



**Alienese Translation:**

**Anthony Burgess's Nadsat in *A Clockwork Orange***

**by**

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There is only one thing more powerful than all the armies in the world, and  
that is an idea whose time has come.

Victor Hugo

## **Declaration**

This thesis has not been submitted in support of an application for another degree at this or any other university. It is the result of my own work and includes nothing that is the outcome of work done in collaboration except where specifically indicated. Many of the ideas in this thesis were the product of discussion with my supervisors Dr Véronique Lane and Dr Amit Thakkar.

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## *Abstract*

*A Clockwork Orange* (1962) by Anthony Burgess is a dystopian novel that ‘aspires to an imaginative visual futurism’ (Morrison, 2000). Alex and his ‘droogs’ speak Nadsat, an innovative constructed language and its ‘creation [...] is a novelistic triumph’ (Coale, 1981). It is a teenage creole of the future that contains English, Russian and traces of Eastern and Western languages. This thesis reassesses how Nadsat functions in English and how Spanish translators have rendered Nadsat categories into NadSpanish. It investigates Nadsat linguistic and cultural features in the original text and compares them with *La naranja mecánica*, translated by Aníbal Leal in 1976 and Ana Quijada Vargas who translated Chapter Twenty-One in 1999. This translation is characterized by minor and major omissions that have affected the overall meaning and effect of Burgess’s text. There are numerous factors that have led Leal to practice self-censorship while translating the text. They are significant because they have political, ethical, and aesthetical implications. As Antoine Berman and Lawrence Venuti suggest, there is a ‘necessity for reflection on the properly *ethical* aim of the translating act, receiving the Foreign as Foreign’ (Berman and Venuti, *The Translation Studies Reader*, 2004).

Chapter One analyses Nadsat categories including derivations, eponyms, portmanteau words, amputations, slang, infantilisms, and examines how Leal has rendered them into Spanish as well as what happens to the heterolingual elements that the author incorporates in his novel to give it an alienese dimension. Chapter Two explores different types of omissions in the target text, how they have contributed to the distortion of the source text and Burgess’s dystopia by leaving many gaps behind, both linguistic and literary, cultural, and stylistic. Chapter Three compares Nadsat and Newspeak, the invented languages of Anthony Burgess and George Orwell, and how they have been translated into Spanish respectively by Aníbal Leal and Rafael Vázquez Zamora. It offers further insight into differences and similarities these

conlangs have in their respective texts as well as their own specificities in translation. The conclusion makes recommendations for other translations of *A Clockwork Orange*, guiding Spanish translators on how to translate Nadsat categories for a new set of readers while respecting the literariness, the foreignness and the alienese aspects of the text.

This thesis argues that Nadsat is alienese because it belongs to the category of invented languages where the language is not rendered directly, and it needs deciphering and decoding first. The Spanish translator therefore needs to ‘bend the language of the translation toward the original language’ and ‘retain the feeling of foreignness’ (Schleiermacher, 1992). This thesis conceptualizes an innovative form of translation, alienese translation, which is an umbrella term for translating conlangs that have similar features to Nadsat which is spoken by human aliens. The case made in this thesis for alienese translation is prepared by close textual analysis in Chapter One and Two, but it is mainly developed in Chapter Three through the comparison of Nadsat and Newspeak in the original and Spanish translation. While this comparative study of NadSpanish with Spanish Newspeak aims to contribute to our understanding of Nadsat in particular, and invented languages in general, it also aims to inform future translations of Burgess’s and Orwell’s novels, both into Spanish and in different languages.

Key words: invented languages, neologisms, linguistic experimentation, Nadsat, Newspeak, translation strategies, NadSpanish, Spanish Newspeak, alienese, omissions.

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**List of abbreviations**

TL – Target Language

SL – Source Language

TT – Target Text

ST – Source Text

Conlang – Constructed language

OED – Oxford English Dictionary

## Introduction

Science fiction is a genre that often addresses the creative potential that a language can have within a literary work. The creation of innovative languages has an important impact on the readers that encounter fictional and alien worlds. In *From Elvish to Klingon: Exploring Invented Languages*, Michael Adams clarifies the aims and motivations that are behind creating a conlang: ‘For instance, one might “fill a language gap”, that is, supply a language for a group, fictional or real’ (2011: 11) or ‘may promote intersections of culture and ideology, or provide political or cultural voice to those silenced or inhibited by natural language (or the lack of it)’ as well as ‘feel a profound sense of alienation with surrounding circumstances prompting spiritual renewal in the imagination’ (12). In *Inventing Languages, Inventing Worlds: Towards a Linguistic Worldview for Artificial Languages*, Ida Stria also discusses the many attributes that are given to these languages: ““universal”, “international”, “auxiliary”, “planned”, “invented” and “constructed”” (2016: 45).

Created languages are gaining terrain in literature, as authors bring to life their own linguistic novums that reveal new realities. These languages play a crucial role in the fictional world they produce and enhance the reader’s imagination. The process of ‘conlanging’ or creating an invented language is complex and requires linguistic skills and knowledge of various languages and fields, especially in the case of constructed languages made up as a combination or mixture of languages such as Nadsat. Invented languages are designed differently and may include symbols, figures, logographic words, images, specific words, and phrases. Particular attention in this thesis is devoted to hybrid languages, especially to conlangs deriving from several languages. For instance, Nadsat derives from English, Russian and has traces of Eastern and Western languages. Inventing a language is always experimental as conlangers who are linguists that create these constructed languages strive to make them as

innovative and entertaining as possible. Consequently, these languages need to be translated in ways enabling readers to understand the world they represent whilst retaining the experimental spirit of the language. Indeed, translating conlangs is challenging as translators need to bring into existence an invented language in translation approaching the language and culture of the target readership, without losing the effects of the source text. Otherwise, readers cannot experience the dystopian qualities of these novels. Invented languages, therefore, require techniques in order to be rendered both creatively *and* accurately.

As conlangs are sophisticated and inventive, their translations have linguistic specificities that need to be reflected in the TT. Invented languages pose many challenges to translators who find it difficult to maintain the various functions they have in the ST. The use of a conlang in translation ‘tests the language, but with a much higher level of commitment’ (Adams 2011: 9). It requires imagination on the part of the translator who translates conlangs into other languages so that they can be legible and effective for the target readership, which can be highly diverse according to the target language in question. In the case of Spanish, there are a high number of dialects and varieties which will prove a challenge for any translator who seeks to make their translation available to all Hispanophone readers. Invented languages also reveal important messages that need to be understood by readers who speak a different language and belong to another culture. The delicate task of the translator of constructed languages is to render the style of the writer so that these messages or allusions can be deciphered and produce a text that can have a similar *impact* as the original text on specialized or non-specialized readers.

The importance of these specific words is apparent especially in dystopian novels where they have double and ambiguous meanings coming from new civilizations that speak advanced languages. For this reason, polysemy needs to be preserved in the TT because the coexistence of words that have many meanings can enrich these conlangs and make the texts pleasurable to read. Spoken, invented languages such as Nadsat equally require a sense of

orality in translation, a significant factor when different realities and otherness are aesthetically represented. Thus, it is crucial for these languages to be translated but without being deciphered or decoded. Indeed, that is the reader's task as they need to figure out the encrypted words and solve the writer's puzzle. Readers need to find the hidden meanings of words and phrases so that they can understand this imaginary world better. The artistic and creative link between authors and translators is particularly unique in science fiction books where invented languages come into being; the imagination is meant to be stretched and the stories' setting is in possible futures.

Heterolingualism is an essential component of invented languages: that is to say, when several languages, sociolects, dialects, and registers are intertwined in one planned language which serves as an artistic device within a novel. Increased academic interest has been shown, but there are still gaps in the field of Translation Studies when it comes to this type of languages. When encountering heterolingualism, readers experience an alien atmosphere that is different from their own. In this context, translators need to render the multi-glossian and encrypted combinations as well as the specific elements that characterize these dystopian texts in translation. According to Antoine Berman, 'this is [a] central problem posed by translating novels — a problem that demands maximum reflection from the translator. Every novelistic work is characterized by linguistic superimpositions, even if they include sociolects, idiolects, etc' (2004: 296). Translating heterolingual invented languages poses many issues to the translator because in the case of conlangs deriving from combining many languages, they are not only heterolingual but also alien at the same time. Indeed, any attempts to standardize these texts need to be avoided by translators who instead should seek to preserve the presence of languages, and not direct the TT towards monolingualism. They need to retain sociolects, dialects and registers that make these languages particular without 'normalizing' them.

Constructed languages need further investigation and study because they each have their own characteristics. Joseph Lo Blanco argues that ‘there are three broad ways to classify invented, constructed or artificial languages: *a priori* languages, *a posteriori* languages and adapted or modified natural languages’ as well as mixed ones that contain both elements of *a priori* and *a posteriori* languages (2004: 8). However, some invented languages present a combination of all these features. Translating *a priori* languages that typically start from scratch with new symbols and words is, of course, more challenging. At first, the translator is required to get acquainted with the conlang and then to start translating it without entirely deciphering the coinages. On the contrary, – *a posteriori* languages are invented from existing languages where the basis is the host language onto which linguistic components are added. The challenge in translating *a posteriori* languages lies in the hybridity that is created which needs to be rendered into a standard language, as this category contains familiar linguistic elements that may or may not be recognized by translators such as culture-specific items, polysemy, heterolingualism and literary allusions. Translating the author’s linguistic inventiveness and creation involves bringing linguistic and extra-linguistic components into another language so that the target readership can understand newly created words and worlds.

Translating invented languages is problematic as most translators follow the same strategies presented by Madeleine Strong Cincotta in her article ‘Naturalizing Linguistic Aliens: The Translation of Code-Switching’:

[the] “alien” expression may be a word, phrase, or entire passage. Four possible translation solutions are considered: making no distinction between the different source languages; keeping the transfer in the original source language; using a slang or colloquial form; and finding another language or dialect, a second target language for the passage. The last is seen as the most satisfying and difficult (1996: 1).

The present thesis argues that none of these options is desirable in translating invented languages that are created in the context of science fiction novels because they violate the style as well as the content and allusions of the ST. When the TT contains words, phrases, sentences, or whole paragraphs other than the original text, it can result in huge linguistic differences and distortion of meanings when compared to the original. Word-for-word translation or equivalence are impossible to achieve when translating invented languages, so one possible solution is that specific linguistic elements with their primary and secondary meanings can be retained or preserved in the TT so that they can approach the ST.

Alien or invented languages are codified and encrypted for several reasons. Their codes are designed to be intriguing and when they are broken by readers, they stimulate reflection. When translators render an alien language into a standard language, they decrypt or decipher words, phrases, and sentences. They often make the mistake of simplifying the text for the target readership and thereby of limiting their experience and preventing them from making the choice of decoding or not decoding words in the TT. They change the content and language, and the final product is a translated text that lacks many elements that are crucial to perceive an alien world. For this reason, it is important for translators, whenever they come across an invented language, to identify the encrypted words, but the eventual guesswork needs to be done by the reader. Translators need to maintain the interaction and engagement of readers within the text as well as create a balance between a complex and entertaining text.

This thesis focuses on the translation of Nadsat, the invented language of Anthony Burgess and its role in *A Clockwork Orange* (1962). This linguistic experimentation is challenging for translators who struggle to bring it into target languages and face linguistic dilemmas as it is not intuitive and easy to understand. Burgess plays with words and all the components of language as he transforms English into Nadsat, a language emerging from oppression, resistance, and freedom. He produces a human-alien language that is not 'space projected' like

some of the languages of science fiction, but ‘earth projected’ because the characters who speak Nadsat have earthly and spacely powers.<sup>1</sup> *A Clockwork Orange* involves linguistic creativity and requires particular attention from the translator and readers. The intervention of readers is important because they have to guess the primary and secondary meanings of invented words, phrases and sentences. As the writer toys with multilingual/heterolingual words and phrases, they acquire multiple meanings in the ST that need to be accurately rendered in the TT. The case study presented in Chapter One involves the comparison between the ST and TT where segments of Nadsat and NadSpanish (Nadsat in Spanish) are extracted, examined, and compared in order to bring new solutions to the problems raised by the translation of this invented language into Spanish. It suggests alternative ways to translate Nadsat into other languages as readers are immersed into a multilingual/heterolingual environment where words from different languages, sociolects, dialects, and registers are incorporated in the SL.

*A Clockwork Orange* was translated many decades ago, so it is necessary to retranslate and recreate it based on an in-depth analysis since then in translation methodology, language awareness and culture; the conclusions of this study might, therefore, help Nadsat translators to render this conlang into other languages. English, which is Burgess’s mother tongue, becomes the host language for a multilingual/heterolingual vocabulary. The author explores all the innovative capacity that English offers by mixing it with another language, Russian. Even though the Russinglish combination prevails because many combinations derive from these

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<sup>1</sup>Most dystopian novels include space objects and new technologies. They are also characterized by the presence of aliens. These novels are set on different planets or in outer space, not on earth. For this reason, they are what I term as ‘space projected’. *A Clockwork Orange*’s characters inhabit earth and perform their ultraviolent acts on earth. Thereby, the novel is earth projected because the actions of the main characters happen on our planet.



two languages, the presence of other languages also creates a multicultural discourse in the novel.

In many cases, the professional and ‘non-professional reader increasingly does not read literature as written by its writer, but as written by its rewriter’ (Levefere 2017: 3). NadSpanish needs to be rewritten by the Spanish translator based on the categories that serve as a guidance for translating this invented language into another language. Omissions which happen at the sentence level can cause gaps in the understanding of the text. Nadsat needs to be transferred fully in the Spanish translation as readers are meant to be actively engaged and interact with the author’s linguistic creation as mentioned above. The current Spanish translation of Burgess’s novel is characterized by omissions which are detrimental to the meaning of words, phrases, sentences, and whole passages. Indeed, readers are faced with incomplete sentences because ‘Core’ Nadsat are removed, simplified, shortened, or paraphrased, preventing them from experiencing the power of Burgess’s dystopia (Vincent and Clarke 2017: 255). Furthermore, sentences are modified in order to cover excessive omissions in the TT to such an extent that readers cannot experience the shock of being confronted with Nadsat and they cannot grasp Burgess’s humour, his political, religious and philosophical ideas that are so important to the novel.

This thesis compares Nadsat with Newspeak in the original and Spanish translation. These conlangs have many differences, similarities, and a specific position in the family of invented languages. Both Orwell and Burgess create languages to give distinct perceptions of reality, and they invent possible future words and worlds. The languages depicted in their novels suggest an alien presence and nature which is achieved by intertwining several languages as in the case of Burgess, and by stressing the limitations of language itself in the case of Orwell. At the same time, they equip readers with the power to learn, speak, decode, and understand invented languages. Chapter Three deploys the notion of ‘differance’ that can help us

understand the importance of connotations and polysemy in translation (Derrida 1978: 176). The presence of many languages, dialects and sociolects complicates the translator's task because words, phrases and sentences are not simply different, but also different, and it is crucial that *La naranja mecánica* retains the involvement of readers in the deciphering or decoding process. A more detailed description of chapters is given in the section of this introduction entitled 'Thesis structure'.

### **Social and historical context of the novel and translation**

*A Clockwork Orange* has a history of its own, from the process of being just a thought in Burgess's mind to his visit to Russia, the invention of Nadsat, writing and publication of the novel in the UK, its launch all over the world, and the huge impact on the distribution of the book and film, to its banning in several countries because of ultra-violent and sexual scenes, and Burgess's associations with violence up to his interviews in several media platforms to justify his non-violent position.<sup>2</sup> This timeline is important to understand the process of writing, and what influenced Burgess's literary style and how it can be taken into account in the translation of the novel into Spanish and other languages. Before Burgess decided to write *A Clockwork Orange*, 'he had spent nearly thirty years reading other examples of the genre' and was himself well-informed about earlier dystopias and utopias (Biswell 2013: xvii). Besides reading and being inspired by Aldous Huxley's *Brave New World* (1932) and Herbert George Wells's *Time Machine* (1895), Burgess visited Russia and his objectives for travelling

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<sup>2</sup>There are numerous Anthony Burgess's interviews in magazines and newspapers where he discussed *A Clockwork Orange* as a film and novel. See *Anthony Burgess: A Bibliography* by Jeutonne Brewer. See also *Conversations with Anthony Burgess* by Earl G. Ingersoll and Mary C. Ingersoll.

are clarified in the Introduction to *A Clockwork Orange: The Restored Edition* by Andrew Biswell:

It was his interest in Russian language and literature rather than politics which took him to Leningrad (now known as St. Petersburg) for a working holiday in June and July 1961. He had been sent there by his publisher, William Heinemann, who hoped that he might write a travel book about Soviet Russia. He taught himself the basics of Russian by acquiring copies of *Getting Along in Russian* by Mario Pei, *Teach Yourself Russian* by Maximilian Fourman, and *The Penguin Russian Course* (2013: xx).

It was uncommon for a British citizen to travel to Russia in the peak of the Cold War, but he eagerly paid a visit to ‘The Human Russians’ as he defined them, in an article fully dedicated to Russia and Russians:

What I loved most about the Russians was their inefficiency. I went to Leningrad expecting to find a frightening steel-and-stone image of the Orwellian future. What I found instead was human beings at their most human: or, to put it another way, at their most inefficient (*A Clockwork Orange: The Restored Edition* 2013: 237).

During this period, he improved his knowledge and proficiency. He spoke minimal Russian that he had learned auto-didactically before travelling to Russia. He was very curious to explore the country, talk to Russians, monitor their language and culture so that he could compile a basic vocabulary with the intention of using it in his novel. The ‘first sixty pages of this new novel, which he proposes to call *A Clockwork Orange*, are complete before he leaves England at the end of June’ (Biswell 2005: 237). Burgess ‘wanted to hear Russian being spoken by Russians, to practice speaking it himself and to refine a simple yet plausible Slavic glossary that could be deployed when he came to revise and complete [the novel]’

(238). It seems that he first trained himself, before training readers to learn and memorize his invented language as well as understand the ideas expressed through the novel.

Many critics devote attention to Burgess's visit to Russia and in a chapter fully dedicated to *A Clockwork Orange*, Geoffrey Aggeler describes in more detail the socio-political elements that have had an impact on him and how he created his delinquent characters:

[Burgess] was [...] influenced by what he had seen during his visit to Leningrad in 1961. At that time, Russia was leading in the space race, and the gangs of the young thugs called "stilyagi" were becoming a serious nuisance in Russian cities. At the same time, London police were having their troubles with the young toughs known as the "teddy boys". Having seen both the stilyagi and the teddy boys in action, Burgess was moved by a renewed sense of the oneness of humanity, and the murderous teenaged hooligans who are the main characters in *A Clockwork Orange* are composite creations. Alex, the fifteen-year-old narrator/protagonist, could be either an Alexander or an Alexei. The names of his three comrades in mischief, Dim, Pete, and Georgie are similarly ambiguous, suggesting both Russian and English given names (1979: 170).

In a letter addressed to Diana and Meir Gillon in 1961, to whom the author dedicates the dystopian novel *The Wanting Seed* in 1962, Burgess explains his aims and inspiration and invokes another writer, Dostoyevsky, alluding to *Crime and Punishment* which seems to have deeply influenced the structure of his novel. He refers to it when he mentions 'crime in the midst of punishment' (238) in *A Clockwork Orange*:

I'm writing this to you before trying to push on with my *Clockwork Orange* book. I've just completed Part I – which is just sheer crime. Now comes punishment. The whole thing's making me rather sick. My horrible juvenile delinquent hero is emerging as

too sympathetic, a character – almost Christ-like, set upon by the scourging police.

You see what I mean by moral deterioration (Biswell 2005: 238).

This letter was written in 1961 after he had finished seven chapters. It also reveals that ‘Dostoyevsky was at the front of his mind as he was at work on the early section of the novel’ (237). Burgess dedicates a book to juvenile delinquency which was growing in the 1960s in Britain invading British streets and tabloids. Mods and Rockers were two conflicting British youth subcultures of the early/mid 1960s that were considered extremely violent, lawless troublemakers who sparked moral issues.<sup>3</sup> Influenced by what was happening in Britain and Russia, Burgess brings into play the division between criminals and non-criminals and the fact that they can be ‘cured’ or changed, suggesting a positive and optimistic ending for these individuals, no matter the crime and the scale of violence involved. With this in mind, he submitted his manuscripts which prompted a lot of resistance at first from Burgess’s literary agent who considered it ‘a pornography of violence’ and then from William Heinemann’s editor, James Michie, to whom the rights of the novel were eventually sold (Burgess 1987: v). According to Biswell, Michie wrote that ‘[the] author can plead artistic justification [...], but a delicate-minded critic could convincingly accuse him of indulging in sadistic fantasies’ (2013: xxii). Biswell continues with more detail on these reservations:

One of Michie’s suggestions was that the possible damage to Burgess’s reputation could be limited by publishing the novel with Peter Davies (an imprint of Heinemann) and under a pseudonym. It is unlikely that Burgess knew anything about these flutters of nervousness among his publishers. By 4 February 1962 he was corresponding with William Holden, Heinemann’s publicity director, about a glossary of Nadsat to be

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<sup>3</sup>Mods and Rockers became popular in the early 1960s. Mods were stylish in their appearance whereas Rockers wore black leather jackets and motorcycle boots. They were considered rival gangs mainly by the British press as they promoted violence and moral panic.

circulated to the travelling bookshop reps. One other publishing difficulty was created by Burgess himself. At the end of Part 3, Chapter 6, the typescript contains a note in Burgess's handwriting: 'Should we end here? An optional "epilogue" follows'. James Michie decided to include the epilogue (sometimes referred to as the twenty-first chapter) in the UK edition (xxii).

Burgess, who had published under the pseudonym of Joseph Kell several times, did not use a pseudonym this time, which left him exposed to criticisms. The novel became more widely known after the screening of the film with the same title that Stanley Kubrick directed in 1971. Burgess sold the rights to Kubrick who adapted the film based on the US Norton edition that excludes the optimistic ending and the moral progress of the main character, Alex de Large. The film 'was both commercially successful and highly controversial. The stark terror was very well captured in Kubrick's work, which was initially labelled with an X-rating and widely criticized for glorifying sex and violence' (Lázaro 2017: 77). The film and novel were banned in many countries, including Argentina where the censorship authorities 'insisted on cuts' because it would 'be likely to encourage or incite crime or lead to disorder' (Biswell, 2019).<sup>4</sup> The information available at the International Anthony Burgess Foundation gives evidence that in Argentina many books and films were subject to cuts and deletions. However, the focus of this thesis is on linguistic omissions which are present in the translation of Aníbal Leal and later Ana Quijada Vargas's translation of Chapter Twenty-one that are still widely accepted and distributed.

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<sup>4</sup>See the International Anthony Burgess Foundation Blog: <<https://www.anthonymburgess.org/blog-posts/the-banning-of-a-clockwork-orange/>> (accessed 28 November 2020).

In *A Clockwork Orange: The Restored Edition* which includes the original text, a glossary of Nadsat, pages from the author's typescript, interviews, notes, articles and reviews, Burgess stresses the irony of his novel's reception:

[it] is ironic that I am always associated with *A Clockwork Orange*. This, of all my books, is the one I like least. I wrote this book in 1961, which was the year after I was supposed to have died, and the book reveals a lot of the turmoil in my mind at the time. I don't think it is my best book, but at the same time, the book reveals a great deal about the conflict of good and evil, and about this fear of irrational violence. In many ways the book is me; for what we write is very much what we are. And the book reveals an inner battle with this quality, evil. Not only evil, but the danger of trying to correct it. Basically, I'm very suspicious of the use of power to change others [...] But ultimately we, as human beings, must come to terms with the dilemmas of good and evil, right and wrong, or whatever on our own (2013: 258).

Indeed, Burgess did not like the book and in a BBC interview, broadcast in 1982, he confirms that he wrote it very rapidly in about three weeks for financial and commercial reasons, but at the same time to depict a world that was coming into being, a world of violence and juvenile delinquency. In 'The Clockwork Condition', a single chapter rediscovered in the archives of the International Anthony Burgess Foundation in 2012, Burgess wrote in the summer of 1973 after the release of Kubrick's film and banning in Britain, to clarify the political and religious aspect of the novel which has been misunderstood:

We all hold in our imaginations or memories certain images of evil in which there is no breath of mitigation — four grinning youths torturing an animal, a gang rape, cold-blooded vandalism. It would seem that enforced conditioning of a mind, however good the social intention, has to be evil (Burgess 2012: 238).

Burgess synthesizes his concerns about society with the internal struggles he had about the nature of good and evil. The power of free choice and the battle between good and evil are emphasized throughout *A Clockwork Orange*, and this led to misunderstandings. After the launch of the film all over the world, the film and the book were categorized as obscene, pornographic, and ultra-violent. As a result, Burgess kept on writing to position himself out of this violence, not only in newspapers and magazines, but also in the books that followed *A Clockwork Orange*, stating that

[the] novel has not been well understood. Readers and viewers of the film made from the book, have assumed that I, a most unviolent man, am in love with violence. I am not, but I am committed to freedom of choice [...] The evil, or merely wrong, products of free will, may be punished or held off with deterrents, but the faculty itself may not be removed. The unintended destruction of Alex's capacity for enjoying music symbolizes the State's imperfect understanding (or volitional ignorance) of the whole nature of man, and of the consequences of its own decisions (2013: 80).

*A Clockwork Orange*, published in Argentina (for the Hispanophone readership), was not in the category of banned books, unlike *Lolita* by Vladimir Nabokov. Burgess's book reached the hands of many readers in the 1960s. The last editions reveal that it may have been censored, possibly in Argentina and Spain whose political regimes directly influenced the publication of literature and literary translations at the time. Even though Chapter Two focuses on linguistic omissions made by Spanish translators, it is worth mentioning what might also have happened in terms of censorship for political reasons in Argentina. As stated by Daniel Peter Linder Molin,

During periods of relative political stability, the methods relied on were legal prosecution of editors and translators and book banning, but during periods of sinister



military junta rule these methods, in addition to prosecution and banning, also included book sequestering, public acts of book burning as well as persecution of translators and editors and even execution. The criteria for the a posteriori censorship constantly fluctuated with the varying political climates, focusing mainly on the issues of political import (support for political figures, their philosophy, the military), but also censoring matters of language (obscenity, profanity, blasphemy), morality and religion (2011: 170).

According to Michael Ashley, ‘although Argentina has perhaps the strongest tradition in science fiction of any South American country it was long regarded as a minority and very specialist interest’ (2005: 305). It became the first country in Latin America to publish magazines, newspapers and novels fully focusing on dystopian fiction.<sup>5</sup> In his study, Linder Molin not only describes what the main censorship criteria were, he confirms that books were banned, sequestered, and burned in Argentina where editors and translators were prosecuted and executed and some of them were sent into exile as publishing companies were affected negatively. Readers were also involved in the process by filling the Reader’s Report that helped them identify obscenity, immorality, and references against the regime. *La naranja mecánica* might have been subject to various kinds of omissions including censorship omissions because its publication is authorized, but as Linder Molin would say, ‘authorized with omissions’ (2011: 176). It is important to also acknowledge that the aim was not to isolate the book in a particular region but to make it more accessible to the Hispanic world and reach many readers on all continents. However, this thesis is not focused on ideologies and political

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<sup>5</sup>In *Transformations: The Story of the Science-fiction Magazines from 1950 to 1970*, Ashley discusses particularly the significance of *Más Allá*, a science fiction magazine published for the first time in 1953. This magazine ‘demonstrated that there was a market for sf in South America and prompted Spanish emigré, Francisco Porrua to start Minotauro Press’ (2005: 306). This publishing house published *La naranja mecánica* some years later.

issues or censorship omissions, but on linguistic and stylistic omissions. Yet, it is essential to understand and be aware of the general context for Leal and Quijada Vargas's translation and what might have influenced their choices. It is of great significance to mention that censorship affected parts of the novel's translation. Censorship omissions are a valid object of study and may need to be further explored so that we can understand to what extent they have transformed the Spanish translation.

Argentina was one of the main competitors of Spain in the book market, especially for science fiction books. Franco's regime wanted to possess the book trade, and was concerned with the spreading of Hispanic literature and culture in the Americas, Europe, and different parts of the world:

Undoubtedly, the efforts to control the Latin American book market were not simply driven by a crusade to preserve the Spanish language, although this was a significant argument in the government's position. The Franco regime certainly feared that the success of established publishing houses in Mexico and Argentina (and the newly created *Casa de las Américas* in Cuba) could translate into a different linguistic and cultural approach (their versions, if you will, on the promotion of Hispanism). These potential competitors could inflict losses for the Spanish publishers in the book markets of Europe, Latin America, and the U.S (Herrero-Olaizola 2005: 196).

The presence of a distorted and incomplete vocabulary instead of a complete NadSpanish one within the translated text certainly suggests some restraint is being applied by the translators particularly Leal. That is, it may not have been directly censored, but the translators might have interiorised the need to 'purify' Spanish. Indeed, Leal has chosen to 'hispanicize' several sections, and at the same time make many linguistic omissions which minimize multilingualism/ heterolingualism in the TT, reduce a great number of coinages, and orients

the text towards one specific culture (Maher 2010: 47). In fact, the Spanish translation simply aimed to achieve commercial success, that it flattened the text to make it accessible to all non-specialized readers, and across the entire range of readerships in the Hispanophone world, even if the result is that readers do not make as many efforts in their process of reading as do readers of the English original. The neuroscientific intervention within the text is at odds with the commercial aims of publishers who publish simplified versions of the novel. The challenges which readers have to overcome are reduced to a minimum. It goes without saying that such marketisation strategies go against the literariness and politics of Burgess whose novel is markedly different from the Spanish translation. The latter is characterized by what Berman might refer to as ‘qualitative and quantitative impoverishment’ because Leal affects Burgess’s polysemic literary text and omits Nadsat in many places (2004: 291).

*La naranja mecánica*, both the film and novel, were censored in Spain and some context on this point can be found in ‘Translation and Censorship in Franco’s Spain: Negotiation as a Pathway for Authorization’, where Cristina Gómez Castro focuses on different kinds of negotiations spotted during the examination of censorship files corresponding to the translations of the last year of the dictatorship.<sup>6</sup> She explains that:

during Franco’s dictatorship in Spain (1939-1975) and even a few years after, both native writings and translations are controlled by means of a censoring system in charge of looking after the ideological uniformity of the nation. The censorship boards have to review the books submitted and then give their verdict concerning the advisability of the work in question. Among these verdicts one possibility is the

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<sup>6</sup>This is a paper that was presented at the 7th annual Portsmouth Translation Conference, 8 November 2008, in Portsmouth. See: <<https://www.semanticscholar.org/paper/Translation-and-censorship-in-Franco-'-s-Spain-%3A-as-Castro/63bc37aa52cfeccacc605d6ebbd96edcd7b02fc>> (accessed 20 February 2020).

banning of a publication on the grounds that it constituted an offence to any of the taboo topics of the time (mainly sex and religion) (2008: 1).

The response of Argentina's and Spain's dictatorships shows that they appear to have common grounds, as they ban the same topics. Alberto Lázaro describes the socio-political context of the Spanish translation and publication focusing directly on the novel and giving specific details about the scenes considered obscene and censored:

Burgess's dystopia is not so popular in Franco's Spain [...] Perhaps, as an act of self-censorship, no publisher dares to ask the censors for authorisation before, fearing a negative answer. It is only a few months after Franco's death that a Barcelona publisher, Edhasa, presents a copy of this novel to the still-running censorship office. The censors do not ban its publication but cannot resist the impulse to bend the top corner of those pages that they found morally or politically offensive in the copy they read. As one might expect, among the marked pages are those that include the brutal rape of the writer's wife and the sexual scene with the drugged girls. The censors also dislike the disrespectful references to the prison chaplain, an alcoholic priest who preaches to the prisoners about morals, but accept the cruel treatment that Alex receives at the hands of the government, at least for some time (2017: 78).

These details show that despite the dislike of censors the translation was authorized as the translator remained the same, Leal. It is unknown whether the translation from Argentina was transferred to Spain with omissions. What we know is that another Spanish edition of *A Clockwork Orange* reached the hands of readers, which lacked the last chapter, one year after Stanley Kubrick's film in Spain, was released in Spain, while Franco was still alive. The film translation process was controlled by Kubrick who 'was aware of the impact that translation and dubbing in particular, has on the reception of films and the way it contributes towards

creating the cinematic illusion' (Zanotti 2019: 86). He 'offers an alternative model in which film translation is integrated within the creative process of filmmaking through the film director's active participation in the translation process' (Zanotti 2019: 201). The Spanish subtitling of the film is full of omissions, the frequency of core NadSpanish words is minimized and would need to be further studied. In that period, Kubrick's film influenced the publication of the Spanish translation as the audience was eager to read the book after the screening of the film in the Hispanic world. There were many factors that might have led Leal to practice self-censorship. In fact, they are significant, and may help to explain certain aesthetic features of the translated text. These factors are important and may need to be further studied and analysed so that we can understand to what extent they have affected the present translation. It is important to stress that major and minor omissions have political and ethical implications, and they need to be excluded in future translations of the novel (Venuti, 1995).

André Lefevere likewise stresses that 'some rewritings are inspired by ideological motivations, or produced under ideological constraints, depending on whether rewriters find themselves in agreement with the dominant ideology of their time or not' (2017: 5). This does not mean that such censorship needs to be endorsed ethically and aesthetically. An obscure shadow of dictatorship and censorship with their exact effects hard to pinpoint, haunts *La naranja mecánica* and many other novels translated into Spanish. But it does not explain why Leal's translation continues to be republished and reprinted by Minotauro Editions, the omissions discussed in Chapter Two prevent the Hispanophone readership from understanding the text, the author's own political, philosophical, and religious messages, the dystopian reality it depicts, and the specific invented language that is used in the original text. The readership often cannot perceive Burgess's own literary influences either, certainly not as directly as in the English original.

## **Translating *A Clockwork Orange***

*A Clockwork Orange* is characterized by the importance of ‘slovos’ (words) and messages that the author reveals through a powerful invented language, Nadsat, which partly appears as a combination of Eastern and Western languages. However, Aggeler confirms that ‘this novel is much more than a linguistic tour de force’ (1979: 172) and Burgess writes that ‘*A Clockwork Orange* is intended to be a sort of tract, even a sermon on the importance of the power of choice’ and free will (*A Clockwork Orange: The Restored Edition* 2013: 247). It has a dark sense of humour that can make readers laugh and give them ‘a compelling and often comic vision of the way violence comes to dominate the mind’ (Coleman 1983: 62). Its innovative language and themes have contributed to its popularity so that interest has kept growing since Burgess’s death in 1993.

The novel was translated many times in several languages including Spanish. Most of the translations are based on the American Edition, which was published firstly in 1963 and comprised a Nadsat glossary, compiled by Stanley Edgar Hyman. Hyman emphasizes that ‘[he] could not read the book without compiling a glossary: I reprint it here, although it is entirely unauthorized, and some of it is guesswork’ (*A Clockwork Orange: The Restored Edition* 2013: 300). As mentioned above, this edition does not feature the last chapter. In fact, *A Clockwork Orange* has two editions: ‘one American, the other for the rest of the world. Thus, the British edition has twenty-one chapters while the American edition, till very recently, had only twenty. My American publisher did not like my ending: he said it was too British and too bland’ (Burgess 2013: 261). The American edition ‘closes with Alex recovering from what proves to be a cathartic suicide attempt’, which is not how Burgess ends the novel as he describes a cured Alex that rejects violence, and desires to get married and have a child (Amis 2013: xii). Unlike the British version, the American edition includes a glossary ‘and the reading involves a lot of back and forth [...] keeping the readers well

occupied, not to say distracted' (Adams 1980: 98). As they are 'typically required to go outside the text', they find new words as learners of a foreign language do when they encounter unfamiliar words (Cheyne 2008: 389). Readers lose the ability to learn Nadsat if the glossary is present as they are only supposed to learn the language by referring to Burgess's in-text clarifications, which only seem to appear in the ST spontaneously, and not with the help of auxiliary glossaries that divert their attention from the original text and the philosophical and religious discussion that the author raises. In 'An Introduction to *A Clockwork Orange*', published by the British Library, Roger Luckhurst explains the rationale for not having a glossary and clarifies the language used in the novel:

[the] reader of *A Clockwork Orange* has initially to work quite hard to put together the meaning by context. Introducing a linguistic *novum* is a common tactic of defamiliarization in science fiction. This is perhaps why [Burgess] so strongly objected to the first American edition containing a list of translations at the end: it made things too easy (2016).<sup>7</sup>

Burgess was interestingly opposed to glossaries because they are paraphrases based on the principle of equivalence or word-for-word translation *throughout the reading process*. Reading a text by using a glossary can distract and confuse readers who may have different interpretations for Nadsat words which are not related to a specified glossary.

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<sup>7</sup>Luckhurst's use of the term 'translation' implies that the task of the translator in *A Clockwork Orange* is to include the involvement of readers in the ST. This article was published by the British Library on 14 December 2016.

See: <<https://www.bl.uk/20th-century-literature/articles/an-introduction-to-a-clockwork-orange>> (accessed 20 December 2018).

The Spanish translation of *A Clockwork Orange*, published in 1962, did not include Chapter Twenty-One and it is translated by Aníbal Leal who is Argentinean and the main translator. He translated twenty chapters and the NadSpanish glossary which is present in all editions of the translation. The Introduction, '*A Clockwork Orange* Resucked' written by Burgess, and Chapter Twenty-One are translated by Anna Quijada Vargas, who is a Spanish writer and translator. Her translation of the introduction and Chapter Twenty-One appeared for the first time in 1999, in the third edition of *La naranja mecánica* and this translation also included a prologue by Ramón Buenaventura that was only part of the edition published in 1999 and does not appear in other editions. The Spanish translation violates the book's symmetrical structure, chapter numbering, arithmology and excludes Burgess's optimistic ending. The Spanish version of the novel is published and distributed by different publishers in the Hispanic world such as Minotauro Editions, 'the first specialist press in South America' founded by Francisco Porrúa that 'continued to keep the science fiction alive in Argentina' and then it was sold to Planeta Group, a Spanish media group based in Madrid that is in possession of catalogues of science fiction including Burgess's *La naranja mecánica* and has the right to publish it (Ashley 2005: 306). The book can be purchased as a paperback and an e-book with both versions containing omissions of Leal and Quijada Vargas. Other editions of *La naranja mecánica* can be found in Spain and Argentina with or without Quijada Vargas's translation, but this remains the official one. Indeed, the official and standard copy in the Spanish National Library is still the one published in 1976, translated solely by Leal without the introduction and Chapter Twenty-one.

Other editors include Santo Domingo's El Siglo, which published the novel in 2000, Mexico's Editorial Planeta in 2007 and Colombia's Booket collection, which released a recent edition in 2017. Based on the data mentioned above, the translated novel has reached many



readers of Spanish<sup>8</sup> in the last five decades and it seems that the distributed translation has been the same without any initiative of improving it or employing other translators that can bring to Hispanophone readership an updated version of *La naranja mecánica*. Since no bilingual edition was published, readers can only read the Spanish version and cannot notice all the gaps created by the Spanish translator unless they (laboriously) compare it to the original English text. For this reason, a detailed study was needed so that future translators can create a translated text that does not prevent readers from reading and experiencing Burgess's text, including passages that contain neologisms, literary allusions and Nadsat categories.

### **Translating Nadsat**

Nadsat is a linguistic creation so to understand how it functions in translation, it needs first to be studied in the original text. Dr Brodsky and Dr Branom, both state medical professionals in the novel, consider it as follows:

‘Quaint,’ said Dr Brodsky, like smiling, ‘the dialect of the tribe. Do you know anything of its provenance, Branom?’

‘Odd bits of old rhyming slang,’ said Dr Branom [...] ‘A bit of gipsy talk, too. But most of the roots are Slav. Propaganda. Subliminal penetration’ (2000: 86).

However, Nadsat intertwines more than the categories mentioned by the author. Burgess's description reveals that English is Russianized in Nadsat for various functions, one of which is indoctrination. The infiltration of Nadsat words can be seen as ideological and propagandistic,

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<sup>8</sup>Readers of Spanish is an inclusive term because it includes the Hispanophone readership in Spain, Latin America, and all over the world.

as Anna Bogic suggests, there are several purposes to Nadsat, one of which is indeed the ‘brainwashing effect’:

In-group separation; Nadsat is used to exclude others from the users of the teenager-specific language. Euphemistic softening; Nadsat builds a barrier between violence in the novel and the reader’s sensitivity. Brainwashing effect; in the process of learning Nadsat in order to understand the novel’s narration and dialogue, the reader is “brainwashed” into learning minimal Russian (2010, as cited in Oskari 2015: 13).

In focusing on brainwashing, Bogic reinforces Burgess’s own description of Nadsat even while it has other functions, such as conveying a visionary dystopian world. Nadsat is a linguistic creation that enhances reader’s imagination and serves as a *Lingua Franca* among Alex, his ‘droogs’ and society that communicate through this invented language. Therefore, Nadsat is a conlang that has an important role in the original text and in the family of invented languages.

*A Clockwork Orange: The Restored Edition* (2013) includes a prologue, where Alex and Marty, his partner, are in the Garden of Eden. They appear as Adam and Eve speaking Nadsat, the divine language of humankind where words reflect reality. Burgess created brand new Nadsat words in this prologue, such as ‘zavtrak’ (‘spat’), ‘ticking’ (‘inner noise’), ‘allmen’ (‘amen’). The addition of other Nadsat neologisms is significant because it reveals that this invented language proliferated beyond the borders of the novel.<sup>9</sup> Burgess ‘trains the reader to solve the riddles by demonstrating how [...] As the novel progresses [he] expects the readers

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<sup>9</sup>Many songs, movies and other media refer to *A Clockwork Orange* as they include Nadsat words and phrases, incorporating aspects of the novel. David Bowie’s lyric ‘Suffragette City’ incorporates ‘droogie’, Alex’s word for ‘friend’ in the verse ‘say droogie don’t crash here’. Moloko, an Anglo-Irish band, who debuted in 1995, take their name from the narcotic-filled milk that Alex and his droogs drink at Korova Milkbar. The title and music video of Rob Zombie’s ‘Never Gonna Stop (The Red Red Kroovy)’ were inspired by the novel. The word ‘kroovy’ that appears in the title derives from ‘krovvy’ which means ‘blood’ in Nadsat.

to solve' them by themselves (Kennard 1987: 80). Kennard emphasizes the need to 'talk in riddles' in totalitarian regimes, but it is still the readers' task to solve the puzzle created by the author. At first, it is difficult to identify the pieces and where they fit in the whole picture, but as soon as readers learn the words, the puzzle is completed with patience and the messages are revealed step by step. It is important to highlight that *A Clockwork Orange* cannot be read in a hurry, as readers need time to decipher words as well as understand their primary and hidden meanings. During this time, our knowledge, determination, commitment, stamina, and memory are tested. This is the pedagogical aspect of Nadsat and how it can be learned and experienced, in terms of politics and aesthetics.

Analysis of Nadsat in this thesis is based on a comparative reading of the original ST with Leal and Quijada Vargas's translation. Quijada Vargas's translation of Chapter Twenty-One needs to be taken into consideration since it confirms inadequacies in Leal's translation in various ways. She follows his style of translation and makes use of the NadSpanish glossary compiled by Leal included at the end of the novel, but her translation is also different when compared to Burgess's last chapter. That is, it changes the content and omits many words that are crucial to this part of the text. Nowadays, this Spanish translation continues to be published, even if it is full of uncompensated omissions. Spanish translators do not render Nadsat satisfactorily, so the dystopian spirit of the novel (its future-oriented images, visions, ideas, and effects) cannot be adequately perceived in the translated text, all of which entail associated ethical and aesthetic issues. Indeed, the addition of creative paragraphs does not compensate for so many omissions, both minor and major, throughout the text of Burgess.

*A Clockwork Orange* is characterized by a totalitarian government, robotic human beings, nightmarish visions, uniform people that live in 'flatblocks' whose freedom is limited. Alex and his droogs establish rules of their own, they are dehumanized, transformed into 'clockwork oranges' who perform acts of ultra-violence as a way of expressing their

disagreement with society. They are part of the depicted world; within which propaganda brainwashes characters whose individual freedom gets suppressed. They are converted into automatons controlled and led by this regime. The use of Nadsat can, therefore, be considered as deviating from the norms of society and as a way of rebelling against totalitarian powers. Nadsat is coded and encrypted because it belongs to Alex and his droogs who are informing humanity of what is happening and warning them of their future via the novel. Readers who want to join their adventure can experience another way of thinking. Reality is replaced by a new one in an unspecified time and place where Burgess depicts individuals that feel trapped, and the fear of control or surveillance is felt by all those who live in this society. The characters are not struggling to escape; their goal is to send significant messages to us. They are human aliens so when they encounter human beings in the novel, the effect is ultra-violence as a way of breaking the rules of uniformity, but it can also be perceived as an alien attack which awakens readers to what is happening in the real world, reflect on associated philosophical themes or messages, and understand our position in society. Based on this explanation of *A Clockwork Orange*, it transpires that communication through words is important and any cuts, deletions, or modifications can contribute to dissolve the dystopian image and spirit of the novel. The connections created between society, language, and the characters, do not function if one of the essential components, the language, is deformed by translators providing only pieces of dystopia and preventing readerships from experiencing the universe created by Burgess through his use of language. Leal and Quijada Vargas, as this thesis posits, change, and transform Nadsat, a key element for readers to understand imaginary realities and new worlds. They produce what according to Berman is an “ethnocentric” [translation] that “deforms” the foreign text by assimilating it to the target language and culture’ (2004: 219). Nadsat distortions in translation can mislead readers, as will become clear through the analysis deployed in this thesis.

## Nadsat in Literary and Translation Studies

Nadsat, the invented language of Anthony Burgess has been thoroughly studied by many scholars in the original and translated texts. Their studies identify different perspectives of this conlang, but there is a gap on how Nadsat can function when translated into different languages. According to Bennet Vincent and Jim Clarke ‘this constructed anti-language has achieved a cultural currency and become the subject of considerable academic attention over a 50-year period but to date no study has attempted a systematic analysis of its sources and distribution’ in the original and then in translation (2017: 247). They ‘categorize the distinctive lexico-grammatical feature of this art language [...] and provide a roadmap for future studies into the construction, function, and translatability of the created linguistic component of the novel’ (247). For this reason, Vincent, and Clarke divide Nadsat into categories and explain the distribution and frequency of Nadsat words in the original text which are important for the alien aspects of the text, but they do not discuss how they separately function in Spanish translation. It is important to highlight that their study encourages further investigation on Nadsat categories in the original and translation. In this thesis, these categories are examined more specifically in relation to the Spanish translation.

Recent studies on the translation of Nadsat do not generate many ideas on how it can be translated, how its categories can be rendered in the TT and what new forms of translation can come into being when Nadsat is translated into different languages. They do not provide an in-depth analysis on how multilingual features of *A Clockwork Orange* that come as a result of the contact of Russian, English and many eastern and western languages can be creatively transferred into other languages so that readers can experience the dystopian spirit of the novel. These studies highlight the power of Nadsat as a created language and sometimes mention the dilemmas translators face when they translate, but they do not propose translation strategies to convey specific invented languages such as Nadsat. Many studies discuss this

conlang translated in various languages including Russian, French, Spanish, Italian. For example, Brigid Maher investigates the Italian translation and mainly focuses on the language of narration. According to her ‘this invented argot, based on English but including a good deal of Russian vocabulary, contributes to the novel’s grotesque humour and to the narrator’s manipulation of the readers’ (2010: 36). She also assesses Floriana Bossi’s translation which results in considerable changes compared to the original because she uses an Italian slang that does not approach Nadsat. In another study, she briefly explores the Spanish translation of *A Clockwork Orange* but does not go far with the analysis as she does with the Italian translation where she focuses on the Italian vocabulary and extracts examples that illustrate the distortion of Nadsat in Italian and contribute to the reduction of humorous effect.

Sofia Malamatiidou instead observes the role that translators play in linguistic innovation, as well as the motivating factors behind creativity. She ‘examines the multilingual corpus of *A Clockwork Orange* from a language contact and language change perspective and [creates] for the first time a link between adaption, as understood in contact linguistics and creativity in translation’ (2017: 292). She focuses on ‘how Russian-derived nouns in the English version have been rendered in four versions of Nadsat (French, German, Greek and Spanish), and how these differ from naturally occurring Russian loan nouns in these languages, in terms of gender assignment and inflectional suffixes’ (292). She discusses in general adaption and creativity in the translation of Nadsat into other languages and makes comparison across languages, but without analyzing in-depth the specific translations she has chosen to study.

Besides bringing up the special connection Anthony Burgess had with France, Anna Bogic explores Nadsat in the original and French translation. She mentions the characteristics of this invented language and its role in masking the content and ““numbing” the reader’ (2010: 1). She compares the French translation published in 1972, translated by Georges Belmont and Hortense Chabrier with the English source text. In this comparative analysis, she ‘reveals the

intricacy and inventiveness of the teenage dialect in the French target text, in particular neologisms' (1). She also extracts examples and explains some of the translator's methods and provides conclusions on French-Nadsat effects. Furthermore, she examines the symbolism that arises from the Russian-English combinations as two official political and ideological languages at the time. Her examples suggest that *A Clockwork Orange* is not untranslatable, but she does not provide further insight on what can be done to preserve the several functions that Nadsat has, or how certain Nadsat categories function in translation. She highlights the creative aspects and challenges of Nadsat in French translation. Even though her exploration is not focused on Spanish, some of her examples serve as a basis for further discussion in Chapter Two of how some linguistic components can be transferred into Spanish.

Antonio García Morilla focuses directly and reflects on a perspective Spanish translation where he discusses specific phonological and phonetical, lexical-semantic, morpho-syntactic plans in *La naranja mecánica*. Thus, he extracts examples of Nadsat and creates an inventory of how these words and phrases are rendered into Spanish. He gives their respective versions from Spanish to English, but without making divisions or categorizations of Nadsat first. Moreover, he analyses some Nadsat examples, but does not discuss how they have led to a translated text that is completely different from the original. He does not mention the types of omissions that pervade Leal's translation and how they have contributed to the distortion of the TT and dystopian spirit of the novel. He mainly insists on the fidelity of the Spanish translator and the functional aspects of Nadsat rather than suggest what can be done to create a new NadSpanish in translation that embraces linguistic and extra-linguistic components of the original and can be approachable to all readers, both non-specialized and specialized.

My thesis focuses on Nadsat and its categories and how they can be translated into Spanish. As mentioned in this section, Nadsat categories have been explored by Vincent and Clarke in

the original and they are elaborated on in this study and then compared with the Spanish translation of *A Clockwork Orange*. These categories are the basis for translating Nadsat into Spanish or different languages including invented ones. For this reason, they need to be studied and examined in the original and with the same importance investigated in translation. My thesis explores the mosaic of languages in the ST and how it has been rendered in the TT. Previous studies discuss that Nadsat consists of Russinglish words whereas in this thesis I argue that Nadsat is the shelter of Eastern and Western languages and cultures. My study points out minor and major omissions in the Spanish translation that need to be avoided in the TT and encourages new translations of this novel, not only in Spanish, taking into consideration the recommendations made. My contribution to the field through this thesis is a case for ‘alienese translation’, that is an umbrella term for the translation of invented languages that manifest alien features and coded communication that need to be decoded by readers.

Alienese translation is a specific form of translation inspired by Burgess’s Nadsat and by Orwell’s Newspeak. This thesis examines how Nadsat that has alienese elements and belongs to the category of alien languages can be translated into standard languages, in this case Spanish. Various studies investigate Nadsat translated into Italian, French and many other languages, as mentioned above. In Spanish, this is the first detailed study of *La naranja mecánica* that examines Nadsat and NadSpanish categories, omissions, and alien aspects of the novel in the original and translation. It is the first thesis-length study to consider the problems of translating Nadsat in the context of its alienese nature. I have contributed with new terminology that may be used in future studies of Burgess’s Nadsat in the original and translation. I have created terminology that can be applied in Literary and Translation Studies.



## Thesis structure

Chapter One compares Nadsat with NadSpanish, bringing their linguistic features and specificities as invented languages in the original and translation, exploring how they are respectively created by the author and Spanish translators, what their similarities and differences are, and how Nadsat can be rendered into NadSpanish so that the Hispanophone readership can have an accurate translation without omissions. A detailed analysis of both SL and TL is needed because it is important to understand these languages separately and then how they function in translation. That is to say, Nadsat is complex enough and it poses many challenges to the Spanish translators, but NadSpanish needs to render Nadsat heterolingualism and complexity as well as convey the same literary allusions and polysemy. Translators also need to create a parallel invented language in translation enabling readers to grasp the possible future depicted by human-alien teenagers such as Alex and his droogs.

Chapter One contributes both to Translation and Literary Studies by exploring Nadsat and the way it functions in Spanish translation, as well as the strategies that Spanish translators have applied it in their translation. Previous studies have focused on invented languages, but without in-depth linguistic analysis of original and translated texts. Conversely, scholars have studied *A Clockwork Orange* and compared it to various translations, but their discussions remain peripheral, as they do not explore in detail the effects of NadSpanish on the readers, how Nadsat categories function in translation, and the alien features in the ST and their transference in the TT. The first chapter of this thesis, therefore, addresses the deficiencies of the current Spanish translation of Nadsat and suggests ways in which it can be better translated into Spanish. NadSpanish is a term coined for this study. It refers to the translation into Spanish of Nadsat, an invented language blended with a standard language (English). It is a blending of Russian and English from the original Nadsat and then Spanish into the same mix, as it replaces the English base but does not eliminate it because anglicisms are present in the

SL. This term can equally in the future be applied to designate Nadsat in combination with different languages; NadFrench, NadGerman, NadRussian.<sup>10</sup>

Leal's tendency is to omit or simplify Nadsat words. This tendency runs counter to the process known as relexification as he tends to over-hispanicize his NadSpanish: the mixture of languages becomes monopolized by one language Spanish, which pervades much of the translation of the novel, rather than incorporating its various diverse elements.<sup>11</sup> The Spanish translator chooses 'a domesticating method, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home', instead of '[choosing] a foreignizing method, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad' (Venuti 1995: 20). In the process, Leal almost renders Nadsat as a non-constructed language. It partially loses its function as an invented language as it is no longer a fusion of languages, it is domesticated and simply Spanish. In a more foreignizing approach, Nadsat needs to be recreated through relexification, which means that compounds need to be apparent and present in the TT as they are in the ST. They need to be incorporated into Spanish more precisely, neither neutralized nor made Spanish. A new NadSpanish can be the result of two relexification processes, the first already carried out by Burgess in the original and the second to be carried out by the Spanish translator incorporating his Russinglish hybrid into Spanish. His/her task can be to

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<sup>10</sup>NadRussian is a special case in this respect because translating Nadsat into Russian would, therefore, be an odd case of back-translation.

<sup>11</sup>Relexification is a mechanism whereby 'a language can evolve from an earlier language by exchanging the contents of its vocabulary for forms from another language, while preserving the typological characteristics and patterns of the earlier language' (Grant 2000: 589). In the case of *A Clockwork Orange*, Nadsat has evolved from English and has traces of Eastern and Western languages which are incorporated, thus absorbing the mosaic of languages and cultures within the text.

ensure for the Hispanophone readership that English and Russian influences as well as literary and poetic connotations are rendered correctly. The present thesis gives particular attention to what should be a created language in translation, not only for the importance it has on the translated text and its connotations for the readers, but for the messages it transmits that make us see the world through different lenses and perspectives. It also argues that Nadsat linguistic, cultural, and literary complexity can be adequately translated by Spanish translators, in order to bring a better version of the original than the existing official translation to the Hispanophone readership.

Chapter Two investigates omissions, how they have contributed to the distortion of the source text and of the dystopian qualities of the novel, by leaving many gaps behind: both linguistic and cultural. Translation by omission is one of the strategies that can be traced in *La naranja mecánica*, but it is far from being the most recommended by translation theorists (see, for example, Mona Baker, 2018). Omissions range from single words to full sentences deleted from the translated text. Some omissions are inevitable because the TT is always ‘reshaped, edited, synthesized, and transformed for the consumption of a new set of readers’, but still an undesirable technique of translation and as such to be avoided, especially when it comes to invented languages (Bielsa & Bassnett 2009: 2). The way omissions impair the text can be understood by comparing the ST with the TT. By confronting them, this study provides further insights into how Nadsat is or is not rendered in the Spanish text and how omissions can be avoided through compensation techniques as they are not a desired strategy in Translation Studies. The thesis, therefore, aligns with recent work promoting creativity in translation and moving away from ethnocentrism related to domestication and marketisation of literary texts (Venuti 2004: 6). As Berman and Venuti suggests, there is a crucial ‘necessity for reflection on the properly *ethical* aim of the translating act’, and it is important to ‘receive the Foreign as Foreign’ (2004: 286).

In this study, a specific form of translation, aiming to unlock the potential of the TT is proposed. What alienese translation refers to is a new way of translating *A Clockwork Orange* in particular, and dystopian fiction in general. Conlangs including Nadsat can be considered alienese because they emerge as a result of material or psychic contact with other individuals ‘not from this world’.<sup>12</sup> As these aliens can be from anywhere in the universe, alienese can be spoken by human aliens, a term used to identify humans that have alien features and speak alien languages, just like Alex and his friends. In this context, Nadsat is not only an alien language (alienese) pertaining to alien entities, but also mechanic (mechanese) because words do not change meaning over time and encrypted (cryptonese) as it is codified and encoded for the readers. Nadsat is a secret street language spoken by the main characters so that they can keep their deeds in the dark. Their encrypted language is coded for the rest of the society, but not for the characters themselves who can understand each other and shift from one register to another. Thereby, readers need to learn their language, decode the messages so they can be part of the group and have an idea of what is going on in a parallel possible future world. The triangulation of terms is I argue essential to understand invented languages and translate them. The result of this transference is predominantly and excessively Spanish, but it is only so because Leal has a tendency to direct his translation toward this language. For this reason, his NadSpanish is not alienese; in most parts of the text, it is Spanish which is neither mechanese nor cryptonese. He completely distorts this triangulation which might serve as a reference for translating Nadsat into Spanish and other languages. Based on the linguistic analysis presented in this thesis, it is necessary for NadSpanish to have alien and encrypted features for *La naranja mecánica* to have similar effects on readers.

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<sup>12</sup>In *Making Contact: Preparing for the New Realities of Extraterrestrial Existence*, Alan Steinfeld defines making contact as ‘potential encounters with other life-forms throughout the universe [inviting] a grander perspective to be envisioned about ourselves and our place in the vastness of space’ (2021: 2).

Chapter Two investigates different types of omissions, how they have contributed to the distortion of the source text and the dystopian qualities of *A Clockwork Orange* by introducing many gaps: linguistic and literary ones. It includes omissions of fillers, omissions of invented slang, full omissions, omissions of ultra-violent words, onomatopoeic omissions, omissions of archaic vocabulary that have affected the Spanish translation. This chapter locates and analyses them in depth and discusses the effects they have on the translated text. It explains how the TT is affected and ‘impoverished’ because the Spanish translator cut and deleted many sentences in the text or covered omissions with ‘terms, expressions and figures that lack their sonorous richness or, correspondingly, their signifying or “iconic” richness’ (Berman 2004: 291). Leal omits specific categories of words and sentences in his Spanish translation, and he does not compensate for them in other parts of the text. These categories need to be considered one by one, and then translated correctly in the TT. The consequences of omissions can be noticed especially when Leal reduces the alienese, mechanese and cryptonese effects that affect the text and consequently the readers.

Chapter Three situates Nadsat within the family of invented languages, analysing similarities and differences between this conlang and other languages used in science fiction for particular purposes. This chapter offers further insight into what problems arise when Nadsat is translated into Spanish in comparison with other invented languages such as George Orwell’s Newspeak. It explores not only Nadsat and Newspeak as constructed languages, but also their differences and similarities in their respective texts and contexts: how Newspeak can compare to Nadsat in the original text, their rendering in Spanish translation, their alienese characteristics and how they pose challenges to translators. This chapter generates new ideas for alienese translation, that is for the translation of invented languages that are encrypted and need to be deciphered in translation. This form of translation, coined for the first time in this study and explained in this last section, can be seen from different perspectives, and used as

a general strategy for translating Nadsat and other invented languages that have alienese, mechanese and cryptonese characteristics. It can be applied for cross civilization communication with the aim of informing, awakening, and warning readers of social and political issues in the possible future.

The conclusion evaluates and summarizes the research findings and provides wider recommendations for translators of invented languages. These recommendations include avoiding omissions as a non-desirable method of translating dystopian texts and creating conlangs preserving as many original features and connotations as possible. This study encourages new translations of *A Clockwork Orange* into Spanish and other languages, but also further research on Nadsat, Newspeak, NadSpanish, Spanish Newspeak and other conlangs. It addresses larger challenges pertaining to the translations of dystopian fictions. The findings generated in this thesis may help translators identify specific gaps in texts and translate them more adequately. Indeed, they can learn more about what I define as alienese translation and how they can apply its principles in their future translations. The principles of alienese translation are based on ethical considerations for the otherness or the foreignness of the source text and include the preservation of the deciphering and decoding element as well as the retention of ‘the underlying networks of signification’ and polysemy within literary texts (Berman 2004: 292).

## **Methodology**

This thesis discusses excerpts from the original and translated texts through back-translations of the TT. To quote Baker, ‘the examples are quoted and discussed, sometimes at length to illustrate the various strategies identified and to explore the potential pros and cons of each strategy’ (2018: 6). The examples are accompanied by back-translations because

the majority of readers will not be familiar with all the languages illustrated [...], but they should still be able to follow the discussion of individual examples by using the back-translations provided. Back-translation [...] involves taking a text (original or translated) which is written in a language with which the reader is assumed to be unfamiliar and translating it as literally as possible into English – how literally depends on the point being illustrated, whether it is morphological, syntactic, or lexical, for instance (7).

In the introduction of her textbook, Baker describes the practice that has been adapted in this thesis; the study of back-translations that accompany the examples to examine the similarities and differences that the TT has undergone in the translation process. It is essential to back-translate samples of the TL and consider how they can be compared to the ST as well as refer to translator's use of words, phrases and sentences and the degree of similarity with the original text.

The research questions raised in this thesis are investigated by locating and extracting examples of Nadsat categories, comparing them with samples of the TT and assessing the quality of the translation, not only based on criteria of accuracy and fluency but also in terms of ethics and aesthetics. It is important to analyse Nadsat in the original and Spanish translation in order to find out differences and similarities between this invented language and NadSpanish. The same procedure is followed with examples of omissions as they are selected to illustrate several types of omission in the TT. Units of translation are taken from the SL and TL and are analysed thoroughly to generate many ideas related to translating Nadsat into Spanish as well as serve as a basis for translating this invented language into different languages, other than Spanish. *A Clockwork Orange* is currently being translated into other languages, so a new wave of translations such as Portuguese, Bulgarian, Azerbaijani will be available for the target readership who will be acquainted with an alien world and many

important philosophical, religious, and political aspects of Burgess's text. For this reason, this thesis may inspire other studies, whether they are in Literary or Translation Studies, and encourage accurate translations of the novel in practice. Firstly, the analysis takes into consideration specific words, phrases, and sentences and how they are shaped in the original. It clarifies their primary, secondary meanings and how Burgess plays with words and phrases to draw a realistic portrait of the possible future. To quote Gabriela Saldanha and Sharon O'Brien, 'a linguistic toolkit is indeed extremely useful because it enables an analysis that goes beyond the surface of texts, by unveiling patterns that are not immediately obvious when considering exclusively surface forms' (2013: 54). Secondly, it investigates the Spanish translation and how Leal has rendered Nadsat categories, whether he has translated them correctly or transformed the meaning of the original neologisms. Examples are extracted in order to illustrate Nadsat categories and omissions which need to be located for bringing an updated translation. The focus has also been on 'the kinds of meaning which tend to be omitted and in the effects such omission may have' (Hatim and Mason 2004: 444). Thirdly, this thesis provides back-translation of the translated text, to analyse and measure to what extent the ST is changed in the TT.

The comparison between the ST and TT reveals how the Spanish translators have rendered Nadsat into Spanish and examines whether they have created an invented language in translation or not, how they have translated Nadsat categories, to what degree the text is under the influence of different types of omissions and what solutions can be found to preserve the ST in translation. Specialized and non-specialized readers cannot identify the gaps created by the Spanish translator if they do not immerse in the reading as Nadsat requires full attention and additional knowledge. This thesis tracks down examples, provides back-translation so that the empty linguistic spaces can be noticed and addressed in the future translations of the novel. Comparing the ST with the back-translation of the TT, it enables the evaluation of the TT.



When the TT is similar to the ST, the translator has achieved his goal of being a mediator between the SL and the TL. On the contrary, – when the TT is very transformed, the result is not achieved in the translation. Therefore, the translated text needs to be fixed so that it can approach the ST. The use of back-translation enables this study to contribute to the understanding of Burgess's text by specialized and non-specialized readers who do not speak Spanish but may want to follow the analysis. The role of back-translation is important for this reason, but it can also help to track down linguistic units that do not function in translation and find solutions to the specific problems. Nadsat may be a multilingual language, but it can be translated into Spanish accurately and ethically; translators *can* find some original ways to transfer Nadsat into another language. All the examples are accompanied by back-translations and analysis which clarify to what extent Spanish translators have translated Burgess's neologisms or deviated from the original text. It is essential to understand to what degree they have transformed the ST, what are the categories that are not translated accurately and omitted in the TT.

### **Translation strategies and theories for invented languages**

Nadsat has attracted the attention of many scholars as it is highly experimental, original, and inventive. This linguistic innovation is not only specific to the novel; but it presents a particular case in the family of invented languages. Its distinct features make its understanding challenging and demanding because Nadsat requires efforts on the reader's part.

As Jean E. Kennard suggests,

Burgess takes us towards the mystery of infinity not the nothingness of the void [...] Each novel is constructed on a pattern of doubles to suggest a patterned, and therefore meaningful universe. His technique forces the reader to reconstruct the pattern, to fit the pieces together in an all-inclusive picture. The act of reading a novel of nightmare,

like the act of writing it is, then, itself a way of transcending the post-Existential dilemma (1987: 83).

Nadsat has an important effect on readers who are trying to find the parts of the puzzle: they learn about their existence in the universe and beyond. Through Nadsat, Burgess creates a dualistic atmosphere which can easily be perceived by readers who not only become Nadsat-speakers, but also understand their position in the 'yin and yang' cosmos (Burgess 1971: 121). Reading in Nadsat is an act of reflection about the role of humanity, violence, free choice, and God. He repeats words to give clues pertaining to a different reality emphasizing the battle between good and evil, and for this reason such repetitions need to be preserved in the translation. Through this linguistic adventure, readers interact with the text, they communicate with extra-terrestrial intelligence so that they can see that outside their reality, there is another life. In this context, Nadsat makes them see the world through advanced lenses and at the same time reflect on their own position in the society, world, and universe. One main challenge encountered by translators are the Russinglish combinations or combinations that are created based on Eastern and Western languages. It is a universal anti-language used by Burgess to reveal philosophical and dystopian concepts through four teenagers led by Alex as they become adults.

Translators find it challenging to render such linguistic combinations, so they tend to simplify or omit them through what we commonly refer to in translation theory as domestication. Burgess creates Nadsat as a language barrier to instruct readers and lead them into an alien world, but that can also have an influence on them outside fiction. Reducing the complexity of Nadsat completely transforms the TT which then takes a different direction from the original text and there are significant ethical, political, and aesthetic implications for the readership. They are not able to understand the meanings and memorize Nadsat words easily, if they do not occur as often as they do in the ST. As pointed out by Peter Newmark, frequency

of words needs to be rendered in the translated text as well (Newmark, 1988). Readers are unable to receive the important messages given by the writer and grasp their understanding so that the reading process itself is jeopardized.

Many aspects of Nadsat are introduced and examined in Chapter One in order to explore specific translation strategies that translators have applied in *La naranja mecánica*. It is challenging if not impossible to bring a word-for-word translation producing similar effects on readers as the translator's dilemma stems from Nadsat as a linguistic creation. Many strategies can be used to facilitate the rendering of Nadsat during the translating process. In her seminal textbook *In Other Words*, Mona Baker offers a theoretical and practical guide and proposes the following set of strategies for translating lexical items: translation by a more general word (superordinate), translation by a more neutral or less expressive word, translation by cultural substitution, translation using a loan word or loan word plus explanation, translation by paraphrase using a related word, translation by paraphrase using unrelated words, translation by omission, translation by illustration (2018: 25-48). A combination of these strategies can be found in the Spanish translation of the novel, but translation by omission prevails in *La naranja mecánica* as the translator deletes and cuts many Nadsat words, phrases, and sentences.

Another technique used by Leal and Quijada Vargas is domestication. Their tendency is to reduce the foreignness of the ST so that the readership can have a translated text that does not need deciphering and decoding. They 'naturalize' Nadsat categories and do not preserve them in the TT. Translation by domestication orientates the text towards the target language, but this is not what an invented language requires. For this reason, the orientation towards the TL completely distorts and simplifies the translated text: the target readership does not make any effort to decipher the language as the foreign element is either omitted, mistranslated or

hispanicized for them.<sup>13</sup> I would argue that domesticating invented languages when they are created as a mixture of other languages, is especially detrimental to the text's structure, style, and content. The multilingual/heterolingual elements are translated into one single language, albeit even then inconsistently, which not only betrays but annihilates the invented language. Nadsat is an 'anti-language' spoken in an 'anti-society' of droogs and drugs.<sup>14</sup> Burgess creates an alternative vocabulary so that these neologisms can be learned by readers for the political purpose of understanding a parallel reality, its dangers as well as its appeals. He replaces English words with Russinglish ones, inventing words for the society he describes which can be defined as 'newly coined lexical units or existing lexical units that acquire a new sense' (Newmark 1988: 140). These neologisms are as important in the ST as they are in the TT, because through them, the author communicates with the reader and expresses subversive ideas or concepts that contribute to the political and aesthetic significance of the text.

As suggested by Newmark, 'neologisms are [...] the translator's biggest problem' (140). Translating neologisms implies bringing them in the TT, adapting them based on the linguistic capacity of the TL, and maintaining their original meanings. It is even more challenging when many languages are involved as multilingual elements need to be retained and preserved in translation. *A Clockwork Orange* contains Russinglish words bearing the traces of many languages and cultures. Therefore, they need to be recreated by the translator to have a similar impact in the translated text (143). The process is demanding because rendering coinages into a different language requires innovation, imagination, and a good knowledge of multiple languages. Spanish translators chose the shortest way to render the Russinglish combinations created by Anthony Burgess: omissions. In fact, translators need to understand the value of

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<sup>13</sup>Even the hispanicisation is not consistent, for example Leal uses the second person plural 'ustedes' throughout the first twenty chapters. Quijada, suddenly changes to 'vosotros' in Chapter Twenty-One, which is problematic.

<sup>14</sup>These are terms used by Michael Halliday in his study entitled 'Anti-languages' (1976: 571).

neologisms, know their ambiguous literary connotations, and translate them accurately to reflect the originality of the author's vision and convey a similar experience for readers.

## **Chapter One**

**Translating Burgess's neologisms and Nadsat categories.**

*A Clockwork Orange* consists of twenty-one chapters ‘the total figure being, in traditional arithmology, the symbol of human maturity’ (Burgess 1990: 60). Burgess aims to convey messages through numbers which are significant and have specific meanings in his text. In fact, the novel consists of three parts, and seven chapters, which adds up to twenty-one, the age we become adults. Each of the three parts begin with the question ‘What’s it going to be then, eh?’. This question is ‘repeated twelve times throughout the book, emphasizing Burgess’s thematic interest in individual choice and free will and the uncertainty of what can happen next in this strange and alien world’ (Coale 1981: 88). As the novel progresses, it is important to understand the huge impact many works of literature have in *A Clockwork Orange* as the author creates a mixture of writing styles in his text. In *Modern Critical Views: Anthony Burgess*, a collection of critical essays, Charles. G. Hoffmann and A.C. Hoffmann make a summary of Burgess’s main aims and highlight the main influential writers he is inspired by:

[the] comic mask that Burgess wears — the Joycean puns, the absurd situations in which his characters find themselves, the ridiculous antics of his characters — is a desperate laughter in the face of the tragic condition of man — the plight of an artist in the modern world, the violence that underlies the veneer of civilized behaviour, the Kafkaesque alienation of the sensitive individual, the Orwellian nightmare of governmental controls, the basic conflict of good and evil (1987: 36).

In fact, the novel goes beyond Joyce’s neologisms, Orwell’s doublethink and Kafka’s metamorphosis and alienation because the crucial basis of *A Clockwork Orange* is its invented language, which plays a vital role. The main characters, who are Alex and his droogs speak Nadsat, a language that has an alienating effect on its teen speakers since it cannot be understood by mainstream society and consequently its translation needs to be creative and heterolingual.

As Maher states, ‘Anthony Burgess’s 1962 *A Clockwork Orange*, a text of remarkable linguistic creativity, makes great demands on the translator and requires a rather special kind of creative intervention [on the translator’s part]’ (2011: 105). As mentioned in the Introduction, the process of translating Nadsat into Spanish involves shaping a conlang that intertwines English, Russian, Spanish and traces of many other languages, all of which are coined in this thesis as NadSpanish. Maher compares Spanish and Italian translations and examines Nadsat vocabulary, the specificities of NadSpanish and NadItalian. In her study, she mentions that Burgess was consulted during the translation process by the Spanish translator as was the case for some translations of Nadsat into other languages. She also highlights that Leal considered suggestions for ‘the majority of the possible equivalents and some phonetic variations’ (127). This is mentioned in the editor’s note that precedes Leal’s NadSpanish glossary which clarifies that there has been collaboration between the author and Spanish translator, even though Burgess was initially opposed to glossaries. By contrast, Quijada Vargas, as a recent translator, relies on Leal’s translation to validate hers as she imitates his style and changes drastically the last chapter (127). Even though she translates only one chapter, the transformation of the original text is very visible. Quijada Vargas uses the NadSpanish glossary compiled by Leal at the end of the novel. Both translators omit words, phrases, and sentences, causing similar linguistic gaps. As we shall see, their NadSpanish does not reflect Burgess’s linguistic experimentation and hybridity. It is not as experimental as Burgess’s Nadsat because they approached words separately and did not create a whole invented language in translation having similar features and impact on the Hispanophone readership when compared to the original.

Conlangs such as Nadsat require a well-thought-through transference into another language, Spanish in this case, as the removal of neologisms or phrases can deeply influence the structure, content, meanings, and many other aspects of the translated text. Leal’s steps



are indeed followed by the subsequent Spanish translator, Quijada Vargas, who reduces the number of NadSpanish words in her translation, thus minimizing the power of NadSpanish as a conlang, at the same time, reducing the dystopian qualities and readers' engagement with the TT. Even though she does not translate the majority of the original text, in her translation of Chapter Twenty-One, she distorts the TL. Indeed, she makes efforts to bring innovation in the single chapter she translates but chooses to maintain the same techniques implemented by Leal that reinforce Nadsat simplification and violate Burgess's aspiration to create a difficult language for his readers.

### **1.1 Core Nadsat words in the original and translation**

The main components of Nadsat are core Nadsat words, defined as Russian words incorporated into English such as 'gromky' (Russian: громкий (gromkij); 'loud'), 'platties' (Russian: платье ('plat'je'); 'clothes'), 'rookerful' (Russian: рука (ruka), 'hand').<sup>15</sup> Under Joycean and Orwellian influence, Burgess builds his own language having English as its main foundation where he extracts Russian roots and blends them with his native language. These words are fully integrated in the ST and sound plausible in English. They may seem familiar to the readers who at first have the sensation of knowing and understanding their meanings. On the other hand, they are indecipherable and 'incomprehensible to the average reader' as they make the reading challenging and tough in some parts of the ST (4). Even though 'Alex translates some of [them]' (Hyman 2013: 300) in the first sections of the novel, he provides us with the English version and gives us instructions on how to understand and learn these neologisms by explaining them:

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<sup>15</sup>There are non-core Nadsat words in the ST such as 'dung' ('to defecate'), 'horn' ('to cry out'), 'venail' ('nail') which has a Biblical connotation related to the nailing of Christ, 'godman' ('priest') and many others.

Pete had a rooker (a hand, that is), Georgie had a very fancy one of a flower, and poor old Dim had a very hound-and-horny one of a clown's *litso* (face, that is) (Burgess 2000: 4, my italics).

At the beginning, Alex is training readers (training by example) because they were not meant to refer to a glossary during the process of reading.<sup>16</sup> Instead, they have to follow the writer's explanation of core Nadsat words as he teaches this conlang as a foreign language. As seen in the example above, he explains Nadsat words and stresses their meanings using the phrase 'that is'. This technique for translating words within the text is inspired by Orwell's *Nineteen Eighty-Four* (1949) which is discussed thoroughly in the third chapter of this thesis. Burgess's aspiration was to exclude glossaries as readers focus their attention on his writing. In this way, they might not be drawn away by glossaries, and instead may concentrate on the invented language and plunge into the text without having other distractions that might affect the quality of their reading. In addition, they need to find the meanings of alien words themselves as they encounter them in the ST. In this process, they may guess or associate these words with meanings that might be quite different from the original, all of which is part of solving a dystopian puzzle. Whether they find or not what the words stand for, they make efforts with their meanings so that they can approach the characters' definitions of words. They need to go back and forth in the novel when they do not remember words, keep notes while reading, and are, therefore, forced to learn a language in order to understand this new reality in the possible future.

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<sup>16</sup>Burgess was originally opposed to a glossary. In *You've Had Your Time*, Burgess highlights that 'the novel was to be an exercise in linguistic programming, with the exoticisms gradually clarified by context: I would resist to the limit any publisher's demand that a glossary be provided. A glossary would disrupt the programme and nullify the brainwashing. It turned out to be a considerable pleasure to devise new rhythms and resurrect old ones, chiefly from the King James Bible, to accommodate the weird patois' (1990: 38).

Core Nadsat words are used by Alex and his droogs to communicate with each other and the rest of the world. As readers, we are outsiders unless we decide to learn their language, understand what they say, join their group, reflect on their messages, and broaden our perspectives. For this reason, Alex takes some words and gives us a Nadsat-to-English explanation as we are learning a foreign language from the beginning. Alex is our instructor and leader as he guides us in learning and speaking Nadsat and paves our way to proficiency. He clarifies the meaning of coinages, lists, and frequently repeats them so that they can remain in our long-term memory. It is very difficult to remember at once all core Nadsat words as the process of memorization requires time and effort, patience, and practice. Due to this, the frequency of new vocabulary is carefully calibrated by Burgess as it starts gradually and happens at particular moments when readers are ready to experience a flood of core Nadsat words, and then the frequency lowers again so that they can process the new vocabulary acquired. Even though Alex is a teenage character who models Burgess's linguistic and literary talent in *A Clockwork Orange*, he does his best to clarify their initial meanings and for those words and concepts that he is unable to explain, he leaves the readers to undertake their own exploration to understand their double meanings. For example, the phrase 'the dialect of the tribe' that at first sight does not bring you the connections with T.S. Eliot.<sup>17</sup> Indeed, the novel has many words, phrases and sentences that require further investigation on the readers' part because they evoke connotations which are completely different from their primary meanings. They can have hidden meanings related to literary concepts and may refer to a wide range of writers. He starts the explanation simply with the parts of the body, for

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<sup>17</sup>According to Biswell, this phrase is 'a quotation from the second section of *Little Gidding* (1942) by T.S. Eliot: "Since our concern was speech, and speech impelled us/ To purify the dialect of the tribe"' (Eliot, *Collected Poems 1909-1962*, Faber, p.218). Eliot is quoting 'Le Tombeau d'Edgar Poe' by the nineteenth-century French poet Stéphane Mallarmé: Donner un sens plus pur aux mots de la tribu'. Eliot's poem is concerned with what the critic David Moody calls "the fruitful dead"' (*A Clockwork Orange: The Restored Edition 2013*: 213).

which the author has created a specific vocabulary, and then he expands with other categories such as invented slang and language for money.

Burgess, through Alex, toys with sounds, manipulates the imagination, thus indoctrinating and ‘forcing’ readers to learn his coinages. In this way, readers as outsiders can become insiders, reflect on what the author says and sympathize with Alex’s terrible acts of ultra-violence. The more they follow his thread of violence, the more they understand what their mission is in the alien world they are living in. For this reason, the words are familiar and unfamiliar at the same time: the reader’s experience of decoding Nadsat is demanding and contributes to the understanding of the content and becoming fluent in the use of an invented language. The knowledge of Nadsat words is needed especially in the second part of the book when the narrator’s explanations of the words stop, and the process of reading becomes complex. In this phase, Burgess tests readers’ capacity to understand Nadsat as he increases the use of core Nadsat words and imposes what might be termed as a linguistic swirl on them.<sup>18</sup> They may be confused at first, but as soon as they recall the words and refer to the notes they have taken, they are on the right track to decode Nadsat. Indeed, the writer plays with the memory of his readers after he has subjected them to learning new words, brainwashed them by making them understand a whole fictional language and world as well as enlightened their minds in a two-way process of communication. In this way, he communicates with readers, but they are unable to communicate with him or provide feedback, even if they may follow his instructions so that they can understand his messages, be informed, and apply them in a possible future. Burgess makes familiar what is unfamiliar in an alienating and demanding process of combining a great diversity of languages as readers

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<sup>18</sup>Readers may experience what I define as a linguistic swirl when they encounter a great number of core Nadsat words in the original text. They are not accompanied by an explanation in this phase and the memory of readers is being tested. They have to translate these words themselves and pass these linguistic barriers that are very frequent.

need to memorize many core Nadsat words to read *A Clockwork Orange* in order to follow the timeline of events leading to important universal themes and concepts related to the existence of human beings in the society. The author has anglicized Russian words, created neologisms and multilingual combinations, and has invented artistically a daring conlang. Burgess not only creates an innovative language in the text, implicitly challenging his readers either to learn Nadsat and experience the entire linguistic adventure or to give up on reading and come back when they can be proficient. *A Clockwork Orange*'s readers can perform many tasks such as reading, learning, memorizing, writing, understanding, keeping notes, pausing when the novel becomes intense, processing the meanings of words and exploring extra-linguistic elements that give shape to this created language, as discussed in Chapter Three. The language is intrepid, but not impossible to comprehend because neologisms can be learned patiently within a specific period. Their distribution and frequency help in the process of memorization and learning of Nadsat. Russian words, through this careful process, fully infiltrate the text and are absorbed by English grammar and vocabulary. The same happens with coinages deriving from various languages that can be found in the novel, a flexibility which is indispensable in the original text and therefore must be applied in the translated text. These coinages, after all, are essential in exploring an alien dystopia as readers try to enter an alien world step by step and break the barrier linguistically introduced by the author. The following example illustrates the incorporation of Russian-English words in the text that prevails in the text:

It was *nadsats* milking and coking and fillying around (*nadsats* were what we used to call the teens), but there were a few of the more *starry* ones, *vecks* and *cheenas* alike (but not of the bourgeois, never them) laughing and *govoreeting* at the bar (Burgess 2000: 22, my italics).

Core Nadsat words are shaped like English ones by using derivation as they take prefixes and suffixes which are common methods for creating new words in this language. The roots are Russian such as ‘vecks’, which is an amputation of ‘cheloveck’ (Russian: человек (čelovek); ‘person, man’), ‘cheenas’ (Russian: женщина (ženščina); ‘women’), ‘govoreeting’ (Russian: говорить (govorit’); ‘speaking’), ‘starry’ (Russian: старый (staryj); ‘old’), but they appear and sound as if they are English. The writer has manipulated the language so that the Russian words can have similar associations to English words, even though they are not English. The Russinglish combinations invade our thoughts as they seem known to us almost as cognate words although they are potentially misleading in their familiarity. The author’s ‘creativity is a matter of style, of words combined in strange new shapes’ which are unintelligible and indecipherable for the readers who struggle to understand and memorize them (Pritchard 1987: 20). As mentioned previously, these new shapes can give these words, meanings, and sounds, that are completely different from their real respective meanings and sounds, for example the word ‘star’ is a misleading association to make with ‘starry’. They may also have underlying meanings that need further consideration. Burgess extracts sentences or quotes from Shakespeare and Voltaire or gives hints of Schiller’s *Ode to Joy* so readers need to have background information, otherwise they can understand them differently from the original as well as read the text superficially, instead of having an in-depth reading and understanding of the novel.<sup>19</sup> These literary interpretations in the notes of the editor can assist readers in approaching the solution of the puzzle. Indeed, *A Clockwork Orange*’s readers can benefit from the guidance in the ST and TT, to avoid getting lost in the dystopian paths created by Burgess. In some parts of the text, they may be overwhelmed with the presence of many

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<sup>19</sup>Burgess includes many quotes from Schiller’s ‘Ode to Joy’. This information can be found in the notes by Biswell of *A Clockwork Orange: The Restored Edition* (2013): ‘Joy being a glorious spark like of heaven’ which ‘provides the text for the final choral movement of Beethoven’s Ninth Symphony’ (211) or ‘Boy, thou uproarious shark of heaven’ (212).

Russinglish words and traces of other languages that they need to decode and remember. Nevertheless, as ‘they are slowly initiated to [Nadsat], they may come to appreciate that it creates an atmosphere of intimacy and (sub)cultural belonging’ (Maher 2010: 40). In this way, they can learn and memorize Nadsat, and join Alex and his droogs in their actions, understand the encrypted messages and sympathize with these delinquent characters who call readers ‘brothers’ when they narrate their violent deeds so that they can be socially accepted, and their crimes can also appear acceptable. Even ‘nadsats’ (Russian: -на́дцать (-nadcat’); -teen) is anglicized; the writer gives an English version for this word by adding /s/ in this extract and creates a plural form of this word. It originally comes from ‘nadcat’ which is a suffix in Russian and its English version is ‘-teen’, as in ‘fourteen’ or ‘fifteen’. This Russian suffix has given its name to the fictional argot being used in the original text because it is spoken by teenagers in order to avoid being understood by other characters. In the Spanish translation, ‘nadsats’ preserves the same English plural form /-s/. It remains in Russinglish without acquiring Spanish endings as many other NadSpanish words do when they are translated into Spanish. Leal’s choice of keeping this word can be connected to the fact that he introduces words other than ‘nadsats’, without creating a Spanish version for them. As readers decipher multilingual words through reading, they discover other human aliens who speak the alien Nadsat that they have already learned through the process of discovery and with which they identify. They complete the pieces of the puzzle step by step as they decode meanings and messages. They are not necessarily led to embrace ultra-violent acts happening throughout the novel as readers are indirectly warned by Alex and his droogs that this new reality might be their own future if they do not take proper measures and action. Thus, readers who reach the final chapter have a sense of self-satisfaction and triumph because they have decrypted the text through a multi-tasking process as well as received a sense of optimism that violence is not necessarily the solution and that, instead,

we have all come to terms with violence [...] now I can only see hope in the refusal of the individual to accept violence as a norm of our society (Burgess 2013: 306).

Readers can also become proficient in Nadsat as they are equipped with a specific vocabulary and knowledge after they finish reading *A Clockwork Orange*. They do not only learn an invented language, whether in the ST or TT, they see the world with different lenses, more powerful ones. Quite the contrary occurs with the Spanish text which does not have that same effect on the Hispanophone readership because they are reading a Spanish text rather than a NadSpanish one. The aforementioned sensation of learning and completing a puzzle, is removed in the Spanish translation as readers do not have many core NadSpanish words to decode because they are either omitted or simplified, as we shall see in Chapter Two. They are translated into Spanish (hispanicized), thus losing vital nuances, their double meanings, and acquiring new meanings, which are not related to the ST. These words combine Russinglish and Spanish components, or in other cases they combine other languages with Spanish. The way this invented language is created poses challenges to the Spanish translators as they struggle to use the same ‘slovos’ (words) that Burgess creates specifically for his dystopian text, which concerns themes such as dehumanization, totalitarian societies, surveillance, and ultra-violence. There are many characteristics that make Nadsat particular for alien dystopias that intertwine alien languages with imaginary places characterized by totalitarian regimes. Furthermore, in the ST, Burgess teaches us an invented language with the help of his native language, English, and we have no other choice but to learn the language, otherwise we are not able to experience the dystopian spirit of the novel. Is it possible for us to learn an invented language through Spanish in the same way as we learn Nadsat? Translating *A Clockwork Orange* means approaching Burgess’s style, his choice of vocabulary and linguistic experimentation. It is challenging but an achievable goal to create a NadSpanish that has certain grammar and rules so that readers can enter a fictional world, recognize, and learn an alien



language when they encounter it as well as experience an alien dystopia and a new way of thinking freely.

## 1.2 Frequency in translation

Before comparing the ST with the TT, it is essential to study Nadsat in its original form, analyse how it has been formed by the author, discuss its categories, and then examine the samples extracted from the original text. It is important to find and study the rules which underpin the vocabulary and grammar, explore the relation between the language and text as well as understand how Nadsat categories are created by the conlanger, Burgess in this case, including its relation to the protagonist. The main character, Alex, is according to Burgess ‘an exemplar of humanity: he is aggressive, he loves beauty, he is a language–user. Ironically, his name can be taken to mean “wordless”, though he has plenty of words of his own — invented group-dialect’ (*A Clockwork Orange: The Restored Edition* 2013: 247). He is an authoritative leader because he speaks Nadsat, an encoded and encrypted language that confers power to those who use it, and an artist delinquent who develops an artistic (un)consciousness, expressed through his language, key for *A Clockwork Orange*. Interestingly, Alex is more innovative than his droogs because he uses archaisms, creative morphology. He is the one that controls the language and sounds like the author in the novel. Russian words and traces of other languages are incorporated in English, as mentioned in the previous section on Nadsat, the grammar of which acts as a foundation where these coinages invented by the writer defines units of language that have existent or newly-from-scratch meanings fostering the perception of a different reality. Together they give shape to Nadsat where ‘words are filtered through an English-speaking mind, [taking] on meanings and associations unknown to Russians’ themselves (Burgess, Rolling Stone, 1972). Burgess chooses to bring multilingual creations in the ST which are bound to be (un)familiar to readers unless they have prior knowledge of these

languages. The engagement of readers with the text is necessary if they want to decipher Nadsat words and not remain passive. They can understand Nadsat after they make efforts to learn it as a foreign language, follow the instructions given by the author who teaches them this decipherable, not decipherable invented language, trains them to master it, then transmits crucial messages and communicates through Alex's narration. Readers are obliged to process the language, but not to become one with the characters, they simply need to be present and observe their acts. In fact, Burgess assigns a role to everyone who gets involved in the novel, that starts with Alex as the leader and instructor and goes beyond to readers who need to work on the dystopian text, to learn and pass the language barrier.

In 'The Genesis of Pidgin and Créole Languages: A State of the Art', Claire Lefebvre, identifies two major processes in the creation and development of these languages: 'relexification and reanalysis are cognitive processes in the study of the emergence of créole languages' (2002: 11). The former 'plays an important role in the formation of mixed languages; [the latter] is a major process in linguistic change and dialect levelling, a process that takes place when various dialects of the same language come into contact' (37). In the case of core Nadsat words, English is relexified by Russian or other languages and it has changed much of its lexicon including basic vocabulary with the lexicon of these languages without drastically changing the grammar of the base language. Russian and other languages are the lexifiers as most of the created vocabulary comes from several languages, based on the existing primary language English, which helps in the word formation process. Nadsat is the relex created by Anthony Burgess that mixes English grammar with Russian vocabulary and the vocabulary of Eastern and Western languages.

The relexifying core Nadsat words are not highlighted, accentuated, they 'are never italicised, nor are they transliterated exactly; they are rather re-spelled, making them easier for readers to remember and pronounce' (Maher 2011: 107). They are visible and noticeable to

readers because they can directly identify core Nadsat words, even though they are disguised as English words. It is a close and long-term interaction between the two major languages (Russian and English) and other traces of languages that make Nadsat a symbiotic language and an influential tool throughout the novel. The use of Nadsat, therefore, ‘maintains a careful balance between the fantasy world and our own’ (Kennard 1987: 66). Through Nadsat, readers are divided between two parallel realities: their reality and an alien world unknown to them, that they are eager to know, but at the same time they are restricted by the lack of Nadsat knowledge, deprived of their freedom to comprehend what is happening in the novel and be fully aware of it. Burgess ‘slows the reading of the translation down, impeding and so prolonging the process of coming to understand it just long enough to provide pleasure and a reawakened awareness of perception’ (Robinson 2013: 217).

Burgess thus sets up barriers for readers so that they can learn Nadsat, gain access to the lexical mosaic and be conscious of what is going to be their possible future. Through Nadsat, Burgess reveals that the violence of these characters is our own violence. There is a reflexive element, too. The author of a book called *A Clockwork Orange* features in the novel itself. He is unable to comprehend the violence inflicted on his wife and yells swear words that Alex knows. This has been analysed by critics as an autobiographical commentary on Burgess’s role as an author and an act of catharsis.<sup>20</sup> He confronts us with our own our all-too-human capacity

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<sup>20</sup>Burgess describes this scene without any filter. An important autobiographical event in his life influences in the novel which happens in 1944. It is mentioned in ‘Real Horrorshow: A Short Lexicon of Nadsat’ under the section of Zheena (wife): Burgess stationed with the British army in Gibraltar, ‘receives a letter from Sonia Brownell (soon to marry a man who, by the end of that decade, would himself write a well-known dystopian satire – George Orwell) in London, telling him his wife Lynne had been set upon late one night by four GI deserters, who punched and kicked her to unconsciousness’ (Jackson 2012: 25). This event that marks Burgess’s life is transferred into the novel where there is this particular scene that depicts the violence caused by Alex and his droogs to the writer’s wife when they visit his house.

for violence and chooses to express it through the invention of a new language for it. Violence and language are thus inextricably linked by Burgess as specifically human qualities. Readers can become Nadsat-speakers because one of the main aims of invented languages, including Nadsat, is to get its own terrain outside the pages of the novel, in other words not to be isolated and used only for fictional purposes, but to be used in everyday speech. The more readers are subjected to Nadsat, the more able they become to follow the line of events, surpassing in this way Burgess's linguistic barrier within the book. It is crucial to highlight that Nadsat words remain in the reader's memory for a long time because they are repeated and listed, but they may be forgotten if they are not frequently used by the translator. For this reason, they need to be used on daily basis to keep the language alive. Once learned then Nadsat gives translators the linguistic capacity to experiment and bring coinages to its vocabulary as well as the possibility to be revitalized in and out of the novel. According to Walter Benjamin,

translations that are more than transmissions of subject matter come into being when in the course of its survival a work has reached the age of its fame. Contrary, therefore, to the claims of bad translators, such translations do not so much serve the work as owe their existence to it. The life of the originals attains in them to its ever-renewed latest and most abundant flowering (2004: 17).

The delicate task of the Spanish translator is to revive *La naranja mecánica* because it has reached the aim and fame as well as pave the way to inspiring translations of this novel that can have an impact on the target readership. Retranslating this novel means to embrace otherness, alienese aspects and freedom as well as highlight the linguistic mosaic which are at the core of Burgess's novel.

The balance between freedom and restriction is another effect that Nadsat creates as a language that is fully dystopian. As Roger Fowler suggests for its characters, 'the poetic quality

of the language of *A Clockwork Orange* is meant to signify energy, confidence, creativity: to emphasize their freedom from the patterns of the language and so their freedom from the norms of the society' and, by extension, from totalitarian restrictions (Fowler 1981: 153). Burgess through the main character Alex, toys with words and phrases, sounds and meanings. Thus, he creates in this way, a linguistic database within the novel that needs to be studied before it is translated. He also departs from traditional styles by bringing a youthspeak which is secret, timeless, and infinite: it may incorporate slang, but it has alienese aspects which enable it to have the same impact on the readers even with the passing of time. Spanish translators may preserve this effect in the translated text and that can be achieved if they create an innovative NadSpanish that has the above qualities. Whilst this innovative quality certainly can be found in *A Clockwork Orange*, it is – as we shall see – not present in the Spanish translation as the translator has not exploited the capacity that Spanish has for hosting an invented language. Nadsat can have the same creative potential in the Spanish translation because this language is as flexible as English: it offers to the translators just as many possibilities to create an alien language requiring deciphering from readers.

This linguistic analysis builds on previous scholars' studies, what has already been done on the study of Nadsat and NadSpanish (known as Nadsat-Spanish), in order to bring new and original ideas in translation as well as contribute to the exploration of Nadsat/ NadSpanish as fictional languages. Burgess relies on the use of English and enriches it by inserting multilingual/ heterolingual or newly created words based on roots of other languages and innovative categories of words. English as 'his mother tongue remains his medium of literary expression in contrast to many émigrés or migrant writers' (Preece 2019: 2). Indeed, Burgess knows how to explore the deepest values of this language which is his main reference while shaping an invented language. He makes English home to languages and cultures, East and West and brings diversity within his native language. He uses English traditional forms and at

the same time, he also ‘breaks down into Standard English only when the hero is being brainwashed and stripped of individuality’, evidencing his ability to adapt the language in different situations (Morris 1987: 37). For example, there is indeed ‘a direct connection between the way Alex speaks and how he acts’ especially when he performs acts of violence (46). The language he speaks guides his actions whether they are violent or peaceful. Nadsat captures the violence and pace of incidents wherever the frequency of core Nadsat words depend on the trajectory of the novel and the violent deeds of the characters (37). While committing crimes, the frequency of Nadsat words is greater than during the times of punishment when Alex becomes just a number in a prison cell (6655321). The frequency of NadSpanish words is even lower than that of Nadsat words. Correlatively, core NadSpanish words’ frequency is important: it needs to be preserved so that readers of Spanish can perceive and understand the relation between violence and language in *La naranja mecánica*. Newmark highlights the equal frequency rule in translation theory where ‘the corresponding words [...] should have approximately equal frequency, for the topic and register in question, in both the source and target languages’ (1988: 9). When characters mention one word, then this word is reflected through repetitions while, in some cases, words are also echoed or protracted so that they remain in the readers’ memory to strengthen the pathways in the brain, such as the use of ‘starry’:

The night belonged to me and my droogs and all the rest of the nadsats, and the *starry* bourgeois lurked indoors drinking in the gloopy worldcasts, but the day was for the *starry* ones, and there always seemed to be more *rozzes* or *millicents* about during the day, too (Burgess 2000: 33, my italics).

The faster coinages are memorized, the shorter the reading time becomes. Burgess reminds us that Nadsat is not a written conlang, but it is transmitted orally from characters to readers. In fact, what we are reading is a spoken conlang in the text where the repetitions and high

frequency of words are significant. Nadsat combines all these features and categories because it is verbal and informal. It appears that this invented language evolved in a process of writing and rewriting, a fact which is well documented in the Annotated Pages of Anthony Burgess's 1961 Typescript of *A Clockwork Orange*. As stated by Biswell:

these hesitations and revisions suggest that Nadsat, rather than being an argot that was carefully planned out in advance, acquired its real shape as the novel was being written and revised. Burgess also frequently uses the left-hand margin to provide Cyrillic transliterations of Nadsat words. The general tendency of these revisions seems to be towards a thickening or enriching of Nadsat at the expense of Standard English (2005: 250).

The more Nadsat is revisited, the more sophisticated it becomes 'from a linguistic point of view, during the process of revision' (Biswell 2005: 250). Burgess provides only the Cyrillic transliterations and further elaborates Nadsat by accompanying one version of his book with black and white pictures sending us visual messages related to the content that we need to decode. He also 'writes in the margin that [some specific Nadsat] words are "Too ordinary"' insinuating in this way that he wants to transform them (250). The task of the Spanish translator is to transfer this spirit of innovation, relexification and sophistication into another language accurately, fluently, and importantly with the same frequency. The following sections of the thesis discuss Nadsat categories and how they have been rendered in the translated text. The first part examines the Spanish lexical specificities in translation while in the second part, Nadsat categories are analysed for the purpose of improving the TT and highlighting those extracts that need to be retranslated or revisited. This analysis contributes to encouraging a new translation of *A Clockwork Orange* that includes the presence of heterolingual words and 'restores or preserves the foreignness of the foreign text' (Venuti 2004: 469). The restoration of the novel means to take into account Nadsat categories, their specificities and polysemy.

### 1.3 Puns, pairs, and connotations in translation

Leal's translation can be seen as a transitory translation that can pave the way to other accurate translations of *A Clockwork Orange*. Almost six decades later, this translation needs to be revisited and new translations produced. Many categories of word-formation, affected by the Spanish translator's choice, are explained in this sections and further sections of the thesis. The focus is on the words and sentences that need to be rethought for new translations. Burgess as a keen linguist, invents coinages and neologisms that are particular and belong to different categories. He plays with words by transferring proper names of people, places and things into words that are part of a general vocabulary. He enriches his Nadsat glossary with words that come from proper nouns, but they have a particular significance. They have underlying meanings that can be understood through linguistic analysis. For example, he forms eponyms like 'charlie' related to religion, but also referring to Charlie Chaplin who is an English comic actor, filmmaker, and composer, a prominent figure in the history of film industry, but in the novel, it is used as a general word. Leal translates 'charlie' as 'chaplino' in the TT:

ST: This Sunday morning the *charlie* read out from the book about chellovecks who slooshied the slovo and didn't take a blind bit being like a domy built upon sand, and then the rain came splash and the old boomaboom cracked the sky and that was the end of that domy (Burgess 2000: 60, my italics).

TT: Ese domingo por la mañana el *chaplino* leyó un pasaje del libro acerca de los chelovecos que slusaban el slovo y se les importaba un cuerno, y dijo que eran como un domo levantado sobre arena, y después venía la lluvia golpeando y el viejo bum-bum rajaba el cielo, y ahí se terminaba el domo (Burgess 2002: 48, my italics).

Back-translation: That Sunday morning the chaplino read a passage from the book about the cheloveco who slusied the slovo and didn't give a damn, and said they were



like a raised dome on sand, and then the rain came pounding and the old bum-bum cracked the sky, and there the dome ended.

‘Charlie’ is ‘a slang expression for an idiot or a charlatan’ used for ironizing Catholic priests (*A Clockwork Orange: The Restored Edition* 2013: 212). Biswell’s note is instructive, but I argue that readers’ thoughts are also directed to black and white, comic, silent films performed by Chaplin, that can be understood universally. This reference is important because it implies a mixture of light and dark, a contrast which is perceived and experienced throughout *A Clockwork Orange*. Burgess may have chosen ‘charlie’ to express the black-and-white contrast within his novel, and readers may understand this connotation when they make analogies with Charlie Chaplin through other words as ‘chaplino’. The Spanish word for ‘chaplain’ is ‘capellán’, but it does not correspond directly to the English surname Chaplin to evoke the comic elements in the mind of the reader.

In another example, the Russian word ‘golova’ (Russian: голова (golova); ‘head’) is domesticated by Burgess into ‘gulliver’, ‘which reminds the reader he is taking in a piece of social satire’ (Burgess, *Rolling Stone*, 1972). The reference is to Jonathan Swift’s *Gulliver’s Travels*, published in 1726, where Gulliver, the main character, encounters impressive societies which turn out to be very flawed. In another example, Burgess invents the word ‘buggatty’ (Russian: богатый (bogatyj); ‘rich’) or in plural ‘buggaties’ as it ends in a consonant and /y/ which changes into an /ie/ and takes /s/.<sup>21</sup> In the following example, ‘bugatty’ is an adjective:

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<sup>21</sup>‘Buggaty’ can refer to the French brand of the car manufactured by Ettore Bugatti. It also has another connotation which means ‘bugs’ and ‘viruses’.

ST: I gave them the ultra-violence, the crasting, the dratsing, the old in-out-in-out, the lot, right up to this night's veshch with the *bugatty* starry ptitsa with the mewwing kots and koshkas (Burgess 2000: 54, my italics).

TT: Les confesé la ultraviolencia, el crasteo, los dratsas, el unodós unodós, todo lo que había hecho hasta la vesche de esa noche con el robo a la ptitsa starria y *bugata* de los cotos y las cotas maullantes (Burgess 2002: 43, my italics).

Back-translation: I confessed to them the ultraviolence, the crasting, the dratsing, the onetwo onetwo, everything I had done until the evening of that night with the robbery of the ptitsa starria and bugata of the meowing kotos and kotas.

Leal translates 'buggatty' as 'bugato' whereas he translates 'gulliver' as 'golová'. 'Golová' can be seen as a NadSpanish word deriving from the Russian 'golova' ('head') to which Burgess referred while creating his word 'gulliver':

ST: Then, brothers, it came. Oh, bliss, bliss and heaven. I lay all nago to the ceiling, my *gulliver* on my rookers on the pillow, glazzies closed, rot open in bliss, slooshying the sluice of lovely sounds. (Burgess 2000: 26, my italics).

TT: de modo que lo saqué del estante, conecté y esperé, y entonces, hermanos, llegó la cosa. Oh, qué celestial felicidad. Estaba totalmente nago mirando el techo, la *golová* sobre las rucas, encima de la almohada, los glasses cerrados, la rota abierta en éxtasis, slusando esas gratas sonoridades (Burgess 2002: 24, my italics).

Back-translation: so, I pulled it off the shelf, plugged in and waited, and then, brothers, the thing came. Oh, what heavenly happiness. I was totally nago looking at the ceiling, the golová on the rucas, on the pillow, the glasses closed, the rota opens in ecstasy, slusing those pleasant sounds.

In fact, it is an accentuated word in Spanish which does not approach ‘gulliver’. Leal could have kept the same version ‘gulliver’ referring to *Los Viajes de Gulliver*, known to Hispanophone readers. He is also tellingly implying that ‘gulliver’, which is neutral in the original, should be feminized by adding an ‘a’ at the end of the word: ‘golová’. This addition is unwarranted, as translators should be ethically conscious of not introducing gendered terms in a literary text.<sup>22</sup>

Another word that belongs to this category is the word ‘thomas’ (‘twin’) that may refer to the name ‘Thomas’ that is a medieval name of biblical origin or it may refer to the Thompson Twins who are fictional characters in the *Adventures of TinTin*, the comics series by Belgian cartoonist Hergé. The word ‘thomas’ is used only once as it takes a general meaning, and it is written with a lowercase. The sentence where the word ‘thomas’ appears in the original, is merged with another sentence and hispanicized:

ST: Dim not ever having much of an idea of things and being, beyond all shadow of a doubting *thomas*, the dimmest of we four (Burgess 2000: 4, my italics).<sup>23</sup>

TT: porque el Lerdo no tenía mucha idea de las cosas y era *sin la más mínima duda el más obtuso* de los cuatro (Burgess 2002: 9, my italics).

Back-translation: because Dim did not have much idea of things and was without a doubt the more obtuse of the four.

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<sup>22</sup> On this important point, see Lori Chamberlain, ‘Gender and The Metaphorics of Translation’, in *The Translation Studies Reader*, 2004, pp. 314-329.

<sup>23</sup> To be a ‘doubting Thomas’ is a common expression, which means ‘someone is sceptical and refuses to believe something without proof’. The Spanish version is ‘Tomás el Incrédulo’. Both expressions refer to the apostle Thomas who doubted the resurrection of Jesus Christ until he felt and saw Jesus’s pain and wounds. The Spanish translation loses this Biblical reference entirely.

The Spanish translation does not direct our thoughts to Gulliver or Thomas and we, as readers, cannot understand the hidden meanings behind these words. Leal does not reflect

the underlying networks of signification. The literary work contains a hidden dimension, an “underlying” text, where certain signifiers correspond and link up, forming all sorts of networks beneath the “surface” of the text itself—the manifest text, presented for reading. It is this subtext that carries the network of word-obsessions (Berman 2004: 292).

Leal could have explained through translator’s notes the meanings and literary influences of the ST so that readers could get acquainted with these eponyms and what stands behind their usage. In this way, he could have helped them understand the primary and secondary meanings of these specific words as well as direct their thoughts towards the correct reading. Translator’s notes are indispensable in the case of *A Clockwork Orange*: such notes could have been added at the end of the novel to guide readers through their reading. Spanish translators may follow this guidance rather than radically transform words in the TT because word transformation can distort the qualities of a dystopian text.

Burgess is linguistically very selective in the original text. His creativity can be noticed in the power of his ‘slovo’s’ (words): they had a huge impact on the initial readership and continue to do so. In the following examples, he makes use of slang words that bring metaphor and poetry into *A Clockwork Orange*. Nadsat gives the sense that we can join Alex and his gang as we slowly understand their language and world. Burgess uses slang satirically so that violent and sexual connotations can sound less offensive and tough. For example, ‘farfarculule’ and ‘rubadubdub’ attract the attention of readers because the author brings sounds and music to his literary text through alliterations and onomatopoeia. ‘Farfarculule’ evokes the French word

‘enculer’ and ‘cul’ which mean ‘sex’. ‘Rubadubdub’ likewise refers to the sexual intercourse. Their respective Spanish translations are ‘faralipa’ and ‘rataplanplanplan’:

ST: and then I cracked this veck who was sitting next to me and well away and burbling a horrorshow crack on the ooko or earhole, but he didn’t feel it and went on with his ‘Telephonic hardware and when the *farfarculule* gets *rubadubdub*’. He’d feel it all right when he came to, out of the land (Burgess 2000: 6, my italics).

TT: y al veco que estaba sentado junto a mí, en su propio mundo le largué un alarido joroschó en el uco o la oreja, pero él no lo oyó y siguió con su «Quincalla telefónica y la *faralipa* se pone *rataplanplanplan*». Se sentiría perfecto cuando volviera, bajando de las alturas (Burgess 2002: 10, my italics).

Back-Translation: and the veco who was sitting next to me, in his own world, I let out a joroschó scream in his uco or his ear, but he did not listen and continued with his ‘Telephonic hardware and the faralipa gets *rataplanplanplan*’. He would feel perfect when he came back, coming down from the heights.

‘Ratanplanplanplan’ originally comes from ‘rataplán’ (‘drumbeat’, ‘rub-a-dub’) in Spanish and would be (‘rat-a-ta-ta’) in French. Leal removes the accent and triples the final syllable by adding another ‘-plan’ to ‘rataplanplan’ making it a closer approximation to the prolonged, comic sounding ‘rubadubdub’. Leal uses a Spanish-French combination to translate this word. On the other hand, ‘faralipa’ is just an attempt to replicate ‘farfarculule’ and it lacks the connotations of the original. It is crucial to highlight that the Spanish translator needs to transplant original onomatopoeia in NadSpanish, render humour and the violent sexual connotations of Burgess’s text.

Another important aspect of Nadsat is that puns pervade the original text, thus enriching the whole vocabulary of Nadsat and bringing in varieties of words within the novel. Puns are

often made through core Nadsat words, as we see in the example below, where Burgess makes use of Nadsat–English pairs of words within the same sentence:

ST: More, badness is of the self, the one, the you or me on our oddy knockies, and that self is made by old *Bog or God* and is his great pride and radosty (Burgess 2000: 31, my italics).

TT: Además, la maldad es cosa del yo, del tú o el mí en el odinoco de cada uno, y así es desde el principio para orgullo y radosto del viejo *Bogo* (Burgess 2002: 28, my italics).

Back-translation: Furthermore, badness is a thing of me, of you or me in the odinoco of each, and that is how it is from the beginning for the pride and radosto of old Bogo.

In “‘Bog’ or ‘God’ in *A Clockwork Orange*”, Roger Craik comments that

no one has speculated about the origin of “Bog”, Burgess’s word for God, which frequently appears in the phrase “Bog or God” as if Burgess is slightly uncertain of the word’s capability to stand on its own. Of “Bog”, Blake Morrison in his introduction to the latest Penguin edition asserts that “Averse though Burgess was to lavatory humour, there is a touch of it in his word for God”. “Bog” is British slang for lavatory (2003: 51).

Besides the English use clarified above, ‘bog’ is also Russian (бог (bog); ‘God’) and it is the word for ‘God’ in Slavic languages. The Russinglish influence is within the word itself: ‘bog’ is English and Russian at the same time and has specific but different meanings in both languages. The reader needs to be able to grasp both meanings and connotations to understand the violent, sexual, or philosophical content that is euphemised or hidden behind such puns. To further the observations of Craik, I argue that the uncertainty surrounding the use of ‘Bog’ is offset by Burgess repetition of words, in both Nadsat and English, to assist readers’

memorization. Burgess provides a Nadsat version 'Bog', and then an English version 'God', written in capital letters, or a combination of both 'Bog and God', and continues to repeat them throughout the original text, reinforcing echoically the language, as well as making it easy for the reader to store the words in their long-term memory. 'Bog' or 'God' produces an absurd effect as the writer plays with letters, a ludic quality which is entirely absent from the Spanish translation. In fact, the playful, almost profane resemblance to the word 'Dios' does not exist in Spanish, but he could have used 'Bogot', which alludes to 'Godot' in Samuel Becket's *Waiting for Godot* (1953) or even 'Bogos' that partially rhymes with 'Dios'. The allusive intertextuality is from time to time not reflected in *La naranja mecánica*. Leal, instead of creating a pun, omits 'God' in his translation of 'Bog or God' so that the assisted memorization of the phrase is suppressed. When these kinds of omissions happen in the text, readers may feel the need to return to the glossary or go back to the previous pages to find the words they do not remember. 'Bogo' which means 'Dios' ('God') features in the glossary of the Spanish translation. Readers may find it at the end of the novel. The reading time is prolonged in the sense that readers need the patience to look for the new words again in the glossary. This process hints at the neurobiological effects (learning, memory, behaviour, perception, and consciousness) that an invented language such as Nadsat can have on readers, reinforcing the fact that they can be multi-taskers because they perform many acts while reading. Readers of Spanish are deprived of these effects and experience as they need to consult the glossary, and the text is simplified, key connotations have disappeared. This raises ethical issues as pointed out by Venuti and Berman in *The Translation Studies Reader* (2004). The more omissions, there are in in the TT, the greater is the distance created between the writer and his readers. Readers' perceptions go in different directions from Burgess's dystopia, as the connotations hidden behind words are distorted in the translated text.

The presence of ‘Bog or God’ in the ST and TT is crucial because it gives hints of an existential dimension, and for Burgess it was ‘necessary to freedom’ (Burgess 2013: 24). Craik suggests that

Burgess adopted “Bog” not for any scatological resonance that it might have in common use, but because he had in mind Steve Smith’s poem “Our Bog is Dood” in which the speaker asks a group of apparently distraught children about their dead dog and then abandons them to their fate of drowning in the sea. Here “Bog” seems at first to be a child’s attempt at “dog”, but then the poem has “Bog” silently turn into “God” (2003: 52).

Craik’s suggestions clarify the existentialist meaning implied by ‘Bog or God’, emphasizing the importance of philosophy rather than violence in his novel. In the post-publication phase, Burgess accordingly kept reinforcing the fact that *A Clockwork Orange* is less about ‘ultra-violence’ than philosophy. The terrible acts of cruelty performed in the novel are to be understood in relation to a more profound conceptual discourse.

There are also Nadsat-Nadsat pairs, where synonyms are Nadsat words. For example, ‘rozzes’ and ‘millicents’ (‘police’), who are ‘members of the city’s finest, the ineffectual safeguards of law and order’ (Aggeler 1979: 172). Aggeler continues to state that ‘[a]lthough the word may be related to *rozha*, a colloquial expression roughly equivalent to “ugly mug”, its direct ancestor is the English slang term *rozzler*, meaning “policeman” and clarifies that it barks back to the 1870-s slang’ (172). Eric Partridge’s *A Dictionary of Slang and Unconventional English* (1937), one of several slang dictionaries owned by Burgess, suggests that ‘rozzler’ derives from the Romany ‘roozlo’, which means ‘strong’ (2013: 209). Nadsat lexis is saturated with words related to violence. The police are part of a general lexicon of state violence. Burgess uses the word ‘police’ many times in the text, but ‘rozzes’ and



‘millicents’ have humorous connotations in *A Clockwork Orange*. Sometimes their presence brings laughter in specific parts of the novel precisely, because the author has chosen multiple synonyms for ‘police’ instead of using only this word. Leal translates ‘police’, ‘rozzes’ and ‘millicents’ as ‘policía’ or ‘militso’. Instead, Quijada Vargas translates ‘rozzes’ as ‘ras ras’, a reduplication of ‘ras’:

ST: There were these patrol cars with brutal *rozzes* inside them like cruising about, and now and then on the corner you would viddy a couple of very young millicents, stamping against the bitchy cold and letting out steam breath on the winter air, O my brothers (Burgess 2000: 137, my italics).

TT: Por las calles circulaban coches patrulla cargados de brutales *ras ras*, y de cuando en cuando podía videarse en alguna esquina una pareja de militsos muy jóvenes que pateaban el suelo para defenderse del frío malévolos y exhalaban un aliento de vapor al aire invernal, oh hermanos míos (Burgess 2002: 104, my italics).

Back-translation: Patrol cars loaded with brutal *ras ras* circulated through the streets, and from time to time a couple of very young militsos could be videotaped in a corner, kicking the ground to defend themselves from the malevolent cold and exhaling a breath of steam into the winter air, oh my brothers.

The alternatives chosen for translating ‘rozzes’ do not have any connection with each other ‘and the word-roots, instead of being synchronically identical, cut across each other in the strangest directions’ (Schleiermacher 1992: 45). ‘Ras ras’ is an onomatopoeic word that reminds us of the police sirens and flashing lights. It imitates the noise that they make in a state of emergency, but it does not approach ‘rozzes’ and its connotations because the Russian and Romanian influence are not present. Again, Nadsat is translated humorously, but not accurately which prevents readers from appreciating the political and philosophical dimension of the text.

The word ‘firegold’ is a non-hyphenated compound word meaning ‘whisky’ (‘the water of life’). It is quite known that Burgess was a heavy and enthusiastic drinker and found consolation through drinking. For this reason, drinks and beverages are part of his literary work and a very common aspect of his writing. He may have been inspired by Ernest Hemingway’s inclusion of drinking in his fictional work.<sup>24</sup> Hemingway’s favourite drink was Calvados, whereas Burgess’s favourite drink was whisky, figuratively considered as ‘firegold’ in *A Clockwork Orange*:

ST: So double *firegolds* were bought in for the scared starry lighters, and they knew not what to do or say (Burgess 2000: 9, my italics).

TT: Así que les sirvieron *fuegodoros* dobles a aquellas damas starrias y asustadas, y ellas no sabían qué decir o hacer (Burgess 2002: 12, my italics).

Back-translation: So they served double firegolds to those starry and frightened ladies, and they did not know what to say or do.

At first sight, this word may be misunderstood because it does not give hints of a drink, or anything related to it. Burgess chooses to find a very poetic name for his favourite drink, as ‘firegold’ is also

an allusion to “The Starlight Night”, a poem by Gerard Manley Hopkins (1844-89) [...]

Burgess had memorised all of Hopkins’s poems when he was a schoolboy, and he later

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<sup>24</sup>Anthony Burgess was familiar with Hemingway’s novels. This information is available on the International Anthony Burgess Foundation Blog Post: Burgess says in the opening voice-over for his film, titled *Grace Under Pressure*: ‘The only thing I have in common with Ernest Hemingway is a vocation — the vocation of writer. For the rest, he was a big outdoor man, and I’m not. I don’t like guns, bulls, big fish, fighting. This means that I shouldn’t love Hemingway, but I do. He of all writers brought the novel out of the nineteenth century and into the twentieth. Hemingway forged a new way of writing. This is why he’s important. Hemingway the human being? Well, that may be another matter’ (Biswell, 2021).

set a number of them to music, including “The Wreck of the Deutschland” (Biswell 2013: 208).

In his Spanish translation, Leal translated ‘firegold’ as ‘fuegodoro’, a blending of ‘fuego’ (‘fire’) and ‘oro’ (‘gold’), the latter incidentally the word for ‘gold’ in both Italian and Spanish. This is an astute meaning as readers in both the translated and original text may be unable to identify that ‘firegold’ and ‘fuegodoro’ are coinages in disguise for ‘whisky’. The readers’ thoughts are directed to the golden yellow and red of fire and gold. They may or may not guess that Burgess is alluding to whiskey which is ‘fiery’. However, Spanish translators need to translate not only these words, but also as Berman reminds us, their many connotations, in order to preserve the subtext and underlying networks that were created within the main text of the novel. In this respect, ‘fuegodoro’ is not as damaging as the other examples studied in the section: such as the omission of ‘Thomas’ which deprives readers from detecting biblical connotations, or ‘ras ras’ and ‘Bogo’ introducing humour in passages that were meant to be philosophical. There are many other such examples, of course, but these are emblematic of the tendency of the Spanish translators to overlook key connotations which really need to be preserved in translation for readers to be able to experience and appreciate the specificity of Nadsat and of Burgess’s literary style.

#### **1.4 Compounding and heterolingual derivation**

Many words which belong to different categories are previously identified in the ST as well as explored in this thesis in their original and translated form. In this section, derivative words and how Leal has rendered them in Spanish translation are examined and analysed. Derivation is not only noticed in the verbs, but also in the way nouns are shaped based on English grammar rules. Another specificity is that many adjectives in English convert into nouns by adding the

suffix –ness. For example, the word ‘skorriness’ (‘quickness’) is formed by the core Nadsat word ‘skorry’ (Russian: скорый (skoryj); ‘quick’) and the suffix -ness giving it an English ‘packaging’ so that we as readers can think that it is English rather than Russian. In fact, Burgess creates derivative words (words that come from roots of other languages). If we turn to the Spanish translation, now, these anglicized Russian words can get only Spanish suffixes that do not approach Burgess’s combination of Russian and English. Sometimes, core Nadsat words are translated into NadSpanish ones by acquiring an affixation which is quite different from the ST. Word-formation in Spanish does not appear as logical and well-thought-through. For example, Leal either keeps the same word, ‘scorro’ for both ‘skorry’ and ‘skorriness’, or finds the shortest way, omitting it from the translated text. He does not create a derivative form for ‘skorriness’ in the TT, which is problematic in this case as ‘con mucho scorro para su edad’ can be back-translated as ‘with lots of quick for her age’ and not translated as it is in the original text (‘with great skorriness for her age’ means ‘with lots of quickness for her age’). The sentence is incorrect as instead of a noun, an adjective is used that simply does not grammatically fit the sentence.

ST: ‘Whoops,’ I said, trying to steady, but this old ptitsa had come up behind me very sly and with great *skorriness* for her age and then she went crack crack on my gulliver with her bit of a stick (Burgess 2000: 47, my italics).

TT: - HUUUP - dije, tratando de enderezarme, pero la viejita ptitsa se había acercado por detrás sin que yo la notara, con mucho *scorro* para su edad, y ahí comenzó a hacer crac crac sobre la golová con el palo (Burgess 2002: 39, my italics).

Back-translation: -HUUUP, - I said, trying to straighten up, but the old ptitsa had come up from behind without me noticing, with a lot of scorro for her age, and there she began to crac crac on the golová with the stick.

The word ‘scorro’ does not reflect Burgess’s derivative word ‘scorriness’. The omission of the suffix deprives the Hispanophone reader of grasping the specific way in which Burgess plays with English and Russian by manipulating lexical rules in English for Russian-root words. For example, Leal could have used the suffix ‘idad’ to create ‘scorridad’. Burgess plays with language whereas Leal does not take risks in playing with words and phrases. The Spanish translator recreates the Spanish derivation of words, but without following a systematic logic as both Orwell and Burgess do albeit to different extents as discussed in Chapter Three.

Nadsat contains many adjectives and nouns ending in –y, such as: ‘shoomny’ (Russian: шум (šum); ‘noisy’), ‘jeezny’ (Russian: жизнь (žizn’); ‘life’), ‘krovvy’ (Russian: кровь (krov’); ‘blood’). These hybrid forms come from the contact between Russian and English grammar. The author manipulates these words to sound English in the ST and so they need to sound Spanish in the TT. Leal has not provided the right version for some nouns, for example ‘chumchum’, ‘chisna’, ‘crobo’ which reveal that the Russian roots of the words have been assimilated, instead into words that are neither NadSpanish nor Spanish as they deviate from Burgess’s linguistic creation. Readers of Spanish might not be able to distinguish the great differences that exist between the ST and TT at their first reading. When words are taken one by one, considering their spellings, meanings and their respective back-translations, the distinction can be easily noticed. For example, the word ‘chumchum’, which is a transformation of ‘shoom’ in Burgess’s original Nadsat. Even though it may sound onomatopoeic, it is used in English as a friendly or familiar form of address between men or boys. This word is neither Spanish nor NadSpanish, but a reduplicated English word that confuses readers as they may expect a text that is translated accurately. The Spanish translator often preserves English words exactly as they are, rather than providing a NadSpanish word as in the other examples above. In fact, the confrontation between words reveals that Burgess’s neologisms are well-selected for their Russinglish influence of the words to be identified

directly, whereas Leal's NadSpanish vocabulary mirrors only some of Burgess's coinages and a great part of it is distorted, changed, and needs to be re-compiled from the beginning so that the Hispanophone readership can read an alien dystopia and have a good understanding of the novel. For that alienation to occur, the translator has to be as linguistically creative as the original author, in other words creating ludic neologisms that sound innovative to the reader, but that also conveys the same connotations. Burgess does this for his readers, whereas Leal either goes too far or not far enough with his ludic approach. The Spanish translator needs to relexify the words correctly into Spanish, and thereby equip readers with the appropriate vocabulary (within the text) to read *La naranja mecánica*. They may choose to provide new NadSpanish words within the text, recreated in translation and explanatory notes that accompany the ST to assist readers in their deciphering or translating of words. They may be of optional use as all depends on to what extent readers want to experiment with the text. Readers may want to read it without a glossary by following Burgess's instructions in the translated text and test their skills, or they may want to refer to the glossary and follow step by step the author's explanations until they find a thread to the process of discovery. The NadSpanish vocabulary is the key that contributes to solving Burgess's dystopian puzzle, provides evidence of the multilingual aspects of the novel and it needs to be translated with the same attention to assimilation into Spanish as Burgess has given to assimilation into the English in the original.

In his 'Afterword', published in the first American edition of *A Clockwork Orange*, Hyman 'surprisingly confesses himself unable to read Burgess's book without compiling a glossary' (Craik 2003: 51) and explains that 'some appear to be portmanteau words: "chumble" (chatter-mumble), "mounce" (mouth and munch), "shive" (shiv and shave), "striking" (striking and scratching)' and 'crark' (crow and bark) (*A Clockwork Orange: The Restored Edition* 2013: 301). 'Crark' ('howl') which is a blending of two English words is translated by Leal as

‘crarcar’ (‘aullar’, ‘gritar’). The portmanteau words are not only created by English words, but there are also blending of words deriving from different languages such as ‘polyclef’ (‘skeleton key’) where ‘poly’ comes from Greek meaning ‘many’ and ‘clef’ meaning ‘key’ in French. On the other hand, the Spanish translation of ‘polyclef’ as ‘polillaves’ is not half Greek and half French, it is half Greek plus half Spanish and that shows the tendency of Leal to bring as many Spanish words in his translation as possible by domesticating the text. Specific coinages from different languages disappear in the text as they are hispanicized, translated into a single word or omitted. Translating multilingualism into a specified target language, Spanish in this case, is complex because translators may find the shortest way, that of breaking the mosaic of words to create a more comprehensible and monolingual alternative in their translation.

### **1.5 Onomatopoeia and hyphenation**

Burgess creates coinages by imitating sounds so that he can add musicality to his novel. For example, ‘boomaboom’ is an onomatopoeic word that imitates the sound of thunder, and ‘tick-tocker’ (‘heart’) that comes from the sound of ‘the steady, rhythmic heartbeat of [Alex’s] psychic life, the tick and the tock of his good and evil urges’ (Coleman 1983: 62). Other words, such as: ‘boohoo’ and ‘boohoo’ (‘cry’, ‘crying’) where ‘hoo’ is duplicated imitate the sound of crying. Their spelling is prolonged and extended for the purpose of bringing melody and music in the sentences. These words that imitate sounds can be nouns or verbs such as ‘plosh’ and ‘splosh’ meaning ‘to splash’ and ‘splash’. Burgess ‘shared this fascination with the “mimologic” basis of the language and was particularly interested in its bodily basis’ (Goh 2000: 267). These words can, therefore, be considered as representing a discrete category because Burgess creates a whole new vocabulary, a language for body parts. Burgess also exploits his mother tongue separately from Russian and creates coinages solely based on

English language and culture. Nadsat is not at all about Russian interference in the language, it is about the flexibility of English in hosting multilingual/heterolingual words. A detailed explanation of onomatopoeia and how it functions in translation is given in Chapter Two where onomatopoeic elements are investigated as they add values to the original text, bringing humour and specific sounds into the TT.

Burgess coins words such as ‘ultra-violence’ as a noun and ‘ultra-violent’ that appears as an adjective. It ‘occurs in the phrase “do *the ultra-violent* on someone”’, which is non-standard in a number of ways: the co-occurring verb ‘do’ (rather than say, ‘inflict’), the use of ‘the’, and the fact that ‘violent’ is [used as] a noun here rather than [as] an adjective (Vincent 2017: 36). It describes the violence, performed by Alex and his ‘gangmates’ by combining a known word ‘violence’ or ‘violent’ with the prefix ‘ultra’ (‘extreme’, ‘on the far side of’). In fact, this is a new form of brutal violence performed by very violent people, who are very entertained by their sadistic acts. It was coined by Burgess and then spread throughout the world. The term ‘ultra-violence’ names the extreme violence that is present in the novel. Nowadays, this word has a more general widespread meaning, and it has been transferred into the everyday language.

Some other imaginative words created from scratch are “pop-disc’ (pop-music disc), ‘pee’ (‘father’), ‘in-out-in-out’ (‘sex’), ‘bruiseboys’ (‘police officers’). The latter is a blending of two English words, ‘bruise’ and ‘boys’:

ST: Really, if he wanted to spend so long in the land, he should have gone into one of the private cubies at the back and not stayed in the big mesto, because here some of the malchickies would filly about with him a malenky bit, though not too much because there were powerful *bruiseboys* hidden away in the old Korova who could stop any riot (Burgess 2000: 21, my italics).



TT: En realidad, si quería pasarse tanto tiempo en el paraíso, debía haber ido a uno de los cubículos privados de la trastienda, en lugar de quedarse en el mesto grande, pues aquí algunos de los málchicos querrían jugar un poco con él, aunque no mucho ya que en el viejo Korova había poderosos *matones* capaces de impedir cualquier desorden (Burgess 2002: 21, my italics).

Back-translation: In fact, if he wanted to spend that much time in paradise, he should have gone to one of the private cubicles in the back room, instead of staying in the big mesto, for some of the málchicos here wanted to play with him a bit, though not much since in old Korova there were powerful thugs capable of preventing any disorder.

They stimulate our imagination with violence, in the form of bruises that are caused if someone like Alex and his droogs disobey to the rules as ‘the state has reinforced its repressive measures with a police brutality that borders on savagery’ (Coleman 1983: 63). The term is translated as ‘matón’ (‘thug’) into Spanish, which is problematic and not imaginative because Leal simplifies the combination of two words into a single one and reduces the impact of the visual image conveyed by ‘bruiseboys’. As Berman states ‘matón’ ‘lacks the sonorous richness [...] A term is iconic when, in relation to its referent, it “creates an image,” enabling a perception of resemblance’ (2004: 291). In Leal’s translation, the blending is translated with one word that does not approach the original. The simplification of such ironic terms in NadSpanish does not contribute to a better understanding of the text because the decoding of images by readers disappears if words which convey images are reduced in the translated text.

Nadsat categories also include amputations or ‘brevities’ as defined by Burgess (1990: 38). They enrich or augment the vocabulary because one word can be split in two; one is the longer version and the other is the shorter one, though both have the same meaning. Burgess amputates core Nadsat words such as ‘chelloveck’ (‘man’, ‘human being’) which becomes ‘veck’ (‘man’,

‘guy’), other ‘amputations are ‘guff’ (‘laugh’) for ‘guffaw’, ‘sarky’ for ‘sarcastic’ as well as ‘prod’ which is an amputation of ‘produce’ that doubles /-d/ in specific tenses (Craik 2003: 51). ‘Biblio’ is likewise an abbreviated form for the Russian word ‘библиотека’ (‘biblioteka’), typed by Burgess in block capitals. In his Spanish translation, Leal renders ‘guffaw’ and ‘guff’ with the same word, ‘risotada’ (‘laugh’), which does not reflect Burgess’s original as it cannot be divided into two words. ‘Risotada’ is not a neologism, and it cannot be abbreviated. ‘Prod’ (‘produce’) is translated with different Spanish words such as ‘prohibir’ (‘ban’):

ST: They had no license for selling liquor, but there was no law yet against *prodding* some of the new veshches which they used to put into the old moloko so you could peet it with vellocet or synthemesc or drenchrom or one or two other veshches which would give you a nice quiet horrorshow fifteen minutes admiring Bog and All His Holy Angels and Saints (Burgess 2000: 3, my italics).

TT: No tenían permiso para vender alcohol, pero en ese tiempo no había ninguna ley que *prohibiese* las nuevas vesches que acostumbraban meter en el viejo moloco de modo que se podía pitearlo con velocet o synthemesco o drenchrom o una o dos vesches más que te daban unos buenos, tranquilos y joroschós quince minutos admirando a Bogo y el Coro Celestial de Angeles y Santos (Burgess 2002: 9, my italics).

Back-translation: They did not have permission to sell alcohol, but at that time there was no law that prohibited the new vesches that they used to put in the old moloko so that you could pit it with velocet or synthemesc or drenchrom or one or two more vesches that gave you a good few, calm and joroschó fifteen minutes admiring Bogo and the Celestial Choir of Angels and Saints.

It is also translated as empujar’ (‘push’):

ST: And there it was again all clear before my glazzies, these Germans *prodding* like beseeching and weeping Jews – vecs and cheenas and malchicks and devotchkas - into mestos where they would all snuff it of poison gas (Burgess 2000: 89, my italics).

TT: -Y entonces todo reapareció claro ante mis ojos, los alemanes que *empujaban a los* judíos suplicantes y gimientes, vecos y cheenas, y málichicos y débochcas, metiéndolos en los mestos donde los ahogarían a todos con gas venenoso (Burgess 2002: 68, my italics).

Back-translation: And then everything reappeared clear before my eyes, the Germans who pushed the supplicating and moaning Jews, vecos and cheenas, and málichicos and débochcas, putting them in the mestos where they would drown them all with poisonous gas.

‘Prod’ is also translated as ‘pinchar’ (‘prick’) and ‘aguijonear’ (‘punch’). Both versions of ‘prod’ are used within the same sentence:

ST: ‘That is why they must be *prodded prodded* –’ “And here, brothers, he picked up a fork and stuck it two or three razzes into the wall, so that it all got bent (Burgess 2000: 119, my italics).

TT: Por eso debemos *aguijonearla, pincharla...* -Y aquí, hermanos, el veco aferró un tenedor y descargó dos o tres tolchocos sobre la pared, de modo que el tenedor se dobló todo (Burgess 2002: 90, my italics).

Back-translation: That is why we must be pricked, punched ... -And here, brothers, the veco grabbed a fork and dumped two or three tolchockos on the wall, so that the fork bent all.

They are not amputations of ‘produce’ because they are full verbs that have other meanings than the ST. There is no distinction between long and short form of these words. Removing this category of words has important consequences because it deprives the target readership from learning these terms in depth, memorize these words through shapes they take in the novel. In the Spanish translation, readers cannot identify Nadsat abbreviations as most of them are normalized and translated as standard words.

Apart from the categories mentioned above, *A Clockwork Orange* has many compound nouns. They come in all forms, as noun and noun, adjective, and noun or as verb and noun combinations, and add to the richness of Burgess’s Nadsat. They also help readers in understanding the harsh reality presented by the author. Three forms of compounding (open, closed, hyphenated) can be found in the original novel. They are usually formed through combination of English-English words such as ‘flick-type’ or ‘door-bottom’. Other compounds include: ‘rozzvan’ and ‘rozz-shop’. Whenever Burgess uses such compounds, it seems that he is mechanising human beings.

In the Spanish translation, Leal either omits such compounds or translates them with different words, mainly Spanish words. For example, ‘cut-throat’ is translated as ‘afilada’ (‘sharp’) and ‘filosa’ (‘sharp’) or omitted in some parts of the text. Many compound words are paraphrased: ‘rozzvan’ becomes ‘coche de los militsos’, ‘rozz-shop’ becomes ‘cuchitril de los militsos’. They do not have any Nadsat flavour, they are simply paraphrased in Spanish: without any effort to create Spanish compounding in the TT. Roots are removed from Nadsat words in translation. Leal follows the same technique of normalizing compounds which are created as a combination of English-Russian words: the word ‘hen-korm’ (‘pocket change’), which can be misunderstood for the word ‘chickenfeed’, is a combination of ‘hen’ and ‘korm’ originally deriving from ‘corm’:

ST: so, we gave all his messy little coin the scatter treatment, it being *hen-korm* to the amount of pretty polly we had on us already (Burgess 2000: 8, my italics).

TT: así que tiramos esa porquería de moneditas, *comida para pájaros* comparadas con lo que teníamos encima (Burgess 2002: 12, my italics).

Back-translation: So, we threw away that crap of coins, food for birds compared to what we had on top of it.

It is corrected by Burgess as ‘korm’ so that readers avoid ‘confusing’ it with ‘hen-corn’.<sup>25</sup> In the Spanish translation, it is paraphrased as ‘comida para pájaros’ (‘food for birds’), which does not mean ‘pocket change’, or approach this meaning. Thus, it is hispanicized, translated differently from the original and the Russian influence is not preserved in the translated text.

In the following example, ‘sword-pen’ is a combination of ‘sword’ and ‘pen’ in the original:

ST: I say, laws and conditions appropriate to a mechanical creation, against this I raise my *sword-pen* (Burgess 2000: 18, my italics).

TT: para oponerme al intento de imponerle leyes y condiciones sólo apropiadas para una creación mecánica, levanto *la acerada pluma...* (Burgess 2002: 19, my italics).

Back-translation: to oppose the attempt to impose on it laws and conditions only appropriate for a mechanical creation, I raise the steely feather.

Leal translates it as ‘la acerada pluma’, which literally translated means ‘steely feather’: it does not bring the same direct associations between ‘words’ and ‘swords’, or other hidden

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<sup>25</sup>According to Biswell, ‘in a letter to James Michie of Heinemann dated 25 February 1962, Burgess wrote: ‘There is also the case of “hen-korm” [...] which was silently corrected to “hen-korm”. Now “corm” comes from a Slav-root meaning “animal-fodder”. So that the reader shall not see a mistake there I’ve changed “corm” to “korm”. Will that be horrorshow?’ (*A Clockwork Orange: The Restored Edition* 2013: 208).

meanings that it might have in the ST, and ‘acerada’ is not sophisticated as an adjective for ‘sword-pen’: hyphenation is lost in translation as a key method of word formation used by Burgess, but the adjective introduced by Leal also belongs to the wrong register. It tellingly reveals that Leal’s translation is not colloquial and modern enough: Burgess’s ‘sword-pen’ cannot be felt under Leal’s ‘acerada pluma’.<sup>26</sup> In the Spanish translation, Leal paraphrases this hyphenated compound with different Spanish ones, as he does with many other compounds.

‘Cancer-smoke’ is another example where hyphenation in the ST is not preserved in the TT:

ST: He gripped the edge of the table and said, gritting his zoobies, which were very caloso and all stained with *cancer-smoke*: ‘Some of us have to fight’ (Burgess 2000: 119, my italics).

TT: F. Alexander se aferró al borde de la mesa y dijo, apretando los subos, calosos y todos manchados con el humo de los *cancrillos*: -Alguien tiene que luchar (Burgess 2002: 90, my italics).

Back-translation: F. Alexander clung to the edge of the table and said, squeezing the caloso subies, and all stained with the smoke of the cigarillo: -Someone has to fight.

The combination of a Nadsat word ‘cancer’ (‘cigarette’) with an English one (‘smoke’) is translated into Spanish as two separate words: a single word ‘cancrillo’ (‘cigarillo’) and a single word ‘humo’ (‘smoke’). Their specific associations are transformed so the mosaic effect of compounding is not present in the TT. When bringing the East and West together through the power of Nadsat, as discussed further on in this thesis, the author may have been inspired by the German compounding of words or influenced by Joyce and Orwell’s word-formation.

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<sup>26</sup>According to Biswell, ‘Burgess’s long poem “The Sword”, about a man who wanders around New York with “a British sword sheathed in cherrywood”, was published in *Transatlantic Review* 23 (Winter 1966-7)’ (*A Clockwork Orange: The Restored Edition* 2013: 210).

While Leal's translation is not innovative, as shown in this section, it also impairs this operation, which has major implications for how readers experience the literary text.

## 1.6 Slang in translation

Traces of different types of slang can be found in *A Clockwork Orange*. Along with heterolingualism, hyphenation and compounding, it reveals the flexibility that English has in hosting linguistic hybridity. In his Introduction to the novel, Biswell brings to our attention that 'Burgess, who was fascinated by slang, was indebted to Eric Partridge's *A Dictionary of Slang and Unconventional English*' (2013: xxxi). Burgess was also inspired by the Cockney rhyming slang that is spoken in the south of London and creatively brought it into his novel as he points out in 'Juice from *A Clockwork Orange*':

[the] title of the book comes from an old London expression, which I first heard from a very old Cockney in 1945: "He's as queer as clockwork orange" (queer meaning mad, not faggish). I liked the phrase because of its yoking of tradition and surrealism, and I determined some day to use it. It has rather specialised meanings for me. I worked in Malaya, where *orang* means a human being, and this connotation is attached to the word, as well as more obvious anagrams, like *organ* and *organise* (an orange is, a man is, but the State wants the living organ to be turned into a mechanical emanation of itself). Alex uses some Cockney expressions, also Lancashire ones (like *snuff* it, meaning to die), as well as Elizabethan locutions, but his language is essentially Slav-based. It was essential for me to invent a slang of the future (Rolling Stone, June, 1972).

Burgess intertwines different types of slang; Cockney rhyming slang, army slang, nineteenth century slang, and the invented slang (Nadsat) which makes the novel specific and challenging to translate. Through his use of slang, the writer created a daring text and increased the level

of difficulty for his readers. The following examples are extracted from *A Clockwork Orange: The Restored Edition*, where the meanings of certain slang expressions are explained by Biswell:

- ‘a bit of dirty twenty-to-one’ is rhyming slang for ‘fun’ (207)
- ‘sammy act belongs to nineteenth century slang to ‘sam’ or ‘stand sam’ is to pay for a drink’ (208)
- ‘hound and horny look of evil’ is rhyming slang for ‘corny’ (210)
- ‘poggy’ belongs to late nineteenth-century British army slang meaning ‘rum’ (212)
- ‘archibalds’ belongs to First World War slang meaning aeroplanes or anti-aircraft guns’ (212)
- ‘darkmans’ meaning ‘the night’, an example of thieves’ slang first recorded in the 1506’ (212)

Some of these words also have their meanings which might have been extracted from Patridge’s *Dictionary of Slang* which was Burgess’s main reference when writing *A Clockwork Orange*: ‘poggy’ can be found in the combination ‘poggy-wog’ meaning ‘a baby, a very young child’, ‘darkman’ used in this form meaning ‘watchman’ and ‘a man working in the dark, i.e. at night’ or in plural ‘darkmans’ meaning ‘twilight’, ‘sammy’ has several meanings such as ‘foolish’ as an adjective, ‘to clean’ or ‘to dry’. Besides meaning ‘to pay the reckoning, esp. for drinks or other entertainment’, ‘stand sam’ or ‘stand Sam’ written with a capital letter, means ‘to promise a person something’. According to Hyman, “‘samyi’ (the most) becomes ‘sammy’ (generous)’ (*A Clockwork Orange: The Restored Edition* 2013: 301).

In the Spanish translation, Leal does not take into consideration these various meanings and translates ‘sammy act’ as ‘buena acción’ (‘good act’), creating a morally broader semantic compass for the word. He could have been inspired by the Biblical allusions of this phrase and



could have identified ‘sammy’ as the short form of Samaritan, a Biblical character called the Good Samaritan who is in the centre of the parable with the same title which can be read in the Bible, in the Gospel of Luke.<sup>27</sup> In another example, ‘darkman’ is translated as ‘oscuridad’: this raises a different problem with connotations as Leal transforms a word identifying men into an abstract concept (darkness). ‘Poggy’ remains ‘poggy’ as it is in English, in this case it is untranslated, without any effort on the translator’s part to find a suitable word for the content whereas ‘hound and horny look of evil’ (‘corny’) is translated as ‘perversa’:

ST: Dim put on a *hound-and-horny look of evil*, saying: ‘I don’t like you should do what you done then (Burgess 2000: 23, my italics).

TT: El Lerdo me echó *una mirada perversa* y dijo: -No me gustó que hicieras lo que hiciste (Burgess 2002: 40, my italics).

Back-translation: El Lerdo gave me a wicked look and said: -I didn't like that you did what you did.

‘Una mirada perversa’ is a euphemism: it really does not have the same connotations and effects on readers as ‘hound and horny look of evil’ in the original text.<sup>28</sup> These examples show that Leal does not translate slang, instead slang words are normalized or translated differently. Leal is again using a high register in the TT. He could have used Spanish slang in his translation. Translating various types of slang into Spanish requires further research to select

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<sup>27</sup>The parable of the Good Samaritan tells the story of a man who is stripped of clothes and beaten and left half-dead alongside the road. Despite what happened to him, he really performs good acts for other individuals. Leal might have been inspired by this biblical allusion when translating ‘sammy act’ into Spanish.

<sup>28</sup>According to Biswell, *Hound and Horn* was also ‘an avant-garde literary magazine, founded in 1927 and possibly known to Burgess. Its contributors included Eugene O’Neill and Herbert Read’. But the primary meaning here is ‘corny’ (rhyming slang) (*A Clockwork Orange: The Restored Edition* 2013: 210).

the appropriate words, fitting content, allusions, and connotations, to achieve a similar impact on readers.

Burgess's tendency is to manipulate the language for the purpose of making humans aware of their inhuman conditions and give them a clear vision of a world that soon can become their future, hence his 'repeated inferences [are] that we are all, in some way or another, products of conditioning: tools to be manipulated and clockwork oranges' (Morris 1987: 47). This manipulation is also linguistic and certain words allude to how the reader can be subjected to conditioning: 'starry', (a Nadsat word which means 'ancient, old', but in English means 'full of or lit by stars') and 'carman' (an obsolete word which means 'a person who transported goods, usually by a horse and cart', in *A Clockwork Orange* means 'pocket'). The choice of the writer is to give other meanings to his words than their common meanings through the use of slang and orality. Pronunciation is part of this process of manipulation, too.<sup>29</sup> Readers are manipulated because these words seem to have different meanings from what they are not able to imagine how the words would be pronounced in oral speech. The novel requires readers to make an in-depth reading expanding their linguistic knowledge for a better understanding of it. In this process, they have the freedom to give Burgess's coinages their own meanings. They can guess their meanings until they find the appropriate ones as they make efforts to grasp the universal messages.

Leal could have been more creative in his translation of Nadsat words deriving from slang expressions. There is no sign of Leal's NadSpanish being a spoken language; instead, it is a written language as demonstrated above through the examples above ('una mirada perversa'

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<sup>29</sup>Burgess pronounces 'bourgeois' as 'boorjoyce' in 'the 1973 Caedmon audio LP, Anthony Burgess reads *A Clockwork Orange*' where the pronunciation of this word and other words 'differs in some respects from the printed text' (Biswell 2013: xxx). His pronunciation reinforces the fact that Nadsat is flexible in and outside the original text. It is an ironic blending of 'boor' ('a thug', 'a hooligan') and 'joyce' ('lord').

for ‘hound-and-horny look of evil’), whose written nature is reinforced by the glossary. Nadsat neutralization does not make it possible for readers to perceive an invented language that is spoken by teenagers. Nadsat is fuelled by the dynamic power of oral slang to alter words and their meanings, and this power is lost in the translation.

### **1.7 Infantilisms in translation**

Burgess adapts the language of his characters according to their age and lifestyle. Through this language, readers can get insights into their consciousness and minds. He gives voice to his characters and shapes their thoughts through Nadsat, which serves as an important means of communication in and outside the novel. As stated by Aggeler, ‘Burgess has not lost the ability, shown most vividly in *A Clockwork Orange*, to convey the voices of the young, and he can still communicate with the very young’ (1979: 24). The teenagers of today are going to be mature one day, the future is in their hands. Alex is an *enfant terrible* because he narrates the story as an unconventional aggressive child who commits ultra-violent crimes, and as the plots unfolds, readers are led to reflect on these actions through the use of irony and humour. He ends up a transformed adult, a mature man without any desire to commit crimes: his “infantile” experiments with language — with small morphemic units and the possibilities of transplanting them to create new words, with sounds and their iconic and phonemic qualities — constitute a sort of micro-politics of the individual’ (Booker 1994: 125). As the novel progresses, the main character evolves and becomes a better person, a controversial fact, of course, for those who believe in the removal of the last chapter. The language is transformed and modified to mark Alex’s metamorphosis, but it remains a weapon of power. The frequency of core Nadsat words is lower than when Alex is a teenager. His perspectives have been altered and changed. At the beginning of the novel, Alex and his droogs are young characters who perform acts of violence:

the reader is repeatedly shocked by a profusion of infantilisms starkly juxtaposed with violence. Burgess flecks his dialogue of evil with endearing traces of childhood in words like “appy polly loggies”, “skolliwoll”, “purplewurple”, “baddiwad” or “eggiwegg” for “apologies”, “school”, “purple”, “bad” and “egg”. It is necessary for Burgess to achieve an empathetic response to Alex, and these infantilisms within Nadsat are reminiscent of Dickensian innocence — serving well as buffer zones (or are they iron curtains?) between the “good” reader and the “evil” protagonist (Petix 1987: 89).

The ultra-violence of Alex comes from the oppression and restriction in the society in which he lives, where — as discussed later— what may look like a utopia is a dystopia, in the case *A Clockwork Orange*, it is an alien dystopia.<sup>30</sup> He makes use of many essential infantilisms in the ST that should have the same importance in the TT. Burgess creates a language that is spoken by teenagers and the Spanish translator needs to find ways to direct his NadSpanish toward a youth language. For example, ‘appy polly loggies’ is translated as ‘disculpa’ (‘apology’), ‘purplewurple’ is translated as ‘púrpura’ (‘purple’), ‘eggiweg’ is translated as ‘huevo’ (‘egg’) and ‘jammiwam’ is translated as ‘compota’ (‘jam’). These examples reveal that Leal’s NadSpanish is not a youthspeak, a language spoken by teenagers, it is Spanish spoken by adults. Alex and his droogs are not youngsters in Leal’s translation, they are already adults from the start up to the last chapter due to the absence of infantilisms. NadSpanish thus reads as if it is spoken by mature characters which is not how Burgess invented this conlang, an argot spoken by delinquent teenagers whose language is going to be improved and developed with the passing of the time. There is no evidence of NadSpanish infantilisms in the TT as the

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<sup>30</sup> Alien dystopia is a term that I have coined to describe dystopias that intertwine alien features and elements. The presence of alien can be mainly in the language being used by the characters and not only. Chapter Three discusses the terminology and concepts related to alienness and aliens.

Spanish translator does not translate Burgess's youthspeak that contributes to the whole dystopian scenario. Therefore, the Hispanophone readership cannot trace the evolution of NadSpanish within the translated novel.

Alex is a teen narrator who speaks a teenage slang characterized by a juvenile vocabulary. The author has created a language for his young characters based on their youth genuineness and innocence. At the same time, Burgess reveals that Nadsat 'develops in the child spontaneously, without conscious effort or formal instruction, is deployed without awareness of its underlying logic' (Pinker 1994: 18). For this reason, Burgess chooses teenagers in the first part of the novel who speak his invented language as they reach their mature age and start to become responsible for their actions. The voice of Alex and his droogs is that of youngsters. That is, they transform words based on their own situations and conditions. As the language is transformed in their mouths, readers struggle to understand their 'slovos' (words) and various forms in the ST. They have an 'instinct to learn, speak, and understand [the] language' as the novel explicitly clarifies (17). Their language evolves because the teenage characters grow up and get older. The linguistic metamorphosis is clarified in other sections of the thesis and illustrated by different examples. In this section, as the focus is on the Spanish translator's creativity, the following example illustrates the innovation that characterizes this category in translation:

ST: P. R. Deltoid then did something I never thought any man like him who was supposed to turn us *baddiwads* into real horrorshow malchicks would do, especially with all those rozzes around (Burgess 2000: 53, my italics).

TT: Entonces P. R. Deltoid hizo algo que yo jamás hubiese creído, un hombre que tenía como función convertimos a los *maluolos* en chelovecos realmente joroschós, y sobre todo con los militsos alrededor (Burgess 2002: 43, my italics).

Back-translation: Then, P. R Deltoid did something I would have never believed, a man who had the function of turning the maluolos into real joroschó chelovecos and above all with all the militsos around.

‘Baddiwad’, which means ‘bad’, is an infantilism used only once in the ST. It is a mutation of the word ‘bad’ into ‘baddiwads’.<sup>31</sup> Burgess converts this adjective into a noun. It should be noted that in the novel’s glossary that accompanies the novel, it is listed as an adjective, whereas it appears as a noun in the original text meaning ‘baddies’. Leal translates ‘baddiwad’ as ‘maluolo’ (‘mal’, ‘malo’) which does not belong to the Spanish dictionary because it is a new linguistic creation. It can appear as an adjective and a noun, ‘los maluolos’. Indeed, its specific spelling makes it possible for it to be used both ways. There is also the connotation of ‘malévolo’, which means ‘malevolent’. ‘Maluolo’ may lack the spontaneity of teenage slang, but it remains a creative construction of NadSpanish. As it can be seen from all the examples mentioned in this section, the Spanish versions need to be recreated in translation so that they can stir the reader’s curiosity and be understood correctly.

Infantilisms bring out the humorous effect in the ST. But NadSpanish does not transfer this effect in many cases, such as when ‘one of Alex’s prison mates [...] produces a lisp that surprisingly is not presented in translation and remains neutralized’ (García Morilla 1998: 109, my translation).<sup>32</sup> As Maher argues, NadSpanish does not transfer ‘the moments of grotesque black humour’ (2010: 41):

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<sup>31</sup>Baddiwad has the musical resonance of ‘paddy wack’ from a popular children’s rhyme, called ‘This Old Man’: This old man, he played three/ He played knick-nack on my knee/with a knick-nack paddywack.

<sup>32</sup>The summary of the doctoral thesis ‘Significado situacional: problemas de equivalencia en la traducción inglés-español. Estudio de la traducción de *A Clockwork Orange*’ written by García Morilla can be found here:

[https://cvc.cervantes.es/lengua/iulmyt/pdf/encuentros\\_v/38\\_garcia.pdf](https://cvc.cervantes.es/lengua/iulmyt/pdf/encuentros_v/38_garcia.pdf) (accessed 20 October 2019). The original text in Spanish is: ‘cuando uno de los compañeros de celda de Alex, el

ST: Yeth, yeth, boyth, that'th fair. Thlosh him then, Alex (Burgess 2000: 67).

TT: -Sí, muchacho, es lo justo. Dale, Alex (Burgess 2002: 52).

Back-translation: Yes, boy, it is fair. Get him, Alex.

and

ST: Alekth, you were too impetuouth. That latht kick wath a very very nathty one (Burgess 2000: 68).

TT: Alex, fuiste demasiado impetuoso. Ese punatapié final fue una cosa muy fea (Burgess 2002: 53).

Back-translation: Alex, you were too impetuous. That last kick was a very nasty thing.

The back-translation in the two examples above supports García Morilla's assertion that Leal's NadSpanish cannot approach Burgess's ability to make use of these humoristic techniques by exploring all the comic capacity offered by English, and 'none of [the] choices elicit a smile because it sounds silly or strange; [his] argot's sounds, and meanings are relatively familiar' and neutral in Spanish (Maher 2010: 41). This is problematic, as García Morilla argues in a discussion of this translation, 'the translator's mission is to find lexical units that can obtain similar effects' and make readers experience English humour in his Spanish translation (1998: 109, my translation).<sup>33</sup> Leal is unable to produce the infantilisms that Nadsat has in the ST and, as a consequence the humoristic effect is minimized and significantly reduced in the translated text. The Hispanophone readership cannot grasp the crucial aspects mocked by Burgess through the use of humour and irony, and this happens because the wrong register is used: 'impetuouth' is a mocking register, which is not the register chosen by the Spanish translator because once again 'impetuoso' belongs to a more sophisticated register. The translator does not provide Spanish infantilisms, even though Spanish offers the whole linguistic and cultural

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protagonista de la novela, produce un ceceo que, sorprendemente, no se recoge en su traducción al quedar neutralizado'.

<sup>33</sup>The original text in Spanish is: 'la misión del traductor [...] está en buscar unidades léxicas que puedan conseguir efectos parecidos'.

capacity for him to render specific items in order to approach the ST. Ultra-violence is emphasized at the expense of style because words and neologisms related to it are removed as clarified later in Chapter Two or softened as demonstrated in this section.

### **1.8 Nadsat in Spanish: linguistic and phonetic distortions**

Besides Nadsat categories discussed previously, the author subverts the common meaning of words by converting verbs to nouns and *vice versa*. For example, ‘Peet’ (Russian: пить (pit); ‘drink’), ‘smeck’ (Russian: смех (smex); ‘laughter’, ‘laugh’), ‘govoreet’ (Russian: говорить (govorit’); ‘speak’) are verbs that also perform as nouns in the ST.<sup>34</sup> This category appears to present fewer challenges for Leal than the other categories mentioned in this thesis. One might think that simple addition of Spanish suffixes would be sufficient to Burgess’s Russinglish words to make them intelligible for the Hispanophone readers. Spanish grammar rules are respected in the case of verbs that have an infinitive form ending in the Spanish -ar. Core NadSpanish verbs ending in -ar such as ‘crastar’ (‘steal’), ‘dratsar’ (‘fight’) are domesticated for the Hispanophone readership without changing drastically their root, by adding Spanish suffixes and retaining their original meanings. Some other core Nadsat words are phonetically naturalized because they are translated in the same way a native speaker of Spanish pronounces them. In some cases, Leal adds vocalic units to the original terms, using for example, ‘drugos’ for ‘droogs’ (Russian: друг (drug); ‘friend’). ‘Drugos’ carries hidden connotation of ‘drugs’ (‘drogas’ in Spanish).<sup>35</sup> In other examples, Leal distorts the

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<sup>34</sup>The Spanish version for these words is ‘pítear’ (‘beber’), ‘smecar’ (‘reir’), ‘goborar’ (‘hablar’).

<sup>35</sup>According to Biswell, Burgess in his typescript ‘circles the word “droog” and writes in the margin, ‘Should [it] be “drook”?’ (2005: 250).



relexification of words as they lose the reference to other languages while they undergo changes in Spanish:

ST: Then we slooshied the sirens and knew the millicents were coming with *pooshkas* pushing out of the police-auto-windows at the ready (Burgess 2000: 15, my italics).

TT: De pronto slusamos las sirenas y supimos que los militos se acercaban con las *puschcas* apuntando por las ventanillas de los automóviles policiales (Burgess 2002: 17, my italics).

Back-translation: Suddenly we slusied the sirens, and we knew that the militos were approaching with the puschcas pointing out the windows of the police cars.

Leal translates ‘pooshka’ (‘gun’) as ‘puschca’, thus creating an unfamiliar spelling with ‘sch’. In fact, ‘pooshka’ is Russian, Czech, and Albanian and the prolonged [u:] is well preserved by Burgess in the original whereas Leal’s [u] is short. Therefore, he does not preserve the strong pronunciation of this word in the languages mentioned above. The tendency of the translator is to render the pronunciation closer to the Spanish phonetic system. However, the change of vocalic units as the Spanish pronounces them, significantly, distorts the Spanish relexification of words. The infiltration of Russian and of other languages disappears, and the roots of the words are neither Russian nor Spanish or related to the languages deployed by Burgess. Leal’s relexification is different from Burgess’s relexification because Russian roots or that of other languages are apparent and present in the ST and fully absorbed by English as a host language. Thus, the Spanish translator does not project a whole invented language in Spanish that can cover Burgess’s linguistic hybrid.

The incorporation of Nadsat in Spanish is innovative when it is done precisely, but it is also problematic if this conlang is not fully merged in the respective host language in translation because core NadSpanish words may appear completely separated from the mosaic of

multilingual words. The interdependence of words is important in the ST and TT as words depend upon one another to create meaning. The transformation or removal of these words can distort the structure and reduce the alienese effects. In this part of the study, the examples extracted illustrate words that misguide readers, that have one meaning and appear to have another in the Spanish translation. This category needs thorough analysis because it is essential to clarify how the author creates these words and how Leal renders them in Spanish. At first sight, the use of words seems to be relevant. Indeed, there is a sense of alienation and estrangement, but when we enter their analysis, we see that their translation is not adequate and there is deviation from Burgess's alien heterolingual dystopia where words need deciphering. Leal creates a more simplified, less foreign, and alien version of the novel, because it flattens the heterolingualism of the ST. It is crucial to take into consideration Leal's NadSpanish and how he has domesticated Nadsat into Spanish. The following examples can hopefully be used for future reference by Spanish translators wishing to fulfil the demands of a renewed set of readers of Spanish:

ST: You could viddy it all right, all of it, very clear – tables, the stereo, the lights, the sharps and the *malchicks* (Burgess 2000: 5, my italics).

TT: Todo lo videabas clarísimo – las mesas, el estéreo, las luces, las niñas y los *málchicos* (Burgess 2002: 10, my italics).

Back-translation: You could see everything very clearly - the tables, the stereo, the lights, the girls and the *málchicos*.

The word 'málchicos' comes from the Russian word 'malchik' ('boy') and has been translated into Spanish as 'mal' ('bad') and 'chicos' ('boys'). García Morilla argues that 'málchicos' carries negative connotations that cannot be detected in *A Clockwork Orange*' (1995: 312, my

translation).<sup>36</sup> His suggested equivalent for Burgess's word is 'mályico', but I would argue that it still carries 'mal' that has a negative connotation when the original is a Russinglish slang word. 'Mályico' is not suitable because it has a different meaning: 'belonging or derived from apples'. Even if we take 'mál' and /ico/ or /cico/ separately, it is also important to clarify that /ico/ and /cico/ are 'allomorphic variants since they directly attach to a base' (Lang 2002: 27). When 'mál' is combined with /ico/ or /cico/, it cannot approach 'malchick' in the original text, because 'chick' in slang is also heavily referring to young women. Whilst there seems little room for manoeuvre here for the translation into Spanish, with some element of negativity in the translation of 'malchick' inevitably due to the presence of the negative word 'mal', García Morilla does offer some helpful tips for avoiding confusion, especially where the 'ch' sound is invoked. He suggests 'yistar' for 'chistar' (wash) and 'yina' for 'china' ('mujer') respectively for 'cheest' (Russian: чистить (čistit'), 'to clean') and 'cheena' (Russian: женщина (ženščina); 'woman') in Nadsat. The following example illustrates Leal's use of 'china' instead of 'yina' that is suggested by García Morilla:

ST: We fillied round what was called the backtown for a bit, scaring old vecs and *cheenas* that were crossing the roads (Burgess 2000: 16, my italics).

TT: Jugamos un rato fuera del centro, asustando a viejos vecos y *chinas* que cruzaban las calles (Burgess 2002: 18, my italics).

Back-translation: We played for a while outside the center, scaring vecos and chinas that were crossing the roads.

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<sup>36</sup>The original in Spanish is: "málchico", que conlleva connotaciones negativas que no se reconocen en *A Clockwork Orange*'.

The translator may have been influenced by the Argentinian word ‘china’, (woman) because he is originally from Argentina. The tendency of the translator is to hispanicize Nadsat so that it can be read by the whole Spanish speaking world, but in the case of ‘china’ he prefers to use the Argentinian version which has the effect of secluding his translation to that particular area.

In another example, Burgess manipulates readers when he uses the word ‘horrorshow’ (Russian: xopoшo (xorošo); ‘well, good’). At first glance, it seems to have a negative connotation. ‘Horror’ means ‘an intense feeling of fear, shock, or disgust’, whereas, in fact, it is ‘an imagined development from *kharashó*, a Russian adjective meaning “good” or “well”’ *horrorshow* is purely the result of phonemic or phonetic change’ as Burgess’s new spelling adds some very important associations (Aggeler 1979: 171). Ultra-violence is not horrible for the source readership as it is perceived ironically and satirically as a means to denounce oppression. ‘Horrorshow’ is thus eminently positive. As stated by García Morilla, ‘*horrorshow*, [is] one of Alex’s favourite linguistic tics and for the *Nadsat* speaker, it is loaded with positive connotations, quite the contrary to what it might seem when you read it for the first time’ (1995: 313, my translation).<sup>37</sup> Leal’s version for ‘horrorshow’ in Spanish is ‘joroschó’ and he does not create a memorable word for ‘horrorshow’. In the ST, this word remains in the minds of readers because it recurs throughout the novel. Again, as Newmark underlines, translating frequency is thus capital. García Morrilla suggests another term ‘horrorochó’, that ‘gives the word [several important] connotations and approaches the original Russian’ (313). ‘Horrorochó’ can be ambiguous, and as such it would be more suitable, it is a portmanteau created by ‘horror’ and ‘cho’ (the clipped form for ‘choque’ meaning ‘shock’). The word ‘horrocho’ would also retain the element of Burgess’s ‘horrorshow’ that ‘designates

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<sup>37</sup>The original in Spanish is: ‘*horrorshow*, uno de los tics lingüísticos favoritos de Alex y que para el hablante nadsal está cargado de connotaciones positivas, al contrario de lo que podría parecer en una primera lectura.

anything good — the Russian root for “good” is “horosh” — fine splendid, all right then’ (Burgess, Rolling Stone, 1972).

As Blake Morrison explains in his Introduction to *A Clockwork Orange*, in Nadsat ‘work’ is ‘rabbit’, ‘which owes something to the Russian verb *rabotat*, but may also suggest *rab* (Russian for ‘slave’), and carries an echo of “robot”, and in Alex’s vocabulary suggests scaredy behaviour’ (2000: x).<sup>38</sup> It ‘gives an image of citizens as countless identical creatures mechanically focused on a single repetitive task; this is essentially Alex’s teenage view of adult working life’ (Maher 2010: 42). At first, our thoughts are directed to rabbits, small mammals that are social creatures who live in groups. This description can define lifestyle in totalitarian regimes, a uniform way of living where individuals living in their rabbit holes, are slaves of their own bureaucratic societies. They have given up their individual liberties and values. They are linguistically and ideologically mechanized. The word ‘rabbit’ (Russian: работа (*rabota*); ‘work’) belongs to the category of words that can be used as a noun and as a verb:

ST: It was very cally and vonny, with one bulb in the ceiling with fly-dirt like obscuring its bit of light, and there were early *rabbiters* slurping away at chai and horrible-looking sausages and slices of kleb which they like wolfed, going wolf wolf wolf and then creeching for more (Burgess 2000: 98, my italics).

TT: Era muy caloso y vonoso, con una lamparilla en el techo y la suciedad de las moscas como oscureciendo la luz, y algunos *rabotadores* tempranos que sorbían chai y devoraban unas salchichas repulsivas, atragantándose con trozos de klebo, trag trag trag, y luego crichando más (Burgess 2002: 74, my italics).

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<sup>38</sup>The word ‘rabbit’ also belongs to the Cockney rhyming slang meaning ‘to talk a lot’ and mainly appears as part of the Cockney rhyming phrase ‘rabbit and pork’ which means ‘talk’.

Back-translation: It was very caloso and vonoso, with a lamp on the ceiling and dirt from the flies like obscuring the light, and some early rabotadores who sipped chai and devoured some disgusting sausages, choking on pieces of klebo, trag trag trag, and then criching for more.

‘Rabbit’ also has various important hidden connotations behind its primary meaning. In this context, Alex

robbed of his will, reduced to an automaton, taught to be sickened by violence is made “good” only by killing in him what is already “the good” [...] He is a slave to fate rather than choice [...], a victim without refuge [...], unsuited for Christ-like martyrdom [...], physically coming apart at the seams and mentally wrecked (Morris 1987: 48).

He is, therefore, just ‘a robot programmed for violence’ (Stinson 1991: 53). It is not only Alex who is a slave. In fact, all the people that surround him: ‘like timid animals who run in circles and live in hutches, or, noting the probable Slavic etymology (here Czech), they are robots’ who ‘rabbit’ (work) in their society led by restrictive authorities (Stinson 1991: 53). Their existence and way of living is controlled by authorities that have transformed individuals into robotic and mechanized ones.

Considering the origin of the word and all the hidden ideas behinds it, Leal’s use of the word ‘rabotar’ for ‘rabbit’ which means ‘to rabble’ (assault or insult) in Spanish, does not approach its main meaning in the ST. ‘Rabotar’ belongs to the modern Spanish dictionary. I argue that alternative translations for ‘rabbit’ may not be ‘rabatar’ (‘rapt’), ‘rabitar’ (‘rage’) and ‘robotar’ (‘rob’) because although they have similar connotations related to totalitarian regimes and uniformity, they do not condense these connotations as ‘rabbiter’ does, and not the same word needs to be repeated throughout the translation as previously highlighted in this chapter. It is important to stress that words are distorted phonetically, and their distortion has

an effect on their underlying meanings. For this reason, they need to be investigated before they are translated by the Spanish translator. Changing words and their vocalic units can also affect the process of relexification that is at the core of creating Nadsat words. Translating words for other words, such as the word 'rabbit' above can influence readers and their perceptions.

### **1.9 The mosaic of languages: heterolingualism in translation**

Burgess was a multilingual writer. Besides English, he had knowledge of different foreign languages including Malayan, French, German, Italian, Russian, Spanish, Welsh, Chinese, Japanese, a little bit of Hebrew, and of many other languages. This knowledge equipped him with a large vocabulary to draw on in his writings and gave him the power to enhance his novel with multilingual elements by creating in this way a mosaic of words belonging to Eastern and Western languages and cultures. In 1964, Burgess published *Language Made Plain* where he clarifies the role and importance of languages. He also published non-fictional books on English and other languages such as *A Mouthful of Air* with the subtitle *Language and Languages, Especially English* in 1992 where he discusses phonetics and the behaviour of language.

Even though the Russinglish combination prevails in *A Clockwork Orange* because many combinations derive from English and Russian, the presence of other languages creates a multicultural discourse in the novel where the border between languages disappears and they are all intertwined to create a mosaic. The intertwining of languages in a quite sophisticated style 'dazzles the reader as they are almost eager to overlook its content', and they get absorbed into an estranged world dragged by the power of multilingual words (Morris 1987: 38). Russian roots are combined with English as 'they blend better into [this language] than those of French

and German (which is already a kind of English, not exotic enough)' (*A Clockwork Orange: The Restored Edition* 2013: 250). Another reason for merging English and Russian is that both were 'two official political and ideological languages at the time' (Bogic 2010: 1).<sup>39</sup> Burgess borrows words and grammatical concepts from French, German, Latin, Arabic, Malayan, and Romani making use of his knowledge of other languages. The author brings multilingualism into his text and creates an important link between power and knowledge of languages that can contribute to literary longevity. The goal is reached by Burgess whose *A Clockwork Orange* can be read as similarly now as six decades ago because the intertwining of languages plays its own part in the timeless effect of the ST. Many multilingual words are present in the original text, and they can be found as separate words, in combination with other words, or relexified. Burgess makes use of his imaginative framework that directs the text from simplicity to complexity, from the known to the unknown, from monolingualism to multilingualism and heterolingualism. It is multilingual because it intertwines the presence of multiple languages (not only Russian) as mentioned in this thesis, and heterolingual because Nadsat combines these languages through hyphenation and compounding.

Heterolingualism can be illustrated by the presence of specific words from different languages: the word 'yahoody' is an Arabic word for 'jew' coming 'from "Yehudi" ("a man from the tribe")' (Bogic 2010: 7). It has a similar meaning in Biblical Hebrew but a more religious because it means 'worshipper of one God'. 'Tashtook' originates from the German 'Taschentuch' meaning 'handkerchief', 'kartoffel' is a German word for 'potato' and has the same meaning in Russian 'картофель' ('kartofel'), 'dook' is a Romany word for 'ghost, trace' which has a Russian influence as it derives from 'дух' (dux, literally 'spirit'), 'Luna' is a Latin

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<sup>39</sup>This fusion between East and West 'seems to be partly the result of successful cooperative efforts in the conquest of space, efforts that have promoted a preoccupation with outer space and a concomitant indifference to exclusively terrestrial affairs such as the maintenance of law and order' (Aggeler 1979: 170).



word for ‘moon’ and has the same meaning in Russian ‘луна’ (‘luna’). This word is repeated several times throughout the novel and is written by Burgess in capital letters. It is considered by Stockwell in his ‘Invented Language in Literature’ as an alien borrowing.

By far the most common source languages for neologistic borrowing are Greek and Latin, because of their use in much technical terminology and perhaps also because the decline in classical education over the last century has rendered the etymology more obscure and exotic (2006: 4).

Such borrowings from Greek, Latin, and other languages introduce in this way ‘a common language [that] connects the members of a community into an information-sharing network with formidable collective powers’ (Pinker 1994: 16). Other examples are:

- ‘tass’ which originates from the German word ‘Tasse’ for ‘cup’
- ‘sinny’ originates from the French word ‘ciné’ meaning ‘cinema, film’. It is influenced by the Russian word ‘кино’ (kino)
- ‘vaysay’ originates from the French pronunciation of /vé sé/ meaning ‘toilet’
- ‘forella’ is the German word for ‘trout’ and derives from the Russian word ‘форель’ (forel), ‘clop’ originates from the German verb ‘clopfen’ meaning ‘to knock’ which also refers to the Russian word ‘хлопать’ (хлопат, ‘clap’)
- ‘stool’ (‘chair’) originates from the German word ‘Stuhl’
- ‘sabog’ meaning ‘shoe’ derives from the French ‘sabot’
- ‘orange’ originates from the Malayan word ‘orang’ that is fused with Cockney ‘to give an image of “human beings”, who are juicy and sweet like oranges, being forced into the condition of mechanical objects’ (Burgess 2013: 260). This word, which is used in the title of the novel and frequently in the text, is mistranslated by all European translators, who instead of translating the Cockney fusion, refer to ‘orange’ as a fruit.

Even the name of the main character Alex comes from Greek, ‘a-lex’ meaning ‘without a law’. It can be also ‘a creature without a lex or lexicon. The hidden puns, of course, have nothing to do with the real meaning of the name Alexander, which is “a defender of men” (Burgess, The New Yorker, 2012).<sup>40</sup> These linguistic elements make the ST challenging because the various elements of these multilingual words are not easily distinguishable in translation. Not all multilingual words are universal, and some of them require knowledge of different languages. Readers of both the ST and TT need to look for them in the dictionary, learn their primary meanings and pay attention to their hidden meanings, especially those readers who want to grasp the dystopian qualities of the novel. In the Spanish translation, Leal translates some heterolingual Nadsat words, but does not translate some others. The following example illustrates a choice of words where Leal takes into account the heterolingualism behind Nadsat words. For example, ‘kartoffel’ (‘potato’) is translated as ‘cartófilo’ or ‘cartófilos’, which does not evoke for readers of Spanish the German nature of the original with its double ‘f’ and its first letter ‘k’. However, in another example, he translates a sentence in the original text by adding ‘cartófilos’ in the TT when it is not present in the ST:

ST: and then the Governor himself, all these cell-droogs of mine were very shoomy with tales of what I’d done to oobivat this worthless pervert whose krovvy-covered plott lay *sacklike* on the floor (Burgess, 2000: 68, my italics).

TT: y al fin el propio director, todos mis drugos de la celda hacían chumchum contando cómo yo había ubivado a ese pervertido cuyo ploto croboso estaba arrumbado en el piso como *un saco de cartófilos* (Burgess 2002: 53, my italics).<sup>41</sup>

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<sup>40</sup>‘The Clockwork Condition’ is an article where Burgess comments on *A Clockwork Orange*: <<https://www.newyorker.com/magazine/2012/06/04/the-clockwork-condition>> (accessed 4 October 2020).

<sup>41</sup>Besides the addition of ‘cartófilos’ which is not present in the ST, from the back-translation we can see that ‘covered’ in ‘krovvy-covered’ is removed. Even the addition of ‘cartófilos’

Back-translation: and in the end, the director himself, all my drugos of the cell made chumchum by telling how I had ubivated this pervert whose croboso ploto was discarded on the floor like a sack of *cartófilos*.

Heterolingual Nadsat words include ‘stoolies’ (Russian: стул (stul); ‘chairs’), which has Russian and German influence. Here, it is hispanicized as ‘banquetas’ (‘benches’). This multilingual influence is lost in the Spanish translation. There is no hint of Russian traces in the TT. Thus, in some parts of the target text, Nadsat is neutralized. The translation is directed toward only one language, Spanish. Leal does not make Spanish, the host of many other languages because the presence of multilingual words is reduced considerably. He could have incorporated the mosaic of languages in Burgess’s literary text to his translation by retaining syllables or words in the TT; as in a mosaic, where pieces are combined to form the whole picture. Every word removed from the mosaic leaves empty spaces and the dystopian picture cannot be easily distinguished by readers who struggle to understand the text. Leal’s translation of *A Clockwork Orange* is not a shelter for borrowed words because there is only one dominant language in his translation of Nadsat, Spanish. It distorts the mosaic that the author had created in the novel, and the specificity of Nadsat which was also to bring together East and West in the same text. The type of Spanish produced in Leal’s work is grammatically Latin American, but the lexis is managed so as not to belong to any one particular country within the Hispanophone world. One of Leal’s dilemmas is to balance the need to make NadSpanish exotic so that it can be understandable in all Hispanophone countries. However, the Spanish translator could have transferred Burgess’s mosaic in his translation and make Spanish the host

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cannot cover the linguistic gaps created by the sentence transformation and omissions. The Spanish translation is thus characterized by addition-omission of words leading to a significantly altered understanding of the ST. Chapter Two gives further insights on different types of omissions.

of many Eastern and Western words. Leal's translation is not made of small pieces of different colours that represent multilingualism which are united and create one universal picture. His mosaic is oriented towards Spanish which is very dominant in *La naranja mecánica*.

### **1.10 Conclusions: Nadsat and the reading process**

NadSpanish in *La naranja mecánica* needs to be as important as Nadsat in *A Clockwork Orange*. The author's desire to invite and dare the readers 'to master the maze, to pick up the various threads and wander in the labyrinth yet only after much effort' is not respected because there is a glossary that guides the reading (Petix 1987: 87). NadSpanish as presented in the current translation lacks the neuroscientific effects that conlangs have when they are learned and memorized. The reading becomes challenging because readers might go back and forth between the novel and glossary so that they may be distracted rather than focused on what they are reading. These reading movements prevent them from understanding the text because instead of concentrating and reflecting, their centre of attention might be diverted outside the text. *A Clockwork Orange* is a mixture of many linguistic and extra-linguistic components which require engagement on the readers' part. The task of the Spanish translator is to invent a new Nadsat in Spanish translation that can be absorbing philosophically and aesthetically at the same time as challenging them from the linguistic perspective, which is difficult yet not impossible to achieve.

Leal gives to Nadsat in Spanish translation a specific linguistic shape so that it can be too easily grasped by the target readership. Leal does not follow Burgess in wanting his readers to play an active part: readers are meant to intervene in the text to the extent that they involve themselves in the deciphering of the words which need decoding in the TT. Leal's linguistic forms do not create a very challenging and complex language, instead he provides a

domesticated version of Nadsat for the Hispanophone readership. Readers of Spanish are free to choose their own way of reading NadSpanish in *La naranja mecánica*, as they are free to resort to the glossary, but for all the reasons explained in this chapter, they are deprived of the readers experience because:

- the frequency of words is not well preserved in the TT
- compounding and hyphenation are paraphrased
- words are linguistically and phonetically distorted
- the mosaic of languages is hispanicized
- infantilisms and slang are simplified and normalized
- onomatopoeia is omitted and not fully translated

There are three simultaneous operations that happen in any translation of *A Clockwork Orange*; the first one is the translation or deciphering of words by the narrator giving instructions, the second one is the professional translation made by the Spanish translator, and the third one is that of readers pausing to translate and decipher Nadsat in translation to fully understand the novel. Unconsciously, they themselves become translators of *A Clockwork Orange* because they always follow the narrator's instruction and pause to decipher Nadsat in translation, but they cannot do so if Nadsat does not appear as Nadsat, that is the second stage is jeopardized. Whether they are simple or specialized readers, they 'can translate the "alien" utterances for themselves' (Cheyne 2008: 393), orientate themselves in the ST and TT, and 'experience a sense of accomplishment when they have deciphered Nadsat [or NadSpanish] and on this pleasurable basis keep reading' (Ravyse 2014: 1). Leal *partially* experiments with another specific form of translation; translation within translation which is very typical for alien dystopias where the alien languages need deciphering or decoding because they are unknown or unfamiliar to the readers. To some extent, his readers can intervene in the text by translating his translation, even though there are not many core NadSpanish words to decode, and their

frequency is limited. They still need to decipher the NadSpanish words that are in the translated novel, so they can have a better understanding of the novel. In this way, they ‘translate from the unknown to the known’, from what is unfamiliar to what is familiar (Meyers 1980: 119). Thus, however they problematically follow Leal’s domesticating approach to translation. As discussed in Chapter Three, this thesis proposes a more foreignizing approach: alienese translation.

Mastering core Nadsat words cannot be as simple as new words belonging to a foreign language. Becoming proficient in Nadsat is challenging because readers need to understand their underlying literary meanings and various connotations. That is why at some point, ‘the Russian vocabulary continues, but the introduction of new words is cut down’ (407). He stops the Nadsat-to-English explanation to readers who, in this phase, may decipher core Nadsat words themselves and test their long-term or short-term memories. In this process, the ones who can memorize core Nadsat words can become Nadsat speakers. On the other hand, NadSpanish is ‘traceable in TT’ but does not have the same effect as the ST because the translator is not faithful to the author’s invention, style, and technique (Janák 2015: 7). Leal remodels Nadsat through a domesticating approach, which in Venuti’s terminology would be qualified as ‘ethnocentric’. Venuti invites ‘translators and their readers to reflect on the ethnocentric violence of translation and hence to write and read translated texts in ways that seek to recognize the linguistic and cultural difference of foreign texts’ (1995: 41). He also does not advocate

an indiscriminate valorization of every foreign culture or a metaphysical concept of foreignness as an essential value; indeed, the foreign text is privileged in a foreignizing translation only insofar as it enables a disruption of target-language cultural codes, so that its value is always strategic, depending on the cultural formation into which it is translated. The point is rather to elaborate the theoretical, critical, and textual means by

which translation can be studied and practiced as a locus of difference, instead of the homogeneity that widely characterizes it today (42).

As demonstrated in Chapter One, I would agree with Mäkelä Oskari that Nadsat has various functions that ‘dynamically need to be carried over from Source to Target Text, including matters such as tone, cultural references, and other implications’ (2015: 5). *A Clockwork Orange* puts Leal into difficulty because the literary ambiguity and effects, wordplay and experimentation, infantilism, heterolingualism, neologisms, humour and irony cannot be easily expressed in another language. This difficulty increases when in the ST there is not only one language, but instead a mosaic of languages to factor in when creating cross-cultural or experimental effects. The traces of Eastern and Western languages reinforce the multilingual elements in the original text, but also make the TT perilous to translate into Spanish because the translators need to preserve the multilingual/heterolingual words, neologisms, and coinages that Burgess has inserted, thus highlighting the linguistic and cultural diversity within his novel.

Nadsat gives to the Spanish translator or translators of different languages specific terrain to be innovative and experimental, as well as explore the linguistico-cultural capacity of Spanish or the other languages into which they are translating the novel. Spanish translators are equipped with all the linguistic tools to render an invented language in Spanish for the Hispanophone readership. They may ‘produce a translation that is both readable and resistant to a reductive domestication’ (Venuti 1995: 309). In order to do so, they need to foreignize the text by preserving its linguistic and cultural difference. Spanish *can* be the shelter of Eastern and Western languages as translators can create core NadSpanish words retaining compounds and roots. It is the key to translating alien dystopias such as *A Clockwork Orange* because if the original is not understood and analysed in depth, the translation is not accurate. Translators

‘must go back to the original, for that contains the law governing the translation: its translatability’ (Benjamin 2004: 16).

Relexification plays an important role especially in the translated text where translators may create a conlang in Spanish that intertwines linguistic elements from the ST and TT, based on the categories that have been investigated in this thesis. They can serve as a basis for all future translations. Spanish translators may take into consideration how these categories function in Spanish, what can be done to render Nadsat in Spanish creatively and accurately as well as reflect on the previous translation of *La naranja mecánica* and be more informed of studies of the novel. When Nadsat categories are taken separately and studied, specific translation problems come into sight, and they need to be addressed before they reach the target readership. They can guide Spanish translators to orientate themselves in the translated text. The author combines languages in the ST, and the Spanish translators can bring Eastern and Western languages and cultures in their translation for aesthetic and ethical reasons as underlined in this chapter. Spanish translators or translators of different languages can locate and render these categories accurately in their own translations, as well as preserve various effects such as the mechanese, humorous and satirical effect. Indeed, the words and phrases which belong to these categories need particular attention because they are essential for Nadsat which seems easy at first, but when readers are immersed in the heterolingual text, they need additional information to understand words or phrases which can have a wide range of meanings, literary and philosophical ones. It is crucial to know how these words are shaped so that they can be innovatively rendered in the TT by future translators who may refer to them in their translation process through an apparatus of notes enabling them to avoid the pernicious effects of what Venuti termed ‘the translators’ invisibility’ (1995).

Burgess keeps his promise of creating a difficult text which is complex and intertwines several categories of words, registers, and languages. He was aware of the existence of many



translations of his books especially *A Clockwork Orange* that gained fame after Kubrick's screening, and he confirms this fact in his autobiography *You've Had Your Time* (1990). In fact, he collaborated with some of his translators and encountered some of them as he did with the Italian translation. In *The Novel Now: a Student's Guide to Contemporary Fiction*, an informative book about literature and contemporary writers, Burgess highlights that

I have myself seen, in translations of my own books, how the original can be misunderstood by the translator and thus be totally misrepresented in his version [...]

If we wish to read a novelist who is concerned with the manipulation of language, we ought to approach him — as we approach foreign poets — in the original. Otherwise, we must take a translation only as an approximation (1971: 176).

Translations of *A Clockwork Orange*, even great ones should always be considered as 'approximations'. Nadsat categories need to be extracted and translated sample by sample, but also holistically, because this conlang is not merely a linguistic hybrid: it is a combination of many linguistic and extra-linguistic elements that are closely connected with each other, so that any removal or deforming of meaning can distort the linguistic structure. Nadsat is constructed in a particular way, and needs to be translated fully, because every linguistic element and its repetition is crucial for the dystopian puzzle. In fact, it is important to highlight that Burgess's linguistic creation consists of:

- eponyms, portmanteau, compounding, and synonymic words that enrich Nadsat vocabulary and reveal that all categories function within an invented language
- onomatopoeic words that bring sounds, and humour in the ST as well as show that language can be music-connected and have musical patterns that assist memorization
- creative morphology and neologisms that contribute to revitalize the language

- amputations that increase the repetition for memorization as one word can be split into two words that recur in the ST
- slang that makes Nadsat a street and secret language understood by the characters and readers who surpass this linguistic barrier to understand and join the spirit of the group
- infantilisms that create the idea of an imagined teenage language spoken by juvenile delinquents
- heterolingualism that gives this conlang a multidimensional influence and makes it home to many different languages, cultures, and literary traditions
- hyphenation and compounding that connect words of different or similar languages, cultures, and literary traditions

These categories can be rendered into Spanish creatively by using the linguistic possibilities of this language. New translations of *A Clockwork Orange* are needed, which would do more justice to the above categories, but it is important to highlight that slang cannot be updated, otherwise it would lose its aesthetic and cultural dimensions.

NadSpanish is the result of transferring the Russinglish elements, Nadsat categories, registers as well as heterolingual, alien, humorous effects, and many other effects into Spanish. As Venuti suggests,

[in] current practices, a translation of a novel can and must communicate the basic elements of narrative form that structure the foreign-language text [...] Any language use is likely to vary the standard dialect by sampling a diversity of substandard or minor formations: regional or group dialects, jargons, clichés and slogans, stylistic innovations, archaisms, neologisms (2004: 470).

The whole process is complex because the translators not only need to retain these categories, but also make them more approachable and enjoyable for non-specialized readers who read a

dystopian novel to discover a future-oriented world. However, translations of *A Clockwork Orange* provide a challenge for all readers as Burgess belongs to a long literary tradition. His experimental novel cannot be simplified in translation for commercial reasons: the novel would not be the same. The experimental aspect of Burgess's novel is an integral part that cannot be removed without significant consequences. While comparing the ST and the TT several differences emerge that are addressed, examined in this study, and accompanied by textual evidence. Thus, some sporadic words are shaped creatively, but some others are completely transformed which makes the reading process not as daring as it should ethically be. The next chapter illustrates these differences further, giving insights into the impact of omissions on the target text and readership.

**Chapter Two**  
**Omissions in *A Clockwork Orange***

*A Clockwork Orange* ‘brings with it some notable translation problems as linguistic creativity and transgressive styles are always difficult to recreate in translation’ (Maher 2010: 37). Nadsat goes beyond the limits of the standard language as the characters who speak it break free from its confines that restrict their freedom. For this reason, the language of Alex and his droogs is both complex and advanced as it conveys philosophical and religious messages to the readers, not related to violence. This chapter focuses on the Spanish translation produced by Leal, which has been circulating in different Spanish-speaking countries for six decades. In this thesis, some examples are extracted from the last chapter translated by Quijada Vargas that have their own specificities and need to be examined thoroughly as part of the novel. One of the ‘[Spanish] translation’s striking features is the omission of almost all Russian influences from Alex’s narration’, but there are also many other different kinds of omission in the TT that have not been previously discussed (38). These omissions are categorized and discussed in this chapter and need to be avoided in future translations. Omissions are used when translators consider elements of a text not relevant on grounds of ideology and style or in other cases ‘when the information conveyed is not particularly important and adding it can unnecessarily complicate the structure’ (Dickins, Hervey, and Higgins 2002: 23). In ‘Omissions in translation’, more generally, Rodica Dimitriu states that ‘there are many omissions at all the levels of discourse’ (2004: 172). She outlines five levels of omissions: omissions occur on the level of word, sentence, paragraph, subchapter, and chapter level. Leal drops a word, groups of words, descriptive language, and whole sentences within specific paragraphs. He omits nouns, verbs, adjectives, adverbs, phrasal verbs, slang words as well as figurative and underworld language. Baker analyses examples of omissions in *In Other Words* without examining the effects they may have in the TT. It is worth noting that this strategy might be used only:

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, translators can and often do simply omit translating the word or expression in question (2018: 43).

This technique is very problematic in *La naranja mecánica* as every Nadsat word is crucial for the content of the novel. They are essential not only to understand the TT, but also to follow the thread of events, experience the dystopian qualities as well as access important ideas and thoughts. Furthermore, Nadsat words have additional underlying meanings which contribute to creating a complete dystopian picture where readers encounter the perspective of a new world. The problems addressed in this chapter can be solved in practice. Spanish translators can bring innovative ideas into their future translations based on the terminology and suggestions that are presented in this chapter on omissions.

Many scholars have discussed omissions and why they are not an advisable technique in translation. As highlighted by Dimitriu, the term ‘omissions’ has negative connotations, and for good reasons:

“fail to use”, “fail to perform”, “not to include”, something that has not been used, done, performed, included, “neglected”, or “disregarded” — frequently collocating with other negative lexical items and generating negative contexts — to correct, rectify an ~, a glaring ~, ~ from a list, article, etc. Hence the common association of omission with something wrong, something that “should not be done” (164).

Omissions are thoroughly analysed in this chapter so that Spanish translators can find alternative solutions for specific parts of the text as ‘it is [...] advisable to use this strategy only as a last resort, when the advantages of producing a smooth, readable translation clearly outweigh the value of rendering a particular meaning accurately in a given context’ (Baker 2018: 45).

Many questions can be raised about omissions and what can happen to the text when this strategy is performed, such as: Is the information omitted necessary? Does it contribute to the meaning of the text? How can omissions be avoided? This analysis sets out to demonstrate that certain fundamental aspects of the ST are either translated differently or cut in the TT. It is crucial to highlight that Leal's translation is innovative as discussed in Chapter One and can be considered as a significant contribution at the time it was published, but some parts of the text do not approach Burgess's *A Clockwork Orange* because he does not transfer the dystopian and alien elements or the musicality of the text. As suggested in Dimitriu's study, omissions happen on several levels, one of which is lexical. In many instances, these omissions do not change the meaning of the sentences and the multiple meanings remain the same even when cuts and deletions happen in the TT. However, examples reveal that omissions transform not only the content of Burgess's novel, but also directly affect the hidden connotations of words, phrases, and sentences.

There are omissions of unnecessary words that seem not to make any difference, but they also play an important role in the translated text because the 'imaginative writer is hidden behind his scenes, characters' and words (Burgess 2012: 222). In this context, the writer 'does not take the reader toward nothingness, but toward an image of all-inclusiveness where "everything is there at once"' (Kennard 1987: 63). Therefore, what Burgess conveys to the reader is a complete dystopian picture. On the contrary, – Leal omits different categories of words reinforcing the fact that 'omission is not a reasonable strategy' because words and phrases have primary or double meanings that can influence the comprehension of the text (Dickins, Hervey, and Higgins 2002: 23). On the grounds of this, omissions need to be located, categorized, examined, and translated accurately in the TT.

Even though the focus of this study is on linguistic omissions, it is essential to stress that *A Clockwork Orange* has been translated into Spanish in different historical periods. Different

regimes in Argentina and Spain censored novels such as *La naranja mecánica*, because they were published at a time when ‘it was clear that power and translation were closely linked, especially in a nationalistic environment’ (Gómez Castro 2008: 75), where ‘both writings and translations were subject to control by means of a censoring system in charge of looking after the ideological uniformity of the nation’ (75). Dimitriu explains that omissions support the ideology of a political system, and she mentions that ‘in such circumstances, omission too may become a subtle, indirect manner of promoting everything that is in keeping with the ideology in the service of which a translator works and deleting everything that runs counter to it’ (Dimitriu 2004: 171). This study gives hints of censorship omissions, but it does not analyse in detail their influence on the TT. *La naranja mecánica* may be revised, reedited, or translated from the beginning ‘as the text is not fully translated for all the Hispanophone readers, it allows [for] misunderstandings and blanks in meaning’ (Guhl Corpas 2002: 148). Many cuts and deletions that appear in the text ‘have sometimes affected both the author’s intentions and the target audience’s response’ (Dimitriu 2004: 171).

In this chapter, many types of omissions are examined in the following sections: omission of fillers, complete or full omissions of sentences, omission of slang, omission of temporal and spatial markers, omission of ultra-violent words, onomatopoeic omission, omission of archaic vocabulary and other omissions that are performed in the TT which have a significant impact on the translated text and consequently on the Hispanophone readership. Examples illustrate these types of omissions that pervade the Spanish translation and strip words and phrases of their primary and double meanings. It is important to locate and investigate omissions with the purpose of encouraging a new Spanish translation of the novel and generating ideas on different types of translation. This analysis brings further insights on how omissions transform the translated text, how some categories of words and phrases can be retained in the TT so that new Spanish translations can approach Burgess’s dystopian text and render his Nadsat with



more accuracy by giving more consideration to the many important literary and philosophical connotations of the original.

## 2.1 Omission of fillers

Many words are cut and deleted in Leal's translation of *La naranja mecánica*. Omission of fillers is very common and happens frequently in the TT as it leaves comprehensive gaps behind, not noticed by the readers. Fillers are apparently discourse markers that fill gaps in conversations with a position that might vary from sentence to sentence. They may appear at the beginning, in the middle or at the end of the sentence as they create redundancy and signal that the discussion has not finished, yet. In fact, they lengthen and extend the conversation as they give time to the speakers to think of other words when they are speaking. Fillers are meaningless words used for pauses and hesitation in a conversation, but they are very significant in *A Clockwork Orange*: combined with other linguistic components, they reveal key characteristics of the beings that speak Nadsat in the ST. It is crucial to highlight that with the presence of these fillers, the original text can indeed be read smoothly. The sentences can have meaning with or without fillers, but they have a specific role in the novel and their presence in the TT is indispensable.

In the Spanish translation, the phrase 'sort of' is omitted at the beginning, Leal starts translating it as 'una especie de' ('a kind of'), but as the novel progresses, he omits it from the translated text. The example below illustrates the omission of 'sort of':

ST: They *sort of* howled and wept these stupid slovos with the charlie *like* whipping them on with 'Louder, damn you, sing up' (Burgess 2000: 61, my italics).

TT: Todos \_\_\_\_\_ aullaron y gimieron esos slovos estúpidos mientras el chaplino \_\_\_\_\_ los fustigaba gritando: 'Más fuerte, malditos, levanten la voz' (Burgess 2002: 48).

Back-translation: Everyone \_\_\_\_\_ howled and moaned those stupid slovos while the chaplino \_\_\_\_\_ whipped them and shouted: 'Louder, damn you, raise your voice'.

In this context, Leal omits 'sort of' from the sentence as he does not find alternative words or phrases to translate it in the TT. Even though 'sort of' or 'like' might seem unimportant because they fill the sentences and create verbosity in the ST, they give shape to a language for the 'humble' and 'common', a language for 'the ruled', that of 'a lesser freedom' (Burgess 2013: 48). They have a social function in the novel as they create a sense of sympathy, friendliness, and affection. The author tellingly refers to the narrator in the text as the 'Humble Narrator' or 'Faithful Narrator' so that the perception of violence can be more acceptable for anyone who is reading the novel. Furthermore, he addresses his readers as 'O my brothers' which according to Hyman is 'gipsy talk' (*A Clockwork Orange: The Restored Edition* 2013: 301), 'a phrase with obvious implications of complicity' and simplicity ensuring that we sympathize with Alex because he is one of us regardless of whether he is ultra-violent or not, commits sadistic crimes or not (Kennard 1987: 68). He becomes one with the readers as he makes them part of his own 'gang'. He tries to attract them through the language which is 'the home-made language of the ruled, not the rulers, the acted upon, the used, the used up. It is demotic poetry emerging in flashes of ironic insight'.<sup>42</sup> In 'Linguistics, Mechanics and Metaphysics: *A Clockwork Orange*', Esther Petix describes Nadsat as 'the language of the droogs and of the night. It is the jargon of rape, plunder and murder veiled in unfamiliarity' and the 'brothers to whom the story is recited are never identified, but we are bound to assume that they are a new set of "droogs" of whom Alex has become the leader' by creating in this way a cult of power (1987: 88). Alex

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<sup>42</sup>This information is available on the website of the International Anthony Burgess Foundation Blog: <<https://www.anthonymburgess.org/blog-posts/anthony-burgess-on-low-life-language/>> (accessed 19 May 2020).

and his droogs are trying to recruit readers who they call ‘brothers’ in their process of reading. It is revealing that the writer chooses this language for his characters, the vocabulary of ‘the ruled’. This choice is relevant because his characters commit crimes, perform acts of ultra-violence, and belong to the underworld. In this context, the use of fillers makes the conversation authentic and gives the perception of a real droogies talk because Alex, the leader of his gang can communicate with the common people using their own language.

The use of ‘sort of’ and ‘like’ is not frequent by the end of the novel, even though this is not very much noticed in Leal’s translation who keeps omitting these words, changing the tone, and reducing the informality in the TT by directing his NadSpanish to a formal and standard version rather than rendering the language of ‘the common’ in his translation. Leal cuts down fillers throughout his translation which are elements that give shape to Nadsat as a conlang. ‘Like’ is a repetitive filler that prevails in the novel. It is a word spoken by teenagers who might be in the process of improving their language. For this reason, ‘like’ as a filler, is used by teenagers who do not have a developed vocabulary because they are still in the process of growing and learning. Moreover, they do not speak Nadsat with the same precision as they do later in the novel when they reach an adult age, and their language has evolved from basic users of Nadsat as an invented language to proficient ones. Its influence is explained in ‘Books: Vecks, Droogs and Roles’, where Blake Morrison states that ‘this use of “like” became commonplace in the counter-culture of the late Sixties, as did the hallucinogenic drugs (the “milk-plus”) Alex uses for recreation’ (The Independent, April, 1996).<sup>43</sup> As highlighted by

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<sup>43</sup>As highlighted by Biswell, ‘the one exception is Alex’s American-sounding use of “like” as a syntactical filler’ (2005: 257). Burgess inserts it in his novel to give the sense of the language of ‘the ruled’, because he previously had ‘planned [Nadsat] as a fusion of Russian and American (rather than British) English, the American elements seem to have been dropped at some point before he completed the 1961 typescript, which shows little evidence of Americanisms’, apart from the use of ‘like’ as British influence which increases in the ST (257).

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Alex’s indeterminate usage of the word “like”, for example, exemplifies the manner in which his application of the Nadsat language parallels the pseudo-experiences that he undergoes in the skewed reality of his life. Often used as a means for reconciling his inner emotions with the outer world from which he feels so utterly disconnected, Alex constant use of “like” connotes his social dislocation and his emotional separation from the world beyond the self (2002: 26).

Indeed, Alex, who finds a new shelter called HOME, written in capital letters as it symbolizes family, paternal love, and care, is hosted by F. Alexander, who is the owner of HOME and takes care of him, by showing him what being in a real home is. He gives Alex food, a pair of pyjamas and provides a place to sleep, so that is why the teenager delinquent calls him a ‘motherly veck’ and feels free to express how he feels:

ST: and then I felt *like* warmed and protected (Burgess 2000: 117, my italics).

TT: y entonces me sentí \_\_\_\_\_ caliente y protegido (Burgess 2002: 89).

Back-translation: and then I felt \_\_\_\_\_ warmed and protected.

'Like' as a filler is fully omitted from this sentence and the word 'home' is not written in capital letters in the TT. The 'pseudo-experiences' mentioned by Davis and Womack are not rendered in the Spanish translation. There are specific reasons why 'like' is put in that position as it describes the pseudo-feelings of Alex in F. Alexander's HOME. In this context, this omission could have been avoided as Spanish offers the linguistic capacity to fill the gaps left by 'like' in the translated text. The Spanish translator could have used 'un poco' ('a bit'), 'un tanto' ('somewhat') or 'como' ('like') that could have the same impact as 'like' in its original form. It is worth noting Burgess's hints at an autobiographical event in his life as he misses his mother-like figure who dies at a younger age when he is still a child and 'he found it difficult to make unambiguous declarations of love, because he was not altogether sure what love was supposed to mean' and 'deprived of maternal affection, was to invent a dream-mother from the characters that he found in literature' (Biswell 2005: 8). That dream mother, in this case is F. Alexander, his maternal man (not a woman) who does not have any blood connections with the main character Alex, but still cares for him and gives him maternal love. Thereby, 'he feels like warmed and protected' because he is learning to love, a feeling that is unknown to him and 'the technique of loving others has to be learned, like any other technique. The practice of love is, we may say, ludic: it has to be approached like a game' (Burgess 2013: 82). Alex is also learning to express his flow of inner thoughts and feelings in this part of the text, even though he finds it very hard to reveal his emotions as for a long time he has been oppressed and indoctrinated to be emotionally detached. As mentioned above, Davis and Womack observe that 'Nadsat offers numerous phrases for describing acts of violence and an entire lexicon of misogynistic tropes', but 'it lacks noticeably any words for denoting love, compassion, or the kind of interrelationship that one might experience in a functional family system' (2002: 25). Even though he is maternal, F. Alexander cannot substitute Alex's 'mythical mother', or 'earth-mother', who is 'a life force' and the presence of 'like' in this part could have transmitted the

experience so we as readers can understand Alex's real feelings and emotions in that specific moment and toward his droogs as a community in other parts of the text (8).

In another example, after Alex is comfortable, he 'feels like warm and protected' in F. Alexander's HOME who tells him to rest and considers him as a 'perturbed spirit', he gets his pyjamas and goes to bed. Besides the Shakespearean influence in 'Rest, perturbed spirit', a quotation taken from Hamlet's Act I, we as readers notice a Kafkaesque isolation and loneliness in this scene.<sup>44</sup> Alex like a younger Gregor Samsa is waiting for his individual metamorphosis which certainly happens in the last chapter where Alex, from being an immature youngster, is transformed into an adult, who decides not to commit any further crimes and desires to settle and have his own family. In this part of the novel, Alex feels angst or anxiety: he is confused because he is in front of infinite possibilities of choice and wants to find his solutions to the dystopian puzzle. It is particularly in this isolation that he starts to create his own micro-cosmos where quietness and silence start stimulating his thoughts invading his existence:

ST: And all sorts of *like* pictures kept *like* passing through my gulliver, of the different chellovecks, I'd met at school and in the Staja (Burgess 2000: 123, my italics).

TT: Y toda clase de \_\_\_\_\_ cosas me \_\_\_\_\_ pasaban por la golová, cosas de los diferentes chelovecos que había conocido en la escuela y en la staja (Burgess 2002: 93).

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<sup>44</sup>In *Metamorphosis* (1915), published in Germany, Franz Kafka discusses the themes of isolation and nightmarish alienation. Gregor Samsa, the main character of the novel, transforms into an alien insect and tries to solve his outlandish puzzle. He becomes an alien in the physical sense because he is odd to the people who surround him. Having turned into a giant beetle, Gregor is not normal and cannot perform the daily activities with ease. In this process, he becomes an outsider as he satirizes the human condition.

Back-translation: And all the sorts of \_\_\_\_\_ things \_\_\_\_\_ passed me through my golová, things from different chelovecos, I'd met at school and in the staja.

The pseudo-experience of nostalgia is reinforced by the use of 'like', but Leal omits 'like' in the example above. Other 'likes' are omitted from the text and the word 'pictures' is translated as 'cosas' ('things') when it could have been translated as 'imágenes' ('images'), a decision that affects meaning and ends up minimizing the visual effect and importance of the word. These evocative 'images' are needed to complete action as they elicit emotions in the process of reading and reveal what the character, in this case Alex is experiencing. Indeed, he starts to feel discomfort with his memories, as most of them are ultra-violent acts, rapes, and crimes and 'the embodiment of evil [...] is made monstrous as an invasion from the unconsciousness' (Darlington 2016: 130). He wants to be detached from his uncomfortable memories, images, and thoughts because they are disturbing for him. Now that he feels safe in F. Alexander's HOME, he feels separated from the ultra-violent deeds that he has performed until the moment he starts seeing these images. In fact, ultra-violence has deep roots in his (un)consciousness, so Alex experiences a revelation through what Freud termed the 'unheimliche' (the familiar defamiliarized) as he recalls images of the past and memories of his crimes, rapes, and murder. He feels frustrated and disillusioned in this part of the text as he cannot trust anyone 'in the whole bolshy world', but there is little sign of frustration and disillusionment in the TT without the hesitant fillers that express these emotions in the original. Through the back-translation, it can be understood that what is happening in this scene is an act of self-reflection.

Ultra-violence has left profound traces in Alex's memory of the past. As he evokes these disturbing memories, many thoughts invade his (un)consciousness. He develops a memory of ultra-violence from which he cannot escape, where violent scenes are embedded in his mind deeply. Through the use of 'like' he establishes a distance between himself and his terrible acts of cruelty, that belong to the past rather than the present. He believes he needs to be cured from

his tormenting thoughts and so he undergoes the Ludovico's Technique later in the novel. His behaviour is modified in that instance by inflicting pain on him, with chemical assistance, and the language is affected by this 'reinforcement of behaviour' through punishment a concept introduced by 'Edward Lee Thorndike (1874-1949) [...] who was the first to apply psychological principles to learning [...] and Burrhus Frederic Skinner (1904-1990), who conducted research on operant conditioning' (Stangor and Walinga 2014: 60). He wants to forget his dark deeds and the trauma caused by ultra-violence. Alex manipulates readers through the repetition of 'like' as he wants to keep these memories locked and just sleep over them so that the memories cannot reach neither the present nor the future. Alex's use of 'pictures' which is not translated correctly in the TT, indicates that his memories of ultra-violence are as visual and concrete as a black and white film, but they are not simply 'cosas' ('things') as translated by Leal in his Spanish translation, they are 'pictures' of the past, images of the past, images of ultra-violence. The narrative of violence remains closed in his mind, in his memories, in his silence at HOME. Alex's individual memory contributes to the social collective memory as his traces of the ultra-violent past have consequences in the present and future, that is so near and can soon become the present. Alex is a product of his violent and dark past that still haunts his present. Through 'like', he takes a step from his dark memories as well as creates pauses and narrates his violent acts indirectly to the readers. 'Like' is not just a filler, it can indicate an emotional content that is repressed. Images, ultra-violence, Nadsat as a language of memory including the use of 'like', the whole linguistic and extra-linguistic components, shape the way in which the past is seen and remembered in the present and how it influences the future.

Emotional experience is missing throughout *La naranja mecánica* partly because of the omission of 'like' and 'sort of': as Davis and Womack also argue such fillers are much more than simple words:



this linguistic phenomenon does not simply relate to the description of negative emotional reactions, as Alex demonstrates in his confusion about the full range of emotional responses during his late encounter with love: “And he like gave this Georgina of his a like loving look”. Alex observes, unable to identify with any precision the passionate import of a romantic gesture (2002: 26).

Leal’s rendering is ‘y le dedicó a su Georgina \_\_\_\_ una mirada amorosa’ (Burgess 2002: 116). He omits two ‘likes’ in his translation of this specific sentence. The emotional response is thus minimized and not entirely transmitted as it is in the ST. Whether it is in times of violence, peace or love, Alex comments on the reality and he does not always diminish the effects of his emotions with the use of ‘like’. While in other passages, it does indeed soften his sadistic acts which shows that his ‘own inhumanity, for his relationship to his own act remains detached and coldly objective’ (Coale 1979: 90). In addition, he distances himself through the use of language in his narration, diverts their attention so that they focus on the language barrier rather than the terrible acts of cruelty. They are kept busy through the Nadsat lexicon as explained in Chapter One and through the excessive use of ‘like’ that may appear repetitive, but it is indispensable in both the ST and the TT.

‘Like’ is also omitted in the last chapter by Quijada Vargas, who seems to have followed Leal’s steps. The example below illustrates her omission of ‘like’ as a filler in the TT. It becomes very frequent throughout her translation of the chapter because she omits every ‘like’ that appears in it. This chapter includes the controversially optimistic ending when ‘for Alex, the future suddenly exists; no longer trapped in the endless cycle of gang violence [and] he finally usurps his pseudo-self and imagines the creation of his own family’ (Davis and Womack 2002: 32). At this point, he says,

ST: Tomorrow is all like sweet flowers and the turning vonny earth and the stars and the old Luna up there and your old droog Alex all on his oddy knocky seeking *like* a mate (Burges 2000: 141, my italics).

TT: Mañana es todo como dulces flores y la tierra vonosa que gira, y allá arriba las estrellas y la vieja luna, y vuestro viejo drugo Alex buscando odinoco \_\_\_\_\_ una compañera (Burgess 2002: 107).

Back-translation: Tomorrow is all like sweet flowers, and the turning vonosa earth and the stars up there and the old moon and your old drugo Alex seeking uđinoco for \_\_\_\_\_ a companion.

Alex uses ‘like’ to ‘allude to his inability to truly understand the range of emotional experience’ (Davis and Womack 2002: 33). In fact, he hides and reveals his emotions through this filler. The omission of ‘like’ in the Spanish translation does not convey this double function that is key to understand Alex as a character and Nadsat as an invented language. Alex’s emotional burden and attitude. In this last part of the novel, Alex is cured and transformed from a criminal to a responsible human being and the use of ‘like’ shows that, even though he is ‘an ultra-violent automaton’ who

has never been part of (nor truly known) a fully functioning, healthy family, [and] cannot abandon, even in this moment of catalepsis, the linguistic qualifiers of his past life. While he is able to transcend the parameters of the Nadsat language in order to speak about his hope for the future, he continues to reveal his insecurity about what being and having an adult, romantic companion may entail when he says that he is “seeking *like* a mate” (33).

This context reinforces the fact that Nadsat throughout the novel undergoes a linguistic metamorphosis where the standard human language is made alien. As the story progresses and it reaches the final chapter, the controversial chapter where Alex reaches the age of twenty-one

which corresponds to the number of chapters in *A Clockwork Orange*, he wants to get married and have a son. It is an individual metamorphosis that happens in the novel which gives an answer to the famous question ‘What is going to be then, eh?’. Alex, unsure of his end, says:

ST: That’s what it’s going to be then, brothers, as I come to the *like* end of this tale (Burgess 2000: 141, my italics).

TT: Eso es lo que va a pasar ahora, hermanos, ahora que llego \_\_\_\_\_ al final de este cuento (Burgess 2002: 106).

Back-translation: This is what is going to happen now, brothers, now that I come to \_\_\_\_\_ the end of this story.

Quijada Vargas omits ‘like’ in her translation, validating and confirming Leal’s omission of ‘like’ throughout the TT. In the ST, ‘it is not apparent whether growth, which is inevitable for everyone else, is so for Alex. Having ‘clockwork’ on his heart and brain may mean that he will be the same forever’ (Ray 1981: 484). No matter if his behaviour is isolated and reinforced, he may not change because he is a teenage delinquent. In fact, he has learned to commit ultra-violent crimes at a young age or based on Burgess’s controversial ending he may settle, have a family and be a citizen. In both cases, we do not know the outcome of his transformation. Therefore, this may not be the end in his case, a circumstance which is significantly reflected by his use of ‘like’. Alex is hopeful, but he is not sure of the future because of his violent background and deeds. It is not certain whether he is going to settle down and create his family, but he is hopeful and optimistic for his future. As readers, we can notice a utopian/dystopian metamorphosis in the ST where his hopelessness is transformed into hope: it does not matter whether it is certain or not, a sense of optimism and enthusiasm comes from the novel’s last chapter. It is inspired by Franz Kafka’s *Metamorphosis* which is thought to have both utopian and dystopian features. It also highlights the Kafkaesque influence on *A Clockwork Orange*,

fairly accepted by Burgess in *The Novel Now: A Student's Guide to Contemporary Fiction* originally published in 1967 where he confirms that 'Kafka has influenced us all, not merely writers' (34). This influence is briefly mentioned by some scholars and needs further study as it may clarify the well-known controversy of the existence of the 21<sup>st</sup> Chapter.<sup>45</sup> In this context, the use of 'like' reveals the dystopian metamorphosis in the original but it is not present in the TT which takes our thoughts in a single direction, that of redemption. Quijada Vargas follows Leal's example by omitting almost all the 'likes' in the last chapter, ignoring all the complex functions of this filler in the text as well as transforming the meanings of the text.

In the Spanish translation, Leal does not always omit 'like': he uses 'como' ('like'), 'algo' ('somewhat'), 'la misma' ('the same'), 'algún' ('some'), 'tal cual' ('just as it is'). 'Algo' and 'la misma' are too sophisticated for the orality of 'like' as a filler, and do not belong to the right register. The Spanish word 'como' is also a filler and it utters words in an indirect way, but not with the same effect as 'like' in the ST. By the end of the novel, Leal drops 'like' and starts translating 'sort of' as 'like' mainly in the last part of the text where he inadequately substitutes the 'likes' he omits in his Spanish translation. The example below illustrates the omission of 'like' in the TT, which affects the register as well as the effect of the text on readers:

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<sup>45</sup>In the *Novel Now: A Students Guide to Contemporary Fiction*, Burgess mentions Kafka, his novels and influence on other writers. He clarifies that Kafka's world is hopeless and his themes are related to isolation and suffering, so he explains that 'Christianity is based on hope, as well as faith and charity' (1967: 37). Bearing this in mind, *A Clockwork Orange* has an optimistic ending with the presence of the last chapter. In his Introduction to *Tremor of Intent* originally published in 1966, Biswell states that 'although Burgess had intellectually rejected Catholicism at the age of sixteen in 1933, he remained emotionally attached to the faith of his fathers, and self-identification as a renegade northern Catholic whose family was mostly Irish continued to shape his attitude towards protestant England and English culture more generally' (2013: xii).

ST: When I got to the bottom of the stairs of the flatblock I was somewhat surprised. I was more than that. I opened my rot *like* wide in the old stony gapes (Burgess 2000: 38, my italics).

TT: Cuando llegué al pie de la escalera \_\_\_\_\_ me sentí un poco sorprendido. Más todavía. Abrí la boca \_\_\_\_\_ mostrando verdadero asombro (Burgess 2000: 33).

Back-translation: When I arrived at the bottom of the stairs \_\_\_\_\_, I felt somewhat surprised. I felt even more and more surprised. I opened my mouth \_\_\_\_\_ showing real astonishment.

It reveals not only the omission of 'like', but there are also omissions of other important words in the TT, neologisms particularly invented for the novel. In this case, 'flatblock' ('block of flats'), which is Burgess's coinage, created as a blending of 'flat' and 'block' to show the totalitarian way of living in a conditioned society as well as 'wide' are omitted from the translated text. In another example, 'Victoria flatblock' is translated as 'edificio Victoria' ('Victoria building') 'possibly a reference to Victoria Park, the location of Xaverian College in Manchester, where Burgess studied between 1928 and 1935' (*A Clockwork Orange: The Restored Edition* 2013: 211). 'Flatblock' is significant in the text because 'the monolithic architecture visibly mimes the condition of mass culture, which merely pretends to immanent differentiation' (Sumner 2012: 52). These uniform building called 'flatblocks are erected for the welfare of the city's inhabitants, they are proof that city planners and government authorities' condition their residents to live in these buildings by keeping them under control and imposing total uniformity (52). The word 'rot' (Russian: рот (rot), 'mouth') 'which produces humorous double associations' (Maher 2010: 41) and suggest for some readers a reference to 'the German "rot" ('red')' (42) is translated as 'la boca' ('mouth') by 'omitting the Russian influence from the narration', by leaving out the Western connotation so the

lexicon is predominantly translated into Spanish words (38). The tendency of the translator is to replace Burgess's neologisms with other Spanish words, domesticating the text for the Hispanophone readership instead of finding similar words that have literary connotations other than simple words such as 'la boca' which do not have any Western connotations or do not refer to the Russo-German 'rot'. As it can be noticed from the example above, the omission of the filler is significantly followed by and related to omissions of neologisms, and other words in the TT that result in a huge reduction of these words and changes in meaning. When specific words are omitted in Spanish, NadSpanish becomes a simple language and the readers find it easier to read the translated text because the linguistic barrier, that needs to be a challenge, is made familiar for them by the Spanish translator. In fact, they need to be outsiders when they read the novel, to fully experience it they need to be unfamiliar with the world that is presented in the TT. They may struggle to understand the dystopian language created by the author because it describes a new reality completely different from the reader's reality, but that is the point of reading a complex text.

Leal's glossary is not sufficient to 'equip readers with the smattering of key terms they may need before they begin to find their way in a new linguistic universe' so they can learn Nadsat and experience 'a-clockwork-orange society' (Preece 2019: 8). Even though readers can rely on the glossary excludes glossaries, it remains selective, so it does not mean that the Spanish translator can simplify the text for the Hispanophone readership. Instead, he/she needs to transfer the words exactly as they are in the original, their forms and connotations, whether they are linguistic or literary ones. Another example that illustrates the omission of 'like' is in that part of the novel where Alex experiences Ludovico's Technique, a therapy, where he is strapped into a chair and watches violent films under the influence of drugs so that he can change his state of mind and not perform acts of violence anymore. The state is trying to implant new ideas in his head, thus rehabilitating him by suppressing his desire to commit

crimes and ultra-violence. According to Lorenzo Servitje, ‘although neurotransmitters and neurological imaging are not present in the novel, there are a number of examples of the medical gaze attempting to penetrate Alex’s body to read his brain response during his treatment’ (2018: 112). Burgess makes use of ‘like’ to show Alex’s ‘lack [of] biotechnological knowledge to accurately describe the equipment around him’ especially when pain is inflicted on him (112):

ST: And then I had *like* a cap stuck on my gulliver and I could viddy all wires running away from it (Burgess 2000: 76, my italics).

TT: Y ahí nomás me pusieron \_\_\_\_\_ un casquete sobre la golová, y pude videar toda clase de cables que salían del casquete (Burgess 2002: 59).

Back-translation: And there they just put me \_\_\_\_\_ a cap on my gulliver, and I could viddy all kinds of wires coming out from the cap.

‘Like’ is not present as it can be noticed from the back-translation of the TT. Leal makes use of the word ‘nomás’ (‘just’) which does not even approach ‘like’ in the familiar sense it is being used by Burgess: it does not render the fact that Alex is under stimuli, under the Ludovico’s Technique and his behaviour and language are deeply affected by the corporal punishment he receives. ‘Like’ actualizes Alex’s situation whereas ‘nomas’ does not have the same effect. Leal puts accents on some NadSpanish words, for example, the word ‘golová’ has an accent on the last syllable approaching Spanish. But in contrast, the original Russinglish words do not have accents and they are not highlighted or emphasized, so they are hispanicized. Here again, then, we observe that the omission of ‘like’ entails other inaccuracies in translation.

Some examples in the TT reveal that the omission of ‘like’ is recurrent. Burgess repeats ‘like’ as much as he can in some parts of the text whereas Spanish translators omit or provide another word for it, so that the attenuated use of this filler in the last part of the text is not felt.

Some alternative words for the translation of 'like' include "rollo" or "en plan" which could be suitable for the content and have the same function as the original 'likes' used in the TT (Pérez Palerm 2016: 29). Leal and Quijada Vargas could have applied these versions rather than omission for their translation of 'like'. At first sight, the word 'like' does not pose any problem for the comprehensibility because it seems as a simple 'like' that fills the gaps in the TT. On the contrary, – 'like' plays an important role throughout *A Clockwork Orange*, which is linguistic and emotional. Alex and his droogs commit brutal crimes as well as use methods of terror and ultra-violence. They experience a pleasurable sensation when they do so, but at the same time they detach themselves from the acts of violence through language. Alex and his droogs lack empathy and do not have strong social ties with their society. It is specifically the restrictive society and their circumstances that give shape to these types of individuals who have lost attachment with their parental figures, droogs and the rest of the world. 'Like' as a filler creates verbal distance among Alex, his gangmates and their victims as they do not feel anything when they perform acts of violence. They are objective and cold-blooded in what they do, entertained by their actions which are more than violent, but as we have seen 'like' also conveys emotional content in self-reflection afterwards. 'Like' is a linguistic link between attitude, feelings and ultra-violence that establishes both emotional detachment and confusion among the characters and their victims. By using 'like', the writer creates another distance, the distance between readers and characters to create a "*Verfremdungseffekt*", as Bertolt Brecht did in his plays, so that the reader is distanced from the action and can concentrate on the ideas' (Jackson 2011: 71). The more he repeats 'like' in the ST, the more this distance increases because Burgess tries to distract readers with the use of 'like', gets their attention, and keeps them emotionally detached from the terrible acts of cruelty, violence, rape, and crime. But when Alex reflects on his crimes and is haunted by memories, then the use of 'like' becomes Freudian: it conveys the sense of being overwhelmed by (un)familiar mental images visually



and emotionally. He involves readers in the action, engages them with the text, creating in this way interpersonal rapport and interaction as they do not only have to pass the 'like' barrier, but also decipher or understand Nadsat words emphasized by it. Through the power of his language, he demonstrates and informs us that this could be Alex's tomorrow world, a nightmarish world. He warns us so that we can embrace a better future, a hopeful and optimistic one, without violence.

## **2.2 Complete omissions of sentences (full omissions)**

As mentioned above, omissions start from simple words or phrases to groups of words. There are omissions of whole sentences within specific paragraphs in the target texts. Omissions at sentence level occur gradually and increase within the text. As the novel progresses, omissions of simple words are combined with omissions of sentences. Omissions of whole sentences are frequent in some parts of the translated text, but they do not pass the level of up to two or three sentences in a paragraph. These types of omissions are defined as complete or full because they include cuts and deletions of phrases and sentences in the Spanish translation. Full omission is a term that I use in this study to define omissions of phrases, sentences or whole paragraphs that create huge gaps in the text. Full omissions are complex because they can contribute to the lack of understanding of the translated text by the Hispanophone readership who have in their hands a misrepresented text. Reading *A Clockwork Orange* 'requires some puzzle-solving' (Morrison 2000: x) and 'message decoding' because the text is fully dystopian and alien (Coale 1981: 89). Translating by omitting whole sentences from the ST can make either easy or difficult to solve as well as the reading process less pleasurable and experimental for readers. Leaving out full sentences is problematic because the meaning becomes vague, and readers cannot grasp the dystopian essence of the novel or the layers of ambiguity. Instead of understanding the author's messages, their attention is

diverted elsewhere in different directions, not connected to the text. It becomes very challenging for them to decipher words and to decode the universal messages expressed by the author. The selected examples extracted respectively from the novel and the Spanish translation illustrate full or complete omissions:

ST: You lost your name and your body and your self and *you just didn't care*, and you waited till your boot or your finger-nail got yellow, then yellower and yellower all the time (Burgess 2000: 5, my italics).

TT: Perdías el nombre y el cuerpo, y te perdías tú mismo, y \_\_\_\_\_ esperabas hasta que la bota o la uña del dedo se te ponían amarillas, cada vez más amarillas (Burgess 2002: 10).

Back-translation: You lost your name and body and you lost yourself and \_\_\_\_\_ you waited until the boot or finger-nail got yellow, more and more yellow.

In the example above, Leal omits 'you just didn't care' and 'looking from one to the other of we four, himself now like' as it can be noticed, this is a complete phrase omission. Such omissions create gaps in the understanding of the text by making it incomprehensible for the Hispanophone readership as well as incapable to follow the author's full descriptions. Burgess describes the actions and emotions of his characters in detail, whereas Leal omits descriptive sentences that entertain, inform, and give extra information to the reader on the characters' status, attitude, or behaviour. Complete omissions of sentences make it difficult for them to perceive the fictional world created by Burgess particularly for this novel. Here is another example illustrating the barriers put before the reader by such omissions:

ST: 'Oh,' he said, all shaky. 'Is it? Oh, I see.' And he kept *looking from one to the other of we four, finding himself now like* in the middle of a very smiling and polite square (Burgess 2000: 6, my italics).

TT: -Oh -dijo, todo agitado-. ¿De veras? Ah, comprendo. -Y siguió mirándonos, \_\_\_\_\_ y se encontraba \_\_\_\_\_ en medio de un grupo muy sonriente y cortés (Burgess 2002: 11).

Back-translation: ‘Oh’, he said, all shaky. Really? Oh, I understand. -And he kept looking \_\_\_\_\_ at us and he found himself \_\_\_\_\_ in the middle of a very smiley and polite group.

As it can be noticed in this key example, it is challenging for readers to solve the puzzle when full omissions happen. Here, there are several missing elements. The action of looking from one to the other within the group, and the indeterminacy of this group is illustrated through a geometrical shape: the square. ‘Square’ has several important connotations, politically and sexually, as the right angles of the square threaten to abolish difference, the sense of being overwhelmed or lost. Burgess creates an alien world that can take place within the confines of a totalitarian state, with the presence of characters that speak an invented language which intertwines Russian with English and many other languages. Complete omissions in the TL do not allow the target readership to understand the language, and imagery used by the writer and the characters belonging to an underground subculture in the ST, to perceive their difference or their alien features. They thus receive reduced pieces of information of socio-political realities of Burgess’s time and a slight glimpse of his concerns about the world and reflection of the hideousness of our times, even today. The blank gaps direct the readers not toward universal themes and messages, but towards various aspects of ultra-violence that have minimal importance in general. We as readers experience a ‘scotopic vision’ as we cannot read *La naranja mecánica* clearly.<sup>46</sup> For this reason, we have a blurred vision when we read a text

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<sup>46</sup>Scotopic vision is the vision of the eye under low levels of light. It derives from Greek, and it is a blending of ‘scotos’ and ‘-opia’ which mean respectively ‘darkness’ and ‘a condition of light’. Readers in *La naranja mecánica* are indirectly affected by omissions of words, phrases,

that contains such omissions. We do not have a clear image of what is going on in the TT as there are many full omissions that affect major parts of it. This prevents us from entering into depth of Burgess's dystopia. Leal summarizes the translated text, meaning that he overlooks its literariness and selects words and phrases in his translation. He leaves out words, phrases and sentences that are essential in shaping a fully dystopian novel. Moreover, they are crucial components of a colourful mosaic of multilingual words where Burgess intertwines Russinglish and includes words from many other Eastern and Western languages. They merge without definite boundaries as they create in this way the language continuum based on the principle 'merge and repeat' to create complex words, sentences, phrases. Previously, the phrase was "combine and repeat" which is found in alien languages, as well' (Vakoch 2018: 23). On the contrary, – Leal devises one invented language that is Spanish, which is dominant in the TT rather than NadSpanish, a blending of Russian, English, Spanish, and other languages as explained in Chapter One.<sup>47</sup> In this process, he reduces the influence of other languages, so the greatest part of *La naranja mecánica* is monolingual rather than multilingual. There is no mosaic in the Spanish translation as the traces of Eastern and Western languages have disappeared from the TT. Nadsat is artistically creative when translated appropriately, but very problematic in Leal's translation because omissions affect the TT and need to be diminished.<sup>48</sup>

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and sentences. Instead of experiencing the intermixture of light and darkness, they are under this condition of not seeing things clearly because they are not able to read the text fully.

<sup>47</sup>In his translation of *La naranja mecánica*, Leal translates Nadsat into Spanish without creating an invented language in translation, that is NadSpanish which is heterolingual as it includes Eastern and Western Languages, different sociolects, and dialects. His NadSpanish is standard Spanish, and it does not incorporate all the linguistic and extra-linguistic elements of Nadsat.

<sup>48</sup>In the abstract written for their article 'Nadsat in translation: *A Clockwork Orange* and *L'orange mécanique*' published <https://www.erudit.org/en/journals/meta/2020-v65-n3-meta06049/1077407ar/> (accessed 10 June 2021), Vincent and Clarke highlight that 'some translations have managed this more successfully than others. The French translation, by Georges Belmont and Hortense Chabrier, *L'orange mécanique* (1962/1972) is considered particularly successful and has remained the standard French translation for nearly 50 years. Previous studies have remarked on the creativity shown by these translators in reconstructing

His ‘minimization [or avoidance] also has something to do with the fundamental ethical issue of the fidelity in translation’ (Dimitriu 2004: 164). Bearing this in mind, the Spanish translator may abstain from using omissions, translate the omitted words and sentences accurately so that they can render the ST, even if it involves creativity and foreignization over domestication. The latter can have a direct influence on fidelity, but in the case of Burgess, fidelity necessitates creativity and repeating rather than escaping the foreign or heterolingual dimension of Nadsat, as well as transmitting rather than avoiding its alien code or otherness. Indeed, NadSpanish needs to be created for the Spanish translation, an invented language in translation that can replace the full omissions made by the Spanish translator so that the Hispanophone readership can read a text that is free from omissions that deeply affect the dystopian spirit and structure of the novel. They have a huge impact on the understanding of alternative connotations of the words, phrases, and sentences in the TT.

### **2.3 Omission of invented slang**

Another category which is omitted from the TT is the invented slang, a very important component of Nadsat as a conlang that may sound non-sensical and make the sentences difficult to understand, but that is essential to retain in translation, in order to enable readers to become insiders rather than remain outsiders. The more frequent and repetitive these words are in translation, the more it gets easy for us to comprehend the text because we cannot learn the code without frequent repetitions enabling us as readers to grasp the meaning of it. Alex as a language-user has a good knowledge of this slang, that at first confuses us, but as soon as we master it, we understand his role within the ‘anti-society’. It reveals that his speaking of the

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Nadsat in the target language’. But I would argue that even this translation needs reconsideration in terms of alienese effects on readers.

slang can put him in the highest position of the hierarchical system because he is the leader of his gangmates. This is an invented slang that even with the passing of the years remains modern, timeless, precisely because it is heterolingual or alienese. Taking into consideration the limitations of language, Burgess creates words and concepts that indicate a new reality. According to Burgess when discussing Huxley whose works he studied thoroughly, ‘this new world is really brave. It has learned a great deal from Eastern religion and philosophy, but it is prepared to take the best of the art and science of the West’ by insinuating in this way the combinations of Eastern and Western words to invent his slang (1971: 42). His slang includes body vocabulary and movements, daily activities, money and taboo language, drug, and police terms. The use of slang is unavoidable as it ‘marks the affiliation with one group, but not another and amounts to poetry in everyday speech’ (Adams 2011: 7).

*La naranja mecánica* can have all the qualities mentioned above if translated correctly into Spanish. Instead, it is characterized by core Nadsat or Russinglish slang omissions which in NadSpanish can be referred to as core NadSpanish omissions, but there are also omissions of different kinds of slang where the Spanish translator has not found ways to provide a version for this slanguage (a blending of ‘slang’ and ‘language’ which means ‘slangy speech or writing’). Instead of ‘money’, Burgess uses Cockney rhyming slang synonyms that sound more informal whereas Leal omits the language for money or translates it differently. He leaves out ‘pretty polly’ (‘money’) which is the rhyming slang term for ‘lolly’ in the text. The latter belongs to Eric Partridge’s *A Dictionary of Slang and Unconventional English* which defines it as ‘money’ (2002: 694). Leal omits this word in some parts of the text and then he translates it as ‘preciosos billetes’ (‘precious banknotes’) which is not rhyming slang for ‘pretty polly’. In fact, it is Spanish, and Leal does not look to find Spanish slang in order to render the language for money in the TT. In other examples, though he omits ‘precioso’, as in the

following sentences, and translates it as simply 'billetes'. NadSpanish vocabulary also undergoes huge transformations which can be illustrated by this example:

ST: Our pockets were full of deng, so there was no real need from the point of view of crasting any more *pretty polly* to tolchock some old veck in an alley and viddy him swim in his blood (Burgess 2000: 3, my italics).

TT: Teníamos los bolsillos llenos de denago, de modo que no había verdadera necesidad de crastar un poco más \_\_\_\_\_, de tolchocar a algún anciano cheloveco en un callejón, y videarlo nadando en sangre (Burgess 2002: 9).

Back-translation: We had our pockets full of deng, so that there was no real need of crasting more \_\_\_\_\_, to tolchoc some old cheloveco in an alley and videotape him swim in blood.

Burgess prefers to use these expressions, which are mostly spoken by Londoners, in a slang that is constantly evolving outside the text, reinforcing the parallel with Nadsat which is also an evolving spoken language. Nadsat in translation needs to include these important culture-specific elements. Referring to the previous example, some English words have their English synonyms as well as core Nadsat words synonyms. The word 'cutter' is a core Nadsat word which refers to 'money' in Cockney rhyming slang deriving from 'bread and butter'. Leal omits 'cutter' and does not create various synonymic words for 'money'. He thus uses standard Spanish for 'cutter' which he translates as 'dinero' ('money'). Omissions and mistranslations of Cockney rhyming slang, transform Burgess's style, so Leal does not give hints of criminal underworlds or secrecy. Burgess generates innovative terms, whereas Leal does not create a new vocabulary for money. Consequently, the text is transformed as Leal's Spanish is neither verbal nor a language of the underworld, it is not NadSpanish as it is supposed to be. Another reason for which the author creates neologisms for money is political: it is to reveal that

‘money’ can have different forms, but ‘as they say, money isn’t everything’ (Burgess 2000: 3). Not every crime is committed for financial reasons, even if ‘Alex and his droogs’ pockets were full of deng’ (Burgess 2000: 3). Most of them are committed for changing ideologies, breaking restrictions, and uniformities, as well as warn for the future of their society, giving hints of ideological dystopia rather than a capitalist dystopia. Their presence and translation in the TT are crucial in order to reveal this particular aspect of the novel.

In another part of the text, the word ‘cutter’ is translated as ‘denago’, which is a NadSpanish word for ‘deng’. The word ‘dinero’ is used again in Spanish, but the omission regards the explanation of the author ‘money, that is’, which is indispensable at the beginning of the text as readers get to know Burgess’s fictional world and his neologisms without the presence of a glossary:

ST: ‘Let it go, O my brothers’. In the trousers of this starry veck there was only a malenky bit of *cutter* (money, that is) — not more than three gollies (Burgess 2000: 8, my italics).

TT: Basta, hermanos míos. -En los pantalones del veco starrio sólo encontramos malenco \_\_\_\_\_ dinero \_\_\_\_\_, apenas tres golis (Burgess 2002: 12).

Back-translation: ‘Enough, my brothers’. In the trousers of this starrio veco, we found malenco \_\_\_\_\_ money \_\_\_\_\_, only three golis.

Here, the text is simplified, domesticated instead of foreignized, so readers are deprived of the experience of learning Nadsat. The omission of ‘cutter’ is also preceded by Leal’s omission of the interjection ‘O’ that stands before the repetitive phrase ‘O my brothers’, which reveals spontaneous emotions and feelings. It attracts the attention and makes readers part of Alex and his droogs’ gang, but again in Spanish they cannot experience this aspect of the text. Leal removes ‘a bit of’ which makes a statement less forceful and ‘not more than’ is translated as



‘only’ or ‘hardly’ in the TT. As it can be noticed, the omission of slang terms for money is accompanied by other omissions that affect the meaning as well as the style of the sentences.

Another example which can illustrate this type of omission is when Leal omits ‘droogies’ (Russian: друг (drug); ‘friends’), which means ‘an ultra-violent gang member’ or ‘friends of violence’. Selected English and core Nadsat words are repetitive for many reasons as they reinforce both the underground culture associated with slang and the alienese aspects of the novel. The main aim of this artistic technique is for emphasis or memorization of these words because the writer imposes Nadsat on the readers and he forces them to learn his invented language so that they can understand more of what is happening around them and stay alert. He also conveys more philosophical and religious thoughts to the readers who want to explore underlying meanings behind his alien dystopia and get involved into an active reading and thinking. Burgess’s Nadsat has a brainwashing effect as well as many other effects on both the characters and readers who are struggling to learn the language and are becoming aware of their socio-political reality and the main concerns of the author. The word ‘droogies’ is the first core Nadsat word and it informs readers that they are entering into an underground world where a new language is spoken so if they want to experience this world, they may follow Alex’s instructions who transforms the language from English into Nadsat, and that makes them easily identifiable as part of the group. Through this process, Alex via the author’s talent for languages

alters his “goloss” according to the effects he wishes to have on his interlocutor [...]

He likes to have language supremacy, especially over his “droogs” that is why he needs to set the tone in each language act by establishing the parameters of diction and lexis (Preece 2019: 10).

In the ST, the sentence below is in the imperative mood because Alex makes a direct command or request to his ‘droogies’ (‘friends’). In this way, he shows that he is in a position of power

and possesses leadership skills. Instead of using 'I' in the first part of the sentence, for example, 'I can stand on Dim's pletchoes' or 'I will stand on Dim's pletchoes', he uses the informal 'me' which creates a firm command, an order that should be obeyed and not questioned by his droogs. The use of 'me' makes the discussion not very official and reinforces the fact that Nadsat is spoken because Alex can transform the language according to the circumstances. In the second part of the sentence, 'and me enter droogies' does not respect the standard English word order which is Subject-Verb-Object. In the case of commands, the subject is removed from the sentence and the verb is in the bare infinitive. Alex gives clear instructions which need to be followed by his droogs. Through his commands, he shows that he is a leader and uses his linguistic capacity to confirm this fact. Even though the sentences may not be grammatically correct because the language spoken is the language of the underworld, it is crucial to highlight that Alex breaks the rules of the language as easily as he breaks the rules of the society, because he feels free. In the Spanish translation, Leal leaves out 'droogies' which can be noticed in the example below. Furthermore, Alex does not direct his commands to his gangmates because the target group is missing. He does not give straightforward instructions to anyone, and he does not lead effectively his 'droogies' in Leal's translation. The verbs used in the TT indicate only present actions, such as 'abro la ventana y entro', but they do not indicate instructions or orders. In this context, the omission of this important Nadsat word causes a whole modification of the sentence which does not show informality in the Spanish translation. The example below demonstrates both core Nadsat omission and sentence transformation from a command to a simple sentence:

ST: Me stand on Dim's pletchoes. Open that window and me enter, *droogies* (Burgess 2000: 45, my italics).

TT: Me alzo sobre los plechos del Lerdo. Abro la ventana y entro \_\_\_\_\_ (Burgess 2002: 38).

Back-translation: I got up holding Dim's plechos. I open the window and enter \_\_\_\_\_.

Based on the examples above, core Nadsat words are crucial components of the original text because they are specific. In fact, the whole slang invented by Burgess is 'a potential weapon of power' that gives Alex linguistic superiority and reinforces his leadership skills (Kohn 2008: 10). When readers learn the coinages, they have full access to this underground world. They can decode words and their double meanings, understand messages, and experience a secret world which they have struggled to unlock as the author creates this language barrier for his readers to make them indirectly part of his novel. Burgess intensifies the use of Nadsat in order "to arrest the readers' attention, draw them fully into his fiction, to delight them with his wit, exuberance, and inventiveness and at the same time to give them some serious things to think about' (Stinson 1991: 10). In the process of deciphering, he makes the reader reflect on important issues and become aware of what is going to happen in the society of a not very distant future. Burgess creates a balance between what can be challenging and easily accomplished in the novel. Besides inventing complex and innovative words, he repeats and provides synonyms for these Nadsat words, so they can be remembered through the reading and used to solve the puzzle. His readers can master this conlang by the end of the book, they can become fluent speakers of an invented language only by encountering the words gradually and repetitively as they remain in their long-term memory.

This invented slang can make the novel original, sophisticated, multilingual either in the ST or the TT if it is translated accurately and poetically. Readers can learn a new language in translation that can be remembered even after finishing the book. When NadSpanish words are omitted, the TT is simplified and consequently this linguistic hybrid cannot be easily memorized by the Hispanophone readership, because the repetition of words that can help the reader memorize the words is absent. As he domesticates Nadsat, Leal's text is really written

in Spanish. His tendency is to minimize the transfer of foreign language expressions found in the source text and recreate the experimental narrative in a more familiar mode. In many cases, he finds the shortest way of translating Nadsat into Spanish, and he omits all the Russinglish influence in the TT, as in the omission of the word ‘eegra’ (Russian: игра (igra); ‘game’):

ST: I didn’t like this crack crack *eegra*, so I grasped hold of one end of her stick as it came down again and then she lost her balance and was trying to steady herself against the table (Burgess 2000: 47, my italics).

TT: No me gustaba el crac crac crac \_\_\_\_\_, así que tomé un extremo del palo cuando volvió a bajarlo sobre mi golová, y ella perdió al equilibrio y quiso apoyarse en la mesa (Burgess 2002: 39).

Back-Translation: I didn’t like the crac crac crac \_\_\_\_\_, so I took one end of the stick when she hit my golová and lost her balance and wanted to lean on the table.

Besides removing the word ‘eegra’ completely from the translated text, Leal adds another onomatopoeic sound ‘crac’ to cover the absence of this core Nadsat word in his translation. Even though he prolongs the onomatopoeic sounds, the gap which is created because of the omission of ‘eegra’ can be felt. Furthermore, Leal’s NadSpanish word for ‘eegra’ is not present in the glossary in the end of *La naranja mecánica* and it cannot be found anywhere in the text so that readers do not have the opportunity to get acquainted neither with this core Nadsat word throughout the TT nor with the NadSpanish version of it. At the same time, he removes the underlying connotations of ‘eegra’ that can be associated to the linguistic games because the author plays with words, phrases, and sounds.<sup>49</sup> Leal not only removes this word from the TT,

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<sup>49</sup>Perhaps, it is an anagram of ‘agree’ or other words that may be formed by swapping the letters, insinuating in this way, the ‘game of letters and sounds’. Whether it is a linguistic or political game, ‘eegra’ is important in the TT.

but he also uses different words in his translation as he breaks in this way the poetic rhythm of Nadsat. According to Berman,

the novel is not less rhythmic than poetry. It even comprises a multiplicity of rhythms. Since the entire bulk of the novel is thus in movement, it is fortunately difficult for translation to destroy this rhythmic movement. This explains why even a great but badly translated novel continues to transport us [...] Yet the deforming translation can considerably affect the rhythm (2004: 292).

It must be said that Leal repeats an onomatopoeia ('crack' here) to compensate rhythmically, but I would argue that such additions are not reasonable in the TT. The addition of a sound does not compensate the loss of Nadsat in the translated text. On the contrary, – the sentences that undergo this process of addition-omission lose their dystopian functions. For this reason, core Nadsat omissions need to be avoided, so that the readers can fully experience an invented language in translation. Moreover, they can be NadSpanish speakers after they finish reading the novel, they can experience a dystopian world artistically and literally. They cannot be proficient in NadSpanish if the Spanish translator creates such huge gaps and excludes words and intertextual connections from the text. The way this conlang is rendered and the non-conservation of this linguistic hybrid on the part of Leal does not make the Spanish translation as particular and original as the ST. Readers of Spanish have in their hands a text that does not go 'beyond the fire of words' because by decreasing the number of Nadsat words in translation, translating them into Spanish rather than NadSpanish, the TL is simplified and normalized when it needs to maintain the alienese effects (Evans 1971: 410). Readers do not experience an alien language in translation because they do not have many core NadSpanish words to decipher or decode. They just read a text translated in their mother tongue, which in this case is Spanish, not NadSpanish.

In his translation of *A Clockwork Orange*, Leal also omits slang, as it can be noticed in the following example:

ST: We all went smecking into the room with a light on, and there was this devotchka sort of cowering, a young pretty bit of sharp with real horrorshow groodies on her, and with her was this cheloveck, *who was her moodge*, youngish too with horn-rimmed otchkies on him (Burgess 2000: 18, my italics).

TT: Entramos todos smecando en el cuarto donde había luz, y ahí estaba esa débochca como acobardada, un pedacito de filosa con unos grudos verdaderamente joroschós, y con ella este cheloveco \_\_\_\_\_ también joven, con ochicos de montura de carey (Burgess 2002: 18).

Back-translation: We all entered in the room that had light, smecking and there was this débochca there like a coward, a little bit sharp with joroschó grudies and with her was this cheloveco \_\_\_\_\_ youngish too with rimmed ochicos.

In a nutshell, he cannot find the Spanish version for slang words like ‘moodge’. This word has different meanings as an adjective and as a noun and is defined by the urban dictionary as ‘a thick wet muddy clay-like substance, sneaky; marked by stealth, furtiveness, or shiftiness, expressive of awe (when something is cool or awesome), to treat with disrespect or contempt (to diss someone), to complain or whine about something’. Leal omits the appositive clause that gives additional information in the ST in which ‘moodge’ is present. In some parts of the text, he translates ‘moodges’ as ‘cheloveckos’ which is the NadSpanish version for ‘cheloveck’. In the example above, ‘sharp’ (‘female’) which is a noun, is translated as ‘filosa’ (‘sharp’). In a certain way, he substitutes the qualities and attributes ‘quick-witted, clever, astute’ for the word ‘female’. But in another example, the compound ‘cut-throat’ is again translated as ‘filosa’ which is a single word. They are both adjectives, but do not have any

connection with one another. When Leal omits invented slang, he changes meaning and his terms lack consistency across the TT. Leal thus manipulates the text and deprives the Hispanophone readership of reading an accurate translation. It is quite understandable ‘when cultures are parallel, but languages diverge and the translation process becomes sufficiently complicated’ (Lègaudaitè 2010: 92), but the Spanish translator’s task is ‘to recreate effectively the “difference” conveyed by transgressive or non-standard styles’ as well as find creative ways to render culture specific items in the TT (Maher 2011: 7). Indeed, there is another example illustrating the omission of slang:

ST: Right, right. *Doobidoob*. A bit tired, maybe, everybody is (Burgess 2000: 24, my italics).

TT: -De acuerdo, de acuerdo. \_\_\_\_\_ Tal vez estamos todos un poco cansados (Burgess 2002: 23).

Back-translation: -Right, right. \_\_\_\_\_ Perhaps, we are all a little bit tired.

Leal omits ‘doobidoob’, a slang word which means ‘forget it, let it go’. This word has also another vulgar version (‘fuck off’). Leal could have neutralized this word instead of removing it; he could have used the same version as the original or found another version in Spanish slang. The omission of ‘doobidob’ is felt in the back-translation as the sentence has a definite subject ‘we’. On the contrary, – Burgess plays with words and their order in the original. By cutting this word out, the emphasis that exists in the sentence that follows ‘doobidoob’ is not present. Rhythm is also broken because of omitting ‘maybe’ in mid-sentence. The Spanish translator does not transfer informality and Burgess’s word order in his translation of this part of the text, which is the result of omitting a slang word. In ‘Understanding Slang in Translation’, Jolanta Lègaudaitè mentions the two separate views of linguists on the use of slang. Some linguists consider

slang words as a stylistic device which helps to create the atmosphere of the text making the tone of the text more specific, expressive, and even lively [...] it is hard to find the equivalent of it in the target language (TL), nevertheless slang should be translated in the TL directly or other appropriate linguistic item should be chosen to preserve the style of the source text (ST) (2010: 93).

Omissions of slang words are ‘necessary in a certain type of discourse, but if the degree of omitted or softened slang is too high in the TT, the style of the text is distorted’ (94). The example below demonstrates the omission of ‘off’ and the whole sentence where it is present:

ST: ‘Sings like a linnet,’ said the top rozz, sneery. *‘Sings the roof off lovely, he does that’* (Burgess 2000: 53, my italics).

TT: -Canta como un jilguero—dijo burlón el jefe de los militsos \_\_\_\_\_ (Burgess 2002: 43).

Back-translation: ‘Sings like a linnet,’ said the chief of militsos, jokingly \_\_\_\_\_.

He omits the typical ‘off’ from Cockney rhyming slang in ‘go off’ or ‘sing off’. Instead of translating ‘Sings the roof off lovely, he does that’, he completely omits it. Leal does not translate this sentence into Spanish after he omits ‘off’. The sentence is important in the text because it adds emphasis to ‘sings like a linnet’ and reinforces the fact that Burgess repeats these words purposefully as explained earlier. Leal removes them from the TT. On some occasions, he uses NadSpanish, but then he omits other terms. ‘Rozz’ that has a humorous effect in the original is domesticated and rendered as ‘militsos’, which is the NadSpanish version for ‘millicents’ (police). But Leal has distorted the original text by omitting the humour of Burgess: ‘if the comic paradigms of a target culture or era are very different from those of the source, the translation and reception of a text will be greatly affected’ (Maher 2011: 9). Leal chooses slang omission or translates slang in some parts of the text, but then he removes ‘the metaphor and poetry’ that is transmitted via the use of Cockney rhyming slang and other



types of slang. In fact, the presence of slang is a serious hurdle for Spanish translators who need to find alternative ways of translating it. In this case, this challenge is not overcome, because Leal's text 'is influenced by the difference in the writing tradition of cultures' and he cannot pass the complicated linguistic issues that Burgess poses to every translator of *A Clockwork Orange* (Lègaudaitè 2010: 92).

#### **2.4 Omission of temporal and spatial markers**

Another form of omission that can be found in the TT is that of temporal and spatial markers. *A Clockwork Orange* uncovers a new world in 'an unforeseeable future' where the characters do not know 'where they are' (Burgess 1987: 5). It could be a capital city which is located 'somewhere in either Western Europe or North America where a civilization has evolved out of a fusion of the dominant cultures east and west of the Iron Curtain' (Aggeler 1979: 170). Burgess 'visualises it as a sort of compound of his native Manchester, Leningrad, and New York' (2012: 224). It is certainly a dystopian world that guides the readers into a new reality quite different from their own and depicts issues that might happen in the future. The author points out the negative aspects of society, the imperfections of human beings, reflects on modern anxieties, and highly influenced by Wells, urges 'the creation of a new race, *Homo Sapientor*', a hybrid race whose perceptions are shaped by their sophisticated and advanced language, a fusion of East and West (Burgess 2013: 81). They are living in a dystopian world which is the opposite of utopian world, 'an imaginary world that is horrific rather than ideal', but in the case of *A Clockwork Orange*, of course, it might also be a real-world dystopia (Erich 1999: 27). 'Dystopia' comes from Ancient Greek and means 'not-good place': 'the term is thus spatial in a double sense – through the root word 'topos' signifying 'place' and the suffix 'ia' indicating 'place' (Terentowicz-Fotyga 2018: 11). As Urszula Terentowicz-Fotyga highlights,

the defining plot pattern of dystopia, focusing on the relation between the individual and the state, translates into a particular construction of space, in which the boundary between the space of the individual and the space of the state becomes a crucial locus of signification. The lines separating the private from the public, the individual from the communal, the intimate realm belonging to the self from the shared (or transgressed) space controlled by the state, become an important source of narrative dynamics – either because the boundaries exist and are transgressed or because they do not exist (16).

As the novel advances, it deploys spatial and temporal markers that help readers recognize many aspects of the dystopian world. For this reason, they need to be present in the Spanish translation so that the Hispanophone readership can experience time and space in *La naranja mecánica*. They are unable to understand the importance of time travel in the translated novel if spatial and temporal markers are left out. In this section, these types of omissions are explained and analysed in detail. The following example contains omissions of spatial markers. As it can be noticed, there is an omission of ‘near Center’:

ST: they thought they would not go by autobus, oh no, but by taxi, so I gave them the humour, though with a real horrorshow ingrin, and I called a taxi from the rank *near Center* (Burgess 2000: 35, my italics).

TT: decidieron que no irían en ómnibus, oh no, querían un taxi, de modo que les di el gusto, aunque con una sonrisa interior verdaderamente joroschó, y llamé un taxi estacionado en la fila \_\_\_\_\_ (Burgess 2002: 31).

Back-translation: they decided they would not go by bus, oh no, they wanted a taxi, so that I gave them the pleasure though with a real joroschó inner smile and I called a taxi parked in a line \_\_\_\_\_.

As readers we can imagine a taxi in the middle of nowhere, we do not know where the taxis are parked in line, and we can imagine no place at all. Leal could have given hints of concrete places or at least could have translated it as it is in the text. He avoids mentioning the place ('near Center') where the cars get parked, and the action is transferred from the first person singular 'I' to the third person plural 'they wanted a taxi'. Instead of saying 'I gave them the humour', the translator renders it as 'Les di el gusto' ('I gave him the pleasure'). In another example, he translates the word 'center' as 'público' ('public', 'audience') which has a completely different meaning than the original:

ST: So out I scatted into the winter, and it was afternoon now, near two o'clock, as I could viddy from the bolshy *Center* timepiece, so that me being in the land with the old moloko plus must have took like longer than I thought (Burgess 2000: 105, my italics).

TT: Así que salí al frío del invierno, y ya era de tarde, casi las dos, como pude videar en el bolche cuentatiempo *público*, así que mi viaje al paraíso con el viejo moloco-plus tuvo que llevarme más tiempo de lo que yo me había imaginado (Burgess 2002: 79, my italics).

Back-translation: So I went out into the cold winter, and it was late afternoon, nearly two o'clock, as I could videotape in the bolsche public time counter, so my trip to paradise with the old moloco-plus had to take longer than I had imagined.

'Center' has also another connotation in the ST; it 'is associated with power and semiotic closure, the periphery is the space of dissidence and semiotic dynamism' and that is why it is written with a capital letter in many parts of the novel (Terentowicz-Fotyga 2018: 27). The omission of 'near Center' or the omission of 'square' mentioned above, makes it difficult to identify the close relation between space and ideology in *A Clockwork Orange* where 'the only space that belongs to the individual is the space of mind', but even that part can be easily

manipulated and controlled (20). It reveals that ‘the limited power to move beyond the marked trajectories, the standardized blue overalls resonating with the dominant greyness of the surrounding space, the nonsensical repetitive drudgery of daily activities, all signal the typical dystopian uniformity and lack of individual agency’ as the individual is deprived of his/her freedom and obliged to live conform to the restrictions imposed by the totalitarian state and conditioned to perform social roles in a limited space (29).

In *1985*, a hybrid of criticism and fiction, Burgess prefers to ‘call this [...] imaginary society a cacotopia – on the lines of cacophony or cacodemon. It sounds worse than dystopia [...] Most visions of the future are cacotopian’ (2013: 41). He describes the relation that past, present, and future can have and highlights that

it is the given moment that contains reality. The past does not determine the present; the present modifies the past. This is not so monstrous as it appears. The memory of the collective mind has to be contained in records and it is the nature of records to be alterable (31)

in a way that ‘the full control of all records [ensures] equally full control of the minds of its members’ (Orwell 2000: 243). Burgess adds that ‘we can talk to the past as we can talk to the future – the time that is dead and the time that has not yet been born’ (Burgess 2013: 24). In ‘The Power of Timelessness and the Contemporary Influence of Modern Thought’, Katie Moss discusses timelessness in the works of different authors. She states that ‘the past is consumed in the present and the present is only living because it brings forth the future’ (2008: 74). She also explains Henry Bergson’s theory of time (*durée*), where

[time] rather than functioning as a linear pattern (the past, the present, and the future) functions as one simultaneous concept. The past affects the present and the present

functions with the future in mind. The past and present coexist and continually interact, shaping each other (7).

Time and place are transferred in the future, in an imaginary fictional world where ‘one is dealing with a new kind of human beings and a new kind of reality’ (Burgess 2013: 40). At the same time, Burgess ‘sharpens our sensibilities, shapes our awareness of his main arguments, by letting us see the extent to which the human quotient dwindles in the face of philosophic divisions’ and that all happens in a cyclical, repetitive and future-oriented time (Morris 1987: 45). In fact, Burgess’s time functions mechanically (a clockwork clock-time). Omitting the temporal and spatial markers in the Spanish translation gives the sense of no time and place in the present and past and consequentially no future, so that NadSpanish loses its function as a weapon of power. As readers we do not get these perceptions that Burgess has, that of an Orwellian future and dystopian future in dialogue with its past and present. The second example in this section illustrates the omission of temporal markers:

ST: In a little *over a fortnight*, you will be out again in the big free world, no longer a number (Burgess 2000: 70, my italics).

TT: Luego \_\_\_\_\_, saldrás otravez a recorrer el mundo ancho y libre, y ya no serás un número (Burgess 2002: 55).

Back-translation: Then \_\_\_\_\_, you will come out again travelling the world deeply and freely and you will not be a number anymore.

In this example, the word ‘fortnight’ is left out from the sentence and time is unspecified in the TT. As readers we may wonder when this action is happening as ‘then’ (‘luego’) is very imprecise. Burgess conveys the sense of security and that the things the character asserts will really happen ‘over a fortnight’, he has the knowledge about it, and he is certain that ‘you will come out again travelling the world deeply and freely’, but Leal’s translation is less assertive because it lacks this temporal marker. ‘Free’ which is an adjective and qualifies the noun

‘world’ becomes the adverb ‘freely’ and the translator adds another adverb, ‘deeply’, which is not present in the ST. He also omits the adjective ‘big’ which qualifies ‘world’ and contributes to create a humorous or ironic dystopian panorama. In fact, Leal omits other temporal markers in his TT:

ST: What giveth *then*, brother? (Burgess 2000: 74, my italics).

TT: Qué pasa, \_\_\_\_\_ hermano? (Burgess 2002: 62).

Back-translation: What is happening \_\_\_\_\_, brother?

The combinations made in the example above ‘are amusing because they mix apparently incompatible registers – the street-talk tone of “What gives” with well and truly outdated third person singular morphology’ (Maher 2010: 44). In other words, it mixes ‘the slangy 1960s expression “what gives” with its archaic ending, of the misapplied “dost thou”, used to address two people, and of the inverted order there is little sign’ of the Old English influence in Leal’s translation (Windle 1995: 170). In his translation, Leal neutralizes the archaic form in ‘giveth’ and there is no presence of registers in his translation. Here he even omits ‘then’ and his ‘lexical choices not only *sound* like plausible Spanish words, most of them, actually *are* (or resemble) [Spanish]’, but their meanings are not ‘closely related to meanings given in the novel’ (Maher 2010: 41). The time is unspecified and undetermined and we as readers may ask the question ‘What is happening when?’. In another example, Leal also omits ‘in the past’:

ST: For what I did *in the past*, I have been punished. I have been cured (Burgess 2000: 111, my italics).

TT: Ya me castigaron por lo que hice \_\_\_\_\_. Y me han curado (Burgess 2002: 83).

Back-translation: They have already punished me for what I did \_\_\_\_\_. And they have cured me.

This temporal marker is cut out and the emphasis is normalized. This type of omission can be avoided and 'in the past' can be translated as 'en el pasado' because 'it is the footprint of the past that leads backwards, into the temporal beyond' (Terentowicz –Fotyga 2018: 31). 'Cured' is a key verb in the ST. The passive voice is used by Burgess to show that Alex is 'cured', a verb used by Burgess in the ST, and it does not matter by whom the action is done, it is important that it is performed. The verb 'cured' gives hints of the controversial optimistic ending of the novel. Alex is introduced to a new behaviour through Ludovico's Technique, and he is the one that is 'cured'. On the other hand, the TT does not show the result of the action, Leal has transformed the sentence by directing the focus on the ones who perform the action as he does not highlight the fact that Alex is 'cured', instead he mentions that they have 'cured' him. The agent is completely removed from the ST, but it is present in the TT.

In sum, as Meyers asserts, *A Clockwork Orange* 'deals with the Beyond, the Future that is rapidly becoming the Present' (1980: 11). Burgess's 'near future presents a dreary, anonymous city where youth gangs rove looking for chances for ultra-violence, even though many scholars think that the setting is in London. It is in this city, not a specified one where 'the nightmarish reality finds very marked, symbolic expressions in the construction of space; the spatial language of architecture functions as a visible expression of the social order' (Terentowicz-Fotyga 2018: 25). Furthermore, the present, past, and future merge in one direction: that of the future. The examples in this section reveal that the Spanish translator has avoided spatial and temporal markers and distorted the connection between 'the authorial present and the future fictional world that may be referred as the future-as-past' (Stock 2016: 3). Burgess brings 'the past in the present and, therefore, hopes for the future' that culminates with the last chapter, where Alex a delinquent teenager, with the passing of the time is turned into a normal person that desires to get married and have a future (Moss 2008: 23).

Readers can perceive a sense of optimism coming from the conclusion, a sense of light coming out of darkness, when Alex emerges from ‘a brutal, resigned, mechanical world – a world turned clockwork [where] love must come from hate, good from evil, peace from violence and redemption from sin’ (Morris 1987: 49). This is not felt in the Spanish translation which as Stock argues, ‘estranges the reader from the anthropocentric conceptions of time’ (2016: 11). When temporal and spatial markers are omitted, the novel and our understanding of it is affected. The ‘time-machine’ is not felt in Leal’s translation, and the temporal markers’ omissions makes it very challenging for the reader to follow or experience Burgess’s dystopia.

## **2.5 Omission of ultra-violent words**

*A Clockwork Orange* encloses many brutal scenes, sexual content, ultra-violence as well as an underworld language mainly related to these terrible and savage deeds done by Alex and his droogs. It was highly criticized, banned, and considered as thought-provoking because of the monstrous and ultra-violent scenes, depicted in detail by the author and as readers we ‘feel a vague and deep disturbance at the act’ (Stinson 1987: 59). Ultra-violence described by Burgess ‘exceeds de Sade’ (56) as he ‘does not ennoble the world, but presents it as it is, with all its meanness, dirt and sexuality’ (Burgess 1971: 13). It is cruel, brutish, disturbing, but very significant because it conveys philosophical messages that are universal. They can make readers reflect on their role and position in the world they inhabit as well as give hints of how their future can be if they do not take measures. The impact of the book was immediate on the society and followed by copy-cat crimes at that time in Britain highly influenced by Stanley Kubrick’s film *A Clockwork Orange* that reduces the frequency of Nadsat neologisms, and its direct focus is on the ultra-violent acts that are performed without filters.<sup>50</sup> In fact, it created a

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<sup>50</sup>After the release of Stanley Kubrick’s film in the UK (1972), British newspapers reflected on copy-cat gangs that imitated Alex and his droogs. They committed different crimes such as



cult of hooliganism whereby individuals started wearing uniform clothes and performing violent acts in the UK by imitating the main characters of the novel. Ultra-violence can take various forms. When human aliens such Alex and his droogs are in contact with other human beings, their ideologies clash, they encounter big differences and the effect of it is more than violence. Ultra-violence exceeds our imagination; it is a counter-reaction against totalitarian forms of regimes, against any form of restrictions, manipulation of thoughts, against the reduction of individual freedom. Alex and his droogs are oppressed individuals who turn to violence in order to gain physical and spiritual freedom as well as ideological freedom from oppression. Many scholars consider it a metaphor: ultra-violence is a symbol for injustices that happened in the past that need to be forgotten, neither transferred to the present, nor to the future. In 'Clockwork Marmalade', an article which is also included in *A Clockwork Orange: The Restored Edition*, Burgess writes that,

It was certainly no pleasure to me to describe acts of violence when writing the novel: I indulged in excess, in caricature, even in an invented dialect with the purpose of making the violence more symbolic than realistic [...] For my own part, the depiction of violence was intended as both an act of catharsis and an act of charity (The Listener, February, 1972).

The author makes an act of catharsis as he includes acts of ultra-violence and autobiographical scenes in his novel. He purifies his spirit through confessing the performance of violence. At the same time, he does not filter ultra-violent and crime scenes; he describes them as they are, even though they may be too brutal and hard to handle for readers. Burgess decides to tell the

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assaulting, raping, and murdering victims. In their trials, the delinquent youngsters revealed they were influenced by the film when they did these acts of cruelty, confirming in this way the fact that the film inspired the creation of 'clockwork cults' which led to banning in several countries.

story from the viewpoint of a criminal, and not from that of their victims, which can again be interpreted as an act of catharsis because Alex is a sinner and through confession, he finds release from his brutal crimes committed with his friends of violence.

Violence also imbues the language in *A Clockwork Orange*. Nadsat is a language that is spoken during peaceful and violent times and the readers may or may not accept the characters who speak this language as they are, typical violent human beings who are dehumanized in a twisted world. Nadsat is much more present during the acts of violence. It has a high rate of frequency during ultra-violent scenes that are encoded signals given to readers, who need to understand them and be aware of the future that is very nearby. Burgess reinforces darkness in the original text and his novel is as 'nochy' as the deeds of his characters but characterized by a flash of light and hope coming from his dystopia which 'creates an intermixture of Light and Dark elements' in *A Clockwork Orange*, the Manichean atmosphere of the alien world in which the protagonists live (Stinson 1987: 52). This black and white contrast gives it 'a humanistic approach, that man can be changed, the criminal can be turned into a reasonable citizen, the dissident can become orthodox, the obdurate rebel can be broken' (Burgess 2013: 76). As a result, the black and white contrast can lead our thoughts to a hopeful and optimistic ending for a cured criminal who becomes responsible when he reaches maturity. In contrast, Leal attenuates violence, softens the darkness, and thereby dissolves the vision of the writer reflecting Manichean world views where 'the drama is that of man, intellectual puppet, wracked by passion, caught in an uncertain world halfway between good and evil, between light and darkness, the sublime and the grotesque' (Stinson 1987: 63). In the beginning of the second part of the novel, Alex clarifies his location and explains what Staja is in Orwellian style 'State Jail, that is'. In the example below, Leal removes 'being kicked from' and 'clanged' is rendered as 'me metieron' ('I was put'):

ST: So here I was now, two years just to the day of *being kicked* and clanged into Staja 84F, dressed in the heighth of prison fashion (Burgess 2000: 57, my italics).

TT: Y aquí estaba yo ahora, dos años desde el día que \_\_\_\_\_ me metieron en la staja 84F, vestido a la última moda de la prisión (Burgess 2002: 46).

Back-translation: I was here now, two years from the day \_\_\_\_\_ that I was put in staja 84F, dressed in the latest fashion of prison.

The sentence does not show any violent act in the back-translation and the effect of violence is softened by the translator. Leal's translation is characterized by 'a prior softening' (Gómez Castro 2008: 66) and 'knowing the confrontation with the censors' judgement, it becomes common to practice *self-censorship* when translating novels into Spanish' which 'could be approved without resistance on the part of the censors' (69, my emphasis).<sup>51</sup> In the example above, Leal has not found a proper version for the word 'staja', written in lowercase in his translation. It is a blending of other words ('state' and 'jail') as explained earlier, and it

symbolizes the new unity between government and the general public in relation to the punishment of crime. It not only manifests public outrage and anger towards criminals but will also ensure that those who experience such conditions will not choose to return to prison in the future (Pratt 2011: 231).

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<sup>51</sup>In the Introduction, I mention the possibility that the translation might have been censored for political reasons, but as stressed by other scholars it remains hypothetical and need further studies that can help to clarify the position of this translation when it was first published till now.

He has chosen to keep the same version, but not spelled with a capital letter as it is in the original text, representing the institution. The only word that the readers can perceive as bad is 'prison' that directs their thoughts to punishment and considering it as the place 'where the government is attempting to regain the upper-hand by checking within the mind of the particular criminal, the impulse toward violence' (Ray 1981: 480).

The example above suggests a Foucauldian interpretation of the novel. The state has the power to punish criminals when they commit crimes and violence. In *Discipline and Punish: The Birth of the Prison*, mainly in Chapter One, Michel Foucault discusses corporal punishment 'that deprives the individual of a liberty that is regarded both as a right and as property' (1995: 22). The four P-s that he mentions are power, prison, punishment, panopticism, which is inspired by the panopticon, an institutional control system designed by Jeremy Bentham in the 18<sup>th</sup> Century. These words are present in *A Clockwork Orange* especially in the second half of the novel when Alex suffers his punishment after he performs his crimes and becomes only a number in a prison cell. 'Panopticonic punishment' has transformed Alex from a violent robot to a programmed and traumatized individual, reduced to 'a clockwork-orange'. He then believes his punishment can put to an end his undesirable behaviours and introduce him to a new behaviour by removing the desire to engage in violence in the future. He is deprived of feeling deep emotions, dehumanized and conditioned while he is wide awake, curtailed of his individual liberties and under the panopticonic monitor of the state power. He is under surveillance and undergoes a myriad of electric shocks. Then, he is forced to watch violent films for a long period of time as his eyes are held open with metal instruments. This is defined as Ludovico's Technique, an experimental treatment which turns the individual into a cured human being. Nadsat is affected because Alex, under Ludovico's Technique speaks a more normalized Nadsat, but the effect is lost in translation as Nadsat is domesticated especially after he experiences this treatment up to the ending of *La naranja mecánica*. In this case, the lack

of association with the word 'jail' in Leal's 'Staja', coupled with the lack of violence in the omission of 'kicked' and 'clanged' subtly reduce the prominence of the entire discourse on punishment in the original. Leal also translates 'in the heights of fashion' as 'a la última moda' ('in the latest fashion'), omitting the archaic-sounding effect of the word 'heighth', which 'was a common spelling in the seventeenth century. It is found in English dialect writing as late as the nineteenth century' (Biswell 2013: 207).

As the youngsters speak Nadsat, readers are forced to learn this invented language so that they can understand and distance themselves from ultra-violence. In *Anthony Burgess*, Samuel Coale describes many characteristics of Burgess's style and thought in detail: the clash of the East and the West in his works, the Manichean duoverse, as well as the rituals of his language. He explains that

the use of Nadsat distances the readers [...] reducing the scenes to some other-wordly action, some strange incident in some alien place [...] [and] in doing so diverts our attention from the full force of the horrible event (1981: 90).

But there is a major difference between distancing and omission. The Spanish translator makes specific choices to soften or omit it, depriving readers from experiencing this distancing in the TT. Readers cannot relate to something that is not present in the text. In his translation, Leal omits ultra-violent vocabulary, simplifies words, and seems to distance himself from the terrible acts of cruelty, but he does not allow readers to do so, which deprives them from exercising their own free will. He does not present violence as it is in the text. Consequently, he does not allow readers to make the choice of whether to sympathize or not with the characters. They experience violence only slightly, because Leal reduces the impact of Nadsat, and the readers can perceive a soft violence rather than ultra-violence. By removing the ultra-violent vocabulary and reducing the effects of violence in the TT, Leal 'reduces the reader's

discomfort at trying to reconcile the comedy of the language and the murder, it describes' (Maher 2010: 45). Leal's NadSpanish is not the language of ultra-violence. As mentioned by Morris in the TT, 'the juice had been squeezed, [...] and how contrarily, Alex emerges as something of a poet, singing dithyrambs to violence, but revealing through the terrifying beauty of his speech, the naked beauty of an inhibited psyche' (1987: 46). The TT is, therefore, quite different from the ST: communication and ultra-violence are no longer connected, and the novel loses its meaning and effect on readers: since Burgess's humour is not satirical, the little violence left in the TT can paradoxically appear even more violent than it was in the original because it is unexplained, not part of a pattern. As García Gomez implies, Leal seems to have interiorized and practiced self-censorship; by attempting to mask violence within the TT, Leal reveals it as more monstrous than it really was. Burgess's satirical violence has been transformed into a ghost which haunts Leal's translation, and this could be seen by the most conservative Hispanophone readers as potentially much more dangerous. In any case, when related to ultra-violence, Nadsat in the ST has been distorted in translation.

## **2.6 Onomatopoeic omission**

*A Clockwork Orange* is characterized by 'the beauty of music, language and world, out of violence' (Burgess, BBC interview, 1972). In fact, it is art that inspires Burgess who considered himself 'a musician who writes' and could not escape the desire to make music part of his literary work as well as exploit all his musical potential in the novel to make it more artistic. In his writings, one form of art (music) influences another form of art (literature) as the author shapes the latter based on musical patterns. According to Hyman, 'coming to literature by way of music, Burgess has a superb ear, and he shows an interest in the texture of language rare among current novelists' (*A Clockwork Orange: The Restored Edition* 2013: 301). His texture in music and literature combines tempo, melody, and harmony. More specifically, he mentions

Beethoven's music and 'moonlighting' (Waddell 2019: 2).<sup>52</sup> He includes sounds as much as he can in his writing, in order to make it rhythmical so that the language can be easily memorized by the readers. It can also remain in their mind by giving them the possibility to be innovative language-users. The story is narrated by Alex who listens to Beethoven's Ninth Symphony despite committing terrible acts of cruelty. Music is everywhere, inside and outside the language, expressed through strange sounds and various songs in the ST, to reflect the narrative, a mixture of crime and art. Burgess includes music and brings rhythm within the sentences in order to make Nadsat more powerful, an art-lang, an artistic instrument and not merely the language of violence. According to Ray, even the structure of the novel is influenced by music and sounds,

for the ABA pattern in music is universally recognized as the distinguishing characteristic of the *da capo aria* in eighteenth century Italian opera, an aria which consists of two sections followed by a repetition of the first, resulting in a tripartite structure ABA (1981: 482).

The tripartite structure of the novel is symmetrical, and the narrative is full of sounds that make Nadsat a melodic language, easier to memorize just as we learn a foreign language through songs. Musicality in the ST can help the readers learn the invented language, build the representation of words, and maintain the dialogue within the novel. Repetitions and frequency in translation (Newman) are as important as they are in music: musical patterns can help the readers remember words. The linguistic elements remain in the long-term memory, similarly

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<sup>52</sup>Nathan Waddell's concept of 'moonlighting' links experimental writers, mainly Anglo-American ones with the music of the German composer, Ludwig Van Beethoven (1770-1827). According to him, 'Beethoven's "Moonlight" Sonata is indeed meant to communicate something to do with, a sense or idea of moonlight [...] and the suggestion that his music, particularly his late music, conveys something of the transcendent' (2019: 22).

to the lyrics of the songs which (un)consciously are learnt by heart when we listen to them, and we start saying the words in synchrony with the song. This is another aspect that reinforces the fact that Nadsat is verbal because the musicality can be an attribute of an informal verbal language, rather than a formal written one. Burgess explores verbality to reveal what is hidden behind reality. In this conlang ‘one finds the Platonic form of mechanism: the cadence of a metronome and the tick-tocking ramifications of humanity without its essence’ (Petix 1987: 90).

Burgess intertwines music and sounds with writing in one novel where ‘his words also convey a sharp sensory vividness through onomatopoeic effect’ (Stinson 1991: 56). The presence of onomatopoeic sounds can be noticed throughout *A Clockwork Orange* as they are positioned in different parts of the sentences and make the text ‘melopoetic’. This word derives from the Greek ‘melopoeia’ which means ‘to set to music’. The term was used by the American poet, critic, and translator Ezra Pound to refer to ‘the art of forming melody’ or sound.<sup>53</sup> In *Onomatopoeia and Relevance: Communication of Impressions via Sound*, Ryoko Sasamoto studies the role of onomatopoeia in communication. She argues that ‘onomatopoeia involves verbal and non-verbal aspects of communication providing coded and non-coded evidence for communication’ (2019: 8), which is also the function of Nadsat since ‘encoded meanings contribute to the communication of feelings’ (3). Sasamoto defines onomatopoeia ‘as words that mimic sounds’, whilst the OED defines onomatopoeia as ‘the formation of a word from a sound associated with what is named’ and highlights that ‘vividness has been central to the definition of onomatopoeia’ (2019: 3).

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<sup>53</sup>According to Pound, ‘melopoeia’ happens ‘wherein the words are charged, over and above their plain meaning, with some musical property which directs the bearing or trend of that meaning [...] It is practically impossible to transfer or translate it from one language to another’ (1968: 25).



In her aforementioned detailed study of the Italian translation of Burgess's novel, by Floriana Bossi, Maher discusses Nadsat:

Nadsat exploits grotesque, contrasts between sounds and meanings to create an effect that is both comical and unsettling. Burgess's texts experiment with language, using alliteration and double meanings and transgressing semantic boundaries in order to shock and amuse (2011: 217).

Nadsat as a conlang is transmitted through words and sounds that are influential and evoke a vivid at-the-scene feeling and emotion. If there is any omission of Nadsat words, the figurative language of the writer and 'the sound symbolism of onomatopoeia' can be completely lost as the text diverts from the original (Sasamoto 2019: 10). A huge gap is created when alliterations and assonances are removed from the sentences as the TT is not poetical. The following example illustrates the lack of alliteration and repetition of sounds:

ST: I creeched out: 'I'm blind, Bog bust and bleed you, you grahzny bastards.' (Burgess 2000: 49).

TT: -Estoy ciego -criché-. Bogo los maldiga y los aplaste, grasños bastardos (Burgess 2002: 40).

Back-translation: -I am blind- I creeched. Bogo curse and smash you, grahzny bastards.

We as readers can notice that the repetitive sound /b/ which is present in the ST and is attenuated in the TT. The reduction of this sound dissolves the orality and poetry within the sentence. Additionally, there is emphasis on the Nadsat verb 'creeched' due to the fact that it starts the sentence: 'creech' (Russian; кричать (kričat', 'to shout') is a core Nadsat verb, but this emphasis, as well as the second 'you', are lost in translation. The inversion of 'I creeched out' also destroys the rhythm of Burgess's sentence, and by the same token, the force of the insult.

Burgess makes use of ‘creative onomatopoeia’ and sounds which are complex (Sasamoto 2019: 10). It brings noise into the language and creates humour in the text ‘by reduplicating and lengthening’ words (7). This technique of prolonging sounds or cloning words makes the novel poetic, vivacious and rhythmic as they add colour and emphasis to the writing. These ‘attempts are made to recreate sensory experience in the minds of the readers’ which means that ‘what is aural is made visual as the act of reading is itself an enforced synaesthesia’ (12). Moreover, ‘Burgess has written elsewhere of critics who “fail to read with their ears” and “disdain the purely craft of sound”’ by showing that he combined the sounds and senses to bring a multidimensional novel that is read, felt, seen, and imagined (Windle 1995: 165). The novel brings together all senses and expects readers to be multitasking as they may rely on different senses simultaneously.

In ‘Onomatopoeia in Spoken and Written English: Corpus – and Usage – based Analysis’, Takashi Sugahara states that ‘onomatopoeic words can convey imaginative, animated, and picturesque meanings that non-onomatopoeic words do not indicate’ (2010: 1). They can be found in *A Clockwork Orange*: the author does not feel restricted to figurative language. His invented language makes the writing colourful, and the meaning of words expands. Nadsat sounds mechanese which is clarified in the previous chapter. Taking that into consideration, Burgess adds figurative language to enrich the language and tease our imagination that is awakened when we listen to so many specific sounds. He includes onomatopoeia in the ST so that, sometimes we laugh at his exaggerations and not take them seriously, even though they hide extreme violence. These sounds are prolonged, reduplicated through Burgess’s use of alliterations. At the same time, he repeats them throughout the novel as he creates for the readers emotional and sound memory. However, Leal either omits or overplays onomatopoeic words (as in the examples of ‘rataplanplan’ or ‘crack crack crack’) and as a result the musicality and melopoetry within Burgess’s writing is lost in the Spanish translation. He does not retain

humour, or when he does, it is too emphatic (as in the case of ‘ras ras’ previously analysed) and ‘when a translation (inevitably) changes the humorous voices of a source text, it can change the characters to whom those voices belong’ as they get transformed, their thoughts are affected (Maher 2011: 7). In ‘Translating Japanese Onomatopoeia and Mimetic Words’, Hiroko Inose identifies nine techniques for translating onomatopoeia, one of which is to ‘provide no translation (omission or complete change of the phrase)’ (2008: 105) because ‘the translation of onomatopoeia poses particular difficulty for translators’ (Sasamoto 2019: 12). One of the main reasons for which Leal might have not translated onomatopoeic words is because ‘onomatopoeic expressions are considered to be childish [...] and thus, it is impossible to maintain the register of the original text if the translator uses such expressions’, but they need to be included in the TT, otherwise the invented language in translation is not ‘youthful, naïve and childlike’ (Flyxe 2002, as cited in Inose 2008: 103).<sup>54</sup> According to Inose,

the difficulty of translating these expressions is quite obvious, as their particular forms contribute greatly to the rhythm of the poem as well. The impression of having many *sounds* leads to the final verse of *the world was, almost, music* – the music that inevitably disappears in the process of translation (103, my italics).

The example below illustrates the omission of the onomatopoeic sound ‘brrrrzzzzrrrr’ in the TT, which does not have a specific meaning, but follows a particular logic in Leal’s translation:

ST: As they were going out, we handed them a bit of lip-music: *brrrrzzzzrrrr* (Burgess 2000: 12, my italics).

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<sup>54</sup>Burgess considers himself a Manichean. Naivety and irony are part of this discussion, as the latter is the highest form of humour, wisdom, and the opposite of naivety. This dualism can be noticed throughout *A Clockwork Orange* because they express the Manichean duoverse.

TT: Cuando se alejaban les propinamos un musical pedorreo con los labios \_\_\_\_\_  
(Burgess 2002: 14).

Back-translation: When they were away, we made a farting sound with the lips \_\_\_\_\_.

As the translator omits onomatopoeia, he paraphrases ‘lip-music’, a compounding neologism as ‘sound with the lips’. ‘Lip-music’ written as ‘lipmusic’ is extracted from ‘a quotation from *St Winefred’s Well*, an unfinished play by Gerard Manley Hopkins [...] Burgess later completed this Hopkins play and composed incidental music for a radio production’ (*A Clockwork Orange: The Restored Edition* 2013: 209). In this way, Leal removes the creativity, but also the intertextuality of the ST. The Spanish does not transfer ‘brrrrzzzzrrrr’ in the TT and simplifies the sentence. Leal’s translation rejects this way of creating onomatopoeia, so the translated text is not as artistic and intertextual as the original. It affects readers, who read a text that lacks emotional and musical nuances. This is another example that illustrates such kind of omissions:

ST: So that was old Dim’s cue, and he went grinning and going er er and a a a for this veck’s dithering rot, *crack crack* (Burgess 2000: 19, my italics).

TT: Era el momento de la acción para el viejo Lerdo, y se movió sonriendo, y haciendo eheh y ah ah ah apuntó el puño a la rota temblorosa \_\_\_\_\_ del veco (Burgess 2002: 19).

Back-translation: It was the moment of action for old Dim, and he went smiling and doing eheh and ah ah ah he punched the trembling \_\_\_\_\_ rota of the veco.

In the example above, Leal omits ‘crack crack’ and he translates ‘grinning’ (‘smiling broadly’) as ‘sonriendo’ (‘smiling’) by making plainer the exaggeration that is transmitted in this sentence. He translates ‘dithering’ (‘trembling’, ‘shaking’ or ‘shivering with cold’) as

‘temblorosa’, which has a completely different sonority and comes before the omission in the case of ‘crack crack’. Whereas it was repeated and accentuated before, here, it is omitted. Here he also cuts out ‘so that’ and considering the back-translation, the sentence appears formalized or normalized as it does not have similar literary effects or emphasis. In his ‘Foreword’ to *A Clockwork Orange: The Restored Edition*, the British novelist Martin Amis observes that, ‘the novel takes the standard science-fictional route, developing, and fiercely exaggerating, current tendencies’ (2013: viii). It provides a picture that remains painted on the walls of conscious or subconscious mind and where ‘Burgess’s exaggerated portraits of the confrontation between the individual and state [...] the addled sensibilities who, drugged by the present moment, will [...] not comprehend the moment beyond’ (Morris 1987: 39). The tendency of the author is to exaggerate ‘and the reader is likely to feel a sick shiver at the contrast between the exaggerated descriptions of violence and Alex’s sense of propriety and style’ (Maher 2010: 43). The tendency of the Spanish translator is to reduce these exaggerations and modify the sentences where they are present in the translated text. He transforms the sentences, the meaning of the words and readers’ perception of sounds. They can either imagine a sound or no sound at all in the text as onomatopoeic words are shortened, translated into words, paraphrased, adapted to Spanish sounds, or completely omitted in the Spanish translation of *La naranja mecánica*. Burgess uses long and unusual sounds as ‘not surprisingly, many of these nonlexical iconic elements, stem from bodily experience: not just the labial sensation of making “lip-music”, but also the inchoate verbal outcries accompanying sexual orgasm (“aaaaaaah”), tiredness (“yawwwww”), battle-rage (“Aaaaaaarhgh”) and pain or shock (“hauwwww hauww hauwwww”)’ (Goh 2000: 270). Removing the melody from the words can result in what is called a ‘melopoetic’ omission of words because the sounds are musical in the original. In his study, Petr Janák explains that sounds create humour. According to him,

the comical effect is achieved especially by the oddity and grotesqueness of expressions, deformations of language, a discrepancy between the language used and the communicative situation presented in the story, and language misunderstandings and their impact (26).

Burgess includes onomatopoeic words in the ST in order to convey black humour, such as ‘crack crack’. Omitting these sounds, in the case of *A Clockwork Orange* can make the novel either too humorous or not humorous or funny, at all. In her study, Inose argues that,

except for a few cases in which onomatopoeic words do not add extra information to the text, omission is not a desirable method of translation. When there is no equivalent word in the target language, the translators need to use other resources, such as explicative paraphrases or combination of various words (2008: 115).

This section reveals that Leal’s method is not only to omit onomatopoeia, but also to shorten onomatopoeic words, removing the melopoetic flavour and humour of the original text. Even though onomatopoeia is difficult to translate, it is indispensable in the TT because ‘it is often used to express an impression in a personal, emotional manner’ (Flyxe 2002: 54). Leal could have avoided these omissions by either keeping the onomatopoeic sounds as they are or domesticating these sounds in translation so that *La naranja mecánica* can be rendered accurately and have the musical texture that Burgess created in his novel.

## **2.7 Omission of Burgess’s ‘pronominal code’**

*A Clockwork Orange: The Restored Edition* starts with a Shakespearean quotation extracted from *The Winter’s Tale*, (Act III, Scene 3):

SHEPHERD: I would that there were no age between

ten and three-and twenty, or that youth would sleep  
out the rest; for there is nothing in the between  
but getting wenches with child, wronging the ancestry,  
steeling, fighting — (Burgess 2012: 2).

The quote suggests strongly that there may be other Shakespearean traces in the novel, not only the presence of archaic words or citations from his work that are used to create a dramatic or poetic effect, but also concepts and themes. This Shakespearean sonnet examines youth through the old shepherd's wise words. The age of youth is fragile because it is particularly in this period that youngsters, taken by euphoria, commit crimes and acts of violence, steal and fight. For this reason, the old shepherd wants to put them to sleep and wake them as grown-ups. These perceptions of teenagers and their behaviour are given in the shepherd's speech thereby inviting readers to understand youth's behaviour and action and at the same time the old shepherd's paternal role, in giving advice and forging family bonds.

Besides Shakespearean's thematic influence, Burgess imitates Shakespeare's style, incorporating archaisms in *A Clockwork Orange*. As Burgess states, 'Shakespeare means the past' to reflect his philosophy of time (2013: 24).<sup>55</sup> There are many archaisms, such as: 'thou', 'thy', 'thine', 'canst', 'dost' and the archaic /-th/ as in the verb 'taketh' and /-st/ and /-st/ like in 'wishest'. 'Thou' is the nominative, the objective form is 'thee' and the possessive is 'thine' that can also be found combined as 'thee and thine' in the ST. The verbs that follow 'thou' end in /-st/ or /-est/. His efforts to bring old English into his novel in order to evoke, preserve and subvert it is visible and crucial, because Nadsat archaisms create temporal dislocation: they are old-fashioned and antiquated words, but they create an atmosphere in the original text, a sense

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<sup>55</sup>Burgess alludes to the famous Shakespearean phrase 'What's past is prologue' uttered by Antonio, a character in *The Tempest* in Act II, Scene I, which means that the past can be a preface for the future.

of an archaic past that is transferred into the present which is imaginative and can produce grotesque humour. Burgess reveals the potential English has in hosting other languages and creates a powerful habitat where modern English is intertwined with Old English. Therefore, Nadsat conveys a sense of the past, present, and future. The evolution of language can be explained by taking into consideration Darwin's theories. It is important to highlight the evolution of Old English into advanced Nadsat, the Newspeak of the future as well as the adaptation of language to the physical and cultural environment. The writer exploits the whole capacity that English has in creating his invented language and adds archaisms that are present even in these days in the Northern dialect, that of Lancashire 'for the sake of rhythm or enjoyment. For it is the most charming, the oldest, the purest, seeing that it is the closest to the speech of our ancestors' (Dixon 1951: 142). It is known that Burgess's roots are from this English area, and Lancashire dialect is represented in its form and tradition as the author revives it through his literary work. In 'Archaisms in the Rime of the Ancient Mariner', Margaret J.M Sonmez identifies three types of archaisms consisting of 'verbal archaisms that include old-fashioned vocabulary, Spenserian archaisms that give a flavour of the past with some old-spellings and written archaisms that evoke the past world' (2002: 28). In fact, Nadsat includes old vocabulary, evokes, and gives a flavour of the past as it intertwines all the types of archaisms mentioned above. For this reason, the Spanish translator needs to transfer this combination in the TT. However, Old English is present in Nadsat, but Old Spanish is not present in Leal's translation:

ST: How art thou, *thou* globby bottle of cheap stinking chip-oil? (Burgess 2000: 14, my italics).

TT: ¿Cómo estás, \_\_\_\_\_ botellón de aceite de cocina barato? (Burgess 2002: 16).

Back-translation: How are you, \_\_\_\_\_ bottle of cheap kitchen oil?



Leal omits ‘thou’ and ‘stinking’. Instead of that, he adds ‘cocina’ (‘kitchen’) in his translation which is not present in the TT. He also omits ‘chip’ that is present in ‘chip-oil’ by simplifying it to ‘oil’. Leal either omits archaisms or provides an equivalent in modern Spanish ‘by situating the creative act in the present’ without finding old words that are used in Spanish to enrich his NadSpanish (Sonmez 2002: 35). Archaisms need to resonate and be present in his translation as well as ‘be distinguished, and each [possess] its specific foreignness. This is the sort of success—not quite impossible, certainly difficult—to which every translator of a novel ought to aspire’ (Berman 2004: 296). In the Spanish translation, Leal could have used ‘vuestro’ and ‘vos’ respectively for ‘thy’ and ‘thou’, with the caveat that ‘vuestro’ would not look archaic in Spain, where it is the standard second person plural possessive pronoun, and ‘vos’ (an address form known as ‘voseo’) is still used in parts of Spanish America such as Uruguay, Guatemala, and many others. Nevertheless, Leal’s NadSpanish shies away from such challenges, which could be overcome elsewhere in the text through the polite pronoun ‘usted’ as well. Whereas Burgess’s Nadsat intertwines modern and archaic elements and brings traditional forms into a future-oriented environment. Leal’s NadSpanish ends up becoming very modern:

ST: Bolshy great yarblockos to *thee and thine* (Burgess 2000: 131, my italics).

TT: Bolsches y grandes yarblocos para ti \_\_\_\_\_ (Burgess 2002: 99).

Back-translation: Bolsches and big yarblocos to you \_\_\_\_\_.

Leal translates ‘thee and thine’ into a simple modern Spanish ‘ti’, thus not ‘recalling the mastery of the second person pronoun usage in general that Alex exhibits, often when he requires language as a weapon to achieve dominance’ (Kohn 2008: 22). In ‘Pronominalization in *A Clockwork Orange*’, Julie Carson argues that the ‘thou/you pronoun distinction indicates significant changes in the central character in the novel’ (1976: 200). Based on Roger Brown and Albert Gilman’s studies, she argues that ‘there is a connection between social structure, group ideology and the semantics of the pronoun’ (201). She highlights that, ‘Alex uses the

formal thou in situations in which he is clearly in control' and where he can exert his power (201). Through the use of 'thou/ you' pronouns he reveals his linguistic creativity by inventing in this way 'a pronominal code' that separates Alex from the rest of the group and distinguishes his leadership skills (204). He is the leader of his droogies and expresses it through language, Nadsat and his behaviour. However, the 'pronominal code' cannot be noticed in Leal's translation as he does not make any distinction between 'thou' and 'you' in the TT. Leal does not navigate creatively the pronominal minefield in a very diverse Hispanophone readership where 'vos' and 'vuestro' may be problematic but could possibly have been the basis for creative inspiration. Leal's NadSpanish is neutral, does not incorporate Spanish archaisms in the text and, as Maher argues, the 'disjunctive mixes of registers are rare in [his] translation; many of the most source text examples are rendered' into Spanish (2010: 44) and

if appropriate equivalents of the pronouns are not repeated in the same way, in the same places in the translated texts, Alex's pronominal system is broken, and the readers lose another key to a multi-layered interpretation of *A Clockwork Orange* (Janák 2015: 36).

Archaic elements are incorporated into a modern linguistic hybrid giving it a sense of musicality in the way language is explored and making Burgess's novel timeless. Leal's translation prevents readers from experiencing Burgess's humour and the temporal dislocation in the original novel.

## **2.8. Conclusions: Omissions**

Omissions do not pass the level of paragraphs in *La naranja mecánica*; most of the omissions happen at the sentence level. They do not occur at the subchapter or chapter level. Even though they happen at the word and phrase level, the gaps they can cause in the understanding of the text are significant. According to Vinay and Darbelnet, 'translators may

also notice gaps, or “lacunae”, in the target language (TL) which must be filled by corresponding elements, so that the overall impression is the same for the two messages’ (2004: 84). Leal, instead of filling these gaps in his translation, causes other linguistic gaps by making ‘an inaccurate transmission of an essential content’. Nadsat needs to be transferred completely in the Spanish translation, because this linguistic hybrid makes the novel creative artistically. As Sumner, argues ‘criminality is not the only means by which Alex attempts to forge his freedom: his use of Nadsat slang as well as his [specific] sense of fashion serve [...] to bind collective identities of resistance’ (2012: 56). Readers are meant to be actively engaged and freely interact with Burgess’s linguistic creation. At the same time, they reflect on Burgess’s universal messages as they face challenges when communicating with alien intelligence. In this process, they encounter a new language and world where the author is ‘careful to gloss or contextualise new words in such a way as to enable the attentive reader to decipher them and learn their meanings, gradually becoming a “fluent” reader of this hitherto unfamiliar argot’ (Maher 2010: 40). They play a linguistic game, carefully created by the writer, without being aware that they are manipulated: Nadsat mirrors the brainwashing operation onto Alex, as it functions in the same way but to achieve the opposite end: freedom as opposed to oppression.<sup>56</sup> However, the translated text, characterized by omissions as demonstrated in this chapter, prevents the reader from experiencing the power of Burgess’s words and dystopian world.

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<sup>56</sup>The precise description of brainwashing is given by Huxley in *Brave New World Revisited* as he discusses what it means and how ideas can be planted in the minds of the individuals and nervous systems. According to him, ‘the effectiveness of political and religious propaganda depends upon the methods employed, not upon the doctrines taught. These doctrines may be true or false, wholesome, or pernicious [...] If the indoctrination is given in the right way at the proper stage of nervous exhaustion, it will work. Under favourable conditions, practically everybody can be converted to practically anything’ (1965: 63).

As previously explained, Leal creates a paragraph totally from scratch at the end of the novel:

BT: 'I am everyone's friend,' I said. 'Except to my enemies' (Burgess 2000: 131).

TT: - Yo soy el amigo de todos - dije. - Excepto de mis enemigos. - *¿Y quiénes son tus enemigos? - preguntó el ministro, mientras todos los vecos de las gasetas dale que dale que dale al lapis. - Cuéntanos, hijo mío. - Todos los que me hacen daño - dije - son mis enemigos* (Burgess 2002: 99, my italics).

Back-translation: 'I am everyone's friend', I said. - Except to my enemies.

*'Who are your enemies?' - asked the minister whilst all the vecos of the gazettas and the writing went on and on. - 'Tell us, son', - 'Everyone that hurts me', - I said - 'They are my enemies'.*

But it takes the comparison between Nadsat and NadSpanish linguistico-cultural specificities in their respective texts to recognize that this paragraph does not feature in Burgess's text. This dialogue created by Leal appears to be an invented part of conversation. He asks a question in this paragraph, 'Who are your enemies?', and provides a description and an answer for it. In his paragraph, Leal has used two core Nadsat words which are 'vecos' ('person', 'man') and 'gassetas' ('newspaper') to make it sound more like the author's invented language. Leal experiments with 'transwriting' or 'rewriting' where the translator translates and writes simultaneously specific parts of the text.<sup>57</sup> He does not only translate Burgess, but he also finds a common point between them in this paragraph. Leal writes and translates in her mother tongue, Spanish, without having a Nadsat basis. One reason for the added paragraph could be

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<sup>57</sup> On literary translation as 'rewriting', see Lefevere, 2017.

that he finds it necessary to provide more explanations to the readers after so many omissions, but of course a single paragraph cannot remediate the significant gaps in the TT. To quote Berman, ‘the expansion often works to mask the quantitative loss’ (2004: 292). However, by omitting and translating the text selectively, without logically constructing an invented language in translation, there is a major disequilibrium between the ST and the TT.

Such omissions can cause comprehensive gaps because in some parts of the text, they are recurrent and detrimental to the meaning of words, sentences, and whole passages. Readers are faced with incomplete sentences because core Nadsat words are removed, simplified, shortened, and paraphrased. Consequently, the construction of sentences is modified in order to cover excessive omissions in the TT. Readers of Spanish cannot experience the shock of Nadsat because of the missing gaps that have invaded the translated text. As a result, they cannot grasp Burgess’s humour and politics which are part of his style and important to the novel. Nadsat readers ‘experience an initial strangeness and curiosity’ as well as alienation and freedom (Ravayse 2014: 1). In this way, they are faced with two decisions: to continue or stop reading and if they choose the latter the mission of the author remains unfulfilled. It is also not completed if the text has reduced the multilingual/heterolingual words which are crucial components of Nadsat and NadSpanish respectively in the ST or TT. There are no bilingual editions of the novel, which is what I would recommend for future editions. We cannot decipher Nadsat in *La naranja mecánica* because the Spanish translator has decrypted the codes for us. Rather than foreignizing it, Leal has domesticated the text, so readers do not need to master NadSpanish; learn the basics of this invented language or become proficient to understand the novel’s content, ideas, and messages. In domesticating Nadsat, Leal makes it more comprehensible and acceptable for the Hispanophone readership, but it was never meant to be easy, even for the English readership. In fact, ‘from the very beginning, the target text is less alienating, so the potential change in the reader’s attitude as the book goes on is less dramatic’

and humorous (Maher 2010: 41). For these reasons, readers' thoughts are directed to the outcomes of violence and darkness, rather than to the optimistic, political, and philosophical views that Burgess expresses through this invented language.

In short, the author-reader interaction is not maintained. One question arises, then: if omissions are (in)accurate, why does Leal use them? Omissions occur to ensure stylistic acceptability as

translators delete words, phrases, sentences, sometimes even more consistent parts of the source texts in order to adjust – linguistically, pragmatically, culturally, or ideologically – the translated texts for their target audiences (Dimitriu 2004: 165).

As demonstrated in this chapter, Leal removes Russinglish and multilingual/heterolingual words or phrases. He also reduces or eliminates Old English, orality and slang, infantilisms, and amputations in his translation. He preserves the whole structure of the novel, but gives new shape, sounds and meanings to the words by transforming the language from experimentation and innovation to a more familiar language so that 'the reader is thus [not] kept well occupied' or forced to learn a new language as they already speak Spanish and they do not have any difficult language barrier to pass (Adams 1987: 98). In domesticating *La naranja mecánica* for the Hispanophone readership, Leal gives the novel the translator's touch; a sense of adjustment, but he does not translate Nadsat into Spanish, which harbours significant consequences for the meaning and experience of the novel. Readers are then 'faced with a TT that appears resistant to experimental or transgressive style', but Leal 'could have found ways of stretching the limits of [Spanish] in order to give readers an opportunity to appreciate as fully as possible the meaning, message and effect of a linguistically experimental source text' (Maher 2010: 49). Leal's NadSpanish is neither experimental nor multilingual or alienese so is it NadSpanish? Through the use of back-translation in this chapter, the confrontation of the ST and TT reveals

that Nadsat in translation is asymmetrical. Leal avoids ‘redundancy’, but in doing so he does not take into consideration the importance of the repetition of words, phrases, and sentences in the original (Newmark 1988: 16). He removes linguistic and extra-linguistic components, in such a way that readers cannot notice that they are omitted. The change of ‘the sentence structure and lexical choice can impact upon the humorous effect of a line of text, whether it is the utterance of a character or the voice of a narrator, and the translation of these features in turn contributes to a target text’s overall effect’ (Maher 2011: 7).

As the Spanish text contains different types of omissions, the Universidad de los Andes in Colombia proposes a model for translating *A Clockwork Orange* for readers of Bogotá:

the teenage slang of the novel, nadsat, is re-created not replacing English with Spanish and combining it with Russian, or adding Spanish suffixes to nadsat words, but from the slang collected among teenage hooligans, and gangs in Bogotá. The model is still a project, as it is very difficult to find a publishing house that agrees to publish a book for such a restricted audience. Yet, the big publishing groups of Spain do exactly this (Guhl Corpas 2002: 148).

This is an initiative, but not a solution to the problematic translation of Leal, as it includes only the readers of Bogotá because they can be able to understand this slang which is specific for this region. To quote Berman,

Unfortunately, a vernacular clings tightly to its soil and completely resists any direct translating into another vernacular. Translation can occur only between “cultivated” languages. An exoticization that turns the foreign from abroad into the foreign at home winds up merely ridiculing the original (2004: 294).

In accordance with Berman, the Spanish translation may include neologisms that could be understood by the whole Hispanophone readership. The use of Colombian slang or any regional

slang would prevent the readers from different Spanish speaking regions from understanding the text and would isolate the translation of *La naranja mecánica* in that area without giving any possibility for the rest of the Hispanic world to access the novel. But surely there are colloquial and idiomatic expressions that can be used and understood by the Hispanophone readership. This thesis is suggesting many alternatives. One objective of this thesis is indeed to serve as a guide for other Spanish translators, to restore the translated text, remove all the omissions from it, bring a Spanish translation that can stimulate reader's imagination as Burgess's dystopia, produce a novel that *could* reach and be understood by the whole Spanish-speaking world.

Leal omits several categories of words and sentences in his Spanish translation, and he does not compensate for them in other parts of the text. The last chapter translated by Quijada Vargas is an attempt, but it is far from being adequate to compensate for minor and major omissions throughout the novel. His omissions include fillers, core Nadsat words, temporal and spatial markers, ultra-violent words, archaic vocabulary, slang, figurative language, phrasal verbs, and many other kinds of omissions that have affected the text and consequently the experience of the target readership. These categories need to be considered one by one, and then translated correctly in the TT. The consequences of omissions can be noticed especially when Leal reduces the alienese effects of the novel, which are discussed in the following chapter in relation to Orwell's Newspeak in translation. He does not experiment with alienese translation through foreignization (Schleiermacher, Venuti), that would take into account the importance of Nadsat. As it stands, readers of Spanish cannot learn from or appreciate the novelty of Nadsat because it has already been normalized, domesticated and hispanicized. The Spanish translator thus dissolves the dystopian puzzle and the mystery of language, that had been carefully created by Burgess.



### **Chapter Three**

**Alienese translation: Burgess's Nadsat vs Orwell's Newspeak**

As the world was experiencing post-war anxiety after 1945, it was indispensable on the part of British writers to bring future-oriented visions that reflect the social, political, and cultural realities of the time they lived in, but seen from a different perspective, that of the future. They envision more and more dystopian worlds through specific characters, narratives, languages that bring diversity and creativity to their novels. On the inside cover of *Aliens: Why They Are Here*, a survey of aliens, their presence and purposes, Bryan Appleyard explains that

since 1947, aliens have poured from the abyss that lies between ourselves and the world [...] Before science and technology took hold of our lives, we called [aliens] different things: angels, demons, fairies. But in a world in which man has discovered his cosmic insignificance, our need for aliens, has reached the stars — and our search for them has drawn our gaze upwards rather than to the bottom of the garden [...] How did we get here? And what does our obsession with all things alien, whether extraterrestrial or manufactured, say about us in a post-religious world? (2005).

Future-oriented notions of aliens permeate Western literature and directly or indirectly reveal the importance they have especially in bringing social changes and progress for the society. Thus, readers are given powerful lenses to explore the physical, mental, and imaginative space. In *A Clockwork Orange*, Burgess brings in alien features through the complexity of a mosaic and creates a puzzle linked to various topics such as science, space, ideology, and many others. He adds linguistic imagination to the text and escapes the margins of society through his linguistic hybrid. His mosaic of languages and cultures includes visual metaphors, symbols and allusions that enrich the ST and illustrate theosophical thoughts.<sup>58</sup> The author codifies his art

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<sup>58</sup>Theosophical derives from the blending of ‘theosophy’ and ‘philosophical’. *A Clockwork Orange* intertwines both philosophical and religious traits that are important to understand many aspects in the novel. Besides this novel, Burgess has written a great number of novels that discuss religion and knowledge of God and the Bible.

so that we can make efforts to comprehend things that are beyond our understanding. There is a hidden, encrypted content in his mosaic that is used for linguistic manipulation and against political manipulation. Cracking the linguistic codes makes the novel very challenging because words and phrases need to be translated or deciphered by readers.

Nadsat as an invented language has had a lot of academic interest, but scholars do not discuss the alienese elements of it in both ST and TT. They identify that Nadsat is very alien, but they do not analyse the mosaic which is at the core of this linguistic hybrid. These particular features of Nadsat can contribute to numerous aspects including how we can communicate with beings who are different. Slang, of course, functions as a means of communication for a post-war oppressed subculture, but it is my argument in this Chapter that Nadsat goes further. The present scholarship does not monitor and observe the alien presence in the novel that unfolds as an exercise of multilingualism and/or heterolingualism; only a few scholars mention the fact that Nadsat is alien, but without further analysis. The most challenging part of the mosaic for a translator, as explained earlier, is that it needs to be transferred into the TL and the transference has to include dystopian features, which underpin communication between the text and readers. Richard Saint-Gelais is one of few scholars who posits communication between humans and aliens as a specific process:

a simple — but simplistic — conception of communication defines it as a production phase followed by a reception phase, an encoding and then a decoding of a given meaning through a message that is seen as a vehicle for this content. But understanding a message is not extracting something physically present in the signs. It entails, rather,

the integration of these signs into an interpretive frame that enables the recipient to give them meanings — meanings that the recipient has to elaborate, not extract (2014: 78).<sup>59</sup>

This process of deciphering is the key to understanding alien communication when the recipient and sender share an (un)common language, as in the case of Nadsat, where the mosaic of languages is incorporated into English which is supposed to be (un)known by the recipient. Deciphering is an important component of the whole process because readers need to decode words before they come to understand the content. It is a crucial phase in the whole communication process that needs further attention as it is completely different from archaeological deciphering or interpretation.<sup>60</sup> Saint-Gelais thus asserts that

[d]eciphering inscriptions in unknown languages or messages in secret codes implies coping with strings of signs without having any prior knowledge of the encoding rules, so recognizing these rules becomes one of the ends (instead of the means, as is usually the case) of the interpretive process.<sup>61</sup> The decipherer of unknown languages tries to establish the phonetic and/or semantic value of symbols. The decipherer of secret messages seeks to identify the principle governing the replacement and/or permutation of letters (82).

This description of deciphering is important because it makes clear that invented languages are logical. Burgess as a conlanger intertwines many codes to create this linguistic puzzle. If

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<sup>59</sup>[https://www.nasa.gov/sites/default/files/files/Archaeology\\_Anthropology\\_and\\_Interstellar\\_Communication\\_TAGGED.pdf](https://www.nasa.gov/sites/default/files/files/Archaeology_Anthropology_and_Interstellar_Communication_TAGGED.pdf) (accessed 20 May 2021).

<sup>60</sup>Scholars have found similarities and differences between ethnological and alien deciphering. At the basis of this process, is coding and decoding. Many attempts have been made by European and American researchers to break the Maya code that consists of a long series of hieroglyphs, symbols, and carvings. The difference relies on the fact that archaeologists decipher real inscriptions, whereas alien deciphering can also be fictional.

<sup>61</sup>In the case of *A Clockwork Orange*, readers can experience a balance of a challenging and entertaining text. For this reason, they do not simply cope with words, they may also find this process of deciphering enjoyable and pleasurable. This combination is part of solving the dystopian puzzle as readers can decode words enthusiastically and continue their reading.

readers identify the rules to crack them, they find the map to the end of the labyrinth. Nadsat needs further study because there may be codes that have not been identified, yet. Therefore, the whole process affects the translation of this conlang into different languages including Spanish because it needs constant updating based on research. This chapter addresses alien elements partly through the comparison of Nadsat with Orwell's Newspeak. It is crucial to confront these two invented languages in the original and translation to generate ideas on the alien nature of Nadsat. The choice is relevant because both languages share the same linguistic grounds and have similar literary allusions and influences.<sup>62</sup> It is crucial to clarify that Newspeak is the language of authority, the state, polite society as well as journalism whereas Nadsat is a countercultural language. It goes against prevailing norms linguistically just as its speakers do behaviourally. These are two very different conlangs, in terms of their societal origin. Newspeak is a top-down totalitarian way to control and restrict, whereas Nadsat is an underclass culture of slang and represents behaviours which attempt to evade totalitarian control. Despite their differences, Newspeak is an invented language that approaches Nadsat

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<sup>62</sup>Many writers influenced the creation of Newspeak, first and then Nadsat, second. The main influencer of British writers including Orwell and Burgess is Shakespeare. They are inspired by Shakespearean archaisms and the fact that he makes his works the mirror of humans. Jonathan Swift and his satire *Gulliver's Travels* has an important place in Orwell first who read it when he was eight years old and then, in Burgess who refers to him in *A Clockwork Orange*. Both Orwell and Burgess acknowledged that they were inspired by H.G. Wells who 'called himself a "utopiographer" and believed that scientific advancements would outlaw war and poverty': <https://www.anthonyburgess.org/twentieth-century-dystopian-fiction/> (accessed 20 May 2021). Of great significance is Aldous Huxley who was Orwell's teacher at Eton College. They remained friends and in touch during their lives. Huxley's *Brave New World* has been Burgess's guide when writing his dystopias. James Joyce influenced Orwell's and Burgess's literary style. Burgess, inspired by Joyce's literary work, 'wishes to manipulate the commonplaces of language into a new medium that shocks the reader into a new awareness [...] keep[ing] the reader observing the pattern yet involved, willing to fit the pieces of the jigsaw puzzle together and then to believe in the picture' (Kennard 1987: 63). In *Afterjoyce: Studies in Fiction after Ulysses*, Robert Martin Adams asserts that, 'Burgess, like Joyce is delighted by the linguistic patterns that form in the fading shadows of unconsciousness' (1987: 99). Burgess was inspired by Joyce's language patterns, linguistic experimentation and, above all, Joyce's artistic innovation.

in many ways. They both extrapolate meaning and make their readers understand the main ideas and concepts behind words. Whether it is a slow discovery, as in the case of Nadsat, or a fast one, as in the case of Newspeak, readers may use decoding techniques to decipher or decode words, phrases, and images.

Neither Orwell nor Burgess predicts, they both warn about the possible future. Both represent not only dystopian fiction, but also new forms of expressing innovative and alien thoughts, starting with Orwell who contributes with a political dystopia, and culminating with Burgess who creates an alien dystopia. At the same time, they both include philosophical, religious ideas and concepts that are expressed through fiery words as they are selected and combined carefully to reach their literary goals. These words are coinages and neologisms in the ST that are specific, powerful and influence readers. Nadsat in the original and Spanish translation has been analysed in detail, in the previous chapters of this thesis where important categories and omissions of this invented language are identified, located, and examined. It is essential in this part of the thesis to investigate Newspeak, and then compare it with Burgess's Nadsat in the original and translated text to develop fully some of the similarities and differences mentioned previously in Chapters One and Two whenever Orwell's influence on Burgess is discussed. This comparison between these two fictional and artistic constructed languages is not only inspired by similarities in their treatment of language, but also in part by links between the authors themselves. Biswell's Introduction to *1985* highlights that

there are a number of points of comparison between Orwell and Burgess, and the key facts of their biographies are worth considering. The most obvious similarity is that both of them discarded their original names and created new identities: Eric Arthur Blair became "George Orwell" (borrowing the name of a minor Elizabethan playwright); and John Burgess Wilson, known to his Manchester family as Jack or Jackie, took on the twin disguises of "Anthony Burgess" and "Joseph Kell" when he

began to publish fiction in 1956. Both of them were English outsiders who consciously remade themselves after travelling abroad (2013: xiii).

But the main inspiration is language because, besides the above, they in a similar way, ‘provide a particularly clear window on the [innate] grammatical machinery of the brain’ because they create mental languages that have universal grammar and vocabulary (Pinker 1994: 35). Burgess fleetingly compares *A Clockwork Orange* with Orwell’s *Nineteen Eighty-Four* in the section entitled ‘Clockwork Oranges’ in *1985* where he reveals his inspiration for the title of the novel. He argues that ‘to use Newspeak is to play a complex game with a limited number of semantic pieces’ (Burgess 2013: 74).

Many scholars analyse these authors and their works in their studies. They highlight specific characteristics of their original works and explain their importance for the present day. However, as discussed in Chapter One, they mainly compare Orwell and Burgess separately without an attempt to illustrate the connections and disconnections between the conlangs they create. They do not assess the powerful links that language can have with power, freedom and thought which need to be taken into consideration not only in the original text, but also in the translated version. They do not compare source or target texts translated by translators, much less the Spanish translators, that may generate new ideas and interpretations of these novels. This chapter, therefore, emphasizes distinct features that Newspeak and Nadsat have in the ST and TT and how Newspeak has been a major influence of Nadsat creation, shaping it into a refined language that intertwines the mosaic of languages and cultures. It reveals what position they have in the family of invented languages, where they stand when compared to other alien languages that have their own characteristics which may be similar or different when compared to Newspeak and Nadsat. Their features are important for the map of invented languages in the original and translation. Both these languages belong to the artistic category of conlangs,

designed for the fictional worlds they represent. They are written at a distance of thirteen years between each other and remain modern and innovative to this day.

### **3.1 Nadsat and Newspeak: convergences and divergences**

As previously explained, Burgess was opposed to glossaries, and he does not explain in detail his invented language within *A Clockwork Orange*. His attempts have been outside of the novel, mainly in magazines, newspapers, and interviews, where he clarifies Nadsat, its associations with ultra-violence and broader dimensions. The only discussion we know from the author's viewpoint is Dr Brodsky's definition of Nadsat which is analysed in the Introduction of this thesis. It is a very short and condensed explanation that in a certain way excludes many other linguistic and extra-linguistic components. On the other hand, Orwell dedicates an appendix to Newspeak that can be found at the end of *Nineteen Eighty-Four* entitled 'The Principles of Newspeak' where he explains his invented language thoroughly, includes linguistic combinations which are not used within the novel and explores its linguistic spectrum and position:

Newspeak was the official language of Oceania and had been devised to meet the ideological needs of Ingsoc, or English Socialism. In the year 1984, there was not as yet anyone who used Newspeak as his sole means of communication, either in speech or writing. The leading articles in the *Times* were written in it, but this was *a tour de force* which could only be carried out by a specialist. It was expected that Newspeak would have finally superseded Oldspeak (or Standard English, as we should call it) by about the year 2050 (2000: 343).

In this definition of Newspeak, as readers we understand that it is a new language based on 'Basic English', coined as Oldspeak by Orwell. They are divided into two varieties of the same



language by Steven Blakemore who writes them in lowercase, respectively ‘oldspeak English and newspeak English’ (1986: 352). Both Oldspeak and Newspeak are written in capital letters by Orwell and are two separate languages coexisting in this phase of transition and learning, but Oldspeak will not exist in the future because it will be replaced by Newspeak. The latter is supposed to take the place of Oldspeak, completely erase it and not to coexist or be in parallel with it in the possible future.

Many scholars have considered Oldspeak to be simply English when in fact, it is Basic English, a combination of British, American, Scientific, International and Commercial English where the initial letters form the word ‘Basic’ English. According to Roger Fowler, ‘Orwell seems to have been well informed about Basic, and to have favoured its chance of becoming an international language higher than the artificial languages such as Esperanto and Interglossa’ (1995: 102). Basic English is a concept created by Charles Kay Ogden, an English linguist who published a book with the same title where he argues that English is the key auxiliary language, nationally and internationally. This book starts with a quote from the Bible and recalls Babel, thus insinuating the creation of a universal language. Ogden collaborated with Ivor Armstrong Richards, an English-born American semanticist and literary critic in the thirties, aiming to reduce English vocabulary to 850 words and create a simplified variety of English, an English-based controlled language that could be easily learned by international students. It was ‘a utopian project [...], but Orwell’s overwhelming instinct was to resist the impoverishment of language’ and this is reinforced by the fact that he includes neologisms that enrich Newspeak, even though the linguistic space is narrowed (Biswell 2013: xvi).

Readers may follow the same path as they do with Burgess: they may learn Orwell’s innovative words and concepts to understand his invented language and the reality it represents. He continues teaching and introducing his neologisms in the ST while ensuring that they can be understood correctly. It is an alien way of communicating as readers need to gain access

while learning ‘a brave new language’ founded in 1949, written for the novel *1984* and projected into the future (2050) characterized by the presence of many coinages invented by Orwell that shape society under totalitarian regimes (Courtine 1986: 69). According to Orwell ‘Newspeak was designed not to extend, but to *diminish* the range of thought, and this purpose was directly assisted by cutting the choice of words down to a minimum’ (2000: 344). In fact, he reduces the quantity of words especially when he uses Oldspeak which is supposed to be applied as little as possible in everyday speech or in political and scientific conversations. This effect of thought limitation inspired by Orwell, is inverted in Nadsat as Burgess diminishes the thoughts of his characters by using Russian that does not have the same range of synonymic words as English. Newspeak arguably provokes thoughts in the readers, too. Indeed, Nadsat forces readers to think outside traditional conceptual-linguistic boxes and the deployment of Russian and the fusion of languages surely expands thoughts.

Another important component of Newspeak is ‘cablese’ as Orwell incorporates journalism in his writing (Courtine 1986: 71). Cablese is a type of shorthand where messages are sent in a condensed style and unnecessary words, or punctuation can be avoided so that the message can be understood more quickly. As explained by Fowler, ‘more specifically, the elliptical style of Newspeak and of the memoranda in *Nineteen Eighty-Four* has been linked to what was known as “cablese”; the abbreviated style in which reporters used to send in their stories to the newspapers and radio’ (1995: 97). It is worth mentioning the fact that Orwell was a war correspondent, columnist, essayist for *The Observer* and many other British magazines, newspapers, and broadcasting companies. This experience equipped him with journalistic skills that he used in *Nineteen Eighty-Four* and that make this novel specific not only in the original, but also in the translated text.<sup>63</sup> This novel is characterized by short and concentrated

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<sup>63</sup>In ‘Orwell as War Correspondent: a Reassessment’, Richard Keeble examines Orwell’s journalism and his assignments on the *Continent for the Observer* and *Manchester Evening News* at the end of Second World War in 1945. He mentions his journalistic contribution and

sentences that have incorporated blendings of words that are brief: ‘It was the police patrol, snooping into people's windows. The patrols did not matter, however. Only the Thought Police mattered’ (Orwell 2000: 4). In the example extracted, our attention is focused on these two words ‘Thought Police’, which is a core Newspeak combination. We can imagine an institution that reinforces law and order mentally. Orwell creates a whole family of words that have ‘think’ and ‘thought’ as their roots. In *Nineteen Eighty-Four*, there is a different form of crime, coined by Orwell as ‘thoughtcrime’ (crimethink) that need to be detected and investigated by the ‘Thought Police’. Their role is to spot them at their genesis when they are just a thought in the criminal’s mind.

Newspeak is both verbal and written as clarified by Orwell. It is a standard language whereas Nadsat is not an official language. It is only spoken by the main characters, Alex and his droogs, who instruct other characters and readers to learn their invented language, which incorporates slang and many elements of informality which have been highlighted in the previous chapters that confirm its orality. In the previous chapters, different categories of words in translation have been discussed and the focus has been on Nadsat, its structure and linguistic omissions that prevail in Leal’s translation. In this chapter, the focus is on the alienese elements of Nadsat and Newspeak. Both invented languages have alien features in the ST and TT as well as how Newspeak categories function in Spanish translation. Both Newspeak and Nadsat

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highlights that ‘Orwell’s voice emerges as one of vitality and power’ (2010: 393). This force was transferred even in his novels as he ‘was always fascinated by newspapers in their own right, he used them as sources of information and as an indicator of political attitudes’ (399). Keeble also points out ‘the best elements of [Orwell’s] journalistic style — immediacy, clarity, a sense of urgency, an ability to highlight the most interesting, the paradoxical, the most tragic; a facility both to generalize effectively and to focus on the specific, relevant detail; an economy of language even within colourful, descriptive, eye-witness reportage; a political and moral stance, an openness to conflicting views — all these elements are apparent in Orwell’s best writing and in the best of his war reporting’ (404). These aspects of Orwell’s journalism are important in the ST and to be preserved in the TT.

belong to the category of languages that need deciphering and decoding in the original and translated texts. Neologisms invented by both authors are particular because their combinations can produce alienese effects and create an alien atmosphere in the novel. Orwell's Newspeak has specific categories of words that have been created to depict a totalitarian reality where 'language can be manipulated to control thought or to expand thought and [...] a limited range of language reflects a poverty of thought and intellect' (Jackson 2011: 49). It is worth mentioning the categories that Orwell has established for his Newspeak at the end of *Nineteen Eighty-Four*. There are three distinct classes respectively A, B (compound words) and C vocabulary:

*The A vocabulary.* The A vocabulary consisted of the words needed for the business of everyday life — for such things as eating, drinking, working, putting on one's clothes, going up and down stairs, riding in vehicles, gardening, cooking, and the like [...] So far as it could be achieved, a Newspeak word of this class was simply a staccato sound expressing *one* clearly understood concept [...] It was intended only to express simple, purposive thoughts, usually involving concrete objects or physical actions (Orwell 2000: 344).

*The B vocabulary.* The B vocabulary consisted of words which had been deliberately constructed for political purposes: words, that is to say, which not only had in every case a political implication but were intended to impose a desirable mental attitude upon the person using them. Without a full understanding of the principles of Ingsoc it was difficult to use these words correctly. In some cases, they could be translated into Oldspeak, or even into words taken from the A vocabulary, but this usually demanded a long paraphrase and always involved the loss of certain overtones. The B words were a sort of verbal shorthand, often packing whole ranges of ideas into a few syllables, and at the same time more accurate and forcible than ordinary language (347).

*The C vocabulary.* The C vocabulary was supplementary to the others and consisted entirely of scientific and technical terms. These resembled the scientific terms in use today, and were constructed from the same roots, but the usual care was taken to define them rigidly and strip them of undesirable meanings. They followed the same grammatical rules as the words in the other two vocabularies. Very few of the C words had any currency either in everyday speech or political speech (352).

This division may have been inspired by Ogden's categories A, B, C consisting of adjectives, nouns, and adverbs where he provides basic definitions of more than 20,000 words. The main aim is to learn Basic English as quick as a learner can for the purpose of everyday existence, to communicate about news, interests, trade, and science. This is also valid for Newspeak where Basic English is one of the main components of this invented language.

In *Nineteen Eighty-Five* (1978), Burgess dedicates half of the book to Orwell's *Nineteen Eighty-Four* where he discusses Newspeak, doublethink, and many specific features. In the Introduction to *1985*, Biswell explains that Burgess wrote an article '1984 Is Not Here' published on 1 January 1984:

in the course of a lengthy and detailed reflection on George Orwell's *Nineteen Eighty-Four*, Burgess examined various elements of Orwell's dystopia, and investigated the origins and context of his novel. [...] As most readers would have been aware, Burgess was also advertising the merits of *1985*, his own book-length response to Orwell, which had been published around the world six years earlier (2013: ix).

Biswell adds:

by the time he came to write *1985*, Burgess had been living with Orwell's novel and thinking about its implications for more than twenty-five years. Orwell's essays and

letters show that the genesis of his novel was connected to the gradual development of his thinking, over many years, about sadism, totalitarianism, and power (2013: xi).

After Burgess clarifies and expresses his thoughts on Orwell's novel and establishes that 'Orwell wasn't really forecasting the future [...] and it's the sensuous impact of this novel that counts to [him]', he creates his own *Nineteen Eighty-Four*, that he calls *Nineteen Eighty-Five* based on the famous calculation 'two plus two equals five' (Burgess 2013: 15). It is just to remind readers that this novel is not over, yet and there is going to be an extension of it in this book, mainly in the second part of *1985* which is purely fictional. The second half consists of 18 small sections and ends with a note on 'Worker's English' and an Epilogue. Burgess's *1985* is not the only book that has a deep Orwellian influence. He includes Orwellian concepts in *A Clockwork Orange* reinforcing the position of Orwell among his literary forebears and revealing that his way of depicting totalitarian regimes is crucial in this novel. He mainly focuses on themes and messages that go beyond the presence of human beings in the universe, the war between good and evil, free will and choice, the relationship between art and morals, pursuit of happiness, Christianity, and betterment of humanity.

The following examples illustrate how Nadsat is formed based on English grammar and other innovative methods of word-formation: the word 'crast' (Russian: красть (krast'); 'steal', 'rob') which belongs to Nadsat glossary becomes 'crasting' by forming a typical English gerund. Other examples include the word 'slooshy' (Russian: слушать (slušať, 'listen'), слышать (slyšať, 'hear'), which in the past tense or past participle becomes 'slooshied' (slosh+/i/+/ed/). Regular verbs ending in a consonant + /y/ take /-ied/ (the /y/ becomes /i/ followed by /-ed/). Burgess is inspired by George Orwell's *Nineteen Eighty-Four*, where 'strong verbs have disappeared, so that all preterites and past participles end in -ed [...] plurals always end in -s' (2013: 33). It is an intertextual way of forming new words within an invented language where one writer (Orwell) influences another writer (Burgess). Scholars have so far

only superficially mentioned the Orwellian influence on *A Clockwork Orange* and not how Burgess's neologisms have been inspired by the Orwellian way of shaping neologisms. Burgess, in fact, creates a new doublethink based on the Orwellian style, a typical 1960-s youthspeak, a language that could be suitable in larger and worse dystopias, a literary response to state control and totalitarian regimes. Both conlangs play a crucial role in their original texts as they attract the reader's attention and present a new reality whilst much of both novels revolves around the specific neologisms which reveal the power that invented languages (in translation) can have as they portray fictional worlds through alien words. Can NadSpanish and Spanish Newspeak have the same impact in their target texts? Can they portray these imaginary realities through the power of words?

### **3.1.1 Core Newspeak and core Nadsat**

Both Nadsat and Newspeak created exclusively for these novels are timeless, modern, and experimental at the same time. The key to success has been the invention of languages that can resist the test of time. These new languages that both authors have created for their dystopias are related to possible futures. Core Newspeak words are essential words that appear in *Nineteen Eighty-Four* created by Orwell to depict a totalitarian society where political repression, control, censorship, and limited freedom prevail. They are defined as core because they are fully representative of this invented language. They are neologisms that take different forms and shapes as they reflect the new reality and world in the original text. The same logic applies to core Nadsat words explained in the previous chapters and their parallel versions in translation, respectively NadSpanish and Spanish Newspeak which, as we shall see, Vázquez Zamora translates as 'Neolingua'. In his Introduction to Burgess's *1985*, Biswell compares both authors:

despite their obvious points of disagreement, Orwell and Burgess seem closest in their speculative fiction, and in their non-fiction writing about possible futures. *The Wanting Seed* and *A Clockwork Orange*, both published in 1962, are written in full awareness of the canon of dystopian writing (e.g. Huxley's *Brave New World* and Zamyatin's *We*) identified in Orwell's journalism (2013: xv).<sup>64</sup>

Both Orwell and Burgess are writers of the future as they include future-oriented words and worlds. Consequently, they spread innovative and advanced ideas that influence readers who reflect on their role and how they might evolve in society. Their imaginary societies bring to life new languages that can depict totalitarianism and dystopian environments where the individuals are under surveillance, manipulation, and brainwashing. The techniques of brainwashing and controlling the human mind and soul were discussed by Huxley in 1932 who also inspired both Orwell and Burgess in their literary works. In 'Language and Ideology in Orwell's *1984*', Blakemore explores Newspeak, its significance, and literary allusions:

in *1984* the Party's linguistic ideology is paradoxically anti-linguistic: It uses language to mask a hatred of language; it rewrites history to destroy man's history and heritage; it prepares new dictionaries so man cannot express himself through language. The novel

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<sup>64</sup>Yevgeny Zamyatin's *We* influenced both Orwell and Burgess in their dystopian novels. It was translated into English by Gregory Zilboorg in 1924, published in New York by E. P. Dutton. Its setting is in the possible future characterized by mass surveillance and totalitarian regimes where people live in uniformity. In the Introduction of *We*, Peter Rudy explains that 'the ruling principle of the rigidly controlled society [...] is that freedom and happiness are incompatible: men are congenitally incapable of using their freedom for constructive ends and merely make themselves miserable by their abuse of it; most of them yearn for a materialistic happiness and are eager to surrender their troublesome freedom and to be reduced to the status of lotus-eaters' (1952: viii). He adds that '[Zamyatin] tried to put into practice his belief that in its content a literary work should be heretical, refusing to accept reality at its face value and always posing those two "final, most terrifying, most fearless questions: Why? And what lies ahead?"' that can direct our thoughts to Burgess's repetitive question 'What's it going to be then, eh?'(x).



documents the degradation of man through the murderous assault on his linguistic reality — an assault that is more sinister than the clumsy torturing of the spirit's flesh. The Party's attempt to control man through language, to control time and history, is subverted, however, by the oldspeak narrator who asserts the linguistic "past" (embodied in a series of allusions) against the Party's anti-historical present (1986: 349).

These restrictive societies establish control that can be seen or not seen in an imagined future as the people are turned into robotic mechanisms, 'clockwork oranges', deprived of what is one of the most important things on earth, their freedom (Burgess 2013: 71). They are surrounded by visible and invisible chains that control their minds, actions as well as their behaviour. Whether it is physical or mental freedom, they feel oppressed and they want to be free from external and internal restrictions, but freedom is not easily achieved in conditions of oppression. The only means by which they can achieve freedom is through language, which is avant-garde. In fact, readers grasp ideas through it and understand their reality more because 'the aliens may be here to improve us, to seize our angelic natures, to lift us from the mire of human history' (Appleyard 2005: 47). It shapes their perception of the world. Both Nadsat and Newspeak come from a future that rejects or attempts to erase the past and exercises control on memory and thoughts through language. Therefore, there is a tendency on the part of these writers to bring new words and phrases created specifically for the setting of their novels. They produce linguistic combinations, incorporate them in their texts, introduce some of them initially and make their readers find out their meanings, as in the case of *A Clockwork Orange*. They may struggle to decipher words and end up giving them meanings completely different from their intended meaning. They may be in a transition phase when they experience this process because they translate an (un)known alien language into a human one. Both these novels make their readers translators as they need to translate words in order to understand the

content of the novel. This is a quality that needs to be preserved in translated texts so that the target readership can have words and phrases to decode in the TT. Neologisms are present in both novels for the purpose of creating a community that speaks the same universal language as an act of freedom and resistance from the totalitarian authorities.

Another characteristic of Orwell's writing is that he sometimes clarifies core Newspeak words within the novel, not only in the appendix. For example, Orwell defines in the last pages of his *Nineteen Eighty-Four* 'CRIMESTOP', which is written in capital letters. He writes that, 'the first and simplest stage in the discipline, which can be taught even to young children, is called, in Newspeak, CRIMESTOP. CRIMESTOP means the faculty of stopping short, as though by instinct, at the threshold of any dangerous thought' (Orwell 2000: 241). He adds that 'the mind should develop a blind spot whenever a dangerous thought presents itself. The process should be automatic, instinctive. CRIMESTOP, they called it in Newspeak' (319). He takes time to bring this word to our attention because it is crucial in the novel. It is a blending of 'crime' and 'stop', revealing that mental crimes can only be stopped in the minds of the criminals before they can be transferred into real life. The importance of core Newspeak words relies on the fact that their meanings are specific and clarified within the text. The same techniques of clarification happen with core Nadsat words, but they are frequent and repetitive. Both core Nadsat and Newspeak make the respective novels similar and different as we shall see in other sections of this chapter, and these clarifications and repetitions crucially need to be preserved in translation.

### **3.1.2 Nadsat vs Newspeak**

As soon as readers initiate reading and encounter an alien world, they come into contact with new individuals that have an advanced knowledge and make use of specific words and

phrases. They speak alien languages that are complex and challenging for the source and target readership. These alien characters are ‘teaching with authority’ their language and that can be the key to understanding the differences between the old and new, the past and present world (Burgess 2013: 82). Both Nadsat and Newspeak are languages of thought. They can be defined as ‘mentalese’ because they are ‘causing their speakers to construe reality in different ways’ (Pinker 1994: 18).<sup>65</sup> Even if the physical freedom is limited, the mental type cannot be usurped because the mind is a free space. Both Orwell and Burgess create the ‘language of the mind’ in their novels as their ‘words determine thoughts’ (Pinker 1994: 56).

In a lecture presented by Noam Chomsky in 1970, the connections between language and freedom are explored thoroughly.<sup>66</sup> He explains that words ‘are invested with meaning and urgency at a time when people are struggling to cast off their chains, to resist authority that has lost its claim to legitimacy, to construct more humane and more democratic social institutions’ (1996: 87). This sense of freedom is felt much more in Orwell’s political dystopia where the need for free thought, self-expression and resistance towards oppression prevails and the individuals who inhabit this reality want to free themselves and others from the constraints of a repressive society. Both Nadsat and Newspeak are created for specific groups and the ones who join in may learn these conlangs so that they can get the instructive messages. In this process, readers experience mental freedom that Burgess consider to be an ‘absorbing mental acrobatics’ which affects their thoughts, position, and presence in the society (2013: 35). Both are conlangs of (un)consciousness because the characters reveal their deepest emotions and

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<sup>65</sup>Mentalese is the language of thought previously discussed by Jerry Fodor and elaborated by Steven Pinker. The nature of thought possesses language-like and syntactic structure. Indeed, Pinker refers to mentalese as ‘some silent medium of the brain’ (1994: 56).

<sup>66</sup>This essay was presented as a lecture at the University of Freedom and the Human Sciences Symposium at Loyola University, Chicago, January 8-9 in 1970.

feelings that pass through their minds, and they may be under stimulation (Ludovico's Technique) or not.

These invented languages are very different when compared with one another. Newspeak is political and historical, whereas Nadsat is philosophical and religious in many of its concepts, but their function is very similar. They require us to decipher words and they have a problematic relationship with the notion of freedom and freedom of expression. Newspeak as an invented language has inspired the creation of another conlang that belongs to the artistic category, Nadsat. Both these invented languages reflect avant-garde ideas, views, and alien worlds. The term 'alienese' is coined for the first time in this study and may also serve as an umbrella term for all invented languages that are related to dystopias or may be created by inventors that give crucial messages from or for the possible future. The invented languages of the future may or may not be indecipherable, but they have alien features and characteristics that are explained in the second part of this chapter. Both authors have chosen to make their languages spatio-temporal. Nadsat and Newspeak are exploratory for the purpose of portraying future-oriented worlds that make us understand our present world and warn about a dystopian future. It is the language of the youth that make use of their voice and violence to propose new progressive ideas that are going to make them reflect and react to totalitarian authorities. It is also the language of criticism as the characters who speak these languages question the past and present and hope for a better future.

At first, Nadsat and Newspeak are unknown to readers, even though they may seem familiar to them. They include creative and innovative words, phrases, and sentences full of literary connotations and allusions, which may or may not be novel to those who encounter the main characters in the ST or TT. As mentioned above, Orwell has deeply influenced Burgess in explaining neologisms and giving their respective English versions so that readers can get acquainted with their meanings especially in the first part of the chapter. Then, they may

memorize them in the second part as they gain linguistic confidence after they engage with the text and simultaneously learn new words. Based on these clarifications and instructions, Burgess arouses the interest of the readership who perceive another reality, activate the language within the text and decode words and phrases. He tests their comprehension of words after he has explained and taught them in the text rather than in a glossary, as readers experience an intense linguistic game and a high frequency of words that is then lowered and normalized in the last chapter. They undergo linguistic training before they can memorize words and become independent learners. Orwell deciphers and translates his own words and language for the readership with the help of Oldspeak that serves as a *lingua franca* between this author and his readers: ‘the instrument (the telescreen, it was called) could be dimmed, but there was no way of shutting it off completely’ (2000: 4). In this example, then, he provides an explanation for the word ‘instrument’ and emphasizes its association with Newspeak with the words ‘it was called’. ‘Instrument’ sounds familiar at first, but it takes several meanings: an object, such as a piano, guitar, or drum, that is played to produce musical sounds, a tool or other device, especially one without electrical power, used for performing a particular piece of work, a type of investment in a company or in government debt that can be traded on the financial markets. Orwell gives the precise Oldspeak version of this word as he clarifies and guides readers that, in this context, the meaning is ‘telescreen’ and does not have connections with other meanings. Newspeak thus limits readers’ thinking, reduces other meanings of ‘instrument’ as he channels them into his own desired meaning of the word that fits in the content of the novel. According to Orwell, ‘all ambiguities and shades of meaning had been purged out of them. So far as it could be achieved, a Newspeak word of this class was simply a staccato sound expressing *one* clearly understood concept’ (2000: 345). When adding these phrases after Orwell explains the word, he emphasizes their meanings and readers need to be focused on that one, not other meanings that these words or phrases may have. In sum, Newspeak eliminates polysemy, which

has major implications for how we view translation of course: if there were such a totalitarian language as Newspeak, it would both facilitate the work of translators and render it unnecessary, as it could just be done by machines.

Nadsat and Newspeak may seem semi-familiar or completely unfamiliar to readers who may want to decipher words and images. Both authors create the illusion of familiarity within their novels as many words, phrases and sentences appear familiar when they are not. They may be accessible and transparent or completely incomprehensible to the readership. They may think that they understand them and guess their meaning from the context, or they may not find it, at all. They may interpret neologisms differently or associate them with other meanings. The more these words seem unfamiliar, the more the distance between the readers and the text is visible. The gap increases when readers have to decode imagery within the ST that has linguistic nature. They may make efforts in their process of deciphering word-images, or they may struggle when they decode literary connotations and allusions. As mentioned above, this may be a transition phase because they are in the process of learning a new language so that they can reach the end of the puzzle. The ones who read the whole novel, may experience a sense of achievement as after the darkness of the linguistic labyrinth, they may find the light. Readers may end up knowing a completely different story from the one in the original text. This is all part of a complicated, non-linear process that they may undergo to become knowledgeable. It is in their hands whether they may want to restart the cycle again and again until they apprehend the reality through language.

Burgess and Orwell introduce their readers to experimental texts and, sometimes additional information is required to grasp specific meanings as one eliminates, reduces, and strips words from their initial meanings and the other attaches secondary meanings including literary, historical, philosophical, and religious ones. Readers can experience the dystopian qualities and decipher words, only by being focused on the text as they make efforts to read between the

lines and pay attention to make associations as well as understand alien words. They are exposed to Newspeak and Nadsat and they have no choice but to learn these conlangs up to proficiency level if they desire to find the thread of wisdom and not to be lost in a linguistic swirl. In these circumstances, they may return to the starting point and try again especially in the case of *A Clockwork Orange*, until they are able to reach their goals. Their additional knowledge may also help them understand biblical and literary references in the ST, ‘a series of allusions which assert the linguistic “past” and hence qualify the Party’s anti-linguistic present’ (Blakemore 1984: 350). For this reason, readers may learn these languages of freedom and resistance mainly from the ST, but also through independent research because the authors do not provide their readers with extra resources. This is an autodidactic process which happens in an unspecified time and place as readers may follow the author’s fictional guidance, enter dystopian realities, and broaden their perspectives through their primary and secondary reading, which is of course necessary for any adequate literary translation to be produced.

It is crucial to make these explanations regarding both texts because these invented languages undergo translation in the original. The process of translating and deciphering *within the text*, made by both authors in the first part of the book and in continuation especially in Orwell’s *Nineteen Eighty-Four*, through their selected characters, may serve as a basis for translating these novels into different languages outside the book. Readers may choose to translate core Nadsat and Newspeak words into English, in their native language or in any desired language. This process may be verbal or mental and that depends on how they want to read the text, out loud or in silence. These novels concur with the theory of ‘The Death of the Author’ written by Roland Barthes because the authors are very present, but they ‘restore the status of the reader’ as they become active readers who engage with their writing (Barthes 1977: 3). Readers in both novels are not merely ‘spectators’ (6). They are not passive because they translate new words, neologisms, and multilingual combinations. They become reader-

translators in their process of reading especially in the case of *A Clockwork Orange* where their memory is also tested and checked. The last process of translation happens when the whole linguistic experimentation is transferred from English (L1) into, in this case, Spanish (L2) where the Spanish translator needs to retain the translating and deciphering activity of both the character and reader. As we have seen, Spanish translators make the mistake of normalizing and/or omitting Nadsat whereas as we will now see, in the case of Newspeak, they add many words and phrases without keeping the translated text short and precise.

### **3.2 Nadsat, Newspeak, and their specificities in translation**

Orwell's *Nineteen Eighty-Four* has powerful ideas and themes that continue to have an important impact on its readers after more than seven decades of publication. The term 'Orwellian' has become part of our everyday vocabulary, transferred from fiction to reality. It is worth mentioning the fact that Orwell had direct connections with Spain as he joined the army during the Spanish War and 'what dominates his memories of Spain, is the experience of human contact, expressed in a number of symbolic scenes' (Thomas 1965: 43). He wrote a book entitled *Homage to Catalonia* (1938), an autobiography published in the UK that depicts his experiences and observations fighting for the POUM militia (Workers' Party of Marxist Unification), founded by Andreu Nin and Joaquín Maurín. According to Burgess, 'Orwell fought for freedom in Spain, and he had to run for his life when Russian Communism condemned Catalonian Anarchism' (2013: 25).

*Nineteen Eighty-Four*, published eleven years after *Homage to Catalonia* is translated into more than sixty languages including Spanish and continues to have many readers all over the world. In Spain, it is translated by different translators and there are several editions of this book published over the years. The first years of post-war Spain were challenging for the



editorial industry and publications because Spanish writers had died and some of them were exiled, and those that had escaped these fates were condemned to be virtually silent. Many publishing houses were unable to restart their editorial activities. For this reason, readers were eager to read foreign literature. As stated by Blanca Ripoll Sintes: ‘Given the shortage of authors, many entities chose to translate foreign works, a fact that became a real phenomenon due to their enormous proliferation’ (2018: 3, my translation).<sup>67</sup> Orwell’s *Nineteen Eighty-Four* was published for the first time in Spanish, in 1952 in Barcelona by Editorial Destino and the publisher was Agustín Nuñez. Other editions preceded the first publication including a prologue by Pedro Laín Entralgo in 1984, whereas some editions included a prologue by Manuel Vázquez Montalbán.

This part of the thesis focuses on the alienese effects of the original and compares them with the Spanish translations respectively Burgess’s *A Clockwork Orange* translated by Leal and Quijada Vargas which is discussed in-depth in the previous chapters, with Orwell’s *Nineteen Eighty-Four* translated by Rafael Vázquez Zamora, a translator based in Madrid. Some scholars have dedicated academic papers to Vázquez Zamora in order to highlight his contribution in the Hispanic world. In fact, he is ‘a cultural agent of post-war Spain’ because he has translated important literary names into Spanish such as Saul Bellow, Virginia Wolf, Joseph Konrad, Richard Hughes, Walter Scott mainly published by Destino Editions (Ripoll Sintes 2015: 181). Even though his background is not related to Translation Studies as he graduated as a lawyer,

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<sup>67</sup>In ‘Las traducciones en la posguerra española: Rafael Vázquez Zamora’ Ripoll Sintes states that ‘ante la escasez de autores, muchas entidades optaron por traducir obras extranjeras, hecho que se convirtió en un auténtico fenómeno por su proliferación descomunal’.

he acquired linguistic and literary skills throughout his life that have transformed him into a well-known translator, critic and contributor for many Spanish magazines and editorials.<sup>68</sup>

*Nineteen Eighty-Four*, translated by Vázquez Zamora, has been mostly published in Spain in different years, whether accompanied or not by reviews, comments and/ or prologues. It is important to focus on this Spanish translation because it may inspire new ways or strategies for translating invented languages, including Nadsat in Spanish. One of the challenges with such languages is, as clarified earlier, translating literary allusions and alien features. In the previous chapter, examples are extracted that illustrate Nadsat categories and omissions in the original and translation. In this section, the focus is on alien and dystopian features of Nadsat in comparison with Newspeak. As in the previous chapters, the examples are accompanied by back-translations so that the discussion can be understood by all readers. In the first pages of the novel, Orwell introduces us to the main institutions and their names in Newspeak:

ST: The Ministry of Truth, which concerned itself with news, entertainment, education, and the fine arts. The Ministry of Peace, which concerned itself with war. The Ministry of Love, which maintained law and order. And the Ministry of Plenty, which was responsible for economic affairs. Their names, in Newspeak: *Minitrue, Minipax, Miniluv, and Miniplenty* (Orwell 2000: 6, my italics).

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<sup>68</sup>Vázquez Zamora learned English, French, Italian and German, taught by his mother who was a language professor. He specializes mainly in English, which he practiced with the marines that came to the port of Huelva in Spain. Ripoll Sintes pays an homage to Vázquez Zamora's work and contribution as she recovers his status as a cultural agent, essential for understanding post-war Spain. She also assesses his role as the main representative of Destino Editions in Madrid and juror of Nadal Literary Prize. After she emphasizes Vázquez Zamora's crucial contribution as a translator, she concludes that he was 'an active member of the Spanish cultural life during a difficult historical period of Franco's dictatorship [and that] Rafael Vázquez Zamora died on 21 June 1972 leaving behind an undying legacy [...], but unfairly forgotten by academia and the current Spanish society' (2015: 199, my translation).

TT: El Ministerio de la Verdad, que se dedicaba a las noticias, a los espectáculos, la educación y las bellas artes. El Ministerio de la Paz, para los asuntos de guerra. El Ministerio del Amor, encargado de mantener la ley y el orden. Y el Ministerio de la Abundancia, al que correspondían los asuntos económicos. Sus nombres, en neolengua: *Miniver, Minipax, Minimor y Minindantia* (Orwell 2001: 26, my italics).

Back-Translation: The Ministry of Truth, dedicated to news, entertainment, education, and the fine arts. The Ministry of Peace, for matters of war. The Ministry of Love, in charge of maintaining law and order. And the Ministry of Abundance, to which economic affairs corresponded. Their names, in Newspeak: Miniver, Minipax, Minimor and Minindantia.

Orwell establishes his political terms and what they stand for. Readers can understand that this is a new world where the ministries have different names from the ones that we are accustomed to. The author provides his own blending of words as he invents neologisms that are also retained in Vázquez Zamora's translation, but words take different meanings and connotations. For example, 'Minitrue' is translated creatively as 'Miniver', a blending of 'ministerio' ('ministry') and 'verdad' ('truth'). The shortest form of 'verdad' which is chosen to be 'ver' can be translated as 'see, watch, examine'. Thus, Vázquez Zamora is astutely augmenting in this way connotations of surveillance.

'Miniluv' is translated as 'Minimor' which is a blending of 'ministerio' ('ministry') and 'amor' ('love'). As readers we may struggle to understand that 'mor' and then 'minimor' are related to 'amor' (love), but Orwell does provide an explanation of his invented words within the text, so the translator's invention is fully justified here. The Spanish translator could have chosen to render it as 'miniamor' that is much more intelligible than 'minimor', but that would simply render Orwell's explanation redundant. In this case, the Ministry of Love is ironically

going to maintain law and order. Can this Ministry demonstrate and show love to its citizens? Contrarily to Leal, Vázquez Zamora augments the polysemy of the text through additional connotations especially in the process of translating core Newspeak words. This example illustrates ‘the special irony in words like *minitrue*, *minipax*, *miniluv*, and *miniplenty* – an irony which escapes even Winston who only sees the words as simple abbreviations. [...] Winston misses the significance of *mini* because it no longer exists in its earlier Oldspeak sense’ (Blakemore 1984: 352). ‘Mini’ which is the clipped form of ‘Ministry’ in Newspeak and ‘Ministerio’ in Spanish denotes ‘a miniature version of something’, in this case of truth, peace, love and abundance, so the use of the suffix ‘mor’ instead of the full word ‘amor’ in the Spanish translation is faithful to the general principle behind word formation in Orwell’s invented language. Orwell diminishes these words as he reduces the role and functions, they play in the society. Both Orwell and Burgess play with words and phrases, break standard rules as their linguistic combinations are multidimensional in their forms and meanings. Orwell makes a detailed division of the political institutions whereas, as we have seen, Burgess uses ‘Center’ which is a spatio-temporal word insinuating that power is concentrated in the hands of a few. The institution he mentions is the ‘Ministry of the Interior’, that he ironically considers as the ‘Ministry of the Inferior’, emulating in this way Orwell’s ironic use of political terms. Sometimes, he calls the ‘minister’ of this ministry, ‘Interior Inferior’ or ‘Int Inf Min’ mocking its role and function in society.

The following example illustrates Vázquez Zamora’s creativity mainly in translating core Newspeak words into Spanish. Orwell discusses the position of ‘think’ or ‘thought’ in the words he creates. For example, in the word ‘CRIMETHINK’ (‘thoughtcrime’), ‘THINK’ comes second, whereas in ‘THINKPOL’ (‘Thought Police’) it comes first, and in the latter word ‘POLICE’ has lost its second syllable. The word ‘THINKPOL’ appears in its long form ‘Thought Police’ throughout the original text:

ST: The *Thought Police* would get him just the same. He had committed—would still have committed, even if he had never set pen to paper—the essential crime that contained all others in itself. *Thoughtcrime*, they called it. Thoughtcrime was not a thing that could be concealed for ever. You might dodge successfully for a while, even for years, but sooner or later they were bound to get you (Orwell 2000: 22, my italics).

TT: La *Policía del Pensamiento* lo descubriría de todas maneras. Winston había cometido — seguiría habiendo cometido aunque no hubiera llegado a posar la pluma sobre el papel — el crimen esencial que contenía en sí todos los demás. El *crimental* (crimen mental), como lo llamaban. El crimental no podía ocultarse durante mucho tiempo. En ocasiones, se podía llegar a tenerlo oculto años enteros, pero antes o después lo descubrían a uno (Orwell 2001: 40, my italics).

Back-Translation: The Thought Police would find him out anyway. Winston had committed — would continue to have committed even if he had not put the pen on the paper — the essential crime that contained in itself all the others. Thoughtcrime (mental crime), as they called it. Thoughtcrime could not be hidden for a long time. Sometimes you could keep it hidden for years, but sooner or later you would be discovered.

Vázquez Zamora creates the word ‘crimental’, a combination of ‘crimen’ and ‘mental’. It is the Spanish version; he gives for the core Newspeak word ‘crimethink’. He has preserved the position of ‘think’ which comes second in this compound word. However, he has translated ‘Thought Police’ through a paraphrase: ‘Policía del Pensamiento’ (‘The Police of Thoughts’). He could have gone further by providing, like Orwell, the short form of this combination and translate it as ‘PENSAPOL’, a blending of ‘Pensamiento’ (‘Thoughts’) and ‘Policía’ (‘Police’). In ‘Policía del Pensamiento’, the word ‘pensamiento’ comes second and not first as it is in ‘Thought Police’. In this case, he has not preserved the position of ‘thought’. Even though

Vázquez Zamora is creative in rendering core Newspeak words, his sentences are not brief and summarized, they are often explanatory and very much detailed. He finds it necessary to expand within the translated text.

The translation of *A Clockwork Orange* has different types of omissions and there are not additions in the TT. On the contrary, – Vázquez Zamora’s translation of *Nineteen Eighty-Four* is characterized by many additions: supplementary words and phrases are given to translate specific sentences. But he also makes some omissions at the sentence level. According to Newmark,

the additional information a translator may have to add to his version is normally cultural (accounting for difference between SL and TL culture), technical (relating to the topic) or linguistic (explaining wayward use of words), and is dependent on the requirement of his [translator’s], as opposed to the original, readership (1988: 91).

In fact, Vázquez Zamora makes linguistic additions in his Spanish translation that can affect the understanding of the original text and may need to be further studied. According to Berman,

this expansion can be qualified as “empty.” It can coexist quite well with diverse quantitative forms of impoverishment. I mean that the addition adds nothing, that it augments only the gross mass of text, without augmenting its way of speaking or signifying. The addition is no more than babble designed to muffle the work’s own voice. The expansion is, moreover, a stretching, a slackening, which impairs the rhythmic flow of the work. It is often called “overtranslation” [...] Expanded, the majestic, oceanic novel becomes bloated and uselessly titanic. In this case, expansion aggravates the initial shapelessness of the work, causing it to change from a shapeless plenitude to a shapeless void or hollow (2004: 290).

Additions in *Nineteen Eighty-Four* may need to be located and removed from the TT in order to preserve Orwell's style. For example, the author writes short sentences such as 'He sat back' which Vázquez Zamora translates into Spanish as 'Se echó hacia atrás en la silla' ('He leaned back in his chair') where 'sat back' is translated as 'lean back' and he adds 'in his chair'. Additions start from very short sentences and expand up to entire paragraphs as the Spanish translator adds several words, explanations, descriptions to his translations. Short and precise sentences are part of Orwell's literary style ('telegraphese') where words and sentences are in small numbers because they come from Basic English that reduces words for specific purposes.<sup>69</sup> He incorporates the language of media, reduces the quantity of words, and narrows thoughts. He gives clear, precise, and instructive messages as he uses fewer and fewer words in the novel that may be of Oldspeak origin because it is supposed that Newspeak is going to surpass Oldspeak. After human beings have learned Newspeak, Oldspeak is to be destroyed and disappear. This 'whole literature of the past will have been destroyed. Chaucer, Shakespeare, Milton, Byron — they'll exist only in Newspeak versions, not merely changed into something different, but actually changed into something contradictory of what they used to be' (Orwell 2000: 61). The following example below further illustrates the addition of many words and sentence transformations:

ST: But the face of Big Brother seemed to persist for several seconds on the screen, as though the impact that it had made on everyone's eyeballs was too vivid to wear off immediately (Orwell 2000: 19).

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<sup>69</sup>Telegraphese or telegram style is a form of writing where the number of words is reduced considerably, and the information is written economically. This way of writing includes also coded expressions and abbreviations as the sender imparts a specific message with the receiver. It is characterized by clarity and conciseness, space limitation and length constraints.

TT: Pero daba la impresión de un fenómeno óptico psicológico de que el rostro del Gran Hermano persistía en la pantalla durante algunos segundos, como si el «impacto» que había producido en las retinas de los espectadores fuera demasiado intenso para borrarse inmediatamente (Orwell 2001: 37).

Back-translation: But it gave the impression of a psychological optical phenomenon that Big Brother's face persisted on the screen for a few seconds as if the 'impact' it had produced on the spectators' retinas was too intense to be erased immediately.

Vázquez Zamora adds many words that are not present in the ST. He adds 'daba la impresión de un fenómeno óptico psicológico de que' as if he wants to describe the process that is happening in this part of the novel so that readers can understand more and know that it is or resembles 'a psychological optical phenomenon'.<sup>70</sup> Orwell thus makes use of Oldspeak as little as possible in the original because the aim is to learn Newspeak and perceive a new reality, but this awakening is not perceived in the Spanish translation because the Spanish translator has included more words than expected. Spanish Newspeak is overwhelmed with Oldspeak instead of being concise and familiar rather than sophisticated in terms of register.

In the following example, Orwell creates a new word 'polits' ('Party Prisoners') as he toys with letters, used only once in the ST. The explanation of this word reveals a totalitarian way

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<sup>70</sup>This technique can remind us of Ludovico's Technique which is sophisticated, and it is elaborated by Burgess in *A Clockwork Orange*. Alex undergoes this optical and psychological technique as he is strapped into a chair, his eyes are widely open, and he watches ultra-violent films that are supposed to cure him of his terrible acts of cruelty. Both Orwell and Burgess were inspired by Huxley who was obsessed with the evolution of the retina that can be explained by Darwinist theories. In *The Art of Seeing*, Huxley appreciates the power of the eye which according to him was equal to 'sensing plus selecting plus perceiving' (1975:17). He also considered the eye as 'the organ of light' (54). In fact, the eye plays an integral role in understanding different life forms and visualizing the cosmos. It might be considered as the most perfect organ in the human body that has evolved with the passing of the time.



of living where freedom of speech does not exist, and these individuals are not allowed to communicate with each other. As we have seen, this compounding technique can be found in Burgess's *A Clockwork Orange*. The word 'polits' is tellingly translated as 'polits' by Vázquez Zamora, who writes it retaining the italics, but on the whole word instead on just the suffix like Orwell:

ST: No one else had spoken to him. To a surprising extent the ordinary criminals ignored the Party prisoners. 'The *polits*' they called them, with a sort of uninterested contempt. The Party prisoners seemed terrified of speaking to anybody, and above all of speaking to one another (Orwell 2000: 262).

TT: Nadie más le había hablado. Era sorprendente hasta qué punto despreciaban los criminales ordinarios a los presos del Partido. Los llamaban, despectivamente, los *polits*, y no sentían ningún interés por lo que hubieran hecho o dejado de hacer. Los presos del Partido parecían tener un miedo atroz a hablar con nadie y, sobre todo, a hablar unos con otros (Orwell 2001: 260, my italics).

Back-translation: No one else had spoken to him. It was surprising to what extent ordinary criminals despised Party prisoners. They were contemptuously called the *polits* and had no interest in what they had done or not done. Party prisoners seemed to have an atrocious fear of talking to anyone and, above all, of talking to each other.

The verb 'ignore' is translated as 'despreciaban' ('despise') that has a different meaning from the original 'uninterested contempt'. Vázquez Zamora could have chosen 'ignorar' or 'no hacer caso' instead of 'despreciar', which is stronger in this context. The brief explanatory phrase 'they called them' is translated in a full sentence 'They were contemptuously called *polits*'. The second part of the sentence is again prolonged without being as precise as it is in the TT. 'With a sort of uninterested contempt' becomes in the back-translation 'and had no interest in

what they had done or not done'. Phrases in this example are translated into full sentences when Orwell has short and condensed sentences that reveal a lot of information. It would be important for the Spanish translator to preserve Orwell's creativity, its specificities, and his style, as well as the strong hint he gives to readers about the importance of compounding through semi-italicization. Additions can be as detrimental as omissions to the literariness of a text in translation because 'the process of interpretation performed by the translator on the source text might lead to a TL text which is more redundant than the SL text' or, as illustrated in the case of semi-italics above, prevent readers from becoming familiar with the rules of the original writer's invented languages (Blum-Kulka 2004: 300).

### **3.3 Alienese translation: alienese effects of Orwell's Newspeak and Burgess's Nadsat**

Through one of his characters, Syme, a creative linguist who works with Winston at the Ministry of Truth and is compiling a new edition of Newspeak dictionary in *Nineteen Eighty-Four*, Orwell states 'The proles are not human beings' [...] 'By 2050 — earlier, probably — all real knowledge of Oldspeak will have disappeared' (Orwell 2000: 61). The questions raised in this section are: if the proles are not human beings, are they aliens? Do they speak an alien language? What are its alienese effects and features? In fact, alien as a word denotes an extra-terrestrial lifeform that is not from this earth. It also defines words, phrases ideas, concepts that are strange or weird, without excluding extra-terrestrial beings and encounters. The innate desire of human beings to explore the universe continues to be reflected in different science fiction novels. In *A Clockwork Orange*, Dim, who is one of Alex's gangmates, at some point in the novel

keeps looking up at the stars and planets and the Luna with his rot wide open like a kid who'd never viddied any such things before, and he said: 'What's on them, I wonder. What would be up there on things like that?' (Burgess 2002: 15).

He is curious and wants to know more about life in other realms of existence. The question 'What's on them?' is Burgess's version for Is life on other planets? What happens there? Are we alone?

What distinguishes *A Clockwork Orange* and *Nineteen Eighty-Four* from other types of futurescapes, whether envisaging freedom or not, is that space and technology are present in the novels, but do not appear to dominate. In the case of *A Clockwork Orange*, the only important space object is the moon ('luna') which appears frequently written in capital letters by Leal and in lowercase by Burgess. It seems that the characters are haunted by the moon and their language and vision is not earthly, it is 'moon-talking' spoken by human aliens on earth. The only ultimate and ultra-modern technology that exerts power, control and command on their thoughts is language which is sophisticated and refined in the novel and its translation by Leal. In a similar way, Orwell's Newspeak belongs to the category of languages that are artistic and fictional as the writer incorporates new words that estrange readers.

Many scholars such as Liberty Kohn (2008), John J. Stinson (1991) and Samuel Coale (1981) mention the alien nature of Nadsat, but they do not dissect their grammatical components in the original and when it is translated into different languages. They analyse Nadsat alien features, but they do not consider the alienese effects that this linguistic hybrid can have in the TT. Yet, they can be key to understanding this invented language in the original and translation. Alienese, which defines the alien features of Newspeak, can qualify the language spoken by the individuals in a society of the possible future. Furthermore, it depicts the reality in dystopias which give the perception of a world that is alien to us. Therefore, it is

a new perspective on our own reality. Alien languages such as Nadsat and Newspeak are spoken by human aliens, but it could have been spoken by anyone, because the effect is the same, extra-terrestrial. The first invented language discussed in this section is Newspeak where the alienese aspects are apparent and specific.

In the following example, Winston examines messages that are used in the Ministry for internal purposes. They contain only one or two lines, in the abbreviated jargon:

ST: times 17.3.84 bb speech malreported africa rectify

times 19.12.83 forecasts 3 yp 4th quarter 83 misprints verify current issue

times 14.2.84 miniplenty malquoted chocolate rectify

times 3.12.83 reporting bb dayorder doubleplusungood refs unpersons rewrite

fullwise upsub antefiling (Orwell 2000: 45).

TT: times 17.3.84. discurso gh malregistrado áfrica rectificar

times 19.12.83 predicciones plan trienal cuarto trimestre 83 erratas comprobar

número corriente

times 14.2.84. Minibundancia malcitado chocolate rectificar

times 3.12.83 referente ordendía gh doblemásno bueno refs nopersonas

reescribir completo someter antesarchivar (Orwell 2001: 61).

Back-translation: times 17.3.84 speech bb misreported africa rectify

times 19.12.83 forecasts three-year plan quarter term 83 misprints verify current

number

times 14.2.84 Miniplenty malquoted chocolate rectify

times 3.12.83 reporting dayorder bb doubleplusungood refs unpersons rewrite

full subject antefiling

These short messages in italics are alienised in the sense that it is very challenging for us to decode them in the ST and TT. Jackson decipheres them and provides readers with potential meanings:

a number of Newspeak words receive their introduction here: *malreport*, using a new prefix *-mal*, likewise *malquote*, presumably meaning “misreport” and “misquote”. A different Ministry is mentioned: *Miniplenty* [...] We may wonder why Orwell didn’t make this one *Miniplen*, consistent with *Minitrue* and *Miniuv*. He has abbreviated “make reference to” to *refs*. The final instruction contains a number of Newspeak words: *dayorder* (Order of the Day), *doubleplusungood* “extremely bad”, *unperson* “undesirable person deemed never to have existed and therefore to be expunged from all records”, *fullwise* “fully completely”, *upsub* “submit to a higher authority”, i.e., for checking, and *antefiling* “before filing in the records”. The abbreviation *bb* refers, of course, to Big Brother (2011: 56).

Initially, Orwell does not give any clues on how we can crack this codified content as we make efforts to understand the hidden meanings. He lists core Newspeak words that he has explained before, but some of them are completely new. Thus, he creates in this way the ‘hybrid jargon of the Ministries’ which is used for internal communication and in this part of the text we are also tested linguistically (Fowler 1995: 207). Then, he gives an additional explanation so that we can comprehend the context of these messages. Vázquez Zamora translates the listing created by Orwell and includes a Spanish Newspeak version for them.

Besides deciphering core Newspeak words, we may decode the whole listing of words and form full sentences, as Orwell does later on in the last message:

ST: The reporting of Big Brother's Order for the Day in the *Times* of December 3rd 1983 is extremely unsatisfactory and makes references to non-existent persons. Rewrite it in full and submit your draft to higher authority before filing (Orwell 2000: 51).

TT: La información sobre la orden del día del Gran Hermano en el *Times* del 3 de diciembre de 1983 es absolutamente insatisfactoria y se refiere a las personas inexistentes. Volverlo a escribir por completo y someter el borrador a la autoridad superior antes de archivar (Orwell 2001: 66).

Back-translation: The information on Big Brother's agenda in the *Times* of December 3rd, 1983 is absolutely unsatisfactory and refers to non-existent people. Rewrite it in full and submit the draft to higher authority before filing.

In this example, Orwell explains one of the coded messages, but he does not decipher the rest of the messages. Thus, we as readers do all the decoding. The deciphering is a process that needs additional information because the text is characterized by cryptic references. Those who encounter these messages are outsiders. It is up to us whether we as readers have the patience to enquire or reflect on what is in them or continue reading the other sections of the text without decoding.

The linguistic hybridity of Oldspeak and Newspeak can make readers experience a form of alienation that can be explained by the concept of 'Differance'. This term coined in 1967 by Jacques Derrida derives from the verb 'to differ' but is spelled otherwise: 'we provisionally give the name *differance* to this *sameness*, which is not *identical*, by the silent writing of it's *a*, it has the desired advantage of referring to differing, *both* as spacing/ temporalizing and as the movement that structures every dissociation' (1978: 176).<sup>71</sup> The estrangement of readers

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<sup>71</sup>The notion of differance has been theorized by Derrida in *Writing and Difference*, translated by Alan Bass (The University of Chicago Press, 1978).

happens because of the difference of words and meanings within the text that seem identical when they are not: it is not the deferral of meaning as Derrida highlights in his essay, but it is the extrapolation or understanding of the meanings of words and phrases that are different/differing.

The following example from Orwell's text illustrates how alienese produces difference: it is a June day, and the sun is shining in the sky when under the window somebody's voice is heard. The presence of voices and people that come in different forms and shapes are alien, according to Fowler who explains that

in these grotesque miniatures, some recurrent features may be noticed: comparison with animals, small stature, thinness or fatness, eccentric hair or eyes or other facial features. They are all in their various ways "estranged", alien, often inhuman. They enliven and diversify the texture of the novel, but more than that, cumulatively they add up to an impression that Winston (it is always he who sees these people) lives in a world peopled by a variety of strange monsters. In their estrangement and their diversity, they are the physiognomical equivalent of heteroglossia. The most palpable assault by alien voices comes from the ever-present telescreen, which emits a cacophony of noises and speech styles. The voices, noises and music which come from it are generally harsh and bullying, and often politically charged (1995: 205).

Orwell expresses a warning through the prole woman's voice when she has the ability to speak. This woman uses her moments of freedom and her musical talents to raise her voice:

ST: Whenever her mouth was not corked with clothes pegs, she was singing in a powerful contralto:

It was only an 'opeless fancy.

It passed like an Ipril dye,

But a look an' a word an' the dreams they stirred!

They 'ave stolen my 'eart awye!

The words of these songs were composed without any human intervention whatever on an instrument known as a versificator (Orwell 2000: 159).

TT: Cuando la boca de la mujer no estaba impedida por pinzas para tender, cantaba con poderosa voz de contralto:

*Era sólo una ilusión sin esperanza*

*que pasó como un día de abril;*

*pero aquella mirada, aquella palabra y los ensueños que de*

*me robaron el corazón.*

La letra de estas canciones se componía sin intervención humana en absoluto, valiéndose de un instrumento llamado “versificador” (Orwell 2001: 165)

Back-translation: When the woman's mouth was not impeded by clothespins, she sang with a powerful contralto voice:

It was just a hopeless illusion

It was just a hopeless illusion that happened like a day in April;

but that look, that word and the dreams that they stole my heart.

The lyrics of these songs were composed without human intervention at all, using an instrument called a "versifier."

Her mouth is ‘corked with pegs’ which is alien to us. When they are removed, words become onomatopoeic, but also take different forms and connotations: ‘hopeless’ becomes ‘opeless’, ‘april’ becomes ‘ipril’, ‘away’ becomes ‘awye’. ‘heart’ becomes ‘eart’. This discussion



reinforces the fact that Orwell makes language (un)familiar to readers. The alienese aspect is reinforced when the author states that the lyrics of the songs are written without human intervention. The questions we might ask are: How can a song be written in this way? Is it an alien instrument? Then Orwell clarifies that they are written by a ‘versificator’, a high-tech machine that writes lyrics and as it can be noticed from Julia’s song, it changes words. ‘Versificator’ belongs to the Newspeak glossary, but it is unexplained by Orwell within the novel. In the Spanish translation, the song’s words are normalized and the fact that they are produced by this instrument that comes from the future is not felt, at all. Vázquez Zamora does not include these linguistic changes in the TT. The use of neologisms, registers, dialects reveal alien presence and the fact that they are different or carry different connotations and their alien nature is not reflected in the Spanish translation.

Orwell also incorporates journalistic writing to increase the difference in his original text because

insofar as media language is a deformation of language, a deviation from ordinary or demotic speech, it becomes an unclear, unanalytical, representation of reality: the compression of headlines, for example, has an inherent potential for ambiguity or double meaning (Fowler 1995: 97).

The language of journalism, mainly headlines, especially the short, telegram style can remind us of the signals we receive and send back to space. Orwell creates an alien communication in the sense that specific pieces of writing can have meanings that need to be deciphered. Readers may need to decode not only words and images that appear in the text which are important to understand the physical reality, but also thoughts, *contradictory as they may be*. Orwell decides to highlight and reinforce his invented words and as soon as readers encounter them, they become embedded in the breadth and depth of the vocabulary. He equips his readers with a

‘language instinct’ and intuition that are necessary when the invented language has alien combinations that need deciphering and decoding (Pinker 1994: 18).<sup>72</sup> This training involves the experience of estrangement because readers perceive a new reality through a conlang. In ‘Newspeak and the Language of Party’, Fowler discusses Newspeak, its categories, and the alien nature of this invented language:

[it] is characteristic of Orwell’s fundamental traditionalism and romanticism that, in the Newspeak Appendix, he lets literature have the last laugh on Newspeak. The natural creativity and the semantic openness, richness and suggestivity of a real language like English are exploited to the full in literary texts. These properties, as we have seen, are quite alien to Newspeak, whose basic drive is towards closure and explicitness (1995: 107).

In this paragraph, Fowler subtly implies that Oldspeak is alien, in comparison to Newspeak because it is much more creative and flexible. However, alienese effects have never been analysed from this point of view, where a standard language (English), which in the novel is Oldspeak, can be alien to an invented language (Newspeak). There is a unique reversal particularly in this invented language because the alien language becomes a human language spoken by human aliens.

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<sup>72</sup>In *The Language Instinct: How the Mind Creates Languages*, Steven Pinker states that ‘some cognitive scientists have described language as a psychological faculty, a mental organ, a neural system, and a computational module’, but instead of this, he prefers the term ‘language instinct’ as human beings have an innate capacity to understand a language (1995: 18). He makes the analogy with spiders and clarifies that ‘people know how to talk in more or less the sense that spiders know how to spin webs’ even though words and webs are different (18). Burgess and Orwell provide readers with a ‘training’ to both use and fight against this instinct.

### 3.3.1 Other alienese effects in the original and Spanish translation

The linguistic hybrid that is Nadsat can produce an alienating effect on readers which is similar to Orwell's Newspeak. Logic, ambiguity, and efficiency are involved in the process of constructing this invented language as well as different features that make it powerful when compared to other invented languages in the original and translated text. In 'The Image of Translation in Science Fiction and Astronomy', Brian Mossop highlights that

it is sometimes suggested that translation studies in its broadest sense is about communicating with the Other. But *some* Others are more other than *other* Others [...] Then, leaving the real for the imaginary, consider communication with extra-terrestrial intelligent beings. One of the founding figures of translation studies, Georges Mounin, thought that the mental exercise of asking whether and how we could communicate with extra-terrestrial beings would be one of the best ways of inquiring into basic conditions that make any communication possible (1996: 1).

Alex and his droogs speak a conlang, made-up by modern human languages and cultures, a mosaic of East and West which is very alien in nature. Even though the language is created by languages that we are familiar with, embedded in English characterized by a flexibility to host multilingual combinations, the author has come up with a text that sounds and is alien to readers. The questions we might ask ourselves are like the ones we might ask when we encounter alien intelligence on earth: What are the characters in *A Clockwork Orange* saying? What language are they speaking? How can we decode words and images within the original and translated text? What is the universal message behind them? How can the dystopian puzzle be solved? Are these messages warning and protecting us? Then, as readers we might be very curious to decipher the new words that appear differently and comprehend the messages of the dystopian text that keep us in suspense. They stoke our curiosity to learn more about what

Burgess through his characters wants to communicate to us as time progresses from the past to the present and then to the future. Their encoded signals and messages are significant because they show that what might be termed human aliens such as Alex and his droogs are present for a specific purpose and we as readers can only make speculations about the purpose of their existence, because they are already there to rival our human intelligence and give us glimpses of different realities. They seem to come from the future and speak alien languages. They are ahead of us, and they want us to learn the language, so that we cannot repeat the mistakes of the past as the future lies ahead of us but could be nearer than we may think.

According to Appleyard, for whom ‘aliens’ are very much within our psyche

Alienology is riddled with a sense of original sin, with a sense not just that we are making a mistake, but that we can only make mistakes. Usually, it is good aliens that point this out, in the hope that we shall reform ourselves (2005: 41).

They come from parallel dimensions and timelines for a reason, an indecipherable one. Furthermore, we might ask: What is their purpose in the novel? Why are these encounters between human aliens and human beings important? Or we might ask the repetitive question that Burgess asks several times in all the chapters, and which invokes the future: ‘What’s it going to be then, eh?’

Besides the multi-glossian codification that derives from two modern languages, English, and Russian prevailing in the ST as well as traces of Eastern and Western languages and cultures, Nadsat is complex because it incorporates ‘archaisms, rhyming slang, truncations, compound words, creative morphology’ (Vincent and Clarke 2017: 255), linguistic borrowings, ‘elements of Romany and Lancashire dialect’ (Biswell 2005: 237). It includes ‘a touch of schoolboy’s facetious-biblical’ which is analysed in Chapter One (Amis 2013: 275). It is characterized by figurative and underworld language, all of which make Nadsat poetic,

secretive and timeless. Burgess expands Nadsat vocabulary with specific extra-linguistic elements and neologisms, which challenge the deciphering of the original text as well as enriching his invented language outside the novel given that he uses such vocabulary in comments, imaginary interviews and books.<sup>73</sup> This entire package within one single novel may give the impression of an alien presence in a very advanced SL that is spoken by human-like creatures that come from a future-oriented world and give clues to the encrypted message, designed in a particular way that cannot be easily broken by human beings. It is an encoded information that is created in such a way that requires further knowledge and reading to be decoded, even though the author excludes external assistance whether it is linguistic or literary, especially in the original version that had no glossary. Alex and his droogs are human aliens who wear uniform clothes as they attract attention through violence, and who plant messages, images, or words into the readers' mind, which we can consider to be almost telepathic impressions or communication, in the sense meant by Mossop below, coming from an imagined future but reliant on linguistic systems. After analysing and investigating extra-terrestrial communication, Mossop states that

in the case of **telepathy**, language itself is supposedly bypassed. This solution reflects the view that language is a pure externality, rather like a telephone line – a sequence of sounds or letters serving to transfer universal concepts from one brain to another. Writers who invoke telepathy forget that even if there does exist a universal “language of thought” that operates below the level of consciousness, and even if thought could

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<sup>73</sup>Burgess uses Nadsat vocabulary in his autobiography *You've Had Your Time*: ‘God or Bog, look how the Russian drank, and they were all, even the women, brawny colossi in the best of Soviet health’ (1990: 46). He also applies Nadsat in ‘A Malenky Govoreet about the Molodoy’ published in 1987. To quote Biswell, ‘this dialogue between Alex and an author figure named “AB” was written for newspaper publication shortly before Burgess’s stage version of *A Clockwork Orange* appeared in book form’ (2013: 227).

be projected through space, we can only become aware of thought in some particular language or semiotic system (1996: 3).

The whole process of reading can be considered a linguistic alien invasion because Burgess goes further than Orwell, suggesting to readers a new way of thinking through a half recognizable language, a semi-*lingua franca* made of a diversity of other languages. He increases the amount of text through combining words, registers, languages, and literary styles. He mingles linguistic and extra-linguistic features to produce an alien puzzle which encourages readers to learn an invented language that can broaden their knowledge and perspectives. As they crack the code and filter the unknown signals, they can change their own way of thinking and seeing the world. These linguistic components are important in producing alien effects as the author lands non-terrestrial intelligence on earth or in this novel to warn us about possible futures. He creates, as we have seen, a linguistic swirl and guides readers while they are completing a crossword. They find one word and memorise it or they can even keep notes and then when it is repeated, they know the meaning from the previous explanation. Through repetitions and neologisms, he prolongs the solution of the dystopian puzzle for the readers who encounter a labyrinth full of linguistic barriers and have to follow the instructions to find the thread to the way out. Burgess's readers are receptive and better prepared because of their training to decipher alien language presence if this happens in a possible future.

In the original manuscript, Burgess adds visual images which have a symbolic meaning that can be linked to the novel and reality. They are not in the text because the publishers have decided not to include them, even though I might recommend an edition with all Burgess's sketches to help readers visualize the novel differently than in Kubrick's film. However, by not including images, Burgess promotes a more independent understanding of his literary content as he leaves it up to his readers to visualize, think and learn simultaneously, in *Nineteen Eighty-Four* readers experience slow learning because the author chooses to explain core Newspeak

words up to the last pages of the novel. Burgess goes further than any alienese elements in the novel by redirecting their thoughts and through his sketching, he encourages consideration of the alien features of his invented language. The hand-drawings sketched by Burgess himself, the multilingual glossary at end of the novel that includes Nadsat words and what they stand for, the use of numerology in the invented language, all reinforce the alienese aspects of Nadsat. Images are present in specific words and readers do not need to decode only words, but also the imagery that is within them.<sup>74</sup> They may decode the mosaic of languages which is very challenging and demanding for them as Burgess sends several signals and ‘versions in parallel: the text; page-images, to include illustrations left out of the text-file; and perhaps some sort of abstract linguistic representation of the text, using a functional or logic language’ (Ollongren 1999, Freudenthal 1960, as cited in Atwell and Elliot 2001: 3). These features reinforce the alien identity in Nadsat, an exolanguage that creates the sense of otherness in *A Clockwork Orange* (Capenari 2018: 30).

The choice of omitting Burgess’s sketches gives prominence to linguistic creations and experimentations highlighting the fact that Nadsat has many features and ‘verbal power’ which give Alex and his characters linguistic awareness, authority, intelligence, and independence

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<sup>74</sup>The imagery included in Burgess’s manuscript is alien and significant. The importance relies on the fact that readers can read images and gain knowledge because the author communicates by using them. Burgess combines the literary text with images and readers can see and read as well as interpret the information and create context out of it. There is a tendency to consider images as distractors or redundant. On the contrary, – their future use in *A Clockwork Orange* is recommended for further research and interpretations as they are engaging for visual reader-learners. They can help them to learn Nadsat, stimulate their imagination, store core Nadsat words in a long-term memory. Burgess’s sketches can contribute to the alienese translation of the novel, foster visual thinking, and enhance respectively the literary and translated texts. They facilitate comprehension and give the perception of a visual and alien world. Readers may use core Nadsat or NadSpanish words to describe and interpret images within the text, build their vocabulary, and process their meanings. In this way, they can take their time, slow down their reading especially when they experience the linguistic swirl, improve their critical thinking skills, and engage with the text. They can also decipher codes from the imagery as images support the text and create the full picture.

(Kohn 2008: 1). Nadsat is spoken by the characters who use it ‘to communicate with each other and [it is also] a means by which the author communicates with the reader’ (Cheyne 2008: 392). The communication among characters, the author, and readers, is realized through encrypted Nadsat that can be decoded and deciphered patiently, even though it constitutes a hybrid communication between human aliens and human beings who have evolved in different times but live in the same universe. According to Stinson in *Anthony Burgess Revisited*, ‘this distinct teenage language serves also to reawaken the reader’s awareness of the anarchic impulse of the teenager and the instinct to be one with the herd, to regard the groups just as “other”, utterly alien, in no way like the self’ which tends to suggest that Nadsat is very alien and specific to a particular group of people (1991: 56). If the readers want to join the group, they need to learn the invented language or they remain outsiders for the rest of the reading as well as unable to receive the messages coming from Alex and his droogs, which have meanings beyond the group itself since there is a far broader dimension to the words and actions of the group, as discussed above.

The frequency and distribution of the language and the violence that accompanies it, can be very alienating. As stated by Cheyne who includes Nadsat in the category of alien languages in ‘Created Languages in Science Fiction’:

the samples of alien speech included in sf text — are polyvalent, allowing authors to reach readers on several levels [...] When an “alien” word or phrase is encountered, the reader immediately recognizes that it is not in the same language as the surrounding text, a recognition often assisted by the author’s use of a different font style or size (2008: 392).

In fact, Burgess goes beyond the limits of his invented language by disguising core Nadsat words as familiar words when they are unfamiliar: they appear plausibly normal. Such words



are spoken by what might be termed alien-individuals who are, according to Meyers ‘different in time and type’ and they ‘assume fictional intelligence’, so that ‘in speaking to them, we are communicating with aliens’ (Meyers 1980: 38). Their ‘language can be accessible to human sense’ because it can be deciphered or decoded, even though it is alien and poses limitations to the readers (84).

What does all this mean for the translator? Nadsat words can be translated in the ST just as we can translate new words belonging to a foreign language, but they still have an alienese impact on readers because they describe a reality which takes some time to be totally understood. Alex and his friends of violence speak a language which is ‘a device that forwards action’ (17). It can be considered alien because ‘to the Western ear, the Slavic roots provide a strange and alien sound’ and they are not the only components that produce this effect because Nadsat is the shelter of Eastern and Western languages and cultures (Coale 1981: 89). According to Cheyne, ‘[an] utterance in a created language communicates the difference of the beings that speak it — the difference, that is, from readers’ expectations for contemporary humans’ (2008: 392), and its ‘creation is a novelistic triumph’ (98). Burgess, as an inventor of Nadsat is ‘more knowledgeable for the future of his character’s galaxies rather than the past of their own language’ (Meyers 1980: 37). Furthermore, his alien language is key to unlocking the secrets of life in the universe and serves as a link between two parallel worlds completely different from each other where the characters communicate with themselves and indirectly with readers. Many important questions are raised, and they are linked to the Spanish translation of *A Clockwork Orange*: Can Leal’s NadSpanish be considered alien? Has he rendered the alienese traits and effects of the language? Has he retained them in his translation? Has Leal experimented with alienese translation?

Readers of Spanish, in fact, do not experience an alienating language as many multilingual words that produce an alien effect are reduced. As a result, they do not create a different reality

that can challenge them linguistically and encourage them to explore a complex dystopia. The alien features of NadSpanish are not experienced in the case of *La naranja mecánica*, as the translators reduce repetitions and archaisms are modernized (for example, the avoidance of any equivalent of ‘thou’ and ‘thy’ when Alex is being ironic). Furthermore, NadSpanish, instead of being a language of youngsters, is spoken by adults as the typical youth elements are cut and deleted from the translated text. Core NadSpanish words which are essential in the TT are omitted, thus compromising the process of deciphering, and decoding of an alien language. Chapter One and Two contain examples of Nadsat in the original and Spanish translation that reveal the alienese nature of Burgess’s invented language, which is neither translated accurately nor creatively. In the following example the analysis is focused on these features and how they have been distorted in the Spanish translation:

ST: We got out at Center and walked slow back to the Korova Milkbar, all going *yawwwww* a malenky bit and *exhibiting to moon and star and lamplight our back fillings, because we were still only growing malchicks* and had school in the daytime (Burgess 2000: 21, my italics).

TT: Bajamos en el centro y caminando lentamente volvimos al bar lácteo Korova, aullando malenco y *jugando a la luz de la luna, las estrellas y las lámparas,* \_\_\_\_\_ porque \_\_\_\_\_ al día siguiente teníamos que ir a la escuela (Burgess 2002: 21, my italics).

Back-translation: We went down in the center and walking slowly we returned to the Korova dairy bar, howling malenco and playing in the light of the moon, the stars, and the lamps, \_\_\_\_\_ because \_\_\_\_\_ the next day we had to go to school.

The back-translation demonstrates that ‘Center’, discussed earlier in a different concept, is written in lowercase. This word is essential because it is related to power, public, private, and cosmic space. It may also refer to the Center of the Universe where human aliens such as Burgess’s characters navigate and search for the truth. The omission of a definite article before ‘center’ in the original (centre in English spelling) makes ‘Center’ sound like a familiar place. The adjective ‘slow’ becomes an adverb. Leal reinserts the article, thus reducing the impact of Burgess’s decisions on no reasonable grounds. He also omits the onomatopoeic word ‘yawwwww’ which is ambiguous and hides the action that is performed in the ST. As readers, we do not understand that Alex and his droogs are doing something before reaching the Korova Milkbar. It is an action which is very alien to us, human beings. They are ‘exhibiting to moon and star and lamplight [their] back fillings’ which is translated as ‘playing in the light of the moon, the stars, and the lamps’ because Leal transforms the meaning of this sentence by omitting their interaction with elements of the universe. In fact, this exhibition shows that even though they are on earth, they have special ties to the moon and stars. They may be fuelled through their exposure as if obtaining energy from the moon to continue their mission on Earth. They could be said to resemble a mass of energy, operating and functioning on specific, outer-space frequencies. But Leal omits ‘our back fillings [...] we were still only growing malchicks’ and excludes the crucial information that Alex and his droogs, who are human aliens coming from the future, are in the process of growing and becoming adults.

Allied to this youthful language is a certain musicality, which is an important means of alienese communication because musical arrangements can convey pieces of information and diverse messages. According to Daniel Oberhaus who considers it the ideal medium for interstellar communication,

Music is sometimes perceived as the opposite, ineffable, something that is not so much understood as felt. But as any musician will tell you, there is also deep logic inherent

to music: There are equal distances between notes in a scale, notes can be combined in certain ways called harmonics, rhythm can be expressed in numerical ratios called time signatures, and so on. Music is a hybrid of logic and emotion, the yin and yang of the human experience (Slate, January, 2020).<sup>75</sup>

The importance of music relies on the fact that it is not used only for entertaining, but to communicate with ‘other’ beings. The choice of the author is relevant because music is universal and can be understood by human and alien species. It can connect them across vast expanses of time and space. The following statement is being made by Alex when he is listening to a violin concerto:

ST: And then, a bird of like rarest spun heavenmetal, or like *silvery wine flowing in a spaceship*, gravity all nonsense now, came the violin solo above all the other strings, and those strings were like a cage of silk around my bed (Burgess 2000: 26, my italics).

TT: Y entonces, como un ave de hilos entretejidos del más raro metal celeste, o un vino *de plata* que flotaba en una nave del espacio, perdida toda gravedad, llegó el solo de violín imponiéndose a las otras cuerdas, y alzó como una jaula de seda alrededor de mi cama (Burgess 2002: 25, my italics).

Back-translation: And then, like a bird of interwoven threads of the rarest celestial metal, or a silver wine floating in a spaceship, all gravity lost, the violin solo arrived imposing itself on the other strings, and it lifted like a cage of silk around my bed.

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<sup>75</sup>‘Why We Keep Sending Music to Extraterrestrials: Music is an Ideal Medium for Interstellar Communication’ is an article written by Daniel Oberhaus published in *Slate* on 2 January 2020 <<https://slate.com/technology/2020/01/sonar-music-aliens-meti-seti.html>> (accessed 19 May 2021).

During the concerto, the violin prevails, and his imagination goes beyond, when Alex describes the other strings surrounding his bed. It is again a Kafkaesque isolation, but a musical one this time, as he is ‘caged’ by violin strings late at night in his own bed. The alienese effects of sounds and music are reinforced when we as earthly creatures, notice that wine is ‘silvery’ not red. The alien perception is deepened when the ‘silvery wine’ floats based on the laws of gravity. The author, thereby, brings space to earth while having music in the background. In the Spanish translation, Leal who usually translates the text using a very high register, here is paradoxically not poetic enough. He translates ‘silvery’ as ‘de plata’ (‘silver’) rather than with the more poetic ‘plateada’ (‘silvery’). The overall meaning of the sentence can be understood by the Hispanophone readership, but the meaning is not poetic and alien. Translating alienese elements is demanding because they may be practically (in)visible in dystopian texts. The way language is used, is different in order to portray new worlds. It is specifically this difference that Spanish translators or translators of different languages need to identify and recreate with the same frequency so that it can be more easily perceived by readers in the translated text.

### **3.4 Conclusions: alienese translation**

Both Orwell and Burgess create alienese languages, thus providing new linguistic approaches or perspectives to their readers on potential futures. Both use literary art to explore and understand the scientific world as they explain phenomena that go beyond humanity. They bring together East and West, body and soul, instinct, and intuition, in order to invite us to escape from a mechanized society that dehumanizes human beings. They defamiliarize their languages to give different perceptions of reality, and they invent possible future words and worlds. The languages depicted in their novels suggest an alien presence and nature which is achieved through intertwining a mosaic of languages, in the case of Burgess, and highlighting our limitations because of language in the case of Orwell. At the same time, they equip readers

with the power to learn, speak, decode, and understand their alien languages. Both writers use their mother tongue, English, to give life to their invented languages. Orwell plays with punctuation, and readers can find italics, lowercase use, capital letters in the text to distinguish Newspeak from Oldspeak, whereas Burgess's punctuation is more standard since his aim is to render the unfamiliar familiar, whilst also maintaining estrangement at the level of reader interaction in a tricky balancing act.

Many translations of both invented languages are going to be published in the future: indeed, one scheduled for 2026 is a Danish translation of Orwell's *Nineteen Eighty-Four*. Even though the focus of this study has been on the Spanish translations, its approach and analysis may be applicable by translators of any language. When translating these types of novels, the important aspect for translators to recognize is that writers such as Orwell and Burgess create texts that require translation even by readers of the ST before they undergo another process of translation into a different language. Furthermore, the translation process is not only the one at the lexical level: readers have to decode literary connotations and allusions, which need to be studied in the ways I have indicated, in order to improve on existing translations of these novels.

The notions of *differance* (Derrida) and *foreignization* (Schleiermacher) can help us understand the importance of connotations and polysemy in translation. When we encounter alien elements in the text, we should also embrace and respect *differance*, rather than ethnocentrically attempt to normalize or domesticate it (Venuti). Thus, the texts that contain alienese aspects need to be free from omissions in the case of Nadsat and additions in the case of Newspeak, otherwise readers cannot comprehend the polysemic messages and accept otherness. Future Spanish translators of *A Clockwork Orange* might be more attentive to the transfer of heterolingual neologisms that have a direct impact on the alienese effects of the novel produced by such novels. According to Derrida,

translation can do everything except mark this linguistic difference inscribed in the language, this difference of language systems inscribed in a single tongue. At best, it can get everything across except this: the fact that there are, in one linguistic system, perhaps several languages or tongues (1988: 100).

Indeed, the presence of many languages, dialects and sociolects complicates the translator's task because words, phrases and sentences are then not simply different; but they introduce a linguistic and cultural difference at a deeper, structural level. *La naranja mecánica* needs to retain the involvement of readers in deciphering and decoding this difference. The preservation of Nadsat words, of their frequency (Newmark), and of their underlying meanings and connotations can make the text alienese and more fully dystopian for readers.

Alienese translation happens when readers *can* translate or decipher invented languages in science fiction (translation within the text) or when translators transfer invented languages into any language (interlingual translation). It is essential to stress that in both cases, readers and translators are under experimental conditions. In the second case, it is also important for the Spanish translator to foreignize the text, because 'when the target reader reads the foreignized translation is when s/he "trans-experiences" or "trans-lives" the translator's experience first [a] of reading the source text, then [b] of creating the target text' (Robinson 2013: 216). Alienese translation reinforces the role of translators in the TT ethically and aesthetically because they have to create an alien language in translation as if they were the writer. They need to rewrite Nadsat so that readers can perceive the alienese nature of NadSpanish in translation. Readers need a text that has many languages, sociolects, dialects, registers, polysemic words and phrases, a wide range of literary allusions that enrich the conlang and make it not simply alien, but very alien. Leal's translation is not alienese because readers cannot translate within his translation. They do not engage with words and phrases in the translated text as the majority of them are translated into Spanish. Readers do not experience alienese effects because the

specific features discussed in Chapter One and Two are not transferred in translation. The delicate task of the translator is to create an alien language in the TT that can be deciphered or translated as well as a codified language that is encrypted for Hispanophone readers. They decrypt and interpret words, sentences, phrases. This is a very slow process that requires sample by sample analysis. Once the words are examined, they undergo a second investigation as their underlying networks of significations become apparent. This process of deciphering and decoding the subtext first and then the text is at the core of alienese translation. Spanish translators or translators of any language do not take into account the subtext as words form hidden connections with one another. For this reason, their translation of the novel does not have hidden meanings that create subtexts within texts. Hispanophone readers or readers of any language encounter texts without subtexts which limit the understanding of the novel and its messages.



**Conclusions:**

**future studies and translations of *A Clockwork Orange***

Science fiction novels such as *A Clockwork Orange* and Orwell's *Nineteen Eighty-Four* give insights to readers about the place of human beings and aliens in the universe through the use of language. They describe new phenomena and realities as well as depict the potential relation that we may have with alien entities in the near future. In this way, we can apprehend our reality, get glimpses of other realities, and understand our place and role in an infinite number of universes. When reading science fiction novels, we make contact with godly creatures that have earthly and spacely powers. Making contact with them through fiction is important because in this way we can understand our world better and evolve. As we encounter them, we understand our differences and reflect. Neil Badmington proposes that 'rather than the human and the alien being absolutely different from each other, they actually inhabit a scene of difference' (2004: 155). Burgess thus presents us with Alex and his droogs. They are like us, but they speak differently. They are teenagers who are teaching us an invented language and giving us the knowledge, which is needed to continue reading the novel and approach the world and otherness differently. Their language is secret and codified to mark the otherness: it is not apparent at first glance, but as soon as we go into depth, we can experience it. It is through Nadsat that we as readers are trained and mentally prepared to accept the ostranenie or the unfamiliar in the original and translated text. Inevitably, the translator's task is to identify the hidden meanings behind innovation, not to reveal them but to preserve them because they are indispensable for the TT. When translating alienese novels, translators need to overcome linguistic limitations and tendencies as they plant linguistic seeds in readers' minds. To quote Berman, 'all the tendencies [...] lead to the same result: the production of a text that is more "clear," more "elegant," more "fluent," more "pure" than the original' (2004: 297). Translators' choice of words and phrases are crucial because readers deserve to be able to engage with literary texts that are as innovative as Burgess's and Orwell's texts, which is impossible if these texts are 'purified' of their alienese elements if they are normalised or hispanicized. They need

to retain the linguistic interaction, present in the original, that keeps readers active and continue reading and decoding *La naranja mecánica*.

In Chapter One, this thesis has investigated Nadsat categories and heterolingualism in Spanish translation as it describes how the mosaic of languages and cultures, sociolects, dialects, and different registers incorporated in English can be transferred into a standard language, Spanish. This analysis has contributed to bringing new concepts and terminology that may be useful in guiding scholars or translators in translating *A Clockwork Orange*. The most important conclusion is that with or without omissions, NadSpanish needs to be recreated as an invented language in translation, and that can only be achieved, if the specific categories and neologisms examined in this thesis are translated carefully. As Hugo Friedrich suggests, ‘ambiguities of the original that are part of the essential character of a work have to be maintained [...] One can't afford to change something that is elevated, exaggerated and unusual in the original to something light and easily accessible in the translation’ (1992: 16). Register plays an important role because translators need to create a conlang in Spanish that intertwines important linguistic categories from the ST and TT. They may serve as a basis for all the future translations. Spanish translators may take into consideration how these categories function in Spanish, what can be done to render Nadsat in Spanish both creatively and accurately, as well as be informed on present and upcoming research studies of the novel. In the third chapter, from the confrontation of Nadsat with Newspeak in the original and Spanish translation emerges the new approach to the translation of science fiction that I call alienese translation. Hopefully, it will inspire literary translators and researchers alike to change their approach to the ultimate form of otherness or foreignness, that is the alien. The following section evaluates these findings and how they may contribute to generating new practices in Literary and Translation Studies.

## Contribution to Literary and Translation Studies

This study provides a thorough description of Nadsat categories in translation. Many coinages created by Burgess take different forms and shapes in the original as he challenges readers and translators to engage with his invented language. On the contrary, – with several contextual factors at play, whether political or commercial – Leal presents a translated text that requires less involvement than the original text. Chapter One has explored various categories in the Spanish translation because they are key to rendering Nadsat not only in Spanish, but also in different languages. *A Clockwork Orange* can be translated using the same logic the writer applied in creating Nadsat. This invented language *can* be transferred into a standard language after in-depth analysis of core Nadsat words, categories, and underlying meanings so that translations in any language, including Spanish, may be approximative, but more accurate, more respectful of linguistic, cultural, and literary specificities of the text. By making English the shelter of Eastern and Western languages and cultures, Burgess gave Nadsat a sense of universality and unity, which is crucial and needs to be rendered in translation through means other than domestication. Leal reduces the complexities of the ST in order to bring a more immediately comprehensible text for readers, and thus he ‘masks the linguistic and cultural difference of the foreign text’ (Venuti 1991: 127). Readers do not make enough efforts in their process of reading as the Spanish translator decodes a great part of core NadSpanish words for them and does not render the spirit of the novel. Instead of *transferring* a dystopian language, Leal and Quijada Vargas simplify it for readers of Spanish through domestication or hispanicization, whereas invented languages such as Nadsat require foreignization or alienese translation.

The complexity of Nadsat can encourage translators to go beyond the classic borders of translation and experiment with it. In fact, heterolingual creations belonging to other linguistic systems set up a world where access is limited and restricted, but the cliché that invented

languages are untranslatable is starting to crumble because these conlangs can be translated and their translation can bring connections with many fields as well as new forms that can serve as a foundation for future research. The importance of invented languages for Translation Studies relies on the fact that just like the act of translation, invented languages enable readers to see reality differently or differently. In fact, ‘this otherness has always been part of “us”, parting “us” from “ourselves”. Posthumanism, interestingly, is the acknowledgement and activation of the trace of the inhuman within the human. In the end, absolute difference is abducted by difference’ (Badmington 2004: 155). We as readers are equipped with new ways of thinking and understanding the world and ourselves. That is why alienese translations of Nadsat, Newspeak, or different invented languages in science fiction, are necessary, because they make readers reflect on the diversity, perspectives and practices that can open our experience as citizens of this universe.

Chapter Two has studied linguistic omissions that are present in the Spanish translation of *La naranja mecánica*. Many omissions happen in the novel as they transform the content, cause comprehensive gaps, and distort the alienese elements in the novel. According to Berman ‘[g]ood translation shows respect for the linguistic and cultural differences of the foreign text by developing a “correspondence” that “enlarges, amplifies and enriches the translating language”’ (2004: 219). Instead of enriching Spanish, Leal impoverishes it by omitting crucial elements appearing too foreign to be hispanicized. This chapter has given further insight on the reasons why omissions need to be avoided as Spanish translators may find alternative, more ethical, and aesthetic ways to render them in future translations of *A Clockwork Orange*. They have an immediate influence on the hidden and underlying meanings, the mosaic of languages and cultures, literary allusions, sociolects, and dialects, alienese, mechanese and cryptonese effects. Leal’s tendency to direct the TT towards monolingualism is not the right choice for *La naranja mecánica* because NadSpanish needs to be the shelter for heterolingualism. Spanish

translators may invent a conlang in translation that retains linguistic and extra-linguistic components as they are important for grasping the messages and comprehending alien intelligence in the TT. The Spanish translation needs to reflect the foreignness of the text and the plurality of meanings creating a subtext within the translated novel. They may aim to retain the underlying networks of signification that are important not only to comprehend but also experiment with Burgess's text.

Chapter Three explores the similarities and differences between Nadsat and Newspeak in English and Spanish as conlangs which share a common ground and are inspired by common authors. This analysis reinforces the fact that they are alienese, mechanese and mentalese. Preserving the frequency of certain words may be key to unlock the potential messages that are encrypted within the text and 'may serve as adequate interpretations of alien code-units' (Jakobson 2004: 114). Both *Nineteen Eighty-Four* and *A Clockwork Orange* are characterized by the power of words and if they are transformed, the alienese effects are lost in translation. Instead of omitting words, the Spanish translator of *A Clockwork Orange* needs to creatively translate them and retain their double meanings. Instead of adding words and phrases, future Hispanic translators of *Nineteen Eighty-Four* covertly need to keep a condensed and concise style. Chapter Three has identified alienese features of Nadsat through comparison with Newspeak. The comparison between these invented languages, in translation reveals that specific words are not simply different, they are different. Spanish translators normalize words, phrases and sentences and do not transfer or recreate the difference in the TT. The 'traces of the other' are not as present because Nadsat is simplified for the Hispanophone readership, either through omission or expansion. Ultimately, readers of Spanish are not reading an alien dystopia that can make them experience the balance of a challenging and entertaining text. They cannot apprehend the difference that characterizes NadSpanish or Spanish Newspeak, and that can mainly be achieved by choosing fiery words for depicting new and alien worlds.

Burgess's novel needs new translations so that it can be more appealing as an experiment for readers, too.

The importance of this thesis relies on the fact that it is original, inventive and it contributes to various fields of study. It makes a reassessment of how Nadsat functions in English and how Spanish translators have rendered Nadsat into NadSpanish. It is an investigation of how Nadsat linguistic and cultural features work in the original text compared to *La naranja mecánica* as translated by Aníbal Leal and Ana Quijada Vargas. This re-evaluation brings innovative findings that can be applied in British and Hispanic studies, Linguistics and Xenolinguistics. This thesis clarifies the position of Nadsat and considers it a special case in the family of invented languages. It is a conlang which needs translation within translation. Understanding the roots of Nadsat in the original and translation can guide us in showing insight into the role of other invented languages, in general. This thesis serves also as an important resource in terms of informing future translations of Burgess's novels, both into Spanish and in different languages. The specific examples extracted from the original and translation can help translators and scholars identify Nadsat and NadSpanish categories, locate omissions in the TT as well as in the third chapter grasp the nature of alienese translation and features of the novel.

Alienese translation is an innovative concept in Literary and Translation Studies. The importance of this term is not isolated within the linguistic corners of translation because it may be applied in different fields as mentioned above. At the basis of this concept is the act of deciphering, decoding, and translating of invented languages into standard languages. This process is challenging and requires attention and patience because the alien codes involve primary and secondary meanings, fusion of different languages and cultures and a wide range of allusions as in the case of *A Clockwork Orange*. The complexity of these codes that may be words, phrases, images demand linguistic knowledge and experience. The literary translator has to take into account that linguistic units are key to decoding, and they need to be examined

and investigated well. These units create a subtext or internal networks that are part of the deciphering process. When a translator focuses only on the primary meaning of the words, phrases, sentences, he, or she leaves out the several meanings that are part of the whole text and context. The destruction of the subtexts is not a solution because their presence is indispensable to understand messages. These subtexts need to be decoded because they help unfolding the content. The role of translators is to highlight the importance of subtexts without deciphering them or translating them, neither normalizing, and/or simplifying them. Their task is to transfer words, phrases, sentences, and their underlying meanings in the TT so that they can be deciphered or translated by readers. Alienese translation empowers translators and readers as they engage in translation. They become active in this process because they decode the text that the author has encoded. In the case of *A Clockwork Orange* and *Nineteen Eighty-Four*, alienese translation needs to be applied in translation, otherwise essential aspects of the texts are affected. Readers are deprived of the decoding experience, which is fundamental to both novels, and to many other science fiction novels within which invented languages play a key role.



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