REVERSE NATURALIZATION IN TRANSLATION OF *A CLOCKWORK ORANGE* BY A. BURGESS

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Abstract
This paper examines the classification of translation techniques and presents a newly discovered sub-type of naturalization - reverse naturalization. The technique has been observed in the translation of the novel A Clockwork Orange into the Russian language by A. Gazov-Ginzberg. Instances of words which have been created through reverse naturalization have been collated, examined and contrasted with their original counterparts. The supporting theory is based on the classification of translation techniques by Vinay and Darbelnet. Newmark's division of translation methods and procedures, as well as techniques for translating culture-bound terms by Harvey have also been referenced.

Key words: Anthony Burgess, A Clockwork Orange, translation techniques, reverse naturalization.

Introduction

A Clockwork Orange, first published in 1962, is one of the best known works of Anthony Burgess. It is not only the controversy of its violent scenes and the question of free will which the author poses in his novel that make this book unique, it is also the language. Nadsat, a slang used by the main characters, is a combination of the two most powerful languages in the world at that time – English intertwined with Russianized vocabulary, which Burgess invented himself (Byers and Bourgoin 1998:137). The creation of a fabricated slang poses various demands on the translator and makes this dynamic use of language a very interesting phenonenon for research. The aim of this paper is to present a brief review of translation techniques and results of an analysis of the translation of *A Clockwork Orange* into Russian by A. Gazov-Ginzberg.

Overview of translation techniques

Approaches to classifying translation techniques within theory of translation vary. In their classic *Stylistique comparée du français et de l'anglais* (1995), pioneers Vinay and Darbelnet propose the first practical classification of translation techniques valuable to translators, which suggests seven basic procedures which are classified as direct (or literal) or oblique (or free). Following the authors' definitions, an exact structural, lexical and, in some cases, morphological equivalence between the two languages may be termed literal translation. This is only possible when the two languages in question are very approximate to each other. Three literal translation procedures are proposed (1995:31-35):

- Borrowing (a word is transferred directly from one language to another, because a gap in the target language (TL) lexicon appears and it does not contain a word equivalent to the source language (SL) word)

- Calque (foreign words or phrases are translated, unlike in borrowing, the foreigness of the borrowed words is minimized, and they are fully incorporated into TL)

- Literal translation (rendering of the SL segments into the TL; word-for-word translation - Fawcett (1997:36) considers it to be rare, but appreciates when no changes, except in the TL grammar, occur when a word is transferred form one language to another)

Oblique translation is used word-for-word translation is impossible and it is used when the SL and the TL differ in syntactic structure. Oblique translation may according to Vinay and Darbelnet (1995) be classified into four categories:

- Transposition (involves a change of one part of the speech for another without a change in sense)

- Modulation (involves a change in the semantics and it involves a shift in point of view, it is used when a particular expression cannot be translated literally or when the translation would result in an unnatural TL word)

- Equivalence (is the different stylistic or structural description of the same situation by two languages and Munday (2001:75) points out its usefulness in translation of idioms and proverbs)

- Adaptation (which Fawcett (1997:49) labels as confusing and controversial, is a change in cultural reference, when a particular SL culture object or situation is not known to the TL culture and a close translation would not have been understood by the TL receivers)

The list of seven basic procedures is expanded by additional techniques, which are listed in the glossary of *Stylistique comparée du français et de l'anglais* (1995). They appear in opposing pairs, except for compensation and inversion.

- Compensation (involves compensation of the loss of meaning of the source text (ST) by recreating a similar effect somewhere else in the target text (TT); Hervey, Loughridge and Higgins (2006:41) consider it to be more applicable in non-technical rather than technical texts)

- Concentration vs. Dissolution (concentration involves fewer TL words as an equivalent to a bigger number of SL words and dissoluton expresses information of the ST by applying more words in the TT; these notions correspond with Newmarks's concepts of expansion and reduction (1988:90), which he considers to be rather imprecise and they should be applied intuitively)

- Amplification vs. Economy (similar to notions of concentration and dissolution - amplification involves an application of a longer form in the TL in order to cover syntactic or lexical gaps; economy is considered to be its opposite)

- Reinforcement vs. Condensation (there are considered to be variations characteristic for French and English of the above mentioned amplification and economy)

- Explicitation vs. Implication (the former indicates information that is implicit in the ST and makes it explicit in the TT and the latter introduces information implicit from the context or the situation from the source text)

- Generalization vs. Particulatization (generalization is the application of a more general term in order to translate a more specific term, which is also suggested by Baker (1992:26) as a strategy in dealing with non-equivalence at word level; particulatization is its opposite)

- Inversion (is the application of a particular word or phrase in a different place than in the ST in order to make the TT read more naturally)

Vinay and Darbelnet's list has been further expanded by Newmark, who in addition to their division of translation techniques proposes additional methods and procedures, which he proposes in his *A Textbook of Translation* (1988). As the author states, there is a distinct difference between translation methods and translation procedures. "While translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language" (1988:81).

The following translation methods are proposed (1988:45-47):
- Word-for-word translation (the SL word order is preserved and the words translated singly by their most common meanings, out of context)

- Literal translation (the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context)

- Faithful translation (attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures)

- Semantic translation (differs from faithful translation only in as far as it must take more account of the aesthetic value of the SL text)

- Adaptation (is the freest form of translation, it is used mainly for plays (comedies) and poetry; themes, characters, plots are usually preserved, the SL culture is converted to the TL culture and the text is rewritten)

- Free translation (produces TL text without the style, or content without the form of the original)

- Idiomatic translation (reproduces the message of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original)

- Communicative translation (means renderinng the exact contextual meaning of the original in a manner that both content and language are readily acceptable and easily comprehensible to the readership)

Newmark suggests the following translation procedures (1988:81-91):

- Transference (is the process of transferring an SL word to a TL text, which includes transliteration - conversion of different alphabets into the TL, and it results in a loanword)

- Naturalization (adapts the SL word first to normal pronunciation, then to normal morphology of TL)

- Cultural equivalent (is the replacement of a cultural word in the SL with a TL one, which might not be accurate, therefore is mainly applied as a complement to another translation procedure to form a couplet)

- Functional equivalent (means the application of a culture-neutral word - it involves deculturising a cultural word and Newmark considers it to be the most accurate way of translating)

- Descriptive equivalent (the meaning of a culture-bound term is explained in several words)

- Componential analysis (is carried out only when a word, which is signitifcant in the source text, does not have an adequate one-to-one equivalent - an analysis of the SL and the TL words is carried out by demonstrating first their common and then their differing sense components. Normally the SL word has a more specific meaning than the TL word, and the translator has to add one or two TL sense components, which may be referential and/or pragmatic, to the corresponding TL word in order to produce a closer approximation of meaning. The SL word may differ from the TL word in its structure, its cultural nuances and connotations.)

- Synonymy (it is used where there is no clear one-to-one equivalent to the SL word in the TL, and the word is not important in the text, in particular for adjectives or adverbs of quality. A synonym is only appropriate where literal translation is not possible and because the word is not important enough for componential analysis)

- Through-translation (also called calque or loan translation; it is the literal translation of common collocations, names of organizations and components of compounds)

- Shifts or transpositions (involve a change in grammar from SL to TL, for instance, (1) change from singular to plural, (2) change required when a specific SL structure does not exist in the TL, (3) change of a SL verb to a TL word, change of an SL noun group to a TL noun and so forth)

- Modulation (or 'semantic development' for Komissarov (1990:174); occurs when translators reproduce message of the original text in the TL text in conformity with current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective)

- Recognized translation (occurs when translator uses the official or the generally accepted translation of any institutional term)

- Compensation (occurs when a loss of meaning in one part of a sentense is compensated in another part)

- Paraphrase (an explanation of the meaning of a poorly written texts containing important implications and omissions)

- Couplets (occur when two different procedures are combined)

- Notes (which in form of footnotes are the additional notes of the translator)

In addition to these categories, other theorists have also proposed their models of translation procedures for specific purposes, like Harvey (2000), who proposes techniques for translating culture-bound terms, which "refer to concepts, institutions and personnel which are specific to the SL culture" (2000:2). Nida (1964:130) claims that "differences between cultures may cause more severe complications for the translation than do differences in language structure" and Baker (1992:253) supports Nida's claim by stating that complexity of translation is in fact due to many language- and culture-specific factors. Harvey (2000:2-6) therefore proposes the following techniques for solving culture-specific translation:

- Functional Equivalence (the process of applying referent in the TL culture with a function similar to the SL referent)

- Formal Equivalence (or 'linguistic equivalence' or 'word-for-word' translation)

- Transcription (or 'borrowing'; means reproducing or transliterating the SL term into the TL)

- Descriptive (self-explanatory) translation (which instead of culture-bound terms employs generic terms to convey the meaning)

The above mentioned classifications and detailed definitions may be considered to be the fundamental division of translation techniques. This, however, does not imply that they are complete. The list may still be expanded, as with the additional classification proposed in the following section.

Reverse naturalization

One of the main goals in the translation of *A Clockwork Orange* is a target text which has successfully retained the creative element of the original novel. Nadsat, the slang used by the main characters of the novel, is based on English creatively intertwined with Russianized vocabulary, which has mostly been transcribed and naturalized in the original novel. During the analysis of the translations several *A Clockwork Orange*, a translation process that has not been defined yet was observed. In various cases, the translation of the novel into Russian by A. Gazov-Ginzberg employs a process in which part of the translated word is a native Russian root. He subsequently applies a word formation process of the SL which is not native to the TL. Two cases appear – adoption of English morphemes *'-er'* and *'-ing'*, transliterated as *'-ер'* [er] and *'-инг'* [ɪng] respectively. For this procedure term *reverse naturalization* has been suggested. It may be considered as a sub-type of Newmark's naturalization in which a root or a stem of a TL equivalent is modified by a SL morpheme and it may be classified as a translation procedure within Newmark's model. The resulting TL word contains both features

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of the SL and the TL, but SL emphasis prevails since native speakers can naturally sense the anomaly and an application of such word is highly dynamic.

The following three tables list cases of words which adopt English morphemes *'-er'* and *'-ing'*, transliterated as *'-ер'* [er] and *'-инг'* [ɪng] respectively, and four cases which may be considered as borderline. An example of each word in nominative case singular is provided in its context and is compared to the original text. If the word does not appear in nominative case singular, the sample word provided is in another grammatical case. A commentary containing the origin of the particular words and pronunciation is presented.

The majority of words adopting morpheme *'-er'* are nouns describing body parts, only three words do not, and two cases of adjectives appear. A total of five words in the translation adopt English morpheme *'-ing'*. Four additional Russian hybrid words with English morphemes appear, but when compared to words which they are the translations of, they are transliterated versions of them. Therefore it is not clear whether the word is only a transliterated version of its SL equivalent or whether it is adopting an English morpheme. Three such words comprise English morpheme *'-ing'* and one morpheme *'-er'*. All words which are a result of reverse naturalization in the translation are fully adapted to the TL and are further inflected according to rules of Russian language.

Tab. 1 Morpheme '-er'

A Clockwork Orange	Механический апельсин	Commetary
Then I saw that this fatty bruiseboy was turning to his millicent droogs to have a real horrorshow smeck at what he'd done, so I raised my right **noga** and before they could creech at him to watch out I'd kicked him smart and lovely on the shin. (p. 52)	Потом я увидел, что этот жирный вышибала поворачивается к своим другерам-ментам, чтоб хор-рошенько посмеяться над тем, что он сделал, и тут я поднял правый **ногер** и прежде, чем они могли крикнуть ему и предостеречь, я здорово пнул его в голень. (p. 31)	**noga, ногер** ['nogʲer] **Origin:** Russian noun *'нога'* ['nɐga] – *'a foot'*
It was him that kept on at his **rot** while Big Jew here had him up against the bars. (p. 68)	Это он зажимал ему **ротер**, когда Биг-Джу прижимал его к решетке. (p.40)	**rot, ротер** ['rotʲer] **Origin:** Russian noun 'рот' ['rot], – *'a mouth'*
Then, as if he was like dancing, he stamped on my nogas, left, right, then he gave me a finger-nail flick on the nose that hurt like bezoomny and brought the old tears to my glazzies then he twisted at my left **ooko** like it was a radio dial. (p. 92)	Потом, будто пританцовывая, он наступил на мои ногеры, левый, правый, потом ногтем щелкнул меня в нос, безумно больно, так что слезы навернулись на глазеры, потом стал крутить мой левый **ухер**, будто ручку от радио. (p. 56)	**ooko, ухер** ['uxʲer] **Origin:** Russian noun *'ухо'* ['uxə] – *'an ear'* In the translation it loses vowel *'o'*. In the original [x] is replaced with [k].
I stood there in the horrible bolshy bare hall and I got	Я стоял тут, в ужасно большом голом зале, и	**morder, носером** ['nosʲerom]

new vons, sniffing away there with my like very sensitive **morder** or sniffer. (p. 72)	ощущал все новые запахи, принюхиваясь моим вэри чувствительным **носером**, то есть сопаткой. (p. 43)	**Origin:** Russian nouns *'морда'* ['morda], – *'a muzzle, a snout'* and *'нос'* ['nos] – *'a nose'*
But the slovos didn't come out horrorshow at all, it being as though my rot was all stiffened up, and I could feel with my yahzick that some of my **zoobies** were no longer there. (p. 126)	Но слова получались очень плохо, мой ротер будто весь окостенел, и, двигая йаззиком, я чувствовал, что не все **зуберы** на месте. (p. 78)	**zoobies, зуберы** ['zubeʲrɨ] **Origin:** Russian noun *'зуб'* ['zub] – *'a tooth'*
Dim was our heavy strong malchick and Pete and Georgie like heaved me up on to Dim's bolshy manly **pletchoes**. (p. 45)	Дим был у нас здоровенный малтшик, а Пит и Джорджи подняли меня на его большие мужские **плэтшеры**. (p. 27)	**pletchoes, плэтшеры** ['plɛtʂʲerɨ] **Origin:** Russian noun *'плечо'* ['plʲet͡ɕo] – *'a shoulder'*
And then a top millicent came in with like stars on his **pletchoes** to show he was high high high, and he viddied me and said: (p. 51)	Потом пришел главный мильтон со звездами на **плоттерах** /чтоб было видно, как высоко он забрался/ увидел меня и сказал: (p. 30)	**плоттерах** ['plottʲerax] **Origin:** Russian noun *'плоть'* ['plotʲ] – *'a body, a flesh'*
I knocked nice and gentle and nobody came, so I knocked a bit more and this time I could slooshy some- body coming, then a bolt drawn, then the door inched open an inch or so, then I could viddy this one **glazz** looking out at me and the door was on a chain. (p. 17)	Я постучал тихо и вежливо, но никто не подошел; я постучал еще, и в этот раз было слышно, что кто-то идет, потом отодвинули засов, дверь открылась на дюйм, и я мог видеть чей-то **глазер**, смотрящий на меня: дверь была на цепочке. (p. 9)	**glazz, глазер** ['glazʲer] **Origin:** Russian noun *'глаз'* ['glaz] – *'an eye'*
But for the present, little droog, get your bleeding gulliver down on your straw- filled **podooshka** and let's have no more trouble from anyone. (p. 66)	А пока, дружок, положи свой разгоряченный голловер на соломенный **подушкер** и дай нам отдохнуть. (p. 39)	**podooshka, подушкер** [pɐ'duʂkʲer] **Origin:** Russian noun *'подушка'* [pɐ'duʂka] – *'a pillow'*
"No time, yes," he said, **gloopy**. (p. 29)	— Да, некогда, — повторил этот **глупер**, и я поставил чайник. (p. 17)	**gloopy, глупер** ['glupʲer] **Origin:** Russian adjective *'глупый'* ['glupɨj] – *'stupid, foolish'* In the translation, root *'глуп-'* adopts English morpheme *'-er'*
"That's a fair **gloopy** title." (p. 18)	— Что за **глуперское** название ? (p. 29)	**глуперское** [g'luperskoje]

		Root *'глуп-'* adopts English morpheme *'-er'* and morpheme *'-ское'* to create an adjective.
Very long time no viddy, **droog**. (p. 109)	Давно не виделись, **другер**. (p. 67)	**droog, другер** [ˈdrugʲer] **Origin:** Russian noun *'друг'* [ˈdrug] – *'a friend, a mate'*
He had a like gentleman's goloss and spoke in a very weary sort of a way, and he nodded with a like **droogy** smile at one very big fat bastard. (p. 52)	У него был джентельменский голос, и говорил он очень устало. Он кивнул с **другерской** улыбкой одному вэри большому и толстому ублюдку. (p. 31)	**droogy, другерской** [ˈdrugʲerskoj] Noun *'друг'* adopts English morpheme *'-er'* and Russian morpheme *'-ской'*

Tab. 2 Morpheme '-ing'

A Clockwork Orange	Механический апельсин	Commetary
So the he started on me, me being the youngest there, trying to say that as the youngest I ought to be the one to **zasnoot** on the floor and not him. (p. 65)	Тогда он начал с меня и пытался говорить, что мне, как младшему, больше подходит **спатинг** на полу, чем ему. (p. 38)	**zasnoot, спатинг** [ˈspatʲing] **Origin:** Russian verbs *'заснуть'* [zasˈnutʲ] – *'to fall asleep'* and *'спать'* [ˈspatʲ] which means *'to sleep'*
His cravat was like someone had trampled on it, his maskie had been pulled off and he had floor-dirt on his litso, so we got him in an alleyway and **tidied** him **up** a malenky bit, soaking our tashtooks in spit to cheest the dirt off. (p. 11)	Его галстук, словно топтали, маска слетела, и на лице была грязь, так что мы отвели его в аллею и сделали ему маленький **чистинг**, плюя на платки, чтобы стереть грязь. (p. 6)	**tidied up, чистинг** [ʧɪˈstʲing] **Origin:** Russian verb *'чистить'* [ˈʧisʲtʲitʲ] – *'to clean'*
But there was no Andy there now, brothers, only a scream and a **creech** of nadsat (teenage, that is) malchicks and ptitsas slooshying some new horrible popsong and dancing to it as well, and the veck behind the count er not much more than a nadsat himself, clicking his rooker-bones and smecking like bezoomny. (p. 103)	Но теперь тут не было Энди, братцы, а только визг и **кричинг** надцатов /то есть подростков/, малтшиков и цыпок, слушавших новые жуткие поп-песенки и танцевавших под них, да и вэк за прилавком был не многим старше надцата, он прищелкивал пальцами и смеялся, как безуммен. (p. 63)	**creech, кричинг** [ˈkriʧing] Origin: Russian verb *'кричать'* [krʲɪ ˈʧætʲ] – *'to scream, to shout'*
"Come on, gentlemen, we don't want any trouble, do	— Ну, джентельмены, зачем нам это	**prestoopnick, преступнинг** [prʲɪˈstupnʲing]

A Clockwork Orange	Механический апельсин	Commetary
we?" in his very high-class goloss, but this new **prestoopnick** was really asking for it. (p. 66)	беспокойство? — произнес Доктор своим шикарным голосом. Но этот новый **преступнинг** сам напрашивался. (p. 39)	**Origin:** Russian noun *'преступник'* [prʲɪ'stupnʲɪk] – *'an offender, a criminal'* In the translation it loses ending *'-ик'* [ɪk] and adopts English morpheme *'-ing'*
Then he flick- flickflicked with his bolshy horny nail at my nose again, and I could slooshy very loud **smecks** of like mirth coming from the dark audience. (p. 93)	Потом он опять стал щелкать меня в нос большим твердым ногтем, и я услышал из темной аудитории вэри громкий и вроде радостный **смэхинг**. (p. 57)	**smecks, смэхинг** ['smɛxɪng] **Origin:** Russian noun *'смех'* ['smʲex] – *'a laughter a laugh'* The original regressive assimilation in noun *'смех'* ['smʲex], [m] → [mʲ], which occurs due to soft *'e'* [e] following consonant *'m'* is lost in nouns *'смэхинг'* and *'смэххинг'*, because hard *'э'* [ɛ] is applied. Consonant *'x'* [x] as *'ck'* [k] in the original.

Tab. 3 Borderline cases

A Clockwork Orange	Механический апельсин	Commetary
I didn't so much kopat the later part of the book, which is more like all preachy **govoreeting** than fighting and the old in-out. (p. 60)	Я не очень-то заглядывал в последнюю часть книги, где больше благочестивого **говоритинга**, чем драк и насчет сунуть-вынуть. (p. 35)	**govoreeting, говоритинга** [gɐvaˈrɪtʲɪng] **Origin:** Russian verb *'говорить'* [gəvʌˈrʲitʲ] – *'to talk, to speak'*
Of course he would not remember me, for in those carefree days I and my so-called droogs did all our bolshy dratsing and fillying and **crasting** in maskies which were real horrorshow disguises. (p. 113)	Он, конечно, меня не помнил, потому что в те вольные дни я и мои так называемые другеры, все наши большие дратсинги, забавы и **крастинги** совершали в масках. (p. 70)	**crasting, крастинги** ['krastʲɪngɪ] **Origin:** Russian verb *'красть'* [krasʲtʲ] – *'to steal'*
You've proved to me that all this **dratsing** and ultra-violence and killing is wrong wrong and terribly wrong. (p. 87)	Вы уже доказали мне, что весь этот **дратсинг**, и насилие, и убийство — дурно, ужасно дурно. (p. 53)	**dratsing, дратсинг** ['dratsʲɪng] Origin: Russian verb *'драться'* ['dratʲsə] – *'to fight'* In the translation verb *'драться'* loses its ending *'-ься'* and adopts

		English morpheme *'-ing'*. The original regressive assimilation in verb *'драться'* ['dratʲsə], [t] → [tʲ], which occurs due to soft sign *'ь'* [ʲ] following consonant *'т'* [t] is lost in noun *'дратсинг'* because it is omitted and letter *'с'* [s] follows consonant *'т'* [t].
So I fisted up and went smack at this litso, but he pulled himself away real skorry, grinning still, and my **rooker** just punched air. (p. 83)	Я сжал кулак и хотел дать ему по фасу, но он отскочил вэри скор-ро, все ухмыляясь, и мой **рукер** ударил в воздух. (p. 50)	**rooker, рукер** ['rʊkʲer] Origin: Russian noun *'рука'* [rʊˈka] – *'a hand'*

Conclusions

This paper has presented the concept and several examples of a new translation procedure dubbed reverse naturalization (Pavlušová 2013), which has been discovered during a comparative analysis of Slovak and Russian translations of *A Clockwork Orange*. Cases where words which have been created through reverse naturalization have been compiled, examined and contrasted with their original counterparts. This proves that translation theory arises from practice. Further research into the categorization of translation techniques may potentially uncover new areas which may require the attention of theorists and to widen current theoretical knowledge of translation. The discovery of a new translation procedure has proven that the analyses of translations of various works and also comparative analyses of different translations of the same work may be deemed fruitful for further research within the field of translation theory.

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