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## THE ANALYSIS OF THE USAGE OF JARGON WORDS IN THE NOVEL BY ANTHONY BURGESS “A CLOCKWORK ORANGE” AND ITS UKRAINIAN TRANSLATION DONE BY OLEKSANDR BUTSENKO

**Summary.** *The article is devoted to the studying of usage of jargon words in the novel “A Clockwork Orange” written by Anthony Burgess and its Ukrainian translation done by Oleksandr Butsenko. While reading “A Clockwork Orange” one can mentally transfer himself to the world of young criminals speaking awkward and at times not understandable language. Dealing with Nadsat, a kind of jargon created by the author, the translator trying to produce a proper Ukrainian translation of specific fictional jargon invented by the author of the book, rendered the original expressiveness and abstractness of the characters’ speech by means of various slang units.*

**Key words:** *slang, dialect, fictional words, jargon, transliteration, expressiveness.*

“A Clockwork Orange” is written in an artificial language that owes something to Russian but most of all to Burgess’s uninhibited experimentation with language. It also contains influences from Cockney rhyming slang and the King James Bible, the German language and some words of unclear origin. Published in 1962, Anthony Burgess’s “A Clockwork Orange” is set in the future and narrated by fifteen-year old Alex in Nadsat – a language invented by the author of the book, Anthony Burgess. Nadsat is a mixture of Russian, English and American slang. It is basically English with some borrowed words from Russian. Even the name Nadsat is taken from the Russian numeric suffix equivalent to the English – teen (ex. seventeen).

The very *nadsat* was frequently used in the novel meaning *teenagers*. With *nadsat* being a key word in Anthony Burgess’ creativity it was essential for a translator to find an equivalent which will render all the meanings implied and will possess the same stylistic properties. The word is a completely new coinage and has never been used before which means that it does not have an exact correspondence in the Ukrainian language. Anthony Burgess suggested the following translation:

*Example 1*

*“It was **nadsats** milking and coking (nadsats were what we used to call the teens)...” [4, p. 2].*

*“Навколо хіяляли молоко і кокаїнилися **запелюшники** (по-нашому, це ті, кого звичайно називають підлітками)...” [1, p. 2].*

The word *запелюшник* has not been registered in any dictionary which means that it sounds strange and unusual for the Ukrainian audience as well as the original *nadsat* does for English speaking people.

In producing his dialect, Burgess relied heavily on the phonetics (sounds) of the Cyrillic words rather than their actual English translations. For example, one Nadsat term which may seem like an English composition, «horrorshow» actually stems from the Russian word for good – *khorocho*. In this same manner many of the Russian loan words became something of an English- Russian hybrid, with Russian origins, but English spellings and pronunciations. When studying the application of this process, we find that Nadsat occasionally takes on new and entertaining meanings such as the Russian word for people – *lyudi*, being transliterated into English «lewdies». However, many of Burgess’ loan words, such as *devochka* (woman) and *droog* (friend) maintained both their relative spelling and meaning over the course of translation.

Language, specifically Nadsat, has several important functions in this work. First, it works as a literary device that seeks to temporarily alienate the reader from the world of the protagonist-narrator. We are initially barred from making moral judgments of Alex and his friends because we aren’t sure of what they are doing; we are shielded and removed from some of Alex’s brutality against others. Second, since Nadsat draws its inspirations from Russian and Cockney English, it tells us about the author’s political message. In Burgess’ time, Russia was a seriously repressed totalitarian state, and Alex’s fictional British world is not much different.

As it was already mentioned the book contains a lot of Russian words. Hence, the translator faces a huge problem while dealing with this novel – how these elements should be reproduced in the target language. In case

he leaves the Russian words as they are the original abstractness will be lost since such slang units are widely used in the Ukrainian language. In the following analysis an attempt will be made to find out what methods the translator applied to solve this problem.

In order to reproduce American-Russian jargon and all fictional words used by the author the Ukrainian translator Oleksandr Butsenko applied two methods. He sometimes transliterated fictional words into Ukrainian (if such words were considered to be “strange” for the Ukrainian reader). According to famous linguist V. N. Krupkov, transliteration is the writing of words of one language using the characters of another [2, p. 74]. But the very researcher for the translation of jargon words suggested either to find similar Ukrainian jargonism, or to interpret the meaning by using descriptive method of translation. Oleksandr Butsenko has chosen another way of rendering jargonisms into Ukrainian. Here are some examples:

*Example 2*

- 1) “...and you may, o my brothers, have forgotten what these **mestos** were like...” [4, p. 4];
- 2) “...ви, братва, мабуть, уже й забули, що воно таке, оті **мєста**...” [1, p. 5].

*Example 3*

- 3) “...but there was no law yet against prodding some of the new **veshches**...” [4, p. 4];
- 4) “...але закон тоді ще не заборонив нові **вєщї**...” [1, p. 5].

*Example 4*

- 5) “...with lights bursting all over your **mozg**.” [4, p. 7];
- 6) “...яскраві спалахи осявали ваш **мозг**.” [1, p. 6].

Another way of rendering Anthony Burgess’s specific language by the Ukrainian translator was the usage of Ukrainian slang.

The most widely used word that we may come across through the whole story is the word *droog*. It was borrowed from Russian, meaning *close friend*. The Ukrainian language possesses an exact correspondent variant – the word *друг*. But in the original text the word *droog* makes the characters’ speech expressive, strange and unusual, while its Ukrainian equivalent is a neutral one, deprived of any expressiveness. Oleksandr Butsenko decided to substitute it with a slang word *кент*. Such decision for this translation was a really good choice. Dictionary of Ukrainian jargon words “Короткий словник жаргонної лексики української мови”, under the publication of Ukrainian researcher of jargonisms Lesya Stavvyts’ka, provides the following definition:

*Кент* – приятель (synonyms provided to the word *кент*: другар, корифан) [3, p. 62].

*Example 5*

“There was me, that is Alex, and my three **droogs**, that is Pete, George, and Dim” [4, p. 5].

“Ми, тобто я, Алекс, і три мої **кенти** – Піт, Джордж й Дим, сиділи в молочному барі.” [1, p. 6].

*Френд* and *кент* are very close in meaning and have the same level of expressiveness. Yet, according to the dictionary of slang the word *кент* means *friend* only in criminal circles. Logically the translator could have used transliterated equivalent of the English word *droog* – *френд*. Taking into consideration social status of main characters of the novel Oleksandr Butsenko made the right choice rendering the word *droog* as *кент*. The main characters of the novel represent a group of teenagers. Their lifestyle consists of walking down the streets, drinking alcohol, jeering at ordinary people. While reading those stories about their achievements: beating somebody or stolen something, the reader, who of course knows English, will not perceive rendering of the word *френд* in this context. These children gather together just to do something bad, only to have a fun. They are not friends, they are rather companions in doing horrible things. As young heroes of the story are considered to be criminals the word *друг* will not be appropriately used in the Ukrainian translation. As we speak about colloquial speech, the only advice for English speaking Ukrainian readers is not to mix the jargon word *кент* and the English word *cant*:

*cant* – special words used by a particular group of people, especially in order to keep things secret (informal, synonym is *slang*) [5, p. 215].

Separate attention deserves translation of parts of the human body done by Oleksandr Butsenko. Such words as: *mouth*, *head*, *hands* and *legs* are transformed into: *rot*, *gulliver*, *rookers* and *nogas*. In the original text these words produce quite a humorous effect because they sound strange to Anglophone world. To achieve similar effect in Ukrainian version the translator had to find some expressive equivalents in order to avoid neutrality. The best solution was to apply various slang and jargon units and expressions. Therefore, while reading “Механічний апельсин” such words can be found:

- 1) *лапи*, *лапки* stand for *rookers*;
- 2) *насть* stand for *rot*;
- 3) *копита*, *ходули* stand for *nogas*.

Perhaps, using Russian words, mostly unknown to the native speakers of the English language the author relied greatly on the intuition of the readers or their understanding of the context. Such solution was not always correct. For example, words as *лани*, *копита* can be distinguished by the reader. Direct usage of these words is when they concern animals. If such words are used towards the people, the style of conversation and attitude of the speaker is already understandable. In informal brutal speech such words are widely spread. What concerns the word *ходулі*, situation is a bit different and this word may cause some misunderstandings for the reader.

Yet, some words were provided with an explanation or English equivalent given in brackets. Thus another problem appears for a translator trying to reproduce each word used in the original and at the same time to avoid tautology.

#### Example 6

“...cleaning out the old rot with my *yahzick* or *tongue*...” [4, p. 7];

“...очищаючи *болталом*, *цебто язиком*, *насть*...” [1, p. 6].

The first variant with *yahzick* corresponding to a neutral word *язик* and *tongue* being its exact equivalent sounds like a tautology, but only for the Ukrainian speaking audience. In order to avoid this tautology the translator needed to substitute any neutral word with an expressive one. Thus, *yahzick* becomes *болтало* and *tongue* remains *язик*.

Sometimes Oleksandr Butsenko translated word unit from the sentence without paying attention to explanation of a given word provided in brackets.

#### Example 7

“So that I had one in the shape of a spider, Pete had a *rooker* (a hand, that is), Georgie had a very fancy one of a flower, and a poor Dim had a very hound-and-horny one of a clown's *litso* (face, that is).” [4, p. 27].

“Я мав формочку у вигляді павука, Піт – у вигляді *ладоні*, Джорджі – дуже химерну, у вигляді квітки, а сердега Дим мав жлобську латку у вигляді блазенського *ліца*.” [1, p. 25].

Judging from this example we can make a conclusion that one and the same fictional word mentioned in the original may have different translations (e.g.: *rooker* – *ладоні*). That is a commendable work of the Ukrainian translator as he tried not to repeat himself. And, on the other hand, he as well tried to preserve the same meaning in all sentences given in different chapters. With the help of synonyms he managed to preserve the author's idea.

In order to make his speech exotic, expressive and unusual the author applied different methods. The next example will illustrate the usage of rhyming.

#### Example 8

“...and as I still felt *shagged* and *fagged* and *fashed* and *bashed* and my glazzies were stuck together real horroshow with sleepglue, I thought I would not go to school.” [4, p. 30].

“...а що почувався ще *висотаним*, *витолоченим* і *розбитим*, не в змозі розклепити після сну повіки, то вирішив не йти до школи.” [1, p. 29].

The original rhyming was obviously lost. As one may notice there are four adjectives in the source text and only three of them in the target. *Shagged*, *fagged* and *bashed* have their correspondents in the translation as long as their meanings are well defined, denoting different levels of tiredness or brokenness:

*shagged* – very tired (spoken, not polite) [5, p. 1506];

*fagged* – extremely tired (informal) [5, p. 562];

*bashed* – very tired (informal) [5, p. 108].

The meaning of the word *fashed* is not quite clear. Probably the writer used it only to create a general picture with two pairs of words rhyming with each other. One can feel the efforts of Oleksandr Butsenko to reproduce this rhyming in the Ukrainian language since adjectives *висотаний* and *витолочений* are constructed in accordance with the same morphological patterns. Unfortunately, these efforts were not very successful. Yet the proper rhyming was successfully used in some others sentences. Although the rhyming was not used by the author in the original sentence, the translator tried to use it in the Ukrainian variant of the sentence.

#### Example 9

“The stereo was on and you got the idea that the *singer's goloss* was *moving* from one part of the bar to another...” [4, p. 46].

“Ввімкнули стерео і виникло враження, ніби *голос співачки-чувачки перелетає* з одного кутка бару в інший...” [1, p. 45].

The neutral noun *singer* was translated as *співачка-чувачка*. *Чувак* is a widely used slang word, denoting a boy or a man, and *чувачка* is its derivative, meaning a girl or a woman. Lesya Stavyts'ka claims that this word originated from Gipsy's *чхаво* which is used to denote a boy or a young man (not Gipsy). On the one hand,

instead of *співачка-чувачка – ксевка-співачка* could be used (in the meaning of *дівчина-співачка*). The word *ксевка* sounds more peculiar for Ukrainian reader. On the other hand, Oleksandr Butsenko is the author of the translation and he may use those ways of translation that on his opinion are proper. Ukrainian researcher of jargonisms L. O. Stavvyts'ka suggests the following jargon equivalents to the word *girl*.

*Дівчина – ксевка, чеханка, дрючка* [3, p. 49].

One more peculiarity can be traced in this sentence. One can notice that the exotic word *goloss* corresponds to a neutral *голос*, while the verb *was moving* became *перелетаєт*. The translator simply transferred the expressiveness from one word to another but he achieved the main task: the emotional coloring of the original text was preserved.

Successfully was done the translation of another Anthony Burgess's coinage which originated from Russian. Namely, the verb *viddy* was frequently used in the novel. Oleksandr Butsenko was even more creative than the author and provided the readers with several variants of translation, depending on the context. Here are the examples.

*Example 10*

*"Oh, just keep walking," I said, "and viddy what turns up, O my little brothers."* [4, p. 50].

*"Та так, пройдемося, братва, **позуримо**, що трапиться по дорозі."* [1, p. 49.]

In the second example the word *vidded* has another translation:

*"...and we backed out lovely and nobody vidded us take off."* [4, p. 67].

*"...ми гарненько виїхали задком, і ніхто нас **не засьок**."* [1, p. 66].

The writer used the same word in two different sentences, yet their meanings do not completely coincide. In the first example *viddy* (*видеть* or *бачити*) means *look, check* or *find out*, while in the second example the meaning *to notice* is actualized. Obviously, both meanings imply person's ability to sense, to see the world with the help of eyes, but the translator noticed the slight difference between the two words in question and managed to reproduce it in the Ukrainian text with the help of synonyms. Such solution is laudable as the translator once again tried not to repeat himself. He tried to diversify his translated work for the reader not to feel bored all the time finding the same untraditional words. By using synonyms Oleksandr Butsenko represented jargon words and possible equivalents to them.

According to Longman Dictionary of Contemporary English the verb *to see* has the following meanings:

- 1) notice;
- 2) notice sth is true;
- 3) ability to see;
- 4) find out information;
- 5) understand [5, p. 1483].

Oleksandr Butsenko tried to employ the richness of Ukrainian language and managed to find synonymic slang units to reproduce difference in meanings, while in the original all components of meaning correspond to the only verb –*viddy*.

*Example 11*

*"This window had iron bars in front of it, like the house was a prison, but we could viddy nice and clear what was ittying on."* [4, p. 42].

*"На вікні були металеві ґрати, як у в'язниці, одначе ми добре все **просікли**."* [1, p. 41].

*"...and I vidded right at once what to do."* [4, p. 86].

*"...і раптом **врубiлся**, що треба робити."* [1, p. 84].

Having analyzed the selected sentences and their Ukrainian translation it is possible to conclude that Oleksandr Butsenko completed his task quite successfully. He managed to reproduce the stylistic coloring of the original text in the Ukrainian language though it was very complicated to find the exact equivalents which would render the writer's intention.

Summing up, it should be noted that in accordance with Ukrainian linguist V. N. Krupkov, in translating spoken language, mainly two directions should be followed – either to seek for a similar Ukrainian word or to interpret or clarify meaning, using descriptive translation [2, p. 126]. The Ukrainian translator of the analysed novel "A Clockwork Orange" written by Anthony Burgess used both ways of possible translations giving Ukrainian equivalent or trying to explain in other words. The research proved that most of jargon words used in the text of the novel were translated into Ukrainian by adequate Ukrainian colloquialisms, though omitted in some cases as well as in some instances the translator rendered the non-stylistically marked utterances by means of slang words, highly emotive and expressive colloquialisms and equivalents he coined himself to introduce originality and to draw the readers' attention.