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Slang as the Third Language in the Process of Translation: *A Clockwork Orange* in Polish and Russian

Циљ овог рада је да представи значај нелингвистичких аспеката у процесу превођења сленга („трећег језика“) – вештачког језика који аутор измишља као средство комуникације међу ликовима. Као што ће се испоставити, преводилац је принуђен да узме у обзир друштвено-политичке везе, као и тенденције у језику типичне за друштво језика циља. Стратегије и средства којима се преводилац служи налазимо у пољској и руској верзији Барџисове *Паклене поморанџе*.

Кључне речи:
translation, target language, source language, slang, non-linguistic aspects.

Introduction

'I do not know of any other writer who has done as much with language as Mr. Burgess has done here – the fact that this is also a very funny book may pass unnoticed' – said William S. Burroughs when asked to express his opinion about *A Clockwork Orange*. (*Book Thingie: A Clockwork Orange*). And indeed, the novel is regarded as a literary work which provokes numerous discussions over some controversial moral aspects and problems, such as moral freedom, predestination, free will, violence, sin etc., even over its own value as a 'good book', but it has always been appreciated for the language presented there as a source of communication among the protagonists.

Some modernistic features of *A Clockwork Orange*

A Clockwork Orange by Anthony Burgess was published in 1962 and technically falls after the period deemed as Modernism, yet it embodies all of the features that were characteristic of that literary era. (compare: Large-Fesi 1998) As it has already been mentioned, the novel is usually described

as a frightening fable about good and evil, and the meaning of human freedom. A vicious fifteen-year-old droog is the central character of this classic. In Anthony Burgess nightmare vision of the future, where the criminals take over after dark, the story is told by Alex, who talks in a brutal invented slang that brilliantly renders his and his friends' social pathology.

Burgess's novel is also perceived as a futuristic look at a Totalitarian government. It would be worth quoting here the description given by Alicia Large-Fesi (1998) in her study about modernistic features of the novel. This fragment will acquaint us with the plot as well as with the main message expressed by Burgess through the book: 'The main character (…) is an 'ultra-violent' thief who has no qualms about using force to get the 'in-out-in-out'. The beginning of the story takes us through a night in the life of Alex and his Droogs, and details the adventures that occupy their time. At fifteen years old Alex is set up by his Droogs (Pete, Dim, and Georgie) and was sent to jail and convicted of murder. At the Staja (the State Penitentiary) he became 6655321 and spent two years (in a sentence of fourteen) there. Alex is chosen by the government to undergo an experimental new 'Ludovico's Technique', administered by Dr Brodsky, that was to 'cure' him of all that was bad (Reclamation Therapy). Alex is given injections and made to watch films of rape and violence and the mixture of these images and the drug cause him to associate feelings of panic and nausea with violence. He is released after a fortnight (two weeks) of treatment and after a few encounters with past victims finds himself at the HOME of a radical writer (who ironically had also been a victim of Alex's, but does not recognize him) who is strongly opposed to the new treatment the government has subjected him to. This writer (F. Alexander) believes that this method robs the recipient of freedom of choice and moral decision – therefore depriving him of being human at all (a clockwork orange). Alex eventually attempts suicide and the State is forced to admit that the therapy was a mistake and 'cures' him again. The last chapter of the novel (which was omitted from the 'American version' and Stanley Kubrick's film) shows Alex's realization that he is growing up and out of his ultra-violent ways on his own. He realizes that he wants a wife and son of his own.'

The structure of the novel

A Clockwork Orange had never been published entire in America by 1997. The book wrote by Burgess is divided into three sections of seven chapters each. '21 is the symbol of human maturity, or used to be, since at 21 you got the vote and assumed adult responsibility' – says Burgess (1986). 'Whatever its symbology, the number 21 was the number I started out with. Novelists of my stamp are interested in what is called arithmology, meaning that [a] number has to mean something in human terms when they handle it. The number of chapters is never entirely arbitrary. Just as a musical composer starts off with a vague image of bulk and duration, so a novelist begins with an image of length, and this image is expressed in the number of sections and the number of characters into which the work will be disposed. Those twenty one chapters were important to me. But they were not important to my New York publisher. The book he brought out had only 20 chapters. He insisted on cutting out the twenty-first. […] Now when Stanley Kubrick made his film – though

he made it in England – he followed the American version and, so it seemed to his audiences outside America, ended the story somewhat prematurely. [...] Readers of the twenty-first chapter must decide for themselves whether it enhances the book they presumably know or is really a discardable limb. I meant the book to end in this way, but my aesthetic judgement may have been faulty. Writers are rarely their own best critics, nor are critics.' (Burgess 1986)

The omission of the twenty-first chapter resulted, according to Burgess, in the reduction of the novel from fiction to fable, something untrue to life. Human beings change, and Burgess wanted his protagonist to mature rather than stay in adolescent aggression. The twenty-first chapter shows this change, and the chapter is important because it includes Alex's mature assessment of his own adolescence and shows the importance of maturity to moral freedom which is Burgess's main point. (compare: Clark 1997: 1)

The title

'A clockwork orange' has been understood and explained in many different ways. This unconventional and 'uncollocative' expression encourages to search for its most probable meaning and purpose of its use as a title (for the wide interpretation of the title, related to the plot of the book, see: Clark 1997).

However many the suggestions and attempts there are, undoubtedly, the most convincing seems to be the interpretation given by the author himself. He admits that the book was called *A Clockwork Orange* for various reasons. Firstly, he had always loved the Cockney phrase 'queer as a clockwork orange', that being the queerest thing imaginable (something that on the surface was normal, but inside was artificial and unnatural). He had saved up the expression for years, hoping some day to use it as a title. When he began to write the book, he recognised the opportunity to do it: he saw that this title would be appropriate for a story about the application of Pavlovian, or mechanical laws to an organism which, like a fruit, was capable of colour and sweetness. (compare: Lund 2)

Secondly, Burgess noticed the similarity in sound and spelling between the English word 'orange' and the Malay word 'orang', which is also interesting because of its meaning: 'But I had also served in Malaya, where the word for a human being is orang.' (Lund 2) Hence, this particular clockwork orange, introduced into the novel as a title, is human on the surface, but inside is artificial and unnatural.

However, not only the title was carefully worked out by Burgess. The name of the antihero is Alex, short for Alexander, which means 'defender of men'. Alex has other connotations – a lex: a law (unto himself); a lex(is): a vocabulary (of his own); a (in Greek) lex: without a law. As many other novelists, Burgess tended to give close attention to the names he attached to his characters. 'Alex is a rich and noble name, and I intended its possessor to be sympathetic, pitiable, and insidiously identifiable with us, as opposed to them. But, in a manner, I digress.' (Lund 2)

Nadsat

Burgess spoke eight languages, not including English. And not surprisingly, he tried to use his wide knowledge and skills while creating the world of his book.

As it has been mentioned above, the unique feature of *A Clockwork Orange* is its language, or a slang which is a tool or device of communication among the characters. The novel abandons normal language (which is another modernistic feature, since, as the Modernists believed, the 'normal language' could not always convey meaning anyway) and is written in 'Nadsat', a teenage argot made up by the author. It is usually described as English with a polyglot of slang terms and jargon thrown in. The main source of these additional terms is Russian, even though there are also contributions from Gypsy, French, Cockney/English slang and other miscellaneous sources such as Malay and Dutch (possibly via the Dutch influence on Malay) and the author's own imagination. Burgess used approximately two hundred and fifty 'nadsat' words to convey his story (their meaning has been clarified in the *Glossary of Nadsat Language*, added to the book).

The large number of Russian words in Nadsat has been explained in the book as being due to 'propaganda and subliminal penetration techniques'. This is probably because of the cold war which in Burgess's world 'has apparently shifted onto overdrive'. (compare *Anthony Burgess*, http://www.levity.com/corduroy/burgess/htm) The fragment quoted below provides us with justification for such interpretation. It comes in a conversation of the doctors examining Alex:

> *'These grahzny sodding veshches that come out of my gulliver and my plott,' I said, 'that's what it is.'*
>
> *'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'. (Burgess 1978: 91)*

In his essay entitled *The Clockwork Conundrum* (http://westsood.fortunecity.com/chloe/194/conundrum.htm), Laurence Malafry draws attention to yet another aspect of the political function of the special language used by the protagonists: 'The propaganda was accomplished through the ingenious use of nadsat, the teenage dialect used by Alex in the book, to downplay the actual crimes Alex was committing. The argot itself, according to Burgess, was widely based on Slavic words. Russia being the center of much anxiety at that time, would be a prime example of suspicion for propaganda techniques, much like the Germany of the 1940's. The fact that the book was taken from a juvenile point of view, which whether we like it or not is associated with naiveté and innocence, also downplayed the violent acts which were occurring. In the movie it is not as easy to identify with Alex, due to the fact that he is portrayed as an adult. I then took notice of the parallel to this „power of propaganda" theme, which was illustrated through out section two. Alex is given the Reclamation Treatment, the use of propaganda films and drugs for reflex conditioning, which addresses fears of brain washing evident in that era. For me this is a much stronger theme than the freedom of choice one, which I addressed earlier in the essay. I am not certain exactly what Burgess was trying to show with this book, all I know is that it revealed to me what propaganda can accomplish if it is done correctly.'

Apart from the purely political role of Nadsat, Malafry has named yet another one: the futuristic language has been introduced into the text in order to conceal or to downplay the violence and criminal acts

committed by the characters. The reader pays attention to the language and separate words, trying to understand their meaning. The presented events, however cruel and horrifying, recede into the background.

Another function of the 'newspeak' is to provide the reader with the impression that they became a part of the world presented in the novel. Consequently, this gives them a sense of intimacy with Alex and his 'droogs' due to the fact that the adults in the novel can not understand what the teenagers are saying. As it has been pointed out by Alicia Large-Fesi (1998), 'there is also a disruption of the linear flow of narrative aside from this private language; Alex tells the story in a remembering type sequence, but often interjects with thoughts or questions posed directly at the reader.'

This particular bond between Alex and the reader was also underlined in the article published in *The New York Times* in 1963 (March 19): 'The "hip" language that Alex and his "droogs" (gangmates) speak is a further development in the lingo of the outsiders. It lights up page after page in pin-ball machine fashion, and midway through the book you can understand it as well as Alex. Fighting a rebellious droog, Alex says, "I had just ticklewickled his fingers with my *brava* (knife), and there he was looking at the *malenky* (little) dribble of *krovvy* (blood) that was reddening out in the lamplight." This device could easily have become a bore, but Mr. Burgess handles it with intelligence and for a purpose. The neologisms are provocative, their logic often ironically apparent (cigarettes are called "cancers"), and by the end of the book one is left with a satisfactory sense of having learned a language and become part of an in-group, which is exactly Mr. Burgess's purpose.'

Hence, Nadsat can be described as a device which makes an opportunity for the author to involve the reader in the events and activities presented in the novel. As a result, they become a part of a game prepared by Burgess, which seems to be the essential function of the created language.

A Clockwork Orange in Polish

Translation is usually understood as rendering some contents expressed in L_1 (source language) in L_2 (target language). As an example we can quote here the definition proposed by Wojtasiewicz: 'the mechanism of translating a text *a* formulated in the language *A* into the language *B* means formulating the text *b* in the language *B* so that the reader would have the same or similar associations as the reader of the text *a*' (Wojtasiewicz 1992: 26).

However, there are cases when also a third language is involved. As Adam Sumera claims in his study of the translation strategies, 'the translator's work seems relatively simple when the original contains parts written in L_3; most often it is the case of some characters speaking a foreign language. If a translation into the reader's native language is supplied in the original (i.e., $L_3 \rightarrow L_1$), the obvious thing to do is to follow suit in the translation ($L_3 \rightarrow L_2$). If the original sticks to L_3 only, the translator must consider whether to preserve this pattern or perhaps additionally supply a translation into L_2 (maybe as a footnote). This addition may result from a different relation between the pairs of languages in question (L_3 — L_1 v. L_3 — L_2); for example, a French text may be easier to understand for the average English reader than for a Polish one as French is the most commonly

known foreign language in Britain whereas in Poland it is English and German that are the best known ones.' (Sumera 2000: 537)

L_3 may be embedded in the very structure of a literary work, as in Burgess's *A Clockwork Orange*. The propaganda purpose of using in created slang mostly words with Russian roots may suggest the necessity of a political reading of the book. As a result, the translator could feel forced to stick to Russian elements even if in the target language they play quite a different role than in the original. However, the author himself does not seem to treat this aim as crucial for understanding his own work. According to Robert Stiller, who translated *A Clockwork Orange* into Polish, in a letter to the translator Burgess suggested the use of English elements in the Polish version (cf. Stiller's afterword, Burgess 1991: 146).

Stiller is the author of two Polish versions of *A Clockwork Orange*. His original translation, entitled *Mechaniczna pomarańcza* (1998), uses Russian influences, while the alternative Polish text of the novel, *Nakręcana pomarańcza* (published in 2001, although written in parallel with the Russian version), is based on English.

Stiller realised how difficult would be to create the third language embedded in Polish language, culture and political associations. For the political significance of the original text, it seemed appropriate to use Russian as a basis for slang words. However, in Polish history, Russian played incomparably more serious ideological role than in any non-Slav country and its use resulted from the political influence of Russia and the Soviet Union. Apart from that, for a long time Russian language was taught as an obligatory subject at school. This situation affected Polish people's mentality and caused prejudice and bias against their neighbour. Consequently, the Russian version of *A Clockwork Orange* could be understood as a pessimistic presage of forthcoming changes in Polish language.

After the collapse of the political system based on socialism, Russian language lost its status as an 'international language' (in the Eastern Europe) and as an obligatory subject to be taught. In turn, it was English that became the language of the future. Stiller used this fact while preparing his second translation for publishing. Even this version, however, is not void of non-linguistic associations. It is still tightly connected with socio-political events and turning points in the history of Poland.

In the original text as well as in both Polish versions of the novel, there are plenty of neologisms, barbarisms to such a degree that on each page we can find even several tens of them. As an example, we can look at a passage from the novel and compare it with its equivalents from the versions R (based on Russian) and A (based on English – *angielski* in Polish):

> *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* ***drencrom*** *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 in your left shoe with lights bursting all over your* ***mozg*** (5)
>
> *Na* ***spirtne*** *nie mieli pozwolenia, ale jeszcze nie wyszedł* ***ukaz****, e* ***nielzia*** *robić tych nowych sztuczek, co je* ***dobawiali*** *do regularnego mleczka, więc mogłeś sobie w nim kazać na przykład* ***welocet*** *albo* ***syntemesk****, albo* ***drenkrom****, albo jeszcze jeden czy drugi taki* ***maraset****, że miałeś od niego rozkoszne,* ***ujutne*** *piętnaście minut sam na sam podziwiając Pana Boga i* ***Wsiech***

Jego Aniołów i Świętych w lewym bucie i do tego błyski wybuchu na cały mózg, no po prostu horror shoł! (R7).

Licencji na ***sprytozę*** *nie mieli, ale jeszcze nie wyszło prawo, że jest* ***forbiden tu seil*** *te nowe* ***dyngs****, co je miksowali do regularnego mleka, więc mogłeś sobie w nim kazać* ***for instens welocet*** *albo* ***syntemesk****, albo* ***drenkrom****, albo jeszcze jeden czy drugi taki* ***drag****, że miałeś od niego rozkosz i spoko na piętnaście minut sam na sam podziwiając Pana Boga i Wszystkich Jego Aniołów i Świętych w lewym bucie i do tego błyski wybuchu na cały mózg, no po prostu* ***horror szoł!*** (A7).

It is not difficult to see that in version A Stiller replaces almost every word borrowed from Russian with its English equivalent whereas in his first version he tried to work out a more original version, using the equivalents more freely.

Stiller makes use of Russian and English words in a spelling that is quite different from the original and results from writing down their spoken forms in a way following Polish spelling rules, like in the following example:

You'd lay there after you'd drunk the old moloko and then you got the messel that everything all round you was sort of in the past. (7)

Głotnąłeć *sobie tego mleka i leżysz, i dostajesz takiej* ***prydumki****, że wszystko, co cię otacza, już jakby przeszło.* (R9)

Drynknąłeś *se tego mleka i leżysz, i dostajesz takie* ***ajdyja****, że wszystko, co cię otacza, już jakby przeszło.* (A9).

or:

So I was put into the bed and still felt bolnoy but could not sleep, but soon I started to feel that soon I might start to feel that I might soon start feeling just a malenky bit better, and then I was brought some nice hot chai with plenty of moloko and sakar and, peeting that, I knew that that like horrible nightmare was in the past and all over. (85)

Więc położyli mnie do łóżka i wciąż czułem się chory i obolawszy ale nie śpiący, no i wkrótce zacząłem się czuć tak jakbym stosunkowo rychło mógł poczuć, że już wkrótce mógłbym zacząć się czuć może ciut lepiej, i wtedy przynieśli mi fajną ***czaszkę*** *gorącego* ***czaju*** *z nienajgorszą* ***dobawką*** *starego mleka i cukru (to znaczy* ***sacharu***) *i dopiero, pochlipawszy to, przyszedłem do świadomości, że ten użas i koszmar minęły i już ich nie ma*. (R 110).

Więc położyli mnie do łóżka i ***ołdy tajm*** *czułem się chory i obolały ale nie śpiący, no i za* ***szort ynaf tajm*** *zacząłem się czuć tak jakbym stosunkowo rychło mógł poczuć że już wkrótce mógłbym zacząć się czuć może ciut* ***elitł abitow*** *lepiej, i wtedy przynieśli mi fajny* ***kap*** *gorącego* ***czaju*** *z* ***big*** *dodatkiem starego mleka i* ***szugru*** *(to znaczy cukru) i dopiero, pochlipawszy to, doszedłem do świadomości, że ta groza i koszmar minęły i już ich nie ma.* (A 110)

However, at some points the Polish translations seem to have gone too far from the original. This applies especially to the vulgarization of the language: the register used in Polish translations is definitely lower than that of the novel in English. Let us compare the Burgess's text:

we sat in the Korova Milkbar making up our rassoodocks what to do with the evening, a flip dark chill winter bastard though dry (5)

with its Polish versions:

siedzieliśmy w Barze Krowa zastanawiąc się, co zrobić z tak pięknie rozpoczętym, a wieczór był chujnia mrok ziąb zima sukin kot choć suchy. (R7)

siedzieliśmy w mleczarni Cow Bar zastanawiając się, co zrobić z tak pięknie rozpoczętym, a iwning był na dziob i mrok ziąb synowe bycz zima choć suchy. (A7)

The English 'bastard' is qualified in the *Collins Concise Dictionary* (1996: 105) as an informal and offensive. 'Chujnia' and 'sukin kot', although euphemised, refer to swear words. On the other hand, the second Polish version contains a stronger expression, hidden behind the structure 'synowe bycz', where the sound similarity to the English 'son of a bitch' is evident.

The same feature could be observed also in the following passages:

These were supposed to be the names of the different malchicks they'd spatted with before they were fourteen. (6)

A to miało znaczyć, że niby z tymi malczykami się przedziobały, zanim im stuknęło czternaście lat. (R8)

A to miało znaczyć, że niby z tymi smykami się przefukały, zanim im stuknęło czternaście lat. (A8)

This time, however, the original fragment does not include any dirty word. In version R Stiller decided to use a colloquial verb 'przedziobaæ siê' as an equivalent of Burgess's Russian 'spat' with somebody' while in the second translation he went much further using the word 'przefukaæ siê' – the sound counterpart of 'to fuck'.

A Clockwork Orange in Russian

It is not difficult to imagine a case where L_3 is present only in the source text but not in the target text. An example might be some foreign quotation that has been rendered in the language of translation – either because the translator decided to make the reading easier for the target text reader or because that foreign passage is in fact expressed in L_2 in the source text. (compare: Sumera 2000: 541)

The latter case is represented by another Slavonic language version of the novel. When translated into Russian, this peculiar feature (slang based originally on Russian words) is lost. The only solution might be to use a different language as a basis for creating a new slang, analogously to the Polish versions. However, an author of the Russian translation has chosen a different strategy.

Boshn'ak decided to replace the original slang words from the Burgess's text with Russian colloquial words and expressions. Such a solution is unexplainable, since another, much better strategy seems to be obvious. Russia and the USA belong to the opposite powers; therefore, slang based on English roots embedded in Russian text would create a world close to the Russian reality. Apart from that, tendency to use English language in everyday life is much stronger in Russia than in any other European country. Hence, slang used as a tool of communication among teenagers would sound more natural for the Russian reader, if it was based on English words.

Unfortunately, the Russian version of slang lacks all the effects present in English and Polish texts. The only sign of a particular kind of language spoken by the characters is the use of the Latin alphabet instead

of the Cyrillic one, which means nothing if we consider spoken language.

Let us compare the two versions, original and the Russian ones, by looking at the following passages:

- but at this time I'd got to thinking it was a cowardly sort of a *veshch*, O my brothers. (7)
- но в тот вечер мне вдруг подумалось, что это все-таки подлая *shtuka*, выход для трусов, бллин. (9)

- You'd lay there after you'd drunk the old moloko and then you got the *messel* that everything all round you was sort of in the past. (7)
- Выпьешь это хитрое молочко, свалишься, а в *bashke* одно: все вокруг *bred* и *hrenovina*, и вообще все это уже когда-то было. (9)

- 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 while we counted the takings and divided by four, nor to do the ultra-violent on some shivering *starry* grey-haired *ptitsa* in a shop and go *smecking* off with the till's guts. (5)
- Карманы у нас ломились от *babok*, а стало быть, к тому, чтобы сделать в переулке *toltshok* какому-нибудь старому *hanyge, obtriasti* его и смотреть, как он плавает в луже крови, пока мы подсчитываем добычу и делим ее на четверых, ничто нас, в общем-то, особенно не понуждало, как ничто не понуждало и к тому, чтобы делать *krasting* в лавке у какой-нибудь трясущейся старой *ptitsy*, а потом *rvatt kogti* с содержимым кассы. (7–8)

The last example needs some further explanation. At first glance it would suggest that Bashn'ak used some borrowings from the English language, such as 'krasting'. However, when we analyse the passage more carefully and compare it with its English equivalent, it will become obvious that the translator assimilated the Russian words worked out and modified by Burgess himself.

While analysing translation of the slang, it would be interesting to compare how the authors of three language versions of *A Clockwork Orange* constructed a word play based on a name, embedded in the very structure of the communication device.

The name of one of the boys is Dim, which is not a typical English name, like Pete, Georgie or even Alex – the names of the other characters. Dim, probably short for Dymitr, was used by Burgess for at least two reasons: it comes from Russian language and culture, and makes it possible to create a word-play with the English adjective 'dim' ('unintelligent') – a particular characterization of a person. It can be proved by the following passages:

> *my three droogs, that is Pete, Georgie, and Dim, Dim being really dim* (5)
>
> *'Makes you feel real dobby, that does,' said Pete. You could viddy that poor old Dim the dim didn't quite pony all that, but he said nothing for fear of being called gloopy and a domeless wonderboy.* (11)

In both Polish versions of the novel Stiller used here the same word 'jołop' as a proper name as well as a description of a character. It is necessary to underline that *Jołop* does not belong to the category of proper nouns

in Polish language. According to the dictionary (Słownik języka polskiego pod red. Szymczaka 1982: 1/839), jołop (jełop), *offensive*, means: 'someone dim, dall, slow-witted, mutton-headed'. Let us compare two versions (R and A) of both passages:

• *trzech moich kumpli, to znaczy Pete, Georgie i Jołop, a Jołop to znaczy po nastajaszczy jołop*. (R7)
trzech moich paluchów, to znaczy Pete, Georgie i Jołop, a Jołop to znaczy niedlapucu a ryjli jołop. (A7)

• — Aż się człowiek czuje charoszy, nie? — powiada Pete. A stary bidny Jołop widać, że niezupełnie poniał, ale nic nie bałaknął, bo się cykał, żebyśmy go znów nie nazywali *durak i cudowne dziecko bez baszki*. (R14)
— Aż się człowiek poczuwa dobry, nie? — powiada Pete. A stary bidny Jołop widać, że nie całkiem anderstend, ale nic nie spiknął, bo miał frajt, abyśmy go znów nie przezywali tępolec i wunder kind niedomózgi. (A14)

Contrary to the Polish versions, in which Stiller did not manage to preserve the word play, the solution applied by Boshn'ak seems successful:

• три моих *druga*, то есть Пит, Джорджик и Тём, причем Тём был и в самом деле парень темный, в смысле *glupyi* (7)

• Ну и ну, прям что в самом деле какие-то мы *dobery*, – сказал Пит. Причем явно наш темный Тём ни в зуб ногой не *vjezzhajet*, но он помалкивал, чтобы мы не назвали его лишний раз *glupym* и *bezmozglym*. (15)

As a basis for the structure he used the proper name Тём ('Tom') and its sound similarity to the adjective темный ('dull'). As a result, the Russian translation provides the target language reader with the play on words as funny and effective as it does the original text of the novel.

Conclusion

Slang is usually described as a word or phrase 'that is not appropriate to the standard form of a language or to formal contexts and may be restricted as to social status or distribution' (*Collins Concise Dictionary* 1996: 1262). In the light of what has been said in this article, we can add to the definition that in some particular circumstances or contexts slang may play a futuristic function and refer to a certain political and social situation as well as to a certain language tendencies.

The process of translation of *A Clockwork Orange* require of a translator creativity and patience while searching for the best solution available. The three translation versions presented above show how different strategies may be used and how different choices may be made when the translator is expected to create the 'third language' in the structure of a target language text.

Robert Stiller claims to be working on the second alternative version of the translation, this time based on German language (Burgess 2001: 217). Undoubtedly, this text will associate with different historical events connected with the relationship between Poland and Germany (especially the II World War). It would be also interesting, however, to analyse a new version of slang from the linguistic point of view.

Σ резюме

Сленг как третий язык в процессе перевода: Заводной апельсин в переводе на польский и русский языки

Настоящая статья представляет собой попытку анализа способов перевода сленга в тексте Берджесса Заводной апельсин, учитывая прежде всего нелингвистические факторы. Предметом исследований являются здесь переводы на польский и русский языки.

Автор статьи показывает сложность процесса перевода сленга – языка сотворенного как средство коммуникации между членами молодежного ганга. В тексте подлинника Берджесс в большой степени использовал русский язык как источник для образования новых слов. Этот искусственный язык, впитанный в конструкцию романа, вызывает ассоциации, относящиеся к политической ситуации во время Холодной войны.

Роберт Стиллер, автор двух переводов на польский язык, предложил два языковых варианта романа: в первом из них он подражает автору подлинника, применяя русский язык в качестве источника; второй, однако, следуя политическим изменениям в истории Польши, основывает на английском языке. Каждый из этих текстов вызывает у польского читателя особые ассоциации, совершенно другие чем текст оригинала у английского читателя.

Роман Берджесса на русском языке представляет совсем другой подход к проблеме перевода «третьего языка». Следует подчеркнуть, что Бошняк оказался перед необыкновенно трудной задачей: достичь того эффекта, который Берджесс достиг с помощью русского языка (ощущаемого как иностранный). Кажется, что переводчик должен образовать здесь сленг основан на английском языке, который занимает противоположную позицию по сравнению с русским. Бошняк, однако, отказался от применения в тексте нового языка и использовал лиш слова и выражения разговорного стиля.

Многочисленные примеры, приводимые в тексте статьи, подтверждают взаимное наложение лингвистических и нелингвистических аспектов, и свидетельствуют о том, что процесс перевода требует от переводчика изобретательности и терпения в поисках наиболее соответствующего языкового эквивалента.

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