

## LINGUISTIC SUBCULTURE: LITERARY ARGOT AND ITS TRANSLATIONAL INSIGHTS (IN “A CLOCKWORK ORANGE” BY ANTHONY BURGESS)

**Marus Mkrtchyan**

PhD Student,

Coordinator at the Chair of English Translation, Lecturer, Brusov State University,

42 Tumanyan St., 0002, Yerevan, Armenia,

+37494533975, marusmkrtchyann0@gmail.com

<https://orcid.org/0009-0003-5224-9043>

**Abstract.** This research scrutinizes the linguistic elements that shape the behavior of the characters in Anthony Burgess' novel "A Clockwork Orange." It is dedicated to the analysis of the language features in the novella. It primarily uncovers how these language features contribute to the characters' personalities and identities. The study also investigates the challenges that arise during the translation process of these linguistic aspects.

The research focuses on the study of the characters' features and their moral/ideological outlook, identification of the mentioned features creating language means, their semantic value and emotive impact, implementation of a comparative analysis of the ST and TT, analysis and specification of the translation techniques used in the target language.

The theoretical and practical significance of the research is highlighted with the fact that the novella carries many stylistically marked elements the translation of which is very important and essential as it determines the fact whether the main ideas discussed in the book and the subtextual information will be maintained in the TT or not. And it greatly depends on the strategies and techniques the translator will choose to carry out the challenging and complicated task. The analysis of the culturally bound words can lead to discovering new ways of dealing with many texts having the same features and characteristics.

The following **methods** are used in the process of conducting the research: descriptive analysis, literary discourse analysis, linguo-cultural analysis, comparative analysis.

**Keywords:** *slang, argot, jargon, professionalism, word-formation pattern, equivalence*

### INTRODUCTION

Anthony Burgess is a prominent English novelist, critic and musician. His novels comprise various holes and vices of the society. He comprehensively represents all of the implications of injustice and tyranny in his novels.

His enduring appeal and talent is explicitly manifested in his famous novella “A Clockwork Orange”. The author himself does not consider the book “A Clockwork Orange” a masterpiece or a piece that can characterize the author after his death. However, the book becomes very famous and gets its place in the world literature.

The author represents the characters with the help of a novice argot which is considered distinctive as it is very difficult to understand unless you master Russian. It reflects Anthony Burgess's political and philosophical outlook and the ideas he introduces in his literary pieces (the dangers and consequences that totalitarian regime can suggest). The nucleus linguistic feature of the novella may become a barrier for the reader to understand and perceive the message of the book.

Therefore, the translation of argot in a literary text presents a complex challenge. To achieve equivalence, which is the primary aspect of translation, these and other linguistic traits and communication aspects should be conveyed from the ST to the TT. Argot carries a concealed social aspect which is the underlying philosophy of the literary piece.

## DISCUSSION

In the pursuit of maintaining the sociocultural aspect of a text in the translation, the translator should consistently adhere to the chosen methods or strategies to preserve its cultural and social aspects. In this particular case, the strategies of the translator to convey these features may be limited. Before commencing the process of translation the translator should identify what is argot, how many types of argot exist and the type of argot used in the text. Michel Adams differentiates between argot, jargon and slang and states that “*they are not essential characteristics of a word; one or another of them applies depending on who uses the word, in what situation, for what reasons...*” (Adams, 2011, p. 9) .

In his "Slang: The People's Poetry", he describes these three concepts in literature and gives the basics of *literary argot*. He also mentions the importance of studying the regional varieties of one and the same argot word and calls it regionalism, that is to say **regional argot** (Adams, 2011, pp. 68, 48).

Some linguists separate the concepts of professionalism and argot. Bussmann describes jargons and professionalisms as inaccessible words to non-specialists. As for argots, he uses the word combination *specialized vocabulary* to define it. According to him, it is not instantly and easily comprehensible to the majority of people (Bussmann, 1998).

In contrast to the aforementioned, some researchers suggest to divide argots into two groups: **social and professional** (Retinskaja, 2010, pp. 50-53).

With the rise of *computer-mediated communication* the emergenc of slang words and **internet argot** is indisputable (Androutsopolous, 2006). It completely occurs in the digital communication on the online platforms (Crystal, 2011, pp. 1-5). Here are some common examples of internet slang from the everyday life.

**IDK** – I don't know

**LOL** – Laughing out loud

**DM** - Direct Message

**LMK** - Let me know

**NVM** - Nevermind

**BDW**- By the way, etc.

After identifying between different types of argot, the translator can choose between the following techniques:

- Utilizing existing argot in the target language (TL) that is similar to the one used in the source language (SL).

- Creating a new argot in the TL based on the same principles employed in forming the argot in the SL.

The author uses different word-formation patterns for creating argot and the translator tries to retain these patterns simply using Armenian roots and suffixes.

*O my brothers, have forgotten what these **mestos** were like, things changing so **skorry** these days and everybody very quick to forget, newspapers **not** being read much **neither**. Well, what they sold there was milk plus something else. They had no license for selling liquor, but there was no law 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 **drencrom** or one or two other **veshches** which would give you a nice quite **horrorshow** fifteen minutes admiring **Bog And All His Holy Angels And Saints** in your left shoe with **lights bursting** all over your **mozg**.(Burgess, 1998, p. 10)*

**Կառավիկ կաթնատունը** կաթին բան ավելացնող **մեստ** էր, իսկ դուք, ո՛վ ախպերներ իս, երևի արդեն մոռացել էք էդ կարգի **մեստերը**. բա մեր օրերում ամեն ինչ էնքան **սկռոտվոնազ** է փոխվում որ, բոլորը **հավի հիշողություն** ունեն, ոչ էլ թերթ կարդացող կա մի կարգին: Հա, ուրեմն, կաթը ծախում էին բան ավելացրած: Խմիչք ծախելու թույլտվություն չունեին, բայց ավանդական կաթին խառնած որոշ նոր **շտուկներով** ոգևորելն արգելող օրենք դեռ չկար, ու կաթը կարել էր խմել վելոսեթի, սինթեմեսկի, դրենքրոմի կամ էլ մեկ-երկու ուրիշ **շտուկի** հետ, որ ձախ կոշիկիդ մեջ **Բոգ երկնավորին** իր բոլոր հրեշտակների ու սրբերի հետ հրճվանքով զգալու մի **երանիկ**, **հորոշոնու** տասնհինգ րոպե էր նվիրում, **մոզգը** էլ **տակնուզուխ պեծկտում** էր լույսերից: (Burgess, translated by Boyajyan, 2018, էջ 15)

*Молочный бар «Korova» – это было zavedenije, где давали «молоко-плюс», хотя вы-то, блин, небось, уже и запомнили, что это были за zavedenija: конечно, нынче ведь все так скоро меняется, забывается прямо на глазах, всем plevatt, даже газет нынче толком никто не читает. В общем, подавали там «молоко-плюс» – то есть молоко плюс кое-какая добавка. Разрешения на торговлю спиртным у них не было, но против того, чтобы подмешивать кое-что из новых shtutshkek в доброе старое молоко, закона еще не было, и можно было pitt его с велосетом, дренкромом, а то и еще кое с чем из shtutshkek, от которых идет тихий baldiozh, и ты минут пятнадцать чувствуешь, что сам Господь Бог со всем его святым воинством сидит у тебя в левом ботинке, а сквозь mozg проскакивают искры и фейерверки.*

In this example, the translator used many translation techniques. In the first sentence, the name of the place **Korova Milkbar** is not mentioned in the ST, but the translator of the TT specified it to make it clearer for the reader what the author has meant by saying “there” in the ST. The word *korova* which has Russian sources and its equivalent in Armenian is *կով* has been translated as *կառովիկ*. The translator has chosen to keep the word in Russian and add Armenian suffix – *իկ* which has minimizing or euphemistic nature, sometimes it also expresses some kind of attitude of the speaker towards this or that phenomenon. If the suffix –*իկ* is used with the names of places it shows the small size of the place. Thus, in this case it can have misleading impact on the reader by creating false mental picture of the described place and can bring to misinterpretation of the text. The second constituent of the name of the place is “Milkbar” which is a compound word. The translator has used the translation technique of calque, that is to say the translator has chosen to keep the form of the compound word and translate the word part by part. For the word milk the translator used its Armenian equivalent (*կաթ*) and in case of the word “bar” which has its Armenian equivalent (*բար, խորտկարան*) the translator has used the root *տուն* as in *գինետուն, գարեջրատուն* which is an appropriate choice in this case and comprehensively expresses the idea the author has meant by using the word “milkbar”. In case of Russian translation, there cannot be found such kinds of deviations. The translator gives the same Russian word *корова*, but using Latin script (“Korova”) to maintain the linguistic characteristics of the text. In fact, the translator uses the same approach throughout the whole text. The compound word “milkbar” is translated as *молочный бар*. He has decided to express one compound word in two separate words in the TT. It is conditioned by the specificities of the SL.

The words *horroshow*, *mozg* and *mesto* are kept in the Armenian translation. The word *horroshow* is translated as *хорошо* in Russian and in Armenian it is the equivalent of the word *լավ* or *վի լավ* if we somehow want to emphasize the word in the context. In the English version of the word, the Russian phoneme *x* has been transformed to *h*. In Armenian, there is the phoneme *խ*, but the Armenian translator has used the phoneme *հ* (*հորոշում* instead of *խորոշում*) in the Armenian translation as well which creates a barrier for the target audience of the Armenian text in the process of understanding the text.

The Russian translator has used the technique of modulation taking into consideration the acceptability of the word, its function in a word combination and the way it sounds in the sentence (... *от которых идет тихий baldiozh, и ты минут пятнадцать чувствуешь, что...*) at the same time avoiding the difficulty of translating the word.

The words *mozg* and *mesto* are maintained completely in the majority of the cases. In the Russian translation, the translator uses the word *zavedenije* instead of the word *mesto* which actually completely expresses the meaning of the word used in the ST. The word *mozg* is used in the following context:

... *with lights bursting all over your mozg...*

... *սնոգող էլ տակնուզուխ պեծկտում էր լույսերից...*

The Armenian translation of the word *bursting* (*պեծկտում*) actually gives the main meaning of the English version, but the use of the word *պեծկտում* can be considered inappropriate as it is not as widely used variant as the word *burst*. The Armenian reader will not grasp the meaning of the used word. As the word *սնկայծել* (which is the most appropriate and equivalent translation of the word) is a standard word and it is not relevant in the following context and the style of the whole text, the verb *սուսկում* can be used instead.

The translator is a mediator and simply transfers ideas and larger linguistic units from one language into another, but there are a lot of things that depend on the translator starting from the mental picture of a particular thing or idea that the reader forms while reading the translation to the overall opinion of the reader of the TT about the book, the author, the nation and the characters of the book. The translator can present a bad thing or a vicious person in a positive light and vice versa, a very decent and kind person or positive thing in a negative light. Sometimes the translators give additional coloring to a neutral statement or description of an event or thing which is not found in the ST as in the following example:

... *these days and everybody very quick to forget, newspapers **not** being read much **neither**...*

In this particular sentence, one can notice that the author has not used any emotions and attitude towards the statement. He simply states his idea over the mentioned situation. But in the Armenian translation of the same extract, we have the following picture:

... բոլորը **հավի** **հիշողություն** ունեն, ոչ էլ **թերթ** **կարդացող** **կա** **մի** **կարգին** ...

In the Armenian translation, it is apparent that the translator has given negative shade and coloring to the mentioned situation with the help of such expressions as *հավի* *հիշողություն* and *մի* *կարգին* which cannot be found in the ST.

The same can be said about the Russian translation.

... конечно, нынче ведь все так скоро меняется, забывается прямо на глазах, всем **plevatt**, даже газет нынче толком никто не читает...

Here, we have the word **plevatt** in the Russian translation which creates the same attitude as the Armenian translation. With the help of this and other examples the impact of Russian translation on the Armenian translation becomes obvious.

There are also cases when the translator has not maintained the words in Nadsat, but simply has translated them. In the following extract, the words **peet** and **moloko** which belong to Nadsat are translated directly (*խմել, կաթ*). In the Russian translation, the word **moloko** which is in fact a Russian word is not kept in Nadsat, it is presented as a common Russian word (*молоко*). As for the word **peet**, it has undergone some changes in the phonetic aspect (*peet - pitt*).

In some cases, the translator arbitrarily adds some suffixes to the nouns which can change the perception of this or that phenomenon. The relevant and irrelevant/inappropriate use of the suffixes can be better observed in the following extract:

*There were three **devotchkas** sitting at the counter all together, but there were four of us **malchicks** and it was usually like one for all and all for one. These sharps were dressed in the height of fashion too, with purple and green and orange wigs on their **gullivers**, each one not costing less than three or four weeks of those sharps' wages, I should reckon, and make-up to match (rainbows round the **glazzies**, that is, and the **rot** painted very wide). Then they had long black very straight dresses, and on the **groody** part of them they had little badges of like silver with different **malchiks'** names on them – Joe and Mike and suchlike. These were supposed to be the names of the different **malchicks** they'd **spatted** with before they were fourteen. (Burgess, 1998, p. 11)*

Կանգնակի մոտ երեք **դևուշիկ** էին նստած իրար հետ, բայց մենք **պատնիշներս**, չորսն էինք, իսկ մեր կարգ-կանոնով կամ մեկը բոլորին էր, կամ բոլորին՝ մեկը: Էս կատարը սրածներն էլ էին վերջին նորաձևությամբ հագնված **գլոբուսներին** բոտեր, կանաչ ու մանուշակագույն պարիկներ, ամեն մեկը, ևս կասեի, առնվազն երեք-չորս շաբաթվա աշխատավարձ էր նստել, դրան համապատասխան էլ քսված էին (երկու **գլազի** շուրջն էլ ծիածան, **ռոտը** լենուրդ ներկած, էլի): Մեկ էլ երկար, սև, շատ ուղիղ շորերով էին, **գրոդիների** մասուժ **ննց** որ թե արծաթե կրծքանշանիկներ, իսկ դրանց վրա՝ տարբեր **պատնիշների** անուններ՝ էլ Ջո, էլ Մայք, էլ չգիտես ինչ: Էն **պատնիշներն** էին իբր թե, որոնց հետ **տոռախվել** էին մինչև տասնչորս տարեկանը: (Burgess, translated by Boyajyan, 2018, էջ 16)

*За стойкой рядышком сидели три **kisy** (девчонки, значит), но нас, **patsanov**, было четверо, а у нас ведь как – либо одна на всех, либо по одной каждому. **Kisy** были прикруты **дай Бог** – в лиловом, оранжевом и зеленом париках, причем каждый тянул никак не меньше чем на трех– или четырехнедельную ее зарплату, да и косметика соответствовала (радуги вокруг **glazzjev** и широко размалеванный **rot**). В ту пору носили черные платья, длинные и очень*

строгие, а на **grudiah** маленькие серебристые значочки с разными мужскими именами – Джо, Майк и так далее. Считалось, что это **mallshiki**, с которыми они ложились **spatt**, когда им было меньше четырнадцати.

As it has been mentioned the suffix *-իկ* has a specific meaning in Armenian. To add it in the translation to this or that word, the translator should have a substantial explanation for that. In the following example, the word **devotchka(s)** is derived from Russian word *девочка*. The author also adds English suffix *-s* at the end of the word to express the plural form of the noun. That is, the author adds an English suffix to a word which has been transliterated from Russian. As it can be noticed the word is translated as *ղևուշիկ* in Armenian. The translator uses the translation technique of transcription and transforms the word in away the Armenians pronounce the word (with their specific accent that comes from the peculiarities of their language phonetic system) and the Armenian plural suffix *-ներ* is added. So, the Armenian translator uses the same pattern of the word formation as Anthony Burgess while creating the new language. But the Armenian translator also uses the Armenian suffix *-իկ* with the word which in this case can mislead the reader. The used suffix can indicate the age of a person or animal (or simply their appearance), size of this or that place, attitude of the author or the character towards a particular thing or phenomenon and at the same time it can convey euphemism which is inappropriate in this case as it changes the author's initial intention of the depiction of reality.

The Russian translator uses the word **kisy** (киса) in the TT. The first meaning of the word is diminutive form of cat, the second meaning is affectionate address to someone (especially women). (<https://lexicography.online/explanatory>)

In this case, it is obvious that both the Armenian and Russian translators added some kind of emotional coloring (affectionate treatment towards the women) to the text which cannot be found in case of Nadsat word **devotchka**, as the author chooses another word to express this meaning in the text (*ptitsas*). The main character of the story (Alex), the members of his gang and in general teenagers who are indulged in crime and want to seem fashionable and impress others with their new and contemporary way and style of speaking. So, to express this hidden meaning the translators use the mentioned variants of translation which are not appropriate. In case of the Armenian translation, the reason is the suffix *-իկ* which can be a cause of misinterpretation and the Russian translation also expresses the same meaning, thus it can become a cause of misinterpretation as well.

To ensure the adequacy of the text sometimes the translators do not use the direct translation of the word. For the sake of transferring the same idea, emotions and meanings the translator can even choose to paraphrase the whole sentence, use synonym words and antonymic translation. Such kinds of transformations are justified, if there are not other deviations from the ST.

... but there were four of us **malchicks** and it was usually like one for all and all for one...

In this example, the author uses the word **malchik(s)** which in Russian means a boy (*мальчик*). The author also adds plural suffix *-s* at the end of the word to a Russian word which has been used to create another language. The language is used in this case to underline and emphasize the speech characteristics of the teenagers striving to differ from others and the violent revolt of the youth against the society, their will to surrender and put up with the dull reality. Though the approach that the translators has chosen gives them a way to keep the same word and use the same word formation pattern as in case of the other words of the same kind, they change the word and use a synonym word to express the same idea making the phenomenon more specific.

... բայց մենք **պառնիշներս**, չորսն էինք, իսկ մեր կարգ-կանոնով կամ մեկը բոլորինն էր, կամ բոլորին՝ մեկը ...

The Armenian translator uses the word *պառնիշներս* (*парнишка*) in the translation which is synonymous with the word used in the ST. He uses the same word formation pattern adopted for the whole system of the newly created language and adds the Armenian plural suffix *-ներ* and the ending *-ս* that shows possession. In this case, we don't have any deviation from the context, but the change and choice of the word is not justified. The same technique has been used by the Russian translator.

...но нас, **patsanov**, было четверо, а у нас ведь как – либо одна на всех, либо по одной каждому...

Russian translator also uses a synonymous word and adds plural ending *-oe* to the word. In this case, it can be noted that this transformation has been done to keep the stylistic features of the text and Nadsat in general. As far as the use of a foreign word especially through transliteration and transcription in another language sounds vulgar and can be considered slang, the Russian translator decides to change it. In Russian, the word *мальчик* is a neutral word and the use of the same word will deter and distort the stylistic characteristics of the language, consequently resulting in wrong depiction of the characters of the book.

The word *gulliver(s)* of Russian origin (*голова* (*golova*)) is adapted to the English phonetic system and pronunciation ('*gʌlɪvər*). The word means head in Russian. The Armenian translator uses another word in the TT. The first meaning of the word *голова* in Armenian is *գլուխ* which is the part of the body above the neck where the eyes, nose, mouth, ears, and brain are (<https://dictionary.cambridge.org>).

... with purple and green and orange wigs on their *gullivers*...

... *գլորսաներին* *բոսոր*, *կանաչ ու մանուշակագույն պարիկներ* ...

The Armenian translator uses the word *գլորու* in the TT which means globe in English. The word does not have the meaning of head in Armenian and the translator uses the word only comparing it and being based on the shape of the globe. The translator thinks that due to the shape comparison the word is understandable for the audience, but the meaning is rather vague. The meaning of the word will be ambiguous and it will not be perceived if the word *պարիկ* has not been used in the TT. The author also uses the non-formal form of the word *wig* in Armenian as its formal variant is *կեղծամ* to keep the stylistic equivalence and coherence of the TT.

The Russian translator has not translated the word. He gives the whole meaning without mentioning the main word.

... в лиловом, оранжевом и зеленом париках ...

It is obvious that the language itself gives the opportunity of omitting this or that word. However, it is not acceptable and desirable to omit the word if it carries a great stylistic and semantic value. Omitting this kind of word can cause semantic and stylistic loss in the TT.

The words *glazzi(es)* and *groom(y)* which mean *eye(s)* and *breast(s)* respectively are not changed in the TT. The words are used in the plural form, but in case of the second word the plural form is expressed with the help of Russian plural ending *-u* (in English *-y*). In the Armenian translation the word *գրուղիներ* is used as an equivalent for the mentioned word. In this case, the Armenian translator uses plural ending that is typical of old Armenian (otherwise called liturgical Armenian). The ending *-ք, -իք, -իներ* has been used in old Armenian to express plural form of a countable noun (like *որդի-որդիք, կին - կանայք, գրուղացի - գրուղացիք, անձ - անձիք* etc which are still used in Armenian).

*These were supposed to be the names of the different malchicks they'd spatting with before they were fourteen.*

In the following extract, the word "*spatted*" which in Russian means *спать* is used in the past perfect time and according to the rules of forming the mentioned grammatical category the last consonant (*t*) is doubled and the appropriate ending (*-ed*) is added to the word. The first meaning of the Russian word *спать* is "*to sleep*". In this sentence, the word means "*to sleep with someone*" (*to have sex with someone*). Actually in both languages it is euphemism. The Russian translator also uses euphemistic expression in the TT (... *с которыми они ложились spatting...*) and the meaning is clear in both languages.

*Էն պատնիչներն էին իբր թե, որոնց հետ տռախվել էին մինչև տասնչորս տարեկանը:*

Here, the Armenian translator uses another word which actually does not exist in Armenian and it has Russian origin as well. The translator uses the word *տռախվել* (*тращаться* in Russian) in the TT which, in fact, is a rude manner of describing and talking about a woman. So, the Armenian translator does not preserve the euphemism that the author uses in his book while talking about that phenomenon. This approach results in the loss of the way the author wants to depict the reality. Instead the following variant can be considered as an adequate translation of the same extract:

... որոնց հետ սպաճել էին մինչև տասնչորս տարեկանը...

We can also use *կռակաթ էին մտել* being based on the equivalent Armenian construction *անկողին մտնել*.

The book is also spectacular and impressive with the help of stylistic devices and expressive means. The use of such means is accompanied with the use of words typical of slang and Nadsat.

*The next morning I woke up at oh eight oh oh hours, my brothers, and as I still felt **shagged and fagged and fashed and bashed** and my glazzies were stuck together real **horrorshow** with **sleepglue**, I thought I would not go to school.*

*Մյուս առավոտ զարթնեցի, օ՛-հն՛-հն՛, ժամը ութին, ախպերներիս ասեմ, բայց էլի տանջված, բեզարած ու թլֆած էի ինձ զգում, թարթիչներս իրոք **հորորշոու** կպել, չէին պոկվում իրարից, ոնց որ **քնի կլէյ քսած**. մտածեցի դպրոց չգնամ:*

*Наутро я проснулся еле-еле – о-хо-хо, блин, восемь часов уже! – проснулся, чувствуя себя так, будто меня били, колотили и не давали опомниться; **glazzja** неодолимо **слипались**, и я решил в школу не ходить.*

In the following example, the author uses rhyming with the help of such words as *shagged, fagged, fashed, bashed* and repetition of the conjunction *and*.

- *Shagged (offensive)* - extremely tired *հոգնած*
- *Fagged* - tired or exhausted *ուժասպառ*
- *Fashed* - short for famished; hungry *քաղցած*
- *Bashed* - strike hard and violently *ծեծված*

(<https://www.urbandictionary.com/define.php?term=fashed>)

With the help of the following words the author intensifies the meaning of the mentioned words and the translator in his turn should apply to this method and try to transfer the idea of intensification or encompass additional words to express the same idea in another way.

In the Armenian translation, the intensification of the meaning is expressed through verbs in participle II as in the ST. As we can see the first three words are used to express the mental exhaustion of the character and only the word “*bashed*” involves the meaning of physical weariness and fatigue. The word “*bashed*” is not used in its direct meaning. The author uses that specific word to make associations in the reader’s mind and to compare the physical state or condition with the inner feeling (that is to say the character has not been beaten, but the feeling that a person usually experiences after that occurrence feels to be parallel to the condition the character has had after getting up). In the Armenian translation, the translator uses the words *տանջված*, *բեզարած* and *թլֆած* which express the intensification, but they do not comprehensively convey the mentioned meaning components. The word *տանջված*, it is a neutral word and it cannot convey the same meaning as it can trigger ambiguity in this terms (whether it is a physical or mental state). The word *բեզարած* is a dialectical word and it is not commonly used in the standard language. So, the word itself distorts the stylistic harmony of the whole segment and book. The same can be said about the word “*fashed*” which means *hungry*, but in the Armenian translation we do not have the mentioned meaning. That means we have a loss of the whole situational picture and specificity.

Instead of the words that are inappropriate in this context the following variant of translation can be observed: *հոգնած, թլֆած, սոված ու հալից ընկած*. In this case, we ensure the intensification and the transmission of the whole picture. The word *սոված* expresses the feeling of hunger and the word *հալից ընկած* expresses the physical tiredness of the character.

The Russian translator gives the idea of being weary and beaten, but he omits the factor of hunger which is observable in the Armenian translation as well. As it can be noticed the Russian translator also changes the construction of the ST sentence as it depends on the word choice the translator makes.

The author also creates new words with the help of English roots. In the following extract, the word “*sleepglue*” is created by the author to explain the yearning of sleeping of the character in a better way. The words “*sleep*” and “*glue*” are neutral words, but as a separate word the word “*sleepglue*” becomes part of Nadsat and being based on this principle it can be considered slangism. The Armenian translator uses the translation technique of calque and translates it as *քնի կլէյ* which

in this case sounds inappropriate and inconsistent to the text though it expresses the meaning of the mentioned in the ST.

... my **glazzies** were stuck together real **horrorshow** with **sleepglue**...

Apart from the mentioned in the same sentence it is obvious that the word *glazzies* (Russian *глаза*) which means “eyes” is not directly translated into Armenian. The translator specifies it without keeping the word *glazzies* that is a word carrying the specific characteristics of Nadsat. He uses the translation technique of specification and utilizes the word *թարթիչներ*. However, to keep the whole stylistic picture of the text, it is vital to transfer all the components of the ST.

We suggest the following translation of the same extract:

... **կարծես գլազներս իսկականից խառաշո կլեյված լինեին իրար ...**

In this translation, the Nadsat word *glazzies* will be maintained and the stylistic coloring of the word will not be lost. Due to the geographic and political circumstances Armenian reader knows and sometimes uses Russian as a native speaker and the words used in the text (*կլեյված, գլազներ*, etc) are known for the target reader.

With the help of the linguistic means the author wants to create the whole ideology of the story and depict the violence of the characters and especially Alex's and his friends' ferocity and brutal behavior. These language means once again come to represent their ideas, the philosophy on the root of their behavior and their rebellion, revolt against the society and the existing rules. This behavior is very typical of the teenagers who sometimes want to emphasize their importance and the power of their will. Burgess expresses these and many other factors in his book with the help of harmonic play of the linguistic peculiarities of the language.

The melody that is created by the author with the help of this play is very important in terms of the representation of the sarcasm and irony skillfully hidden in the book. One of the ways the author creates this aspect is the shift between the standard language and Nadsat. Furthermore, he represents it on behalf of the main character who himself mocks his victims and his speech with the help of the constant change of his speech. The mentioned can be illustrated with the help of the following example:

*Then I said in a very shocked type **goloss**:*

*"But what is this here? What is this filthy **slovo**? I blush to look at this word. You disappoint me, brother, you do really."*

*"But," he tried, "but, but."*

*"Now," said Georgie, "here is what I should call real dirt."*

*There's one **slovo** beginning with an f and another with a c."*

*He had a book called 'The Miracle of the Snowflake.'*

*"Oh," said poor old Dim, **smotting** over Pete's shoulder and going too far, like he always did, "it says here what he done to her, and there's a picture and all. Why," he said, "you're nothing but a filthy-minded old **skitebird**." (Burgess, 1998, p. 8)*

*Ու մեկ էլ վրա բերի խոսքիս թունդ այլայլված վիդ տված:*

*- Բայց էս ի՞նչ է: Էս ի՞նչ կեղտոտ **սլով** է: Կարմրեցի տեսա: Հիասթափեցնում ես, եղբայր, ճիշտ եմ ասում:*

*- Ախր... - կսկսեց նա, - ախր... ախր...:*

*- Հա, - մեջ մտավ Ջորջիկը, - այ, թե իսկական կեղտը որն է: Հրես «բ»-ով սկսվող **սլով** կա, էս մեկն էլ «ս»-ով: - Նրա ձեռքի գիրքը «Չյան փաթիլների հրաշքը» վերնագիրն ուներ:*

*- Պա հ, - ասեց մեր խեղճ Դումը Փիթի ուսագլխից նայելով ու շատ ավելի հեռուն գնալով, ոնց որ միշտ, - էս հո լավ տալիս է, թե տղեն ինչ արեց աղջկան, ու նկար էլ կա հետը, ասեն ինչ: Է հ, - ավելացրեց նա, - ուրեմն միտքդ ծուռ կեղտոտ **քիճա** էս էլի: (Burgess, translated by Boyajyan, 2018, էջ 19)*

*И вдруг говорю таким голосом раздраженным;*

*- Эт-то еще что такое? Гадкое слово, мне на него и глядеть-то стыдно. Ох, разочаровал ты меня, братец, ох, разочаровал!*

*- Но где? - засуетился он. - Где? Где? - Ого, - вступил Джорджик, - вот уж где грязь так грязь! Вот: одно слово на букву «х», а другое на «п». - У него была книга под названием «Загадки и чудеса снежинок».*

– *Надо же, – присоединился к нам и balbesina Тем, глядя через плечо Пута и, как всегда, perebarstshivaja. – И впрямь, все как по нотам: и чего куда, и на картинке показано. Слушай, – говорим, – да ты же просто грязный kozlina!*

In the first sentence the author uses the word *goloss* derived from Russian *голос* which means “voice” in English. The author uses the transliteration as a technique of translating one word from one language into another. But the Armenian translator uses completely different construction to adapt the text to the TL syntactic and grammatical rules and to make it more understandable for the target audience. The sentence “... then I said in a very shocked type *goloss*...” which literally means ... *սպառ ասացի եւ բախსկանին շփոթված ձայնով...* is translated as ...*ու մեկ էլ վրա բերի խոսքիս թունդ այլայլված վիճակով...*

In other words, the translator uses modulation for the translation of the mentioned sentence. As far as the construction is different and the SL expression is expressed by another TL expression that are equivalent to each other, the word *goloss* is not used in the TT, but the translator chooses another way of expressing the Nadsat word and compensating the loss that occurs as a result of the translation technique implemented by the translator. He uses another Nadsat word instead. The translator utilizes the word *վիճ* which is also a Russian root and means “expression” (for face) or “appearance” (for the look). To keep the homogeneity of the text he also uses the word *թունդ* for the English “very”. It is essential to mention that the word *թունդ* is a contemporary Armenian colloquial word that is mainly used by the teenagers. Then being guided by the author’s strategy the translator also implements such kind of technique to transfer the characters’ sarcastic attitude towards intelligent people and books to the TL. It becomes obvious with the help of such words as *հիասթափեցնել, կարմրել, եղբայր* etc. The author also uses the words *slovo, smotting* and *skitebird*. The word *slovo* means “word” (“*բառ*”). The translator contracted the last letter of the word *slovo* and used *սլով* (*slov*) to make the word easier to pronounce. The word *smotting* which is used with the meaning “to look” has Russian origin (*смотреть*). The word is not preserved and the Armenian equivalent is used as the words translation because of which we have a loss of a word that carries socio-cultural value. And the word *skitebird* which is an offensive word stands for “*shithead*”. The initial aim of the word is insulting the person to whom it is directed. In the Armenian translation, the word *բիճա* (*old man*) is used which is a colloquial Armenian word. The Armenian word can have an insulting effect on a person, but this effect cannot be equal to the one caused by the use of the word *skitebird*. The Armenian word highlights the age of the person unlike the English word which is used to characterize a person as a pervert or unpleasant and the word “*old*” expresses the idea of the mentioned Armenian word. The translator also adds the word *կեղտոտ* and the word can mean dirty-minded if used metaphorically. Here, the Russian translator uses the word *kozlina* which comes from the Russian word *козлина* and is an offensive word in Russian. It is obvious that the meaning of the word “*old*” is not expressed.

The Russian translator renders the mentioned part without preserving the Nadsat word. But as we can see in several sentences of the same extract, he compensates this loss by using other colloquial words and transforms them with the same strategy he uses in the whole text to transfer Nadsat to Russian which is rather complicated and challenging task in case of the Russian language, as nearly all Nadsat words have Russian roots. He compensates the loss by using the words *балбесина/балбес* and *переборщить (перебарщивать)*. In the ST and its Armenian translation these words are not Nadsat words, but to have the same impact on the reader of the TT and to transfer the characters’ sarcastic behavior at that moment he uses this method. The word *балбес* means fool and idiot and the translator uses this word to transfer the hidden meaning of the nickname *Dim*. The name *Dim* is used in a pun. It is translated as *Դամ* (*Doom*), which also conveys the meaning of a person who is not very bright in Armenian.

*There was me, that is Alex, and my three droogs, that is Pete, Georgie, and Dim. Dim being really dim, and we sat in the Korova Milkbar making up our rassoodocks what to do with the evening, a flip dark chill winter bastard though dry. (Burgess, 1998, p. 10)*

Here, we can observe that starting from the beginning of the book the author puts the idea of the character being stupid and fool in the nickname. So, the Russian translator tries to transfer this very idea with the help of the mentioned sentence (– *Надо же, – присоединился к нам и balbesina Тем...*). But the translator also loses in the sentence the attitude of his friends of that very moment. At that time in his friends’ eyes he has been “*poor*” and has not been able to express his ideas clearly.

Also discussing the word *перебарствовать* (*perebarstshivaja*), the word literally means “to go too far” and it can have a figurative meaning. It is actually the literal translation of the word simply the translator has decided to add the shade of violence and brutality that is inherent to any Nadsat word. In the Armenian translation, the expression “to go too far” is translated as *հնուն գնալ* which is also the literal translation of the word.

In the whole extract, the author uses a very interesting way of expressing sarcasm. He tries to present sarcasm with the help of the speech of the characters making some shifts from colloquial speech containing some Nadsat words and standard language and vice versa. Here, we can notice that the characters Alex and George try to speak in a way to sound educated, cordial and good-mannered. But in reality they mock the old man and his politeness in this way.

In the book, several ways of expressing sarcasm can be singled out. Firstly, sarcasm can be targeted to the characters of the book. In this case, the author uses the characters to target a particular thing/phenomenon in the reality. The mentioned has been elaborated with the help of the above-mentioned example. Secondly, it can refer to general phenomena, regime, real person or particular situation in the reality. In these terms, sarcasm can be achieved with the help of various linguistic means. For example, it can be represented with the help of a whole unit, chapter, paragraph, sentence or a single word, etc. The author makes sarcasm apparent with the help of some deviations of the word. In the book “*A Clockwork Orange*”, the author even creates new words sometimes having foreign roots. Burgess expresses sarcasm by means of both a single word and different situations with the help of the characters of the story, such as in *pretty polly*, *luscious glory*, *in-out in-out*, *skolliwoll*, *oddy knocky*.

The word *skolliwoll* can also be considered a lexical means of expressing sarcasm and irony towards the educational system and the treatment or teenagers’ perception of the existing educational system. The Armenian translator achieves in finding a proper equivalent for the word and transfer sarcasm by means of a single word. The translation of the word in the TT is *դպրոցալ*. The word is a complex one and the word consists of the following constituents - *դպրոց* (*school*) and *ցալ* (*pain*) meaning that school is rather a trouble or problem for teenagers than a place to gain knowledge.

The author also creates the word *in-out in-out* to give the reader the impression that the physical desires and the process itself are nothing than mechanical or futile acts. Sometimes one can sacrifice his life to satisfy his desires as the main character of the story has done. The Armenian translator translates the word as *տար-բեր* which also shows some physical movements and directions as the ST word, but actually it sounds improper in Armenian. The translator could have chosen to use Armenian slang word instead. In this case, we will lose the mentioned characteristics, but it would sound better than the word *տար-բեր*.

As for the word *luscious glory*, the word possibly comes from the expression “*crowning glory /hair*” which according to Cambridge dictionary is an idiomatic expression that means the most beautiful or wonderful thing. In this context, it can refer to religious iconography (i. e. ring/circle or disc of light around the person’s head in an icon).

*Then I put my nogas into very comfy wooly toofles, combed my luscious glory, and was ready for P. R. Deltoid.*

Here, an ironic comparison between the character’s hair and halo of an icon can be discerned. With this comparison the author wants to emphasize the real contrast and highlight the filthy and impudent behavior and traits of the main character. The translator gives the expression *ճիւղալուսալուսակ* as an equivalent of the mentioned word in which the word *լուսալուսակ* is the literal translation of the word *glory*. In the same expression, the word *luscious* means the quality of being pleasant to see or hear according to Cambridge dictionary. The word *luscious* can be translated as *հաճելի*, *աչքահաճ* in Armenian, but the Armenian translator decides to use the synonym of the word. So, the translator achieves in transferring all the necessary features that the expression contains, including sarcasm.

The word *pretty polly* is used to refer to money which is a slang word. Here, the author has used rhyming slang construction to express sarcasm. The word is used to refer to “*money*”. The Armenian translator also tries to keep sarcasm and transfer it to the TT. He uses different variants in different contexts. In one case, he uses *իհող-հող* which shows that money cannot be an essential and real value to measure things and people surrounding us. It is somehow worthless compared with the

life of people and other high values. Another variant of translation is *կառմանի կուთ* which literally means “pocket seeds” to emphasize that it has only material importance to acquire things that are considered to be bare necessities. It is obvious that in both cases the translator tries to preserve sarcasm and the specific features of Nadsat, as in this expression the word *կառման* (pocket) has Russian root (*карман*).

The same can be said about the word *oddy knocky* which is derived from Russian (*одинокий*) and means “alone”. The Russian word *одинокий* is separated into two parts and the rhyming effect is again used to express sarcasm in the TT.

*I thought how I would have a malenky bit longer in the bed, an hour or two say, and then get dressed nice and easy, perhaps even having a splosh about in the bath, make toast for myself and slooshy the radio or read the gazetta, all on my oddy knocky.* (Burgess, 1998, p. 40)

*Մտածեցի մի քիչ երկար մնամ պառկած, ասենք՝ մեկ-երկու ժամ, իսկ հետո սիրուն, հանգիստ հագնվեմ, միգուցե մի հատ էլ չոփչոփ անեմ, իրոք հորոշոու թունդ չայ դնեմ ու հլեր կարսրացնեմ ինձ համար, ուղիտ լսեմ կամ թերթ կարդամ միս-մենակ իմ քեֆին: (p. 46)*

Here, the Armenian translator does not use his strategy of preserving the Russian root, but employs a very interesting method. He uses an Armenian word which is rhymed as well. The word is used in every day speech, but it comes from a dialect. In this sentence, the expression “malenky bit” which is an expression consisting of two parts. The first part of the expression is a Russian word (*маленький*) which means “small” or “little”. The whole expression is created by drawing analogy with the English phrase “a little bit”. The expression is translated as *մի քիչ* which does not convey the meaning shade the author has expressed in the ST. Taking into consideration the construction of the relevant Armenian expression it is not easy and convenient to keep the word “malenky” and translate it by means of transliteration (*մալենկի*). Here, it is appropriate to use the word *սլոոսի* (*մի սլոոսի*) in this context to maintain the colloquial layer of the expression and the whole sentence consequently. However, the expression *մի քիչ* is widely used in every day speech as well.

In this particular sentence, the author also uses another slang word (*splosh*) typical of the novella that should be transferred to the target language to preserve the whole linguistic picture of the book. According to Cambridge dictionary the word “splosh” is the informal variant of the word “splash” which means “to move in the water so that the drops of the water fall in all directions”. So, it describes a process and creates a whole image in one’s mind. The Armenian translator uses another slang word *չոփչոփ*. The word manifests the idea expressed by the mentioned word in the ST and it can be considered the equivalent translation of the word “splosh”.

Sometimes the translator himself creates sarcasm in a given context to express the character’s treatment and attitude towards the thing discussed.

*My stereo was no longer on about Joy and I Embrace Ye O Ye Millions, so some veck had dealt it the off, and that would be either pee or em, both of them now being quite clear to the slooshying in the living-room and, from the clink clink of plates and slurp slurp of peeting tea from cups, at their tired meal after the day's rabbiting in factory the one, store the other.*

For example, the word rabbit is derived from Russian (*рабoтaть*) and means “to work”. In the TT, it is translated as “ռոբոտություն անել” which in English means “to be a robot” or “to work as a robot”. The translator wants to show that main character of the book considers “working” a mechanical thing and prefers living not by working and earning money, but by stealing from others.

All the examples and extracts that are under consideration help the author to express the violence and cruelty that exist in the society. Nadsat words are just tools for Burgess to implicitly express the ideas that the reader should discover during his long and adventurous path throughout the book. In the appendix 1, one can see the percentage ratio of the Nadsat words and their usage. Approximately 6% of the words used in the book comprise Nadsat words and 94% are English words. Besides the following representation of the Nadsat, it should be mentioned that the author also uses many slang words which can also serve as a means of creating the whole stylistic picture of the ST and portrays all the elements the author has tried to convey implicitly.

Common examples to elaborate the mentioned statement are the following words: *cancer, fag, flip, sarky, sod*, etc. The word “cancer” is an English slang word that comes from the collocation *cancer stick*. It means cigarette and is associated with the disease that can be caused because of heavy

smoking as well. The Armenian translator tries to keep the comparison and renders it as *դագաղի մկի*, but this translation unlike the English version (that is commonly used) will not be perceived by the Armenian reader. The Armenian standard translation of the word cigarette is *ծխախոտ*. In this case, another Armenian slang word can be used instead, that is to say *սասაխրոզ* or *սիգარետ*. The word is derived from Russian and it will correspond to the strategy of the translator of transferring the Nadsat words having Russian origin with the help of transliteration.

<i>fag</i>	<i>exhaust</i>
<i>flip</i>	<i>wild</i>
<i>sarky</i>	<i>sarcastic</i>
<i>sod</i>	<i>to fornicate/bugger, fornicator/bugger, etc.</i>

## CONCLUSION

The research has shed light on the linguistic, stylistic and cultural features of Anthony Burgess' "A Clockwork Orange" and the strategies and translation methods employed by the translator to transfer them to the TT. The author uses many tools and techniques to encode his ideas and present it to the ST reader. He sometimes puts additional barriers for the reader which can hinder the reader to understand the main idea and message of the book. He expects the reader to have the skill of reading between the lines and infer whatever is covered under each and every single word. So, the translator should not disclose whatever is covered. He should have the same skills of concealing the ideas so that the reader who has the potential and knowledge can unveil the main meaning of the book. In this case, the translator somehow achieved in carrying out the task, but there are still some deviations and distortions of ideas that can mislead the TT reader and can create misconception of the reality.

The translator uses many strategies and techniques to transfer the main linguistic traits of the text. Among them transcription and transliteration are the most widely used methods used by the translator to transfer argot words from the ST to the TT. The translator uses the same word-formation patterns to convey argot to the TT. The mentioned can be compared in the following examples: simple words - *litso*, *shoom*, *ւնզզ*, *կռախաթ*, words formed with suffixes - *գամեւտիկ*, *գրյագոտ*, *domeless*, *govoreeting*, complex words - *glazz-lid*, *nozholding*, *քիթուռոտ*, *ծոցակառման*, *գրագամեք*. However, the Armenian translator does not use Nadsat words to form expressions, collocations and phrases as it is done in the ST (*smeck one's gulliver off*, *believe in one's ookos*).

The book is also distinctive with satire and satirical implications of the depiction of reality. To express the characters' attitude towards certain things the author utilizes such invented words as *skolliwoll*, *oddyknocky*, *baddiwad*, *eggiweg*, *jammiwam*, etc. The Armenian translator also applies such means and skillfully transfers the mentioned feature. For example, to express the satirical meaning of the word *skolliwoll* he uses Armenian words *դպրոց* (school) and *ցավ* (pain).

With the help of linguistic aspect and situational violent scene descriptions the author expresses the revolt and indignation of the character towards the existing regime and accommodated society. So, not maintaining Nadsat consistently can result to loss of the message of the book and it can distort the comprehensive portrayal of the novella.

## REFERENCES:

- Adams, M. (2011). *Slang: The People's Poetry*. New York: Oxford University Press.
- Androustopolous, J. (2006). Sociolinguistics and Computer-Mediated Communication. *Special Issue of Journal of Sociolinguistics*, 419 - 438.
- Berjes, E'. (2018). *'Larovi Narinj [A Clockwork Orange]*. Translation Zaven Boyajyan. Yerevan: Antares Holding.
- Bjorzhess, Je. (2011). *Zavodnoj apel'sin [A Clockwork Orange]*. Translation by V. Boshnyak.
- Blake B., J. (2010). *Secret Language*. Oxford, New York: Oxford University Press Inc.
- Burgess, A. (1998). *A Clockwork Orange*, London, Methuen.

- Bussmann, H. (1998). *Routledge dictionary of language and linguistics*. (G. T. Kazzazi, Ed.) London: Routledge.
- Cambridge Dictionary*. (n.d.). Retrieved March 2, 2022, from <https://dictionary.cambridge.org>
- Crystal, D. (2011). *Internet Linguistics: A Student Guide*. New York: Routledge.
- Elliott, R. C. (2023, July 13). *Britannica*. Retrieved July 15, 2023, from <https://www.britannica.com/art/satire>
- Galperin I., R. (1977). *Stylistics* (Second ed.). Moscow: Higher School.
- Halliday M. A. K., H. R. (1976). *Cohesion in English*. London, New York: Longman.
- Head, D. (2002). *The Cambridge Introduction to Modern British Fiction 1950 - 2000*. Cambridge: Cambridge University Press.
- Jeannin, M. (2009). *Music in Literature and Literature in Music*. Newcastle: Cambridge Scholars Publishing.
- Lexicography*. (n.d.). Retrieved March 3, 2022, from <https://lexicography.online/explanatory>
- MaríaDóezCobo, R. (2003). *Parody and Satire in Burgess' A Clockwork Orange and in Kubrick's Cinematic Adaptation*. University of Leon.
- Merriam-Webster Dictionary*. (n.d.). Retrieved March 2, 2022, from <https://www.merriam-webster.com/dictionary/argot>
- Munday, J. (2009). *The Routledge Companion to Translation Studies*. London: Routledge Taylor & Francis Group.
- Retinskaja, T. (2010). *Sistemnoe opisanie professional'nyh argo (na materiale argo francuzskih fermerov)* [Systematic description of professional argots (based on the argot of French farmers)]. *Izvestija Volgogradskogo gosudarstvennogo pedagogicheskogo universiteta, «Jazykoznanie i literaturovedenie»* [Izvestia of the Volgograd State Pedagogical University, "Linguistics and Literary Studies"]. 50-53.
- Simpson, P. (2003). *On the Discourse of Satire Towards a Stylistic Model of Satirical Humour*. Amsterdam/Philadelphia: John Benjamins.
- Smith, C. S. (2003). *Modes of Discourse: The Local Structure of Texts*. New York. Retrieved from <https://assets.cambridge.org/97805217/81695/sample/9780521781695ws.pdf> .
- Smith, D. (2018). *The Secret Life of Slang: How to Decipher the Origins, Meaning, and Hidden Vocabulary of Everyday Words*. Penguin Random House.
- The International Anthony Burgess Foundation*. (n.d.). Retrieved from 1. <https://www.anthonymburgess.org/a-clockwork-orange/a-clockwork-orange-and-the-critics/>
- The Irish Times*. (2013, April 29). Retrieved July 19, 2023, from 1. <https://www.irishtimes.com/culture/books/anthony-burgess-a-mind-like-clockwork-and-a-fearless-pen-1.1374293>.
- The Literature Blog*. (n.d.). Retrieved July 1, 2023, from <https://interpretingliterature.com/2018/08/23/language-as-a-method-of-control-in-anthony-burgess-a-clockwork-orange/> .
- Wise, I. (2015, December 15). *Blog on Linguistics*. Retrieved July 17, 2023, from <https://blogonlinguistics.wordpress.com/2015/12/05/argot-jargon-professionalism-slang/>.