dove, เป่าปี่ (pao pi) or bubbler, and นกเขาขัน (nokkhaeo khan) or a dove crow, in English.

As for the translation by paraphrase using related words, น้ำแตก (nam taek) or splashing water is the most seen in the target texts with its translation from ejaculation, orgasm and dick sneeze. Interestingly, dick sneeze would be literally translated into “กระเจียวจาม” (kra chiao cham), which does not make sense to Thai people. In this case, it can also be marked as a cultural-specific item as dick sneeze is a British metaphor for semen, which does not exist or is not understandable in Thai. This metaphor is thus translated, applying the strategy of translation by paraphrase using related words, น้ำแตก (splashing water). For a further example of translation by paraphrase using related words is blowjob

(BJS) which is translated into ดูดูดุ้น (suck a chump). The related words in this item are ดูด (dut) suck and ดุ้น (dun) chump, which illustrates the shape of a male reproductive organ. In the classification of intercourse, เรื่องบนเตียง (rueang bon tiang) bedding affairs translated from sex also applies translation by paraphrase using related words because เรื่องบนเตียง (bedding affairs) connotes sex and a place where sex is supposed to happen. Another interesting word is the word ดุ้น. In the literal meanings of dick and penis, it would possibly have been translated into จู้, ไอจ้อน, เจ้าโลก, อัมพะ (chu, ai chon, chao lok, antha), etc. Yet, dick and penis under this context are translated into ดุ้น (dun) or chump regarded as a descriptive word for a shape of a male reproductive organ. In Thai, the word ดุ้น (dun), though is strictly used as a noun referring to an object in a stick-like shape, grammatically, it is frequently used as a classifier indicating both number of nouns and their appearance. Therefore, the transfer from the noun to classifier or a nounlike pronoun reference can be regarded as translation by using related words.

In accordance with translation by paraphrase using unrelated words, masturbate in the majority of cases is translated into ช่วยตัวเอง (chuai tua-eng) or to help one's self. As can be seen, the unrelated words of this instance are ช่วย (help) and ตัวเอง (one's self) which are considered irrelevant to the word masturbate. Another word for masturbation found in the target text is jack with its non-equivalent translation, สไลด์หนอน (salai non) slide a worm. Considering this instance, สไลด์ (slide) and หนอน (worm) are the words unrelated to the original and target text since สไลด์ (slide) is a loan word in English meaning to move without interruption over a surface (Cambridge University Press, n.d.) whereas หนอน (worm) is a Thai word referring to a small animal with long, narrow, soft body without arms, legs and bones, and it is used as a metaphor for a male reproductive organ in this context (Cambridge University Press, n.d.) Therefore, สไลด์หนอน which refers to masturbation is the translated text applying the translation strategy by paraphrase using unrelated words.

The disappearance of literal meanings is considered as a translation by omission. Bumhole with its non-equivalence, ก้น (kon), is also regarded as a translation by omission. Since bumhole could be literally translated into รูก้น (ru kon), the missing word รูก้น is omitted as can be seen. Therefore, this instance is also sorted into translation by omission.

In the translation by a more general word, there

are very few instances found, for example, fuck and hump are rendered into เต้า (dao) which means to move the bottom up and down in many Thai dialects, according to Longdo Dictionary (n.d.). The word เต้า is regarded as a more general word as it is generally used in a speaking context among Thai people, and to some people, this word can be vulgar, depending on personal attitudes. The word rimming rendered into เลียก้น (lia kon) is also sorted into translation by a more general word. Rimming means sucking, kissing, or licking an anus (Harper Collins, 2019), but the word ก้น (kon) in this context is a word mostly used in reference to a bum, not the anus. The translator might have to choose a word with the closest meaning to the anus to establish the translation of the word rimming, thus the word ก้น was selected in this case. Now, in terms of the frequency of sexual word

**Table 3** Frequency of sexual words in each category found in the subtitles of Sex Education Season 1

Sexual language category	Number of instances	Percentage
intercourse	45	42.86%
sexual acts	27	25.71%
male organs	13	12.38%
orgasm	11	10.48%
female organs	9	8.57%
<b>Total Number</b>	<b>105</b>	<b>100.00%</b>

use, please consult Table 3 on the next page.

Table 3 compares the summary statistics for sexual language at the word level in the subtitles of Sex Education Season 1, translated from English into Thai. The result shows that the classification of intercourse is in the first rank, comprising 42.86%, and followed by sexual acts and male organs which are 25.71% and 12.38%, respectively. The other categories of sexual language, including orgasm and female organs are ranked in the bottom two with 10.48% and 8.57%, sequentially. Sexual language in terms of intercourse is mostly dominated by the nouns and verbs such as sex, fuck, hump, shag, etc., with the words translated into Thai such as เซ็กส์, เสียดัว, อีบ, เต้า, ซัม (sek , siatua , uep , dao , sam). The words in accordance with the classification of sexual acts include wank, masturbate, jack, hand job, rimming, fellate, fellatio, blowjobs (BJS), oral, etc., which are predominantly translated into ชักว่าว, ช่วยตัวเอง, ตกเบ็ด, อมนกเขา, เป่าปี่, ออรัล (chak wao , chuai tua-eng , tokbet , om nokkhao , pao pi , oran). It is very apparent from the findings that male organs are dominated with nouns such as dick, penis and cock with their translation in Thai such as ไอจ้อน (ai chon), เจ้าโลก (chao lok), and

นกเขา (nokkhao) whereas female organs are words involving female reproductive system, for example, vagina and minge which are translated into จี๋มิ (chi mi) and จี๋ม (chim) for most of the subtitles. The classification of orgasm is severally seen as words like cum, finish, spunk, jizz, ejaculation, orgasm and etc., with the words translated into Thai; น้ำแตก, เสรีจ, ฟันน้ำยา, จุดสุดยอด (nam taek , set , phon namya , chut sutytot).

## Discussion

The results of the present research were consistent with several studies. As mentioned in the literature review, the study of Warachananan & Roongrattanakool (2015) on translation strategies of songs in Walt Disney's animated feature films from English into Thai, when comparing the findings to the present research, it reconfirms that the strategies used in translation can be various, depending on the text types or genre (e.g. songs, subtitles). As can be seen in the findings, translation by omission was the most frequently used in the translation of Disney Songs whereas the translation by a loan word was the most frequently used in the translation for sexual language in Sex Education Season 1's subtitles. As stated in Warachananan & Roongrattanakool (2015), what resulted in the omission of translation units was the limited space in a long phrase. Likewise, the limited space in a phrase or a sentence was also found in the subtitles. From our observation, the subtitles are not exactly the same as the voice dubbing in the dialogue form, which means what the translators hear from the speaker is different from what they see in the subtitles. Since subtitles are generally kept to a maximum of two lines' length and appear on the screen concurrently with the audio, it poses some restrictions for a translator as it has to be long enough for a viewer to be able to read them whilst it still takes in the picture. Thus, we can draw a hypothesis, and, thus, a conclusion that limited space in a phrase or sentence in both songs and subtitles has something to do with a translation strategy for these text types. Moreover, what seems to be the main difference between song and subtitle translations is the aesthetic values. In song translation, a translator has to deal with many sets of rhymical restrictions and rhythmic rules for songs or poems, or even a poetic license should be allowed. In other words, the purpose of song translation is not only to provide the meaning of a song in another language, but also to get the listeners to appreciate the song. On the other hand, it can be said that subtitle

translation can be easier, regardless of any rhymical restrictions. However, these two studies also share some similarities, for example, the strategy of translation by illustration was not found in the findings.

The findings of translation strategies for sexual language in Sex Education Season 1's subtitles also supported Assawongkasem (2018) on the translation of taboo language in Fifty Shades of Grey by E. L. James. There are similar strategies used for the taboo or sex-related language in Fifty Shades of Grey and Sex Education Season 1. Especially, the use of euphemism or down toning, as called in translation by a more neutral/less expressive word in Baker (2018), was also found in Sex Education Season 1. In addition, substitution is also a strategy utilized in the subtitle translation of Sex Education Season 1, but it is rendered in a more specific way. In this case, it is called cultural substitution which could be conducted to get Thai audiences engaged more in the social contexts. Addition and partial translation used in the previous study are also found in a form of translation by paraphrase using related and unrelated words in the present research. These strategies may be constrained by the ideology influenced by conservatism and religious principles of Thai society. It is somewhat surprising that omission was noted as the most frequently used strategy in the previous study whereas it was the least frequently used one in the present research. However, there's a difference between Fifty Shades of Grey and Sex Education that may result in different strategy choices. Fifty Shades of Grey is a movie with a R rating which means those under 17 years old can watch it if accompanied by an adult while Sex Education is rated MA (mature audiences), meaning it may be suitable for audiences from age 18 onwards. Moreover, despite the similarity of sexual content contained in these two-audiovisual works, Sex Education whose ages range from 18 onwards tends to target more adolescents than Fifty Shades of Grey, as it suggests the adolescent and family issues for teenagers arising in society. Taking into account that Sex Education Season 1 has more specific target viewers than Fifty Shades of Grey, it may be said that the strategies unutilized for the subtitle translation can be more varied. Other external factors such as censorship and movie distributors may play a vital role in the translator's decisions and impact the translator's choices of translation strategies. In addition, the fact that Fifty Shades of Grey was first released in cinema whereas Sex Education was released on Netflix may also result in the differences in the translation strategies.

Politically correct language, when used appropriately, can greatly benefit the speakers (users) and listeners (language receivers), but at some extent, it may decrease the beauty of raw, simple or plain utterances and lower appreciation of certain conceptual metaphors from some groups of audience.

Not only are there varieties in terms of translation techniques presented in the subtitle translation of Sex Education Series, but several controversial issues are discussed in the series parallel to the real-world events since the series was first premiered. Aside from the study of most frequently used translation strategies, results from the content analysis revealed that critical sex education topics highly presented throughout the series. One of them, circulated nationwide in Thailand, has been conservatism and certain nationalistic ideologies and the concept of the appropriateness of sexual talks in Thailand. In this country, Sex Education after the first-month release was severely criticized by some Thai conservatives complaining that the show's contents were inappropriate. Interestingly, a 2019 Bangkok Post article reported Ponglamuang Thai Political Party's disapproval of Netflix's Sex Education. Because of the uncensored sex scenes, abusive behavior, homophobia, bad swear words and many things in between, the series was likely to challenge Thai culture, and underage children would be incited to improper behaviors. In reference to the document given to the Office of the National Broadcasting and Telecommunications Commission (NBTC), "Sex Education may suit Western society where teens get to learn about sex education both from home and at school. In Thai society, however, they haven't learned the topic correctly, which may lead to other social problems.", explained the party. In contrast, people through the eyes of the younger generation express different opinions on the issue with the thought that sex education is a big step-up for Thai society since it enables Thai students to openly learn about sex at an early age. Because sex education in classes is taught mostly in the form of lectures, and sex education taught in a form of demonstration (e.g., how to put on a condom) is not widely operated. Thai schools should more practically promote sexuality in the curricula and make it more discussable for students to become critical. "Sex education is not just about having sex. And I'd want kids today to learn about gender, sexuality, diversity, fluidity, and that everyone regardless of differences can coexist in society.", said Dithianon, 21, head of corporate communication at the Thai Network of Youth Living with

HIV, and editor-in-chief of Songsue.co (Bangkok Post, 2019). The excerpt is in concord with the need for sex education reformation across the world proposed by UNESCO (2015) and the need for educational institutions to increase support mechanisms and resources for providing comprehensive sexuality education in Thailand in a more systematic way (Ministry of Education, 2016).

Taking into consideration the above-related issues emerging in Sex Education Season 1, the evidence in the finding is more likely to support the argument for the existence of the series. To further elaborate, there are very few swear words under inappropriate context found in the case of subtitle translation. It is very apparent from the finding that the strategies frequently used to deal with the sex-related language are translation by loan words, translation by a more neutral/less expressive word, and translation by cultural substitution, respectively. To the researcher, these strategies ranked in the top 3 do not cause any rudeness or impropriety in translation. Even though the series content are in the matter of sex, the series itself does not involve much eroticism and is not very sexually provocative. The purpose of the series is to educate adolescent viewers on various teen-themed issues which are arising in society and worth learning in the contemporary world, such as teenage sexual development, unintended pregnancy, LGBTQ+, and gender fluidity to name a few. In addition, its dynamism is also associated with adolescent relationships, different forms of love, family and domestic affairs, races, and senior sexual desires and preferences. With its educational purpose and dynamism involving the surrounding subjects in the series, it is evident enough to debunk the biased thinkers that the Sex Education Series is not intended for incitement to inappropriate behaviors in adolescents and viewers age 18 onwards.

To conclude, the present research was undertaken to examine the translation strategies employed in the subtitle translation of Sex Education Season 1. The finding has identified the strategies proposed by Baker (2018) for dealing with the non-equivalent translation at the word level. All of the strategies except translation by illustration were utilized in the subtitle translation from English into Thai. The research provides a major contribution to the understanding of translation for sex-related language. The finding also suggests that Sex Education is a series that portrays coming-of-age, LGBTQ+, family, and teen-themed issues emerging in British society, and the world today. In addition to its educational purposes and entertainment merits, the series



itself is not regarded and should not be realized as sexually provocative, as its primary purpose is to educate teenage viewers on useful matters and practical daily affairs with easy-to-understand language and captivating content.

### Suggestion

1. Considerably, more work will need to be conducted to determine what other translators think about the subtitle translation of Sex Education Season 1. It could be done in a form of in-depth interviews by both the producers and translators or even better in a form of participatory observation where researchers can take part in the translation processes performed by professional translators. Future researchers may show the data instances to translators and ask for their insightful comments or advice. Thus, such further studies may be able to suggest whether Sex Education Season 1's subtitles are well-rendered according to translators' perspectives or among translators, experts, and scholars.

2. One of our many questions raised by the findings and discussion of the present research worth investigating is "What are Thai adolescents' perspectives on the translation of Sex Education Season 1's subtitles?" As Sex Education is a series intended to educate adolescents on various teen and coming of age themed issues, the research should be repeated using a survey to find out what Thai adolescents think about the subtitle translation of Sex Education Season 1. Therefore, the finding of the further study would help us to establish whether the strategies employed in this subtitle translation is effective, according to Thai adolescents' perspectives, both in terms of translator's validity, quality and assessment. Other relevant critical results may yield fruits related to other sciences, dimensions, or sectors, and they may shed light on some phenomenon or trends among Thai teens.

3. It would be a fruitful area for further work to investigate the subtitle translation in Season 2 or the upcoming season of Sex Education. To a greater degree on this matter, we would get to see how the subtitle translation has evolved and whether the strategies are employed in any similar or different ways (similar and different translators, Netflix translation projects, and Thai film and its translation on Netflix or their new media platforms, for example).

### References

- Armstrong, N. (2005). *Translation, Linguistics, Culture. A French-English Handbook*. Clevedon: Multilingual Matters Ltd.
- Assawongkasem, P. (2018). *A Censorship of sex-related taboo translation in Fifty Shades of Grey by E.L.James* (Master's thesis). Bangkok: Chulalongkorn University.
- Baker, M. (2018). *In Other Words: A Coursebook on Translation* (3<sup>rd</sup> Ed.). London: Routledge.
- Bassnet, S. (2002). *Translation Studies*. New York: Routledge.
- Boonmongkon, P., Shrestha, M., Samoh, N., Kanchawee, K., Peerawaranun, P., Promnart, P., Ojanen, T., & Guadamuz, T. (2019). Comprehensive sexuality education in Thailand? A nationwide assessment of sexuality education implementation in Thai public secondary schools. *Sexual Health, 16*(3), 263-273.
- Bragg, S. (2006). 'Having a Real Debate': using media as a resource in sex education. *Sex Education, 6*(4), 317-331.
- Cambridge University Press. (n.d.). *Slide*. In *Cambridge dictionary*. Retrieved May 14, 2020, from <https://dictionary.cambridge.org/us/dictionary/english/slide>
- Canadian Institutes of Health and Research. (2017). *Definition of sex and gender*. Retrieved January, 1, 2021, from <https://cihr-irsc.gc.ca/e/47830.html>
- Chiari, D. (2013). *Audiovisual Translation*. Oxford: John Wiley and Sons, Inc.
- Cintas, J. D. (2009). *New trends in audiovisual translation*. Multilingual Matters.
- Davoodi, Z. (2009). *On the translation of the taboos*. Retrieved April 10, 2021, from <http://www.translationdirectory.com/articles/article2052.php>
- Doherty, S. (2017). *Improving standards in translation quality assessment with psychometric principles*. London: Routledge.
- Gao, G. (2008). *Taboo Language in Sex and the City: An Analysis of Gender Differences in Using Taboo Language in Conversation*. Retrieved April 10, 2021, from <http://urn.kb.se/resolve?urn=urn:nbn:se:hkr:diva-943>
- HarperCollins. (2019). *Rimming*. Retrieved April 10, 2021, from <https://www.collinsdictionary.com/dictionary/english/rimming>
- Kanchanawan, N. (2006). Romanization, Transliteration, and Transcription for the Globalization of the Thai Language. *The Journal of the Royal Institute of Thailand, 31*(3), 832-840.
- Leong, H. (2014). *Thai language Thai culture; A "G" rated look at Thai sex words*. Retrieved February 16, 2021, from <https://www.expatden.com/thai/thai-language-thai-culture-g-rated-look-at-thai-sex-words/>
- Longdo Dictionary. (n.d.). *เสี๊ยะ*. In *Longdo Dictionary*. Retrieved June 8, 2021, from <https://dict.longdo.com/search/เสี๊ยะ>
- Mahavongtrakul, M. (2019). *Bad Education*. Retrieved December 7, 2020, from <https://bk.asia-city.com/city-living/news/why-political-party-wants-ads-sex-education-banned-thailand>



- Malenova, E. (2015). Translating Subtitles – Translating Cultures. *Journal of Siberian Federal University, Humanities & Social Sciences*, 12, 2891-2900.
- Ministry of Education (2016). *Review of Comprehensive Sexuality Education in Thailand*. Retrieved February 20, 2021, from [https://www.unicef.org/thailand/sites/unicef.org.thailand/files/2018-08/comprehensive\\_sexuality\\_education%20EN.pdf](https://www.unicef.org/thailand/sites/unicef.org.thailand/files/2018-08/comprehensive_sexuality_education%20EN.pdf)
- Nida, E. (2004). *Principles of Correspondence*. The Translation Studies Reader. Ed. Lawrence Venuti. London: Routledge.
- Pongsapich, A. (2010). *Culture, Religion and Race: The Analysis of the Thai Society by Anthropological Approach*. Bangkok: Chulalongkorn University Press.
- Porter, R. (2019). "Netflix Reveals Viewership Numbers for 'You,' 'Sex Education' and More". Retrieved December 27, 2020, from <https://www.hollywoodreporter.com/live-feed/netflixs-you-track-40-million-viewers-1177025>
- Scandura, G. L. (2004). Sex, Lies and TV: Censorship and Subtitling. *Meta*, 49(1), 125-134.
- Sex Education. (2019). *Sex Education, an Original Netflix TV series*. Retrieved February 20, 2021, from <https://www.netflix.com/th-en/title/80197526>
- Shoebottom, P. (2001). *A guide to learning English*. Retrieved November 15, 2020, from <http://esl.fis.edu/teachers/support/teach.htm>
- Sisko, P. J. (2004). *Communicating Homoerotic Desire in Oscar Wilde's the Picture of Dorian Gray*. Bethlehem: Lehigh University.
- Tretrapetch, P., Tipayasuparat, N., & Webb, R. (2017). An Analysis of Verbal Humor and Translation Techniques used in The American Comedy Film "TED". *Veridian E-Journal, Silpakorn University (Humanities, Social Sciences and arts)*, 10(4), 289-304.
- UNESCO. (2015). *Emerging evidence, lessons and practice in comprehensive sexuality education. A global view. Paris, France: UNESCO*. Retrieved December 27, 2020, from <http://unesdoc.unesco.org/images/0024/002431/243106e.pdf>
- Warachananan, P., & Roongrattanakool, D. (2015). *A Study of Translation Strategies in the Translation of Songs in Walt Disney's Animated Feature Films into Thai Versions* (Master's thesis). Phitsanulok: Naresuan University.
- Wehmeier, S., McIntosh, C., Turnbull, J., & Ashby, M. (2005). *Oxford advanced learner's dictionary of current English*. Oxford: Oxford University Press.
- Yu, J. (2010). Sex education beyond school: Implications for practice and research. *Sex Education*, 10(2), 187-199.
- Zahn, J. (2020). *Cultural Filter –Netflix' Sex Education in an English-German context: A cross-cultural comparative analysis of English and German translation*. Retrieved December 27, 2020, from <https://dspace.library.uu.nl/handle/1874/398026>