Translation of the Russian Nadsat Slang in Anthony Burgess' Novel *A Clockwork Orange* into Lithuanian

Marija Blonskytė, Saulė Petronienė

Abstract. The translation of slang has always caused many problems for translators because of its cultural untranslatability. Its translation is a highly specific undertaking requiring creativity to render the effect of the source text in a form appropriate for the target culture and audience. Thus, the paper analyses the Lithuanian translation of an artificial language Nadsat in Anthony Burgess' novel *A Clockwork Orange*, giving special focus to the Russian slang. First of all, it describes the Nadsat language and makes a distinction between the Russian borrowings and slang, which is not straightforward in most cases. Moreover, it presents the prevailing strategies applied for the translation of slang, i.e. preservation, softening and compensation, and expands on their application in the target text. For this purpose, all slang items have been manually collected from the first section of both the source and target text. To illustrate the use of the mentioned strategies, the paper introduces their density in the Lithuanian translation. As the results have demonstrated, the prevalent strategy in the translation of the Russian Nadsat slang into Lithuanian is softening, which comes in several different forms, i.e. softening by introducing a less expressive or more neutral words. However, the analysis of a greater amount of data could lead to a different result.

Key words: slang, translation strategies, softening, compensation, Nadsat.

Introduction

The use of slang in fiction has always presented many problems to translators no matter what languages they work with. This is due to the specific features of slang arising not only from its deep cultural specificity, but also from close connection to smaller communities or even subgroups within a particular culture. With respect to such a nature of slang, it is probably impossible to find one universal method for handling slang-related translation problems.

For this reason, the analysis of the works of experienced translators as well as abundant and varied examples of specific cases could aid in dealing with such an issue. Thus, **the object** of this paper is the process of translation of an already classical example of using slang in fiction, or as Mann states "cult classic" and "Burgess's most accomplished achievement" (2001, p. 1882), the Russian slang in Anthony Burgess' novel *A Clockwork Orange* (hereinafter the source text – ST) into Lithuanian.

The paper **aims** at analyzing the translation of the Russian slang in the Lithuanian translation of the novel by Saulius Dagys (1999) (hereinafter the target text – TT) from intercultural perspective with specific attention to translation methods. Thus, to achieve the aim, the following **objectives** have been established:

- to define the Russian slang of the Nadsat language with the focus on the distinction between slang and borrowings (as the difference is not always straightforward);

- to overview typical translation strategies for translating slang;

- to identify translation strategies in the translation of the Russian Nadsat Slang with the emphasis on their density both in the ST and the TT.

For the analysis, slang items have been manually collected from the first section of the ST and TT, paying particular attention to the methods of translation in the latter. To analyse the translation of the chosen data, descriptive and comparative methods of analysis are applied. The paper presents three main translation strategies used for dealing with slang-related translation problems, i.e. preservation, softening and compensation, and illustrates each case by comparing the examples from the two texts. Moreover, to highlight the degree of slang-related translation problems, the paper also introduces the density of the applied strategies; whereas the types of the Russian slang collected from the whole ST, and checked in "Словарь молодеж-ного сленга" (Dictionary of Youth Slang, 2012), are available in the Appendix.

Russian Slang vs. Borrowings in Nadsat

The extraordinary feature of *A Clockwork Orange* is that it is written in an artificial language known as Nadsat, originally developed by Anthony Burgess to characterize the teenage characters in the novel, which is, in fact, encoded in its name denoting "a transliteration of the Russian suffix for 'teen'" (Morrison, p. xi). Most of Nadsat lexis are Russianisms that are incorporated into English grammar and syntax. Apart from Russian, Nadsat is filled with other informal expressions derived from different sources, such as school boy slang, rhyming slang, invented slang and English slang, including name-calling, as well as lexis introduced from the German, Gypsy and French languages (Vaccari, 2008); for example, *carman* (pocket; source Russian: karman/pocket); *luscious glory* (hair; source rhyming slang: upper story/hair); tashtook (handkerchief; source German: taschentuch/hankerchief); guff (laugh; invented slang: short *guffaw*) (ibid.).

The specific *foreign* nature of the Russian Nadsat provides for the discussion of borrowings. Thus, a borrowing is defined as "a word of phrase which is copied and

transferred from one language (or subject field) to another" (Hartmann and James, 1998, p. 16); moreover, borrowings are often referred to by other terms, such as foreignisms or loan-words (ibid.). On the one hand, all Russian lexis found in Nadsat may be regarded as borrowings introduced into the novel written in English, but on the other hand, some of them clearly differ because they carry idiomatic meaning: some are attached new figurative meanings and some are used as offensive epithets. Thus, this calls for making a clear distinction between Russian borrowings and slang in Nadsat.

To make such a distinction it is necessary to overview the basic features of slang and borrowings. Although slang is difficult to define, there are several features typical of slang: it is an informal variety of language used and understood by a certain group of people; slang ascribes new meanings to old words and invents completely new words; however, it changes very quickly and its words either die out or may enter the standard language (Fromkin, Rodman, Hyans, 2007, pp. 439–440). Additionally, name-calling, or nicknames are closely related to slang; moreover, they are usually highly expressive and are often secretly used behind person's back and addressed directly only with the intention to insult (Blok, 2001, p. 156).

Although the given definition enumerates several features typical of slang, the key one is the meaning that slangy words carry, which is closely related to their transience. Thus, the property of being short-lived explains the "colourfulness" of slang which emerges due to constant reinvention of meanings. Inventiveness of slang adds "many new words into the language by recombining old words into new meanings", it also "introduces entirely new words" and "often consists of ascribing entirely new meanings to old words" (Fromkin, Rodman, Hyans, 2007, p. 439). The mentioned sources are two of the three ways how slang items emerge into a language; thus, apart from invention of new words and changing the old ones, borrowing is also considered a source for slang (Andersson and Trudgill, 1990, pp. 82–84). This suggests that slang may be coined in several rather broad ways which results in a constant play with language and its change.

According to Mattiello, changes in meaning are the example of a semantic shift when slang items acquire new meanings or the existing meanings are broadly extended (2008, pp. 19–23). Moreover, she states that new slang items also emerge through word formation which incorporates such processes as affixation, compounding, conversion, abbreviation (clipping, blending, acronyming), etc. (ibid.). To illustrate this, a great deal of examples is provided; consider Table 1.

As seen in Table 1, many methods are invoked for the creation of slang. The first one, affixation, refers to adding suffixes or prefixes to the words as in the example *kiddo*. In case of compounding, two words or their roots are combined together to make a new word. The next process is called conversion and involves a transfer of a word from one part of speech to another. The use of the preposition *off* as a verb meaning *to kill* is given as an example. One more method is abbreviation that is divided into clipping, i.e. abbreviating a word to one of its parts; blending,

merging parts of words into one word; and acronyming, coining words by taking their initial letters. All of the mentioned techniques result in variety, ingenuity and liveliness of slang since they provide numerous ways of altering and re-inventing words.

Table 1. Word Formation in the Creation of Slang (Mattiello, 2008)

Method	Example	Explanation of the Example
Affixation	Kiddo	Kid + o; a child
Compounding	Baglady	Bag + lady: a homeless woman, often elderly, who carries her possessions in shopping bags
Conversion	Off (v.)	Off (prep.); to kill
Abbreviation: clipping	Nana	Banana: a foolish or silly person
Abbreviation: blending	Sexational	Sex + sensational
Abbreviation: acronyming	Snafu	Situation Normal All Fucked Up

In contrast to slang, borrowings preserve their original meaning (or a part of it) when they enter another language through a certain language contact, such as bilingualism or translation (Hartmann and James, 1998, p. 16). This may be illustrated by the classification of borrowings as follows:

- *loanwords* — which show the importation of form and meaning with degrees of phonological integration (all, none, or partial);

- *loanblends* — hybrids or combinations of foreign and native forms /…/;

- *loanshifts* — in which a foreign concept (meaning) is represented by a native form (Haugen, 1950, pp. 214–215).

The three types of borrowings explain the method of integrating a foreign word into one or another language by preserving the whole, or at least a part, of the original meaning. A loanword is a type of borrowing which preserves not only the exact meaning of the original, but also the form. Similarly, a loanshift has an original meaning but a different form, whereas in a loanblend at least a part of the meaning is retained.

Although in the case of Nadsat, the distinction between borrowings and slang is sometimes not easy to make, Russian-based slang is differentiated from other borrowings on the grounds of its meaning and form. If a Russianism carries additional meaning to the denotative meaning of a usual Russian word (semantic shift) or if it is modified employing one of the types of word formation, i.e. affixation, compounding, conversion, abbreviation (clipping, blending, acronyming), it is considered to be a slang item. Conversely, if a borrowing is a Russian word appropriately inflected to conform to the English syntactic structure, but its meaning and stem carry the original Russian meaning, such item is perceived as a borrowing from Russian, and thus, excluded from the scope of the research.

Strategies for Slang Translation: Preservation, Softening and Compensation

Despite the fact that culture-bound slang is a highly specific translation problem where each case requires separate consideration, a number of literary sources suggest preservation, softening and compensation as typical strategies that are most common to translate slang.

Preservation is one of the seven translation strategies suggested by Davies (2003, pp. 72–89), which refers to retaining a cultural element in the target text without any changes or literary translation. In fact, it is the same what Baker (1992, pp. 26–42) calls a loan and Vinay and Darbelnet (2000, pp. 84–91) borrowing since all these strategies are related to transferring an item from the source to the target text. This strategy may appear handy if source and target cultures are similar or related. However, preservation can hardly be applied to all slangy elements, especially when the source and target cultures differ, which is usually the case. For this reason, only items of a source text that correspond to the norms of a target culture and, thus, could be understood by the target audience, can be preserved in a target text, while others have to be adopted (Nord, 2005, p. 121, 157).

As slang is closely tied not only to the culture, but often even to a specific subgroup of that culture, it needs special attention as regards its translation. It often requires various adaptations and for this reason, as noticed by Fawcett, softening is a frequent strategy in slang translation as "slang seems to be quite regularly expunged or weakened in translation" (1997, p. 119). Hence, slang is rarely literally translated: it may be rendered using more neutral or general words or even omitted if a translator considers a slang item too culturally specific and alien to the target culture reader as the primary purpose is to produce a naturally sounding target text. In this regard, softening is seen to be

> *"focused on the perception of the target text reader; the language of the target text is formulated in such a way that is sounds natural and comprehensible to the reader" (Butkuvienė, Petrulionė, 2010, p. 39).*

Omission of slangy words is closely related to what Hervey and Higgins call "compromise" and describe it as

> *"reconciling oneself to the fact that, while one would like to do full justice to the 'richness' of text, one's final target text inevitably suffers from various translation losses" (1992, p. 34).*

Moreover, they claim that although the losses are undesirable, they are also inevitable in many cases; for this reason, translators should carefully rethink what they are willing to sacrifice in translation (ibid., p. 35). Therefore, as the definition of softening implies, it is one of the possible choices for the translator seeking for compromises in translation. It is especially applicable for specific cultural references, including slang. At the same time, softening is closely related to other strategies discussed by different scholars. For example, the effect of slang words may be softened or weakened by applying Baker's or Davies's strategy of translation when a more neutral/less expressive word or a problematic item may be deleted completely by applying the strategy of omission (Baker, 1992, pp. 26–42; Davies, 2003, pp. 72–89). At the same time, softening advocates Venuti's macro strategy of domestication (2008, p. 14) since it aims at the target text which sounds natural to the target audience.

Compensation, on the other hand, functions as an indemnity for softening, that is for weakened or omitted culture-specific items, including slang, since it is defined as

> *"a technique which involves making up for the loss of a source text effect by recreating a similar effect in the target text through means that are specific to the target language and/or text" (Baker (ed.), 2001, p. 37).*

The strategy of compensation enables translators to avoid an overall weakening of the source text effects, which emerges due to the inevitable softening or omission. Moreover, this strategy may be applied to any omissions, including meaning, stylistic effects or emotional force, not necessarily to the ones concerning idiomatic or figurative language (Baker, 1992, p. 78). The losses may be compensated for by different expressive items of the target language which present a similar effect for the target readership to the one intended by the author of the source text. Several forms of compensation may be distinguished, which Hervey and Higgins classify into four following types: compensation in kind, compensation in place, compensation by merging and compensation by splitting (1992, pp. 34–40).

The first type suggests that the effect of the omitted source text item is rendered using different linguistic means; the example of such a compensation may be illustrated by translation of the humorous effect which is created by using a dialect in the source text: such language varieties are considered untranslatable, but the translator may compensate the lost effect by using idioms or puns in translation (Hervey and Higgins, 1992, pp. 35–37). The second type, compensation in place, means

> *"making up for the loss of a particular effect found at a given place in the source text by re-creating a corresponding effect at an earlier or later place in the target text" (ibid., p. 37).*

If translators come across any item which appears untranslatable due to, for example, linguistic or cultural differences among languages, they may compensate the omission in some other place of the target text where such item seems stylistically appropriate. Furthermore, compensation by merging implies that rather long stylistic features of the source text may be shortened in the target text in order to avoid complicated, foreign-sounding structures which distort the style and is incompatible with the genre. Finally, compensation by splitting denotes an expanded translation of a particular item when the target language does not have an appropriate expression which carries the meaning intended by the source text item (ibid., pp. 38–40).

Similarly, as softening may be attached to other micro strategies, compensation may be exercised applying such strategies as addition and creation (Davies, 2003, pp. 72–89) or translation by adding an explanation and translation

by a more general/neutral word (Baker, 1992, pp. 26–42). Hervey and Higgins also claim that in a single case of compensation, several types may overlap and they may be rendered in many different forms (1992, p. 40). Apart from that, the location of compensation may vary; as Harvey claims, compensation is classified into three categories: parallel, contiguous and displaced (Harvey, 1995, pp. 82–84). Parallel compensation occurs at the same place in the target text as the loss of the source text item; similarly, contiguous compensation is placed in a short distance from the omission or softening, whereas the displaced compensation appears in a long distance from the lost effect of the source text (ibid.). Generally, as the mentioned types of compensation suggest, it may be introduced in any place of the text as long as it effectively substitutes the effect intended by the author of the source text.

Translation of the Russian Nadsat Slang

As it has been mentioned, the analysis of the Russian Nadsat slang, first of all, requires drawing a clear distinction between borrowings and slang. Hence, on the basis of slang formation processes described in Table 1, some examples highlighting the key differences between the Russian borrowings and slang in Nadsat are provided in Table 2.

Table 2. Examples of Russianisms in Nadsat

Russianisms	Denotative meaning	Remarks
Baboochka	Бабушка – grandmother	Borrowing
Ittied	Идти – to go	Borrowing: *-ed* inflection to signify past participle
Govoreeting	Говорить – to speak	Borrowing: *-ing* inflection for continuous aspect
Morder	Морда – snout	Slang: face (semantic shift)
Groody	Грудь – breast	Slang (affixation)
Horrorshow	Хорошо – good, fine	Slang: good, fine (semantic shift; compounding; adopted pronunciation)
Tolchock	Толчок – a hit (n)	Slang: to hit (v); (conversion)
Biblio	Библиотека – library	Slang (clipping)

As seen in Table 2, *baboochka* is considered a borrowing from Russian because it is a thorough transliteration into English without further changes in both form and meaning. The other two examples, *ittied* and *govoreeting*, are also borrowings rather than slang, because of the same reason: while they maintain the original meaning and form, they are attached English inflections necessary to fit the grammatical structure. The remaining four words are all Russian slang; *biblio* is an example of clipping of a longer Russian word *библиотека* (library). The next one, *morder*, illustrates a change in meaning because it signifies *a snout* (морда), but it is applied to describe a face. Finally,

horrorshow is yet another case: it is a compound of two English words *horror + show*, but in the novel it occurs as an adjective meaning *good, fine* and is based on the pronunciation of the Russian *хорошо*. However, no examples of blending and acronyming have been found in the ST.

Such a variety of word formation and meanings of the Russian Nadsat slang raises a great challenge for the translator. Clearly, it calls for inventiveness and, if not equivalent, at least fairly creative methods of translation. Therefore, to determine the principal translation methods applied for the Russian Nadsat, all Russian slang has been collected from the first section of the ST and respectively from the TT. While dealing with the former, special attention is given to the use of the three translation strategies: preservation, softening and compensation.

Thus, to compare the amount of Russian slang, Figure 1 presented below illustrates its density in the ST and TT.
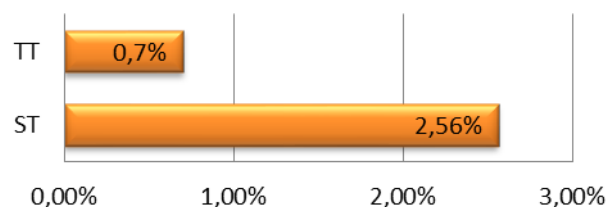

Figure 1. Density of Russian Slang in the ST and TT

The total amount of Russian slang in the ST comprises 99 words of the total 3,864 (see Appendix for the types and their denotative meanings). The same section of the TT consists of 2,855 words in total, but the amount of Russian slang is much lower and makes up only 20 instances. Thus, the density of Russian slang in the ST is over three and a half times higher than in the TT, comprising 2.56 % and 0.7 % respectively. Such results clearly point to the use of the softening strategy because the amount of Russian slang is significantly reduced in the TT. However, since some slangy items are still present in the TT, the translator also makes use of preservation and/or compensation strategies. Though, the former is not widely used in the TT as only 19 instances of 99 have been detected.

The translator applies two patterns of preservation strategy: he either preserves the original slang or introduces a different Russian slang item, as in the following examples:

(1) *One of the three **ptitsas** at the counter /.../* (ST, p. 5)

*Viena iš trijų **pticy** prie baro /.../* (TT, p. 16)

As seen from the (1) example, the slang item is the same, the only difference between *ptitsas* (птица – a bird) in the original and *pticy* in the translation is the form. As the Russian slang is adapted to the English grammar in the ST, the same is done in the Lithuanian translation, which is considered phonological adaptation because the Lithuanian sound /c/ corresponds to the English /ts/. Another difference in form is the inflection: the ST makes use of –s inflection to signify a plural noun, whereas the TT uses a transliteration of the plural Russian form, i.e. *птицы*. As a

matter of fact, this example is also the examples of name-calling slang since *ptitsas* are applied to young women in a bar.

In contrast, softening is the prevailing translation strategy in the TT as it amounts to 70 items out of the total 99. It should be noted that the use of this strategy could be further divided into several types, namely

- softening by omission;

- softening by introducing less expressive or more neutral words, such as

    - Russian borrowings;

    - Lithuanian slang;

    - Lithuanian informal expressions.

The latter three may also be considered as types of compensation in kind, i.e. different lexical items introduced in the same place in order not to lose the whole effect of the ST.

To illustrate softening by omission consider the following example:

> (2) */.../ to advertise some new brand of **cancers**.* (ST, p. 10)
>
> */.../ reklamuojančią naują **cigarečių** rūšį /.../* (TT, p. 21)

In the (2) example, the ST makes use of Russian slang *cancers* (канцар – cigarette; cigarette-end), whereas in the TT it is omitted and a standard (neutral) Lithuanian word *cigaretė* (a cigarette) is introduced. The choice of the translator could be explained, first of all, by the fact that the Lithuanian language has been greatly affected by the Russian language due to historical reasons and has a lot of Russianisms that usually carry a negative meaning, often associated with lower class. Consequently, the corresponding *kancaras* is one of the typical slang words in Lithuanian, enrolled in the "Lietuvių žargono bazė" (Lithuanian Jargon Database, 2010). Thus, presumably, to avoid the negative connotations, the translator has chosen to neutralise the Russian *cancers*.

Referring to softening by the introduction of less expressive or more neutral words (Russian borrowings, Lithuanian slang or informal expressions), (3) and (4) sentences are vivid examples:

> (3) */.../ schoolmaster type **veck** /.../.* (ST, p. 6)
>
> */.../ sliūkino pagyvenęs **čelovek** /.../.* (TT, p. 16)
>
> (4) */.../ quiet **horrorshow** fifteen minutes /.../.* (ST, p. 3)
>
> */.../ **pasiutiškai veždavo** ištisas penkiolika minučių /.../.* (TT, p. 13)

The (3) example contains a Russian slang item *veck* which is an abbreviation of the Russian *человек* (a human), while in the Lithuanian translation the full transliterated word *čelovek* is introduced. In this way the translator preserves some effect of the original because he does not omit Russian completely, but the full form is less expressive and easier to understand. Similarly, in the (4) example the Russian blend *horrorshow* (хорошо – good, fine) is weakened by the use of a Lithuanian slangy expression

pasiutiškai veždavo (giving extreme pleasure because of intoxication). This phrase retains even less effect of the original than the one in the (3) example because Russian is switched to Lithuanian.

As has been mentioned, softening by the introduction of other lexical forms illustrated in the (3) and (4) examples can also be considered as compensation in kind. Another type of compensation, not yet discussed, but present in the TT is compensation in place. In some cases, the translator omits a slangy item, but introduces another one further in the text as in the (5) example:

> (5) *You never really saw many of the older bourgeois **type** out after nightfall /.../.* (ST, p. 6)
>
> */.../ sutemus retai teišvysdavai kokį vyresnį, solidesnį **vek** /.../.* (TT, p. 16)

The English example does not contain any Russianisms, but *vek*, a shortening of *человек* (a human), is introduced into the Lithuanian. This may be justified by the aim to re-create some of the effect lost due to the omissions, and also the rejection of other possible translations available in this case. The original sentence has the noun *type* signifying a human, thus, in Lithuanian a literal translation *tipas* or more general word *žmogus* (a human) are in the range of immediate choices. However, neither of them suits the translation, because the former does not collocate with the description *vyresnį, solidesnį* which calls for a more respectful term than *tipas*, while the latter is too general, which makes it a reasonable possibility to compensate.

Although detected among other examples, such cases are quite rare – a more dominant method of compensation is an introduction of a Russian borrowing or Lithuanian slang. Consider the examples (6) and (7):

> (6) *Back in a **minoota** /.../* (ST, p. 9)
>
> */.../ pažadėję grįžti po **odna minuta** /.../* (TT, p. 20)
>
> (7) */.../ we had flip **horrorshow** boots for kicking.* (ST, p. 4)
>
> */.../ batus avėjom masyvius, kad geriau **liptų** spardantis.* (TT, p. 14)

In (6) example the translator adds *odna* (одна – one; feminine gender) next to *minuta* (минута – a minute), although the original contains *a minoota*. Here all Russianisms are borrowings, rather than slang, but the introduction of *odna* compensates at least for some effect lost due to softening. Similarly, the original sentence of the (7) example describes boots as *horrorshow* (хорошо – good, fine) which is slang. In contrast, in Lithuanian *horrorshow* is translated as *masyvius* (massive); yet, a Lithuanian slang item *liptų* (literary – to stick) is added.

It is important to note that no cases of compensation by merging and compensation by splitting have been detected in the TT. This may be explained by the very nature of these types of compensation as unsuitable for the texts in question. ST does not contain lengthy slang: the longest items detected are either two word phrases, such as, *oddy knocky* (одинокий – lonely), or blends and compounds, for example *kiss-my-sharries* (шар – ball; slang – testicles), *horrorshow* (хорошо – good, fine) (see Appendix). Thus, such short words do not require merging. Similarly,

splitting is not used for the translation of the Russian Nadsat slang. This is because the Russian slang of the ST signifies everyday concepts, such as everyday things, movements, actions, body parts, commonly used adjectives, etc. for example: *domy* (дом – home), *tolchock* (толчок – a hit), *rooker* (рука – hand), *grazzy* (грязный – dirty), etc. (see Appendix), and their meaning is revealed by the surrounding context. Since the TT uses the same stylistic feature and incorporates Russian into Lithuanian, there is no need for expanded explanations of the Russian lexis.

Therefore, to illustrate the above discussion, Figure 2 demonstrates the overall density of preservation, softening and compensation in the TT.
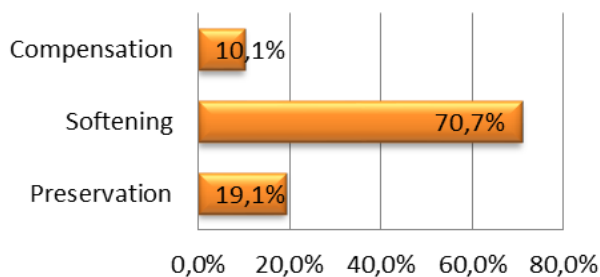

Figure 2. Density of Translation Strategies in the TT

Regarding the numbers given in Figure 2, preservation comprises the instances when a slangy item is preserved, regardless of its form; softening, however, encompasses all the mentioned cases, i.e. softening by omission and softening by introduction of less expressive or more neutral words (although, it may also be considered a method of compensation). Finally, compensation includes either Russian or Lithuanian slang, as well as Russian borrowings introduced where originally no Russian slang is used to compensate previous omissions or weakening. Hence, the dominant strategy is softening since it amounts to 70 cases out of 99. Additionally, 19 instances of preservation and 10 cases of compensation have been found in the TT.

Although the dominant method of translation is softening, the translator does not purely rely on omitting Russian slang from the TT. He tries to preserve at least some of the effect through certain degree of creativity, i.e. by introducing Russian borrowings or Lithuanian slang. The former, in turn, are accordingly transliterated and phonologically adopted to the Lithuanian language as Russian slang is adjusted to English in the ST.

Concluding Remarks

Therefore, the analysis of the Russianisms in Anthony Burgess' novel *A Clockwork Orange* revealed that the distinction between borrowings and slang is not straightforward. Nevertheless, they may be distinguished on the basis of formation and meanings they carry. Borrowings preserve the original meaning they have in the source language, but sometimes may take another form when entering the target language. In contrast, slang emerges through a number of processes, such as a semantic shift (change in meaning) or word formation, involving informal alterations in form that are not vital for incorporating the word into grammatical and syntactic structure of the language. Thus, the Russian slang of the ST demonstrates most of the word formation processes typical of slang. The only ones that have not been detected are blending and acronyming.

Furthermore, the analysis of translation of Russian slang demonstrates that the density of it is much higher in the ST than in the TT, comprising 2.56 % and 0.7 % respectively. The ST contains 99 slangy items of the total 3,864 words, whereas the TT has 20 of the total 2,855 words.

This, in turn, points to the presumption that the prevalent translation strategy in the translation of the Russian Nadsat Slang is softening. Indeed, softening comprises the most instances in the TT amounting to 70 cases out of 99. Among them, four different types have been distinguished, namely: softening by omission, softening by a more neutral/general word, such as Russian borrowing, Lithuanian slang or Lithuanian informal expression.

However, the latter three types of softening have also been determined to be interrelated with compensation functioning as means to re-crate at least a part of the lost effect of the original text. Such a type of compensation is referred to as compensation in kind. Nevertheless, these instances have been included into the scope of softening because their primary purpose is to weaken the source slang.

Moreover, another method of compensation is compensation in place which suggests introducing a new slang item in the TT where it is not used originally. Only 10 instances of this type of compensation have been found in the TT, including compensation by adding new Russian or Lithuanian slang items, and Russian borrowings.

Finally, the results of the analysis demonstrate that as few as 19 instances of preservation strategy have been found in the TT. Similarly to softening and compensation, two types of preservation have been identified. In some cases the translator preserves the same word as in the ST, except for some alterations in form required by the Lithuanian grammatical structure. In contrast, a few cases of preservation come in the form of a different Russian slang item, but are still considered preservation because the effect of slang is maintained.

On the whole, since the analysis of translation strategies focused only on the slang from the first section of the ST and TT, further research of a greater amount of data, ranging from several additional sections to the whole book, could be of value. Moreover, a larger amount of data would demonstrate more distinct tendencies of translation strategies in translation of the Russian Nadsat slang into Lithuanian.

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Marija Blonskytė, Saulė Petronienė

Nadsat kalbos rusiško slengo Anthony Burgesso romane *A Clockwork Orange* vertimas į lietuvių kalbą

Santrauka

Slengo vertimas kelia nemažai problemų vertėjams, nes yra glaudžiai susijęs su kultūra. Norint jį tinkamai išversti ir pritaikyti tikslinei kultūrai ir auditorijai reikia pasitelkti kūrybiškumą. Tokiais atvejais patyrusių vertėjų darbų analizė ir pavyzdžiai padeda rasti tinkamą vertimo būdą. Taigi, straipsnyje analizuojamas Anthony Burgesso sugalvotos *Nadsat* kalbos, vartojamos jo romane *A Clockwork Orange*, vertimas į lietuvių kalbą, o pagrindinis dėmesys skiriamas rusiškam slengui. Pirmiausia aprašoma *Nadsat* kalba ir apibrėžiamas rusiškų skolinių ir slengo skirtumas, nes daugeliu atvejų juos nelengva atskirti. Aprašomos pagrindinės strategijos, dažniausiai taikomos slengui versti – išsaugojimas (*preservation),* sušvelninimas (*softening*) ir kompensacija (*compensation*) bei jų taikymas *Nadsat* kalbos vertime į lietuvių kalbą. Siekiant įgyvendinti šį tikslą, buvo išrinkti visi rusiško slengo pavyzdžiai iš pirmojo originalo ir vertimo teksto skyriaus, o minėtųjų strategijų naudojimas pabrėžiamas aptariant jų dažnumą vertimo tekste. Analizės rezultatai parodė, kad rusiško *Nadsat* slengo vertime dominuoja sušvelninimo strategija, taikoma keliais būdais, t. y. vartojant ne tokį išraiškingą ar neutralesnį žodį. Tačiau pasitelkus daugiau pavyzdžių galėtų išryškėti ir kitokie rezultatai.

About the authors

Marija Blonskytė, Master of Applied English Linguistics; English lecturer at the Centre of Foreign Languages, Kaunas University of Technology, Lithuania.
Academic interests: sociolinguistics, terminology, translation.
Address: Centre of Foreign Languages, Faculty of Humanities, Kaunas University of Technology, Gedimino Str. 43, LT-44240 Kaunas, Lithuania.
E-mail: marijablonskyte@gmail.com

Saulė Petronienė, dr., associate professor, Kaunas University of Technology, Lithuania.
Academic interests: translation studies, linguistics.
Address: Centre of Foreign Languages, Faculty of Humanities, Kaunas University of Technology, Gedimino Str. 43, LT-44240 Kaunas, Lithuania.
E-mail: saule.petroniene@ktu.lt

APPENDIX

Types of Russian Slang in Anthony Burgess' Novel *A Clockwork Orange*

Russian borrowings	Dictionary meaning		Remarks
Biblio	Библиотека	Library	Clipping
Bolshy	Большой	Big	Affixation: suffix
Bratchny	Барачный	Legitimate	Illegitimate (name-calling slang)
Cancer	Канцар	Cigarette	Russian slang
Chasso	Часовой	Guard	Clipping
Cheena	Женщина	Woman	Clipping
Cheest	Чистить	Clean	Clipping
Creech	Кричать	Scream, shout	Clipping
Deng	Деньги	Money	Clipping
Dobby	Добрый	Good	Clipping
Domy	Дом	Home	Affixation: suffix
Dratsing	Драться	Fight (v)	Conversion: noun
Forella	Форель	Trout	Woman (name-calling slang)
Goober	Губа	Lip	Affixation: suffix
Gooly	Гулять	Walk	Clipping
Grazzy	Грязь	Dirt	Affixation: suffix
Groody	Грудь	Breast	Affixation: suffix
Gulliver	Голова	Head	Semantic shift: head
Horrorshow	Хорошо	Good, great	Compound; adopted pronunciation
Itty	Идти	Go	Semantic shift: happen
Jeezny	Жизнь	Life	Affixation: suffix
Kiss-my-sharries	Шар	Ball	Semantic shift: testicles
Kopat	Копать	Dig	Understand
Krovvy	Кровь	Blood	Affixation: suffix
Lubbilubbing	Любить	Love	Affixation: suffix
Maskie	Маска	Mask	Affixation: suffix
Milicent	Милиционер	Police officer	Clipping
Moodge	Мужчина	Man	Clipping
Morder	Морда	Snout	Semantic shift: face
Nadsat	-надцать	-teen	Clipping; semantic shift: teenager
Nazz	Назад	Backwards	Clipping
Neezhnies	Нижний	Under	Semantic shift: underwear
Nochy	Ночь	Night	Affixation: suffix
Oddy knocky	Одинокий	Lonely	Adopted pronunciation
Oozy	Уж	Grass-snake	Semantic shift: chain (weapon)
Osooshing	Осушать	Dry	Clipping
Pantalonies	Панталоны	Underwear	Semantic shift: trousers
Papapa	Папа	Father	Affixation: suffix
Platch	Плакать	Cry	Clipping
Platties	Платье	Dress	Semantic shift: clothes
Plenny	Пленник	Prisoner	Clipping
Pony	Понять	Understand	Clipping
Poogly	Пугать	Scare (v)	Conversion: scared (adj)
Pooshka	Пушка	Cannon	Semantic shift: gun (pistol)
Ptitsa	Птица	Bird	Semantic shift: woman (name-calling)
Rabbit	Работа	Work	Clipping
Radosty	Радость	Joy	Affixation: suffix
Rassoodock	Рассуждать	Discuss (v)	Conversion: discussion (n)
Razdraz	Раздражение	Anger, irritation	Clipping
Rooker	Рука	Hand	Affixation: suffix
Rozz	Рожа	Ugly face	Semantic shift: policeman (name-calling)

Russian borrowings	Dictionary meaning		Remarks
Scoteenas	Скотина	Brute or beast	Semantic shift: (name-calling)
Shaika	Шайка	Band, group	Russian slang
Skvatt	Схватить	Catch	Clipping
Slooshy	Слушать	Listen	Clipping
Smot	Смотрение	Look	Clipping
Sneety	Сниться	Dream	Clipping
Soomka	Сумка	Bag	Woman (name-calling slang)
Spatchka	Спать	Sleep (v)	Semantic shift: nap (n)
Spoogy	Испуганный	Scared	Clipping
Stooly	Стул	Chair	Affixation: suffix
Tally	Талия	Waist	Clipping
Tolchock	Толчок	Hit (n)	Semantic shift: to hit (v)
Untruss	Трусы	Under pants	Semantic shift: take the trousers of
Vareet	Варить	Boil	Semantic shift: go on, happen
Veck	Человек	Human	Clipping
Veiny	Вена	Vein	Affixation: suffix: with visible veins
Viddy	Видеть	See	Clipping
Viddy	Видеть	See	Semantic shift: understand
Yahma	Яма	Hole	Semantic shift: anus
Yarblockos	Яблоко	Apples	Semantic shift: testicles