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Constructed fictional language in translation

Conveying Nadsat from *A Clockwork Orange* to *Kelloveliappelsiini*

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ABSTRACT

Tämä pro gradu –tutkielma käsittelee keinotekoisien fiktiivisen kielen välittymistä kaunokirjallisuuden kääntämisessä. Aineistona käytettiin Anthony Burgessin romaania *A Clockwork Orange* (1962) ja sen suomentajan, Moog Konttisen vuonna 2007 uudistamaa laitosta *Kellopeli Appelsiini*. Vertailevan tutkimuksen kohteena oli teoksen fiktiivinen taidekieli Nadsat ja sen lähde- ja kohdekieliset ilmenemät. Tutkimus tehtiin kaksivaiheisena: kvalitatiivisesti ja kvantitatiivisesti. Kvalitatiivinen tutkimusmateriaali koostui otteista, joissa esiintyy Nadsat-kielisiä sanoja sekä näiden otteiden käännösvastineista. Kvantitatiivinen tutkimusmateriaali puolestaan rajoittui lähdetekoksen ensimmäisessä luvussa esiintyviin Nadsat-kielisiin sanoihin ja niiden suomenkielisiin vastineisiin kohdetekstissä. Lähdetekstissä esiintymiä oli 212 ja kohdetekstissä 147.

Aihetta koskevan vakiintuneen käsitteistön puutteellisuudesta johtuen tutkimuksessa luotiin aluksi saatavilla olleiden lähteiden perusteella kategorisointimalli, jonka avulla materiaalin taidekielityyppi määriteltiin. Nadsatin välittymistä lähdetekstistä kohdetekstiin tutkittiin kaksivaiheisella analyysillä. Ensimmäinen vaihe, jonka metodi perustui funktionaalisen ekvivalenssin toteutumisen kartoittamiseen kohdetekstissä, tutki Nadsatin kolmiosaisen funktion välittymistä vertailemalla otteita lähde- ja kohdeteksteistä. Tämä Anna Bogicin tutkimukseen perustuva funktio koostui Nadsatin sisäpiiriryhmiä erottelevasta, eufemistisesta ja aivopesevästä vaikutuksesta. Toinen vaihe tutki kvantitatiivisin menetelmin käännöksessä käytettyjä paikallisia käännösstrategioita, eli yksittäisiä käännösratkaisuja, joiden lähde- tai kohdetekstiorientaation perusteella määriteltiin kääntäjän käyttämä globaali eli koko tekstiä koskeva käännösstrategia.

Tutkimuksen tulokset osoittivat, että lähdetekstin taidekielen funktio on merkittävimmältä osaltaan välittynyt kohdetekstiin. Lisäksi kävi ilmi, että suomentaja on tämän tutkimuksen lähtöolettamuksen vastaisesti käyttänyt työssään kotouttavaa globaalia käännösstrategiaa luoden näin uutta, lähdetekstistä riippumatonta suomenkielistä Nadsat-sanastoa. Tämä on merkittävä tutkimustulos sikäli, että muissa vastaavanlaisissa tutkimuksissa Nadsatin funktion välittymisen ehtona pidettiin vieraannuttavaa globaalia käännösstrategiaa. Loppupäätelmänä todettiin, että suomennos on toteutettu funktionaalisen ekvivalenssin periaatteen mukaisesti luomalla lähdetekstin taidekielelle orgaaninen suomen kieleen pohjautuva vastine. Kotouttava globaali käännösstrategia on siten validi keino fiktiivisen taidekielen kääntämisessä.

KEYWORDS: translation, constructed fictional language, Nadsat, equivalence

1 INTRODUCTION

Alongside natural languages such as English or Finnish, which came into existence organically through usage, there are numerous man-made constructed languages that are designed deliberately and for a variety of purposes. From their early form, as means for universal communication and as tools of logical experimentation, to the modern fictional language inventions of literature and popular culture, constructed languages boast extensive presence in fiction and non-fiction alike. Their unconventional nature, however, presents some rather unique problems when it comes to the prospect of their translation. The process becomes even more complicated when the constructed language that is being translated belongs to a work of fiction, because then the translator must not only seek to reproduce in the target text the formal word-for-word meaning of the text, but also to dynamically carry over the function of that language from source to target text, including matters such as tone, cultural references and other such implications.

The problem of translating a constructed fictional language pertains mainly to the fact that the language that is being translated exists only within the context of that specific written work and is, in fact, a product of the author's imagination. Both fiction and non-fiction contain plenty of examples of constructed language which, especially in many cases of fiction, can be reasonably claimed to have little to no actual existing relationship with the real world languages they are translated to. Regardless, such languages have been, and continue to be, translated. In this study I intend to examine how – and if – such constructed fictional languages, with their rather unique peculiarities, actually get carried across to the target language in translation. This will be accomplished by way of a case study into one such language: the youth language Nadsat in Anthony Burgess' novel *A Clockwork Orange*.

In fiction, and especially in fantasy and futuristically themed science fiction, comprehensibility might often be the only incentive for an invented language to retain the mundane form of what a typical real world English speaker speaks. While the author surely wants the reader to be able to understand what they are reading, they might also

want to bring life to the aliens who inhabit the worlds of both science fiction and fantasy by making them speak their own language. These languages range from the subtler language or register variation of fictional alternative histories to the fully developed languages of elves and extra-terrestrials alike, which the reader encounters in fantasy epics and sci-fi space adventures respectively.

An author can, of course, evoke in the imagination of their audience an illusion of an alien form of speech by planting in references to such speech, for instance by using sounds and forms that are uncommon to any existing real world language. Another way of transplanting such illusion of alien speech form is to employ a plot mechanism (such as a universal translator like the Babel fish in Douglas Adams' *Hitchhiker's Guide to the Galaxy*). There are also constructed fictional languages that take features of an existing natural language and mold it into a form befitting an alien race. For instance the Huttese language, which is spoken in the *Star Wars* franchise most notably by the notorious villain Jabba the Hutt, is – albeit very loosely – based on a language spoken in Peru and along the Andes called Quechua (Conley & Cain 2006: 174–175).

Occasionally, the author will not settle with creating a mere illusion of a language. Where simply producing alien-sounding pseudo-words – regardless of whether the utterances have any expressive content or not – has been insufficient, some authors have risen to the challenge of producing more complete language systems. As a result, there are whole constructed languages, each with their own vocabularies, grammars, syntaxes and even regional variations. Such languages include, to name a few, Klingon in *Star Trek*, Dothraki and High Valyrian in *Game of Thrones*, Na'vi in *Avatar* and the various forms of Elvish in *The Lord of The Rings*. The level of sophistication and the richness of expression of these languages naturally varies, but for instance Klingon is developed enough to actually accommodate spontaneous conversation (Okrent 2009: 386). Regardless of their method of creation or level of sophistication, it is reasonable to assume that these languages all serve an important function in their respective works of fiction, if only because the authors would otherwise not undergo the gargantuan task of creating them.

One useful way of categorizing constructed languages is a division based on their functional domain. Such a division yields at least two major categories: (attempted¹) languages that have been constructed to be used in real life (or in logical or linguistic experimentation) and those that have been constructed for works of fiction. The former category includes languages such as Volapük, Esperanto and Loglan, which, in contrast to natural languages, have been intentionally designed and constructed for practical reasons. These languages compete in being the most logical, the easiest to learn and the most resistant to ambiguity and abuse by politicians. (Okrent 2009: 221–228) The first category is then that which resides in the domain of reality, the second being that which resides in the domain of fiction. This study focuses on the latter category. For the purposes of the present thesis, the terms ‘constructed fictional language’ and ‘artlang’ are used interchangeably to refer to languages that an author has invented (or, ‘constructed’) for the purposes of a work of fiction or a series of works of fiction. These terms were chosen as the most accurate from among other similar terms², such as ‘fictional language’, which is actually only a subcategory of artistic languages (see chapter 2.3).

The real challenge in translating *A Clockwork Orange* arises from the constructed fictional language featured in the novel, and from the prospect of carrying it over in translation. It seems very unlikely, if even possible, that a language which has been invented for a novel and which exists only within the said novel would have any considerable equivalents in terms of units of translation that have established corresponding terminology in both the source text and the target text³. The translator must therefore be resourceful and employ strategies and techniques that allow working around the lack of existing equivalence, while still preserving the peculiar qualities of the ST.

¹ Most such constructed languages were rather short-lived. See chapter 2.1.

² Other such terms include for instance ‘artificial language’ in D’Ammassa (2005) and ‘invented language’ in Okrent (2009). ‘Artificial’ and ‘constructed’ are also sometimes used interchangeably (for instance Large 1985: viii).

³ The terms ‘source text’ and ‘target text’ are henceforth abbreviated to ‘ST’ and ‘TT’ respectively. Similarly, the terms ‘source language’ and ‘target language’ are henceforth abbreviated to ‘SL’ and ‘TL’ respectively.

The conveyance of Nadsat from ST to TT is considered in the present thesis to depend on this preservation of Nadsat's function in the TT.

Previous studies on the translation of *A Clockwork Orange* present interestingly varying results regarding the conveyance of Nadsat between the different translations. While Anna Bogic (2009) found the French translation of the novel by Belmont and Chabrier to have successfully conveyed the function of Nadsat from ST to TT in terms of preserving its various peculiarities, Brigit Maher (2010) and Elise Kuip (2013) considered Floriana Bossi's Italian translation and Wiebe & Cees Buddingh's earlier Dutch translation, respectively, to have failed at this task. The said preservation of the language's peculiarities was attributed to a distinctively foreignizing global translation strategy, whereas a failure to do so was attributed to a distinctively domesticating strategy (see chapter 3). The research questions of the present thesis are therefore, firstly, whether Konttinen's Finnish translation of the novel has successfully conveyed the function of Nadsat, and secondly, if it has employed a distinctively SL or TL oriented global translation strategy. The answers to these two questions will allow conclusions to be drawn about whether the conveyance of constructed fictional language in translation is dependent on the global translation strategy employed.

According to Roger T. Bell (1998: 188), local translation strategies are those that deal with separate text segments and global translation strategies are those that deal with entire texts. Each rendition of a ST Nadsat word into a TT equivalent is therefore considered to be an instance of local translation strategy. The assumption is, based on previous studies on the subject (see chapter 3), that the global translation strategy of translations of the novel can be defined as either SL or TL oriented according to the amount of SL and TL oriented local translation strategies in the TT. By modifying Jan Pedersen's (2005: 4) taxonomy of ECR transfer strategies to accommodate the study of fictional language translation (see chapter 3.2), the employed local translation strategies are defined as either SL or TL oriented. The global translation strategy is then defined by comparing the amounts of SL and TL oriented local strategies to see which are more prevalent in the translation.

The analysis presented in this thesis is in three parts. Due to the lack of scholarly consensus regarding the terminology and definitions of artistic language (artlang) studies, the first part of the analysis (chapter 4.1) aims to more accurately define the specific type of artlang Nadsat is by utilizing the available non-authoritative online community terminology sources and by comparing the novel's fictional language Nadsat to other such languages. The second part of the analysis (chapter 4.2) is qualitative, aiming to demonstrate through examples whether Nadsat's functions – identified in the present thesis as 'in-group separation', 'euphemistic use' and 'brainwashing effect' – are present also in the TT or not. The third and final part of the analysis (chapter 4.3) is quantitative, comparing data regarding the location, amount and language of origin of Nadsat in the ST and the TT, as well as determining whether a ST or TT oriented global translation strategy has been employed in the translation. The second and third parts of the analysis are conducted on the lexical level, because Nadsat is considered in the present thesis to be a primarily lexical expansion.

Ultimately, the aim of this thesis is to contribute to the study of constructed language, which, as of late, has received very little scholarly attention. Apart from the works of Arika Okrent and Mark Rosenfelder (see chapter 2), there really are no recent authoritative academic publications regarding the constructed language phenomenon. According to Christophe Grandsire-Koevoets (2014), the president of the Language Creation Society⁴, whom I consulted for this thesis, the academic interest regarding the study of constructed language has greatly decreased and shifted from academic publications to a mixture of scholarly and amateur enthusiast discussion on internet platforms. This newfound lack of scholarly interest seems strange, as there are several recent works of fiction that feature constructed languages that certainly warrant research (see chapter 2.2). By utilizing the available published material as well as the more extensive albeit unauthoritative online resources, this thesis focuses specifically on the

⁴ The Language Creation Society is a non-profit corporation that originated from a University of California, Berkeley student group. The society consists of both academics and other conlang enthusiasts around the world, declaring itself as being “a site for conlangers, would-be conlangers, those interested in or curious about conlangs, and anything else to do with conlanging” (<http://conlang.org/>).

translation of constructed fictional language in order to address the unique translation problems that the prospect of conveying such a language presents.

This thesis consists of five chapters. The present first chapter is designed to give a brief introduction into the subject matter, study material, previous studies, the study questions and the theories and methodology that have been applied. The theory section of this thesis begins in the second chapter, where I discuss the relevant theoretical framework and background for defining constructed language. In the second chapter I will also propose a means of categorizing fictional constructed language, which will be based on the various available internet resources as well as on observations made on the recurring features of other constructed languages in popular fiction. In the third chapter the discussion on the theoretical framework of constructed language will move on to the context of translation. Here, I will present translation theories and methodology relevant to the analysis. The analysis is divided into two main parts, one concerning functional equivalence between ST and TT and the other concerning global strategies in translation. The fourth chapter contains the analysis, which is divided into three main sections that correspond to the theoretical framework and methodology that is described in the previous chapters. The results of the tripartite analysis will also be presented here. Finally, in the fifth chapter, I will present the conclusions, along with suggestions for future research.

1.1 Material

The material of this study consisted of Anthony Burgess' novel *A Clockwork Orange* (1962) and its revised Finnish translation by Moog Konttinen (2007). The novel is divided into three parts. Each part contains seven chapters, which makes the total number of chapters⁵ 21. For the purposes of the present thesis, I assigned separate delimitations of the material for the qualitative and the quantitative sections of the analysis. The delimitation for the qualitative section included the novel and its Finnish translation in

⁵ The 21st chapter was removed from the American edition. This study, however, uses the original version that includes this final chapter, because so does Konttinen's Finnish translation.

their entirety, because the specific scenes that contain the relevant analyzable material are scattered throughout the novel. In the analysis, I identified these excerpts and used them as examples to support the argumentation.

The material used in the quantitative section was delimited to the first chapter of the novel and the corresponding chapter of the Finnish translation, as I deemed that the 212 instances of ST Nadsat words within the delimitation would provide sufficient quantitative data for a meaningful comparative analysis. This selection of the range of material was firstly, necessary considering the scope of the thesis and secondly, random, the assumption being that using any other parts of the novel and their translation would yield similar results, since Nadsat is more or less equally prevalent in the narration and dialogue throughout the novel. From the selected range of material, a combined study corpus of instances of Nadsat lexical items in both the ST and TT was compiled. The corpus was designed so that it shows the significant differences in both the amount and location of Nadsat between the source and target texts. The quantitative material was limited to the lexical items that can be identified distinctly as Nadsat by using the Nadsat dictionaries. The ST Nadsat dictionary is available as a wiki⁶ and the TT Nadsat dictionary compiled by the translator is in the appendix (see appendix 2). The single study corpus was compiled from the material in such a way that it includes the Nadsat elements of both the ST and TT in order of appearance. The example below illustrates the type of table that was used:

Table 1. Study corpus example

Nadsat lexical elements in ST	Nadsat lexical elements in TT	Translation	Translation strategy
flip		wild	substitution by paraphrase
	holotna *	kylmä (chill)	spontaneous TL artlang creation
mozg *	tippaleipä	brain	cultural substitution, TL element

⁶ Available at http://en.wiktionary.org/wiki/Appendix:A_Clockwork_Orange.

In cases where a Nadsat element appears in the ST but not in the TT, the TT cell will be left empty, and vice versa. The asterisk (*) indicates that the word is of a Russian origin. This way, the table allows fluent comparison of the amount, location and language of origin of the Nadsat elements between the ST and TT. In order to accurately account for the differences in the location and amounts of Nadsat, each iteration of recurring Nadsat words will be listed individually. In case a Nadsat word appears only in the TT, a back translation into English will be provided. These back translations will use a corresponding English word or phrase from the ST, if one is available. Finally, the identified translation strategy is listed in the rightmost column.

Due to the lack of available published source material, the terminological and theoretical material used in the categorization of constructed language, in turn, consists largely of online wiki resources. By consulting Grandsire-Koevoets (2014) in a private email exchange, I concluded that the most accomplished of such sources is presented in the Conlang Terminology article of Frathwiki (2013). The section on conlang categorization (see chapters 2.2 and 2.3) will therefore utilize Frathwiki as a primary source, along with Okrent's (2009) work and a selection of other online resources.

1.2 Method

Nadsat was treated as a constructed fictional language in this study. I first proposed a means of defining and classifying Nadsat as a constructed fictional language by comparing its features to those of other similar languages in popular fiction, utilizing the terminology used by the conlanging community⁷ of the Language Creation Society. The actual analysis that followed was divided into two main categories. The first category was based on what Andrew Chesterman (1997) calls the translation supermeme⁸ of equivalence, incorporating Eugene A. Nida's (1982) theory of dynamic equivalence in

⁷ 'Conlanging community' refers here to the mainly internet-based community of constructed language scholars and amateur enthusiasts.

⁸ 'Supermeme of translation' is a term Chesterman uses to describe "ideas of such pervasive influence they come up again and again in the history of the subject" (1997: 8).

the analysis that determines whether the functions of Nadsat are carried across into the TT in Konttinen's Finnish translation of the novel. Bogic (2009: 13) suggests that Nadsat serves three specific functions:

1. In-group separation; Nadsat is used to exclude others from the users of the teenager-specific language.
2. Euphemistic softening; Nadsat builds a barrier between violence in the novel and the reader's sensitivity.
3. 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.

Brian Lennon (2010: 102–108) agrees with Bogic's categories, acknowledging 1) that Nadsat is a youth argot that is distinctively separate from an "adult" English, 2) that the interpolated Russian words do a kind of "linguistic violence" on native English that mystifies violence and softens or deflects attention from it, and finally, 3) that especially the Russian language influence carries the brainwashing effect. Burgess himself asserts that using the term 'brainwashing' in this context is correct because the readers learn a vocabulary of minimal Russian effortlessly and without surprise (cited in Lennon 2010: 104). I used Bogic's three functions as analytical categories in the process of determining whether functional equivalence is maintained between ST and TT.

The second main category of analysis presented a quantitative comparison of ST and TT versions of Nadsat, and aimed to determine which global strategy Konttinen has used in translating *A Clockwork Orange* by drawing conclusions from the study corpus data. Here a comparative analysis was conducted on the source and target texts, making qualitative comparisons regarding the location, amount and language of origin of the Nadsat lexical items. The quantitative analysis, which was intended to support the otherwise qualitative study, was conducted on the level of lexis because Nadsat is considered, in the present thesis, to be a primarily lexical expansion. Discussing it from the point of view of any other linguistic domain would therefore have been fruitless.

1.3 *A Clockwork Orange* and Nadsat

A Clockwork Orange tells the unlikely coming-of-age story of Alex, a teenage hooligan who leads a small gang of his peers into nocturnal rampages where they – always dressed in the height of fashion and intoxicated on drug-infused milk – rob, rape and beat up their victims for their possessions or simply for amusement. Alex and his friends (that is, ‘droogs’ in Nadsat; Burgess 1962: 3) commit their acts of violence in a futuristic Britain that is ruled by an oppressive totalitarian superstate that struggles with an ever-growing problem of teenage delinquency. The unruly teenagers organize into groups of a maximum of about 5 members (which is how many you can easily fit in a car; Burgess 1962: 13) to wreak havoc in the night. They have adopted Nadsat, a variety of English that incorporates a great deal of mostly Russian-based words and English slang, as their own language that clearly sets them apart from the adults.

When Alex inevitably does get caught red handed during a burglary, betrayed by his friends and given up on by his Post-Corrective Adviser P. R. Deltoid, he gets sentenced to serve 16 years at Staja, a state-run prison. Two years of fruitless restitution and abundant prison violence later Alex is, after accidentally killing a man in a fight, selected as the first candidate for a new government program that promises complete rehabilitation and release from the Staja in just two weeks. At first Alex is thrilled at this, not knowing that the program uses a Pavlovian conditioning therapy called the Ludovico technique to practically lobotomize him into being unable to even consider violence without succumbing to a debilitating fit of nausea. He is released from the Staja shortly after the completion of his two weeks of therapy and finds that the world has changed much during his imprisonment. He is no longer welcome to his former home, and he finds that the Ludovico treatment has rendered him defenseless against even the feeblest of his former victims, who now seek vengeance for the wounds and humiliation they once suffered at the hands of young Alex. Even his former gang members persecute him, having been recruited into the police force by the brutish government. Badly beaten and left for dead, Alex receives aid from a countryside villa and unknowingly becomes involved in the attempt of a group of political dissidents to overthrow the government.

One of the novel's main themes is, as passionately expressed by the prison chaplain after witnessing the results of the Ludovico technique in Alex, free will as a defining feature of humanity⁹:

- (1) "Choice," rumbled a rich deep **goloss**. I **viddied** it belonged to the prison **charlie**. "He has no real choice, has he? Self-interest, fear of physical pain, drove him to that grotesque act of self-abasement. Its insincerity was clearly to be seen. He ceases to be a wrongdoer. He ceases also to be a creature capable of moral choice." (Burgess 1962: 94)

"Choice," rumbled a rich deep voice. I saw that it belonged to the prison chaplain. "He has no real choice, has he? Self-interest, fear of physical pain, drove him to the grotesque act of self-abasement. Its insincerity was clearly to be seen. He ceases to be a wrongdoer. He ceases also to be a creature capable of moral choice." (My back translation)

Perhaps the most important core idea of the novel is that if you remove from a person their capability of choosing to do bad things, they become something less than human. Burgess captures the essence of this already in the novel's title, *A Clockwork Orange*, and further hints of it as Alex protests his fate in the same scene as the above comment by the prison chaplain:

- (2) 'Me, me, me. How about me? Where do I come into all this? Am I just some animal or dog?' And that started them off **govoreeting** real loud and throwing **slovos** at me. So I **creech**ed louder, still **creeching**: 'Am I just to be like a clockwork **orange**?' (Burgess 1962: 94)

'Me, me, me. How about me? Where do I come into all this? Am I just some animal or dog?' And that started them off speaking real loud and throwing words at me. So I shouted louder, still shouting: 'Am I just to be like a clockwork orange?' (My back translation)

A clockwork orange is therefore a metaphor for Alex' altered state of being after suffering the damaging effect of the Ludovico technique. Being unable to make even a simple moral

⁹ For the sake of clarity, Nadsat words will be marked with bold in the examples.

choice, he is a human being only in a biological sense. The way he is forced to act the same way in every moral situation – doing only good out of fear of physical pain – makes him actually behave rather like a piece of machinery despite being an organic creature, making him no better than a mechanical fruit. Or, a clockwork orange (‘orange’ being also a Nadsat word for ‘man’ or ‘person’).

A similar effect of brainwashing is extended to the reader as well via the novel’s constructed fictional language Nadsat, in the way it forces the reader to learn minimal Russian in order to understand Alex’s narration and dialogue. Nadsat is a teenager language used by the protagonist Alex and his peers in the novel. It is, according to Brian Lennon (2010: 101), probably best defined as “a literary standard English into which are mixed many words transliterated from Russian as well as a few from German, some English slang, and some outright neologisms”. Burgess himself describes Nadsat, through the voice of the novel’s character Dr Branom, as “Odd bits of old rhyming slang ... A bit of gypsy talk, too. But most of the roots are Slav. Propaganda. Subliminal penetration.” (1962: 86). The term ‘Nadsat’ itself is the Russian equivalent of the English suffix ‘-teen’ for numbers 13–19. Seeing as Nadsat is – regardless of its loan vocabulary and other peculiarities – so strongly based on a standard variety of English, it is most accurately defined as a fictional register of English. The novel, being narrated in first person by the protagonist Alex, is rich in the use of this Nadsat, as the register is prominently featured in the language of both the narration and much of the dialogue.

Alex has at least two notably different registers that he employs in the dialogue: Nadsat, which he uses primarily with his peers, and his “gentleman’s goloss” (‘goloss’ being Nadsat and meaning ‘voice’), which is his conscious attempt to remove all elements of Nadsat from his language. The latter is usually an effort to feign trustworthiness and to lull his unsuspecting victims into dropping their guards, eventually letting him and his ‘droogs’ (a Nadsat word, meaning ‘friends’) in their homes to perform their ‘ultra-violence’ (a Nadsat hypernym Alex uses to refer to their various acts of violence) (Burgess 1962: 3). The two notable variations of the same language in the novel are

therefore 1) a standard variety of English¹⁰, spoken by the adult characters – and Alex, when the situation demands it – and 2) Nadsat, which is spoken exclusively by the teenagers of the novel, and at least partly in order to be identified as such. I argue, based on the functions identified by Bogic (2009: 13), that together with the abovementioned brainwashing effect, Nadsat is used to conceal and mystify violence as well as to separate the teenagers' in-group from the adults. These three phenomena form what is considered in the present thesis to be the tripartite function of Nadsat.

1.4 The Production and Reception of *Kelloveli Appelsiini*

Although Burgess' original *A Clockwork Orange* was published already in 1962, it was not translated into Finnish until as late as 1991 by Moog Konttinen. The second edition, revised by the translator himself, was published in 2007. Konttinen's translation *Kelloveli Appelsiini* received several positive reviews, for instance the *Helsingin Sanomat* review excerpt printed on the back cover of the 2007 edition, which praised the translation specifically for its excellent linguistic acrobatics and for retaining the rudeness of character of Burgess' original. Several other reviews focused on discussing the novel's themes, marveling at its rudeness and Burgess' atrociously prophetic depiction of the future, without noting that it is in fact a translation¹¹. Whether this is a success on Konttinen's part for retaining his invisibility as a translator or laziness, or downright ignorance, on the reviewers' part, is difficult to tell.

Mauri "Moog" Ilmari Konttinen is a Finnish musician, born in 1950 in Tampere, Finland. A Master of Science in Technology by education, Konttinen is better known for his wide array of contributions in various fields of Finnish subculture. He developed a passion for comic books at an early age, which he has combined in his careers as a musician and a translator. He has written (and translated) numerous songs, and is probably best known

¹⁰ Since it is rather difficult to accurately define what "Standard English" actually is, this study will use phrases such as "a standard variety of English" instead of "Standard English" to indicate this uncertainty.

¹¹ See, for instance, the publisher's website about the novel: <http://like.fi/kirjat/kelloveli-appelsiini/>.

for his band *Kontra* and his pulp fiction-themed hit *Jerry Cotton*. In addition to owning one of the most accomplished collections of comic books in Finland, Konttinen has translated a number of comic book titles, such as the popular war-themed *Korkeajännitys*. Besides comic books and songs, he has also translated novels and other works of fiction, most importantly the novel *A Clockwork Orange* and the musical *Rocky Horror Picture Show*. Today Konttinen gigs regularly with his current band called *Moog In Bändi*. (Rantanen 2007)

2 CONSTRUCTED LANGUAGE

Constructed language as a phenomenon has a fairly long history. It spans the last 900 years from the first known cryptic language construct *Lingua Ignota* of Hildegard von Bingen, an 11th century nun, to the constructed fictional languages of modern day science fiction and fantasy (Okrent 2009: 7). Despite the academic interest in their communicative and even philosophically remarkable potential at the turn of the 19th century, and the more recent popularity of constructed fictional languages such as Klingon, Na'vi and Dothraki, there have not been many academic publications on constructed languages recently.

The admittedly scarce available literature on the subject, however, reveals at least two interesting trends. Firstly, academic interest in the subject of constructed language has greatly reduced, and secondly, the emphasis in the study of constructed languages has shifted significantly from the engineered language (or engelang) and auxiliary language (or auxlang) categories to the artistic language (or artlang) category. I consulted Grandsire-Koevoets (2014) on 26th March about possible source literature in a private email exchange. According to him, between the late 18th century and present day the focus of the little remaining academic interest on the subject of constructed language has shifted from the study of its more pragmatic and even philosophical implications to the creation of languages for the sake of artistic expression or just the joy of it. As a result, the constructed language (or conlanging) community comprises now of both scholars and amateur enthusiasts.

What the source literature does not yield, however, is a consistent and authoritative terminology or a systematic categorization of the various forms of constructed language that the entire conlanging community might agree upon. In an effort to propose such a system of categorization and to justify the terminology used, the present chapter takes into consideration firstly the available internet sources – recognizing their unauthoritative nature – and secondly, a material-oriented approach where possible categorizations are drawn from examples of existing constructed fictional languages. There will first be a brief historic account on the study of different types of constructed language, including a

more detailed definition of constructed language as opposed to natural language. I will then seek to discover what the most important defining features of constructed fictional language are by making observations on a variety of such languages that appear in works of popular fiction. Using the languages as examples, I will attempt to discern and narrow down some of their most prominent features and include them in a system of categorization for constructed fictional languages. Since constructed fictional languages are featured in most forms of media, the examples presented in this chapter are not limited to literature, but include also ones from television, films and games.

2.1 The Study of Constructed Language

In the process of gathering the theoretical background for this thesis, it quickly became apparent that there are not many published academic sources on the subject of constructed language. Grandsire-Koevoets (2014) confirmed what I had already concluded from my own research efforts: apart from Arika Okrent's *In the Land of Invented Languages* (2009) and Mark Rosenfelder's *The Language Construction Kit* (2010), there really are no recent published academic works about constructed language, at least not specifically in the sense of constructed fictional language, which is the subject of this study. Okrent's book is a historical approach to the study and practice of language construction, while Rosenfelder's is a methodical guide to actually creating new languages.

Neither of the books, however, actually go into much detail about defining the various types of constructed language, their relationships with one another or the proper terminology regarding their study. There is reportedly another relevant book in the making by David Peterson, the creator of the Dothraki and High Valyrian languages (Grandsire-Koevoets 2014). Its publication, however, will be long after the completion of the present thesis. Although constructed language, especially in the form of international auxiliary languages, sparked a great deal of interest at the turn of the 19th century, that interest has long since waned. Consequently, constructed language has not received much academic attention ever since.

The fact that there are not many academic publications available specifically on the subject of constructed language means that there is no academically established terminology for it. There is, however, a widely used terminology available for referring to constructed language. Namely, that which is used by the Language Creation Society. The only issue with using the terms is that they cannot be claimed to be established in an academic sense. In reply to my request for terminological sources, Grandsire-Koevoets (2014) provided links to several such wiki¹² resources online¹³. The contents of these few pages are nearly identical, but the Frathwiki (2013) Conlang Terminology is clearly the most accomplished of them, with rather extensive explanations of the terms and an introduction to proposed systems of classification.

It is, however, important to note that a terminology derived from these sources is not authoritative. Grandsire-Koevoets (2014) points out that the terminology was created organically through usage, and that while the online resources “do describe common usage, they are not based on actual surveys, but rather on people’s impressions”. Some parts of the community might be using the same terms with slightly different meanings, while some individuals even choose to disagree with majority usage and tradition, opting instead to use their own terminology. However, the different resources do have a lot in common and at least the terms for the main categories of constructed languages – ‘conlang’, ‘artlang’, ‘auxlang’ and ‘engelang’ – are widely accepted within the conlanging community¹⁴. ‘Conlang’ is a shortening of “constructed language” and the other listed terms are types of conlangs. (Grandsire-Koevoets 2014) The online wiki pages are therefore the best available source, and a reasonably reliable compilation of terminology and concepts that are in active use.

The concept of constructed language is perhaps most easily approached through its opposite, that of natural language. In linguistic terms, natural languages are those that

¹² Wikis are web pages that do not have a specified owner and where the content is created by users.

¹³ See appendix 4.

¹⁴ The application of these online resources and the system of categorization derived from them for the purposes of the present thesis will be discussed in more detail in chapter 2.3.

have evolved naturally and without prescription or conscious interference. Natural languages are not invented or even planned – they are born spontaneously and organically. In the process of natural language creation somebody first says something and then others adopt and embellish it. Popular tendencies to use language in a certain way turn into habits, which in turn eventually become systems of language. (Okrent 2009: 5) The defining feature of these natural languages is that there is no discernible person or group of people that can be identified as their creators or designers. According to Okrent (2009: 225), these languages have “inconsistencies and irregularities because they are run by us, and not by some perfect rule book or grand philosophy”.

As natural languages have these inconsistencies and irregularities, it is rather obvious why the idea of a consciously planned constructed language has been so appealing to language inventors at various points in time. One of the main motivations for inventing new languages is to improve upon the numerous flaws of natural language that result from their lack of conscious design. These flaws include, for instance, irregular verbs, idiomatic language and the countless exceptions to the grammatical rules, all of which make the languages difficult to learn and ambiguous in their meanings. (Okrent 2009: 11–12) A successful constructed language could supposedly do away with such ambiguities and even act as an international auxiliary language, which could be learned by everyone and used alongside one’s national language as a means of international communication. The Frathwiki (2013) classifies languages of this type as a subgroup of constructed language, referring to them with the abbreviation ‘auxlang’. In an ideal situation, the lingua franca would not be a language that belongs to or originates from a certain cultural disposition, such as English today, but a neutral auxiliary that everyone would speak as a second language.

There have been many attempts to create a successful auxlang that could be easily learned and used by everyone regardless of nationality. Language planning started as early as the latter part of the seventeenth century, when Latin was losing its status as the language of scholarship and academies in countries such as Italy, England and France, which all started publishing their works in their respective native languages. This effectively meant

that the learned scholars of Europe at the time no longer used a common academic language, which, along with the newfound influence of Chinese logographic writing, sparked a widespread interest towards an artificially produced language to fill the void. Other factors that inspired these early language inventors include the contemporary advances in mathematics, namely the invention of logarithms and Leibniz's calculus. With very little schooling, anybody could now learn to name every possible number, because the system for naming numbers is a logical means that generates the names by making combinations of existing constituents. It was hoped that a similar system could be invented for language, a system for things and notions instead of numbers. (Bodmer 1944: 443–445) Such constructed language would be, according to Frathwiki, an 'engelang', which is an engineered language that has been devised for the purpose of "experimentation in logic, philosophy or linguistics" (2013). Among these is, for instance, John Wilkins' ultimately unsuccessful philosophical language, which claimed to be "a man-made language free from the ambiguity and imprecision that [afflicts] natural languages" (Okrent 2009: 22). Wilkins' philosophical language was therefore basically an attempt to create an engelang that would ultimately be used as an auxlang.

Okrent lists numerous languages that were meant to be international auxiliaries, revealing interestingly that most of them – of which there have been more than nine hundred during the last nine hundred years – have faded into oblivion during the course of history (2009: 10 – 18). The reasons behind the poor success of these languages vary, but they usually share similar elements that lead to their demise. Namely, the inventors of the said languages were often considered eccentrics who were overly optimistic about the communicative potential of their creations, which consequently turned out to be much too complicated to learn and quite impractical. (Okrent 2009: 10 – 18)

There are, however, at least a handful of constructed languages that are still alive and spoken today. The survival of these languages is largely dependent on whether or not they have active speech communities that use and maintain the language. According to Okrent, "[t]he best hope a language inventor has for the survival of his or her project is to find a group of people who will use it, and then hand it over and let them ruin its perfection",

because “it is society that creates meaning, and therefore language” (2009: 227). That is, there is only so much that the inventor can dictate in their language creation, as it is ultimately the speakers that will keep the language alive and, in doing so, shape it according to their needs. A language that is not spoken by anybody can hardly be qualified as being ‘alive’. This is especially true for invented universal auxiliary languages such as Lojban, Esperanto and Volapük. Of these, Volapük, for instance, owed much of its brief success in the 1880’s to being adapted by a large community of scholars and laymen alike. However, its popularity waned¹⁵ quickly as its speakers began discovering just how difficult the language was to actually use, leading to its marginalization. (Bodmer 1944: 455–459)

Apart from these languages that were constructed to serve a real world purpose, there are also constructed languages that have been made strictly for artistic purposes. These languages have been created, not for the betterment of mankind’s international communication like the proposed universal auxiliaries, or as means of philosophical, logical or linguistic experimentation like the engelang, but as means of artistic expression. In fiction, and especially in fantasy and science fiction themed works, there are many cases where the author has created settings that require a constructed language that does not exist in real world. An alien species, for instance, could not very plausibly emerge from a spaceship at first encounter and start speaking fluent English, unless the author justifies it with a plot mechanism, such as a means of universal translation like the Babel fish in *A Hitchhiker’s Guide to the Galaxy*. Similarly, the elves of Middle Earth in Tolkien’s fantasy epic *Lord of the Rings* would hardly seem as mighty, mysterious and ancient as they are portrayed to be if they did not have their own unique language to go with their elaborate culture. The Frathwiki (2013) classifies these languages, which have been constructed for aesthetic pleasure or humorous effect, as artistic languages or ‘artlang’. In the following chapter I will focus specifically on the artlang subtype of

¹⁵ The Volapük academy website (volapük.com), while admitting that the language is “no longer the great movement of former years”, asserts that the language “still has its supporters”.

constructed language, which the present thesis also refers to as constructed fictional language¹⁶.

2.2 Categorizing Constructed Languages

Constructed fictional languages, or ‘artlangs’, come in many forms and can differ significantly from one another. They are found in just about every type of media that present works of fiction. Several of them appear in television and movies, such as – perhaps most famously – the Klingon language in the *Star Trek* franchise. Some of the more recent works in the medium also contain constructed fictional languages, such as the Na’vi language in James Cameron’s Hollywood sci-fi blockbuster *Avatar* (2009) and the Dothraki and High Valyrian languages in the HBO hit TV series *Game of Thrones* (2011 onwards). There are plenty more such languages in written fiction. George Orwell’s famous dystopian novel *Nineteen Eighty-Four* (1949), with its oppressive and degenerative constructed language Newspeak, for instance, was such an influential work of fiction that certain newly coined words and phrases from it have seeped into common English language use. In a political context, it is rather commonplace to hear in conversation the term ‘doublethink’, a key word in the novel’s constructed fictional language. The word is recognized by Oxford Dictionaries, which defines it as “[t]he acceptance of contrary opinions or beliefs at the same time, especially as a result of political indoctrination.” (2014).

Constructed fictional languages, however, constitute only a small and very specific subset of constructed language. The Frathwiki (2013) terminology page introduces two classification systems for types of conlangs. The “reason” classification system, as the name suggests, categorizes the different types according to their purpose, or, in other words, the reason why the language was constructed. The categories are engineered languages (engelangs), auxiliary languages (auxlangs) and artistic languages (artlangs).

¹⁶ ‘Artistic language’, ‘artlang’ and ‘constructed fictional language’ as terms are considered to be synonymous and used interchangeably in the present thesis. All are used, however, due to their slight but significant nuance differences.

Engineered languages are invented for the purpose of experimentation in logic, philosophy or linguistics. Auxiliary languages are those which have been designed to enable communication between groups of people that do not otherwise have a common language, and finally, artistic languages are those that have been intended for the creation of aesthetic pleasure or humorous effect. (Frathwiki 2013) Other categorizations and versions of this classification system exist. Conlang community member Jörg Rhiemeier (2012), for instance, elaborates on the engelang-auxlang-artlang division by further dividing them into more specific categories. In his model, artlangs are divided into 3 subcategories: **fictional languages** spoken by imagined races or nations, **personal languages** that embody a personal linguistic ideal and **religious and magical languages**. (Rhiemeier 2012) I compiled the following figure to recapitulate the conceptual relationships between natural language, constructed language and its most significant subtypes:

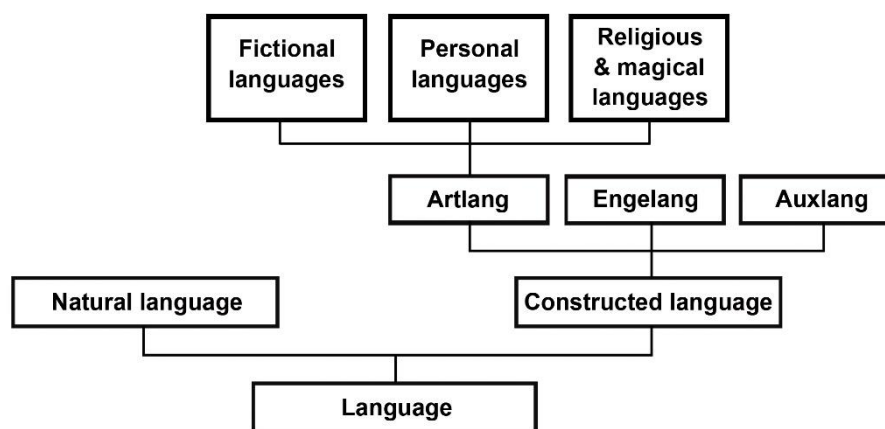


Figure 1. Types of artlang in relation to other types of language

The relationship between these three conlang subtypes, however, is not necessarily a simple three-way division. It is often difficult to place a conlang into just one of these subtypes, as they tend to overlap. The abovementioned Philosophical language by John Wilkins, for instance, would be a combination of engelang and auxlang. Similarly, a work of fiction can feature a constructed fictional language (in other words, an artlang) that has elements of the other two conlang types. The science fiction franchise Warhammer

40,000, for instance, features a conlang called High Gothic¹⁷, which is effectively a type of fictional equivalent of Latin in middle age Europe, being effectively a language of a learned, exclusive elite. Furthermore, the subclasses within a conlang type can also overlap. According to Rhiemeier (2012), Tolkien’s fictional elven language Quenya was also his ideal language, being therefore a case which combines the Fictional language and Personal language subcategories of artlang. Rhiemeier illustrates the relationship between the types of conlangs with the Gnoli triangle¹⁸:

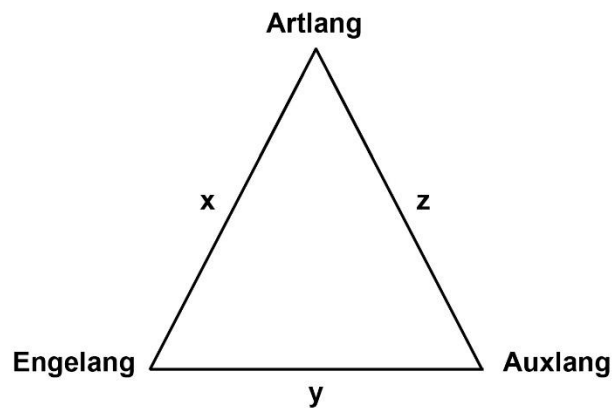


Figure 2. The Gnoli triangle (Rhiemeier 2012)

This model allows defining a constructed languages in terms of what conlang subtypes it consists of by placing it in the appropriate location on the triangle. According to Rhiemeier (2012), the percentages of conlang subtypes present in a constructed language analysed in this manner can be expressed also numerically, for instance that a language is “70% artlang, 20% engelang and 10% auxlang”. As categories, the conlang types are therefore rather flexible and interrelated.

¹⁷ There are references to High Gothic in many works of Warhammer 40,000 lore fiction, for instance in *Rogue Trader* (1989) by Rick Priestley, the rule/source book for the Warhammer 40,000 fiction franchise.

¹⁸ Named so after Claudio Gnoli, whose constructed language Liva does not clearly fall into any of the three categories (Rhiemeier 2012).

2.3 Categorizing Fictional Languages

The above system, however, provides only a rather preliminary definition of constructed languages by dividing them into the three main conlang types or combinations of them. As I have established above, the subject matter of this thesis belongs quite clearly to the artlang category, and more specifically to Rhiemeier's fictional language subgroup. The subgroup 'fictional language', however, still appears rather extensive due to its broad description "spoken by imagined races and nations". I therefore suggest a more specific system of classification for these fictional languages specifically. In order to better define the material used in the analysis of the present thesis, and to expand on the currently available material on the very specific subject, I have gathered in this chapter a set of subcategories that elaborate on the previously introduced categories, proposing a new and more specific system of categorization. The subcategories proposed here consist of common features that recur in fictional languages.

The Frathwiki (2013) introduces one suitable category, the "origin" classification system. It categorizes conlangs according to whether they are based on an existing language or not. 'A posteriori' conlangs base their vocabulary on existing languages, while the vocabulary of 'a priori' conlangs consist of phonological forms that have been invented from scratch. (Frathwiki 2013) The matter of language of origin, however, is not necessarily just a binary separation into two categories. According to Okrent (2009: 439–441) there are also cases where the categories are mixed, such as the conlang *La Langue Bleue*, which is a combination of elements from existing natural languages and ones that have been made up from scratch. In this sense, there are three categories of conlang origins: a priori, mixed and a posteriori. (Okrent 2009: 439–441)

Another defining feature of a constructed fictional language is the nature of its function. While some fictional languages are primarily superficial means of creating the illusion of an alien language, others involve the audience more deeply by intertwining themselves inseparably with the plot development. I therefore propose that fictional languages can be divided into two categories according to whether their function is primarily only aesthetic

or if the said function is also plot-relevant. An aesthetic fictional language is defined in the present thesis as one that functions primarily as a means of creating the illusion of an alien language. These fictional languages, which are spoken by creatures who belong to alien cultures and races, are not necessarily very complex and are often characterized by how, in terms of plot advancement, it does not matter whether the audience understands the language or not. Beyond a possible hobbyist curiosity on part of the audience, the work of fiction where the fictional language has an aesthetic function does not invite the audience to learn or be otherwise invested in the said fictional language. This makes the language more of an aesthetic element, somewhat akin to other aural elements such as sound effects and music. The Huttese language, as presented in *Star Wars: Episode VI – The Return of the Jedi* (1983), is a stellar example of a primarily aesthetic fictional language, as illustrated by the following transcript¹⁹ of Jabba the Hutt’s response to Luke Skywalker’s bargaining for Han Solo’s life:

- (3) Jabba the Hutt:
 “Ha! Mongo wan chee kospah ooh.” [English subtitle: There will be no bargain]
 “Pee cha ka wun chee culpa tong me too chonky troy” [English subtitle: I will not give up my favorite decoration]
Star Wars: Episode VI – The Return of the Jedi (special edition) (1983)

Huttese is used in this scene as a means to drive home the idea of just how alien and different from the human characters Jabba the Hutt really is. The fact that the lines spoken in Huttese are subtitled in English also suggests that it is not necessary for the audience to understand the fictional language in order to enjoy and grasp the film as it is. The fictional language itself is loosely based on a natural language spoken in South America called Quechua (Conley & Cain 2006: 174–175), but despite the available wiki sources²⁰ that describe features of the fictional language and present a simple vocabulary for it, Huttese really seems to amount only to a collection of fictional words and some elementary rules of grammar and pronunciation. It is therefore reasonable to claim that

¹⁹ This is my own transcript. The Huttese lines are transcribed by ear and presented in English orthography.

²⁰ For instance the Star Wars languages Wiki (<http://starwarslanguages.wikia.com/wiki/Huttese>).

Huttese merely performs an aesthetic function in facilitating an illusion of alien language in the film.

Other fictional languages, besides having an aesthetic function, are designed to also involve the audience more in the fictional language itself by making it inseparable from the story and plot development. That is, the audience must understand the fictional language— or at least crucial parts of it in the context of the plot – in order to be able to understand and appreciate the work of fiction itself in full. All fictional languages arguably have an aesthetic element – as it would be hard to imagine a language without one – but plot-relevant fictional languages are more involved than primarily aesthetic fictional languages in that they themselves are important elements of the plot. Newspeak, the degenerative language imposed on party members by an oppressive totalitarian elite in George Orwell’s novel *Nineteen-Eighty-Four* (1948), for instance, has a clear plot-relevant function. The English-based fictional language is intentionally impoverished and simplified in order to make the proletariat incapable of complicated expression. The language is therefore one of the many means of oppression that the novel’s mysterious Big Brother and the oligarchical Inner Party enacts upon the lower social classes. One of the central Newspeak concepts is ‘doublethink’, the relevance of which in terms of the plot quickly becomes evident in protagonist Winston Smith’s description of it:

- (4) To know and not to know, to be conscious of complete truthfulness while telling carefully constructed lies, to hold simultaneously two opinions which cancelled out, knowing them to be contradictory and believing in both of them, to use logic against logic, to repudiate morality while laying claim to it, to believe that democracy was impossible and that the Party was the guardian of democracy, to forget whatever it was necessary to forget, then to draw it back into memory again at the moment when it was needed, and then promptly to forget it again: and above all, to apply the same process to the process itself. (Orwell 1949: 37)

This way, the novel’s fictional language concepts are a means of enabling the Party doctrines, making it significant beyond having a mere aesthetic function. Examples of Newspeak are also scattered elsewhere throughout the novel, for instance at Winston’s

work place, where his job is to falsify archived news items – all written in Newspeak – to correspond to the Party’s current version of truth:

- (5) times 3.12.83 reporting bb dayorder doubleplusungood refs unpersons
rewrite fullwise upsub antefiling

In Oldspeak (or standard English) this might be rendered:

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 1949: 46–47)

This segment also serves both the aesthetic and plot-relevant functions. It gives an example of what Newspeak actually looks like when written down instead of just referring to concepts of the language and also reveals how deeply interwoven Newspeak is with the oppressed society Winston lives in. For practical reasons, aesthetic/plot-relevant category is considered in the present thesis to have two gradations: a fictional language either has a plot-relevant element to it, in which case it is defined as a plot-relevant fictional language, or not, in which case it is defined as an aesthetic fictional language.

The final fictional language feature that I will be considering in the present thesis as a category is closely related to the aesthetic/plot-relevant category and has to do with how extensive the fictional language is. That is, fictional languages in their respective works of fiction are either extensive enough as languages to facilitate spontaneous conversation or not. I call this feature ‘communicative capability’. Many aesthetic fictional languages – the abovementioned Huttese, for instance – have only very limited vocabularies and sets of grammatical rules. They are designed to sound and appear like languages, but are not complex enough that a person might learn to speak them fluently and communicate in them in a meaningful way. Aesthetic fictional languages are, after all, created primarily to serve their somewhat superficial function of creating the illusion of a language, and designing them to be complicated enough for conversation would be extremely time-consuming, difficult and ultimately pointless.

Communicative capability is essentially a feature that is more often associated with natural languages and auxlangs, but there are also fictional languages that are reportedly capable of facilitating spontaneous conversation. However, due to the great difficulty of firstly creating an fictional language with full communicative capability and, secondly, getting people to become competent enough in it to have conversations, such fictional languages are very rare indeed. The elvish languages of J.R.R Tolkien are often praised by fans and critics alike for their complexity and careful construction, and the many available online how-to-speak-elvish-guides easily give the impression that Sindarin or Quenya are languages one can learn and speak like natural languages such as German or Japanese. However, Tolkien himself stated in a letter that “It should be obvious that if it is possible to compose fragments of verse in Quenya and Sindarin, those languages (and their relations one to another) must have reached a fairly high degree of organization – though of course, far from completeness, either in vocabulary, or in idiom” (Carpenter & Tolkien 1981: 380). A fan of the languages can, therefore, learn some elvish expressions or lines from the *Lord of the Rings* saga, but the languages are simply not complete enough to facilitate spontaneous conversation.

The Klingon language of the *Star Trek* franchise, however, is reportedly a fully developed fictional language that is comparable to natural languages in complexity. The Klingon Language Institute, for one, states on their web page that Marc Okrand, who created the Klingon Language, invented “not only just a few words to make the Klingons sound alien, but a complete language, with its own vocabulary, grammar and usage” (2014). The complexity of the language, however, limits the amount of fluent speakers to consist only of the most hardcore fans. According to Okrent’s estimation, there are approximately only 20–30 persons who are capable of carrying on a spontaneous live conversation in Klingon (2009: 386). Regardless, Klingon as a language fulfills the criterion of communicative capability, whereas the vast majority of fictional languages do not.

To recapitulate on the various categories involved in defining the types of fictional languages, the following table illustrates the system of categorization used in the present thesis through examples of such languages:

Table 2. Categorization of fictional languages

Fictional language	Origin	Function	Communicative capability
Huttese	a posteriori	aesthetic	incapable
Newspeak	a posteriori	plot-relevant	incapable
Klingon	a priori	plot-relevant	capable

This way, any fictional language can be further defined by analyzing it according to these three categories. The Huttese language, for instance, being based on an existing language, having a primarily aesthetic function and being too simple in terms of vocabulary and grammar for spontaneous conversation, is therefore an aesthetic a posteriori fictional language without communicative capability. The more advanced Klingon, in contrast, is not based on any previously existing language, has a primarily plot-relevant function and can facilitate spontaneous conversation, making it a plot-relevant a priori fictional language that is capable of facilitating communication. This categorization will be used to define what type of fictional language Nadsat is (see chapter 4.1).

3 CONSTRUCTED FICTIONAL LANGUAGES IN TRANSLATION

In studying the translation of constructed fictional language, the elements that pose the most significant difficulties to translating this particular type of language must first be identified. The previous studies conducted on the challenges of translating *A Clockwork Orange* show that the translators into French, Italian and Dutch have employed different approaches to translating Nadsat and thereby achieved different results. The studies invariably recognize the challenge of translating the constructed language in the novel. Bogic (2009), for one, praises the French translation of *A Clockwork Orange* by Belmont and Chabrier not only for being “a parallel A Clockwork Orange [sic] and not a mechanical copy”, but also for maintaining “a creative space for the readers’ imagination” (12). The latter is an important success for the translators in the specific case of *A Clockwork Orange*, as the process of learning how to read the novel’s unique language is a key element of the book. According to the author of the source text, Burgess (1990: 38), it was his specific intent that since brainwashing is such a central theme in the novel, the readers themselves should experience a ‘brainwashing’ effect as they read the novel, and that this brainwashing is realized in the way the reader is forced to learn some minimal Russian in the process of deciphering Nadsat in order to understand the novel. For the purpose of studying the novel and its Finnish translation, I identify this brainwashing element as one of the functions of the novel’s constructed language. There are other functions as well, identified in the present thesis (see chapter 4.2) as ‘in-group separation’ and ‘euphemistic use’.

It is assumed in this thesis that any other constructed fictional languages would have distinct functions as well, within their respective works of fiction. This is based on the fact that constructing a fictional language entails an immense creative effort, which in turn leads to the assumption that an author simply would not therefore bother create a language if not for a good reason. If the function of the language is not a plot function, such as in the case of Nadsat, it can certainly be an aesthetic function, creating an illusion of alien language that also sounds like an alien language.

Not all translations of *A Clockwork Orange* have been considered successful in conveying Nadsat as it is, from source to target language. According to Maher (2010: 48–49), Bossi’s Italian translation, which did make a tremendous effort in retaining some of the strangeness of Alex’s speech through archaisms and other solutions, ultimately resulted in significant changes to the text due to the numerous Italianizing translation shifts. It is suggested in Maher’s study that any translator of *A Clockwork Orange* needs to embrace a global translation strategy that reproduces the ‘intention’ of the source text on as many levels as possible, and that the key elements of this intention in the novel are its ‘brainwashing’ effect on the readers’ attitude and the grotesque humor, both of which are enabled and enhanced by Nadsat in various ways (2010: 49). Similarly to Bossi’s Italian translation, the earlier of the novel’s two Dutch translations, made in 1978 by Buddingh and his son, also opted to ignore the Russian origins of Nadsat, ‘Dutchifying’ it by making the Nadsat words refer to Dutch instead of Russian (Kuip 2013: 62). It would therefore appear that most studies on Nadsat operate in terms of the domestication–foreignization dichotomy. Based on my interpretation of the novel and the previous studies conducted on it, the assumption is that an overly domesticating global translation strategy results in that vital elements of Nadsat and the novel itself are not carried over in translation. In other words, the preservation of these elements is key in conveying constructed fictional language in translation.

While the previous chapter introduced and discussed constructed fictional language as such, the purpose of this chapter is to set and describe the theoretical framework of the analysis. In the present thesis, the conveyance of constructed fictional language from source to target text is considered to depend on two distinct main factors: the maintenance of functional equivalence between the source and target texts and the translator’s choice of global translation strategy. The following chapters will focus on these two main categories of analysis, presenting the theoretical framework and methodology of the present thesis.

3.1 Functional Equivalence

In the discourse of translation studies, there are certain widely debated subjects that have received significant attention time and time again. Andrew Chesterman (1997: 8–14) identifies five of these recurring subjects as translation ‘supermemes’, most notable of which for the present thesis being ‘equivalence’. Equivalence as a concept is based on the metaphor of “carrying across”, as in that a translator takes the ST material and carries it across to the TL. An important merit of this metaphor is that it assumes that the material which is being carried across will not change along the way, but rather arrives on the other side unaltered. It is, however, debatable what this ‘sameness’ of the ST and TT is. Some would divide equivalence into categories, such as Eugene A. Nida’s formal and dynamic equivalence, while others would rather suggest that translations are equivalent with the ST by definition. (Chesterman 1997: 9–10) In this thesis I argue that constructed fictional languages serve important functions in their respective works of fiction, and that the conveyance of these functions is of utmost importance for the maintenance of equivalence between ST and TT. Therefore, for the purposes of the present thesis, the most relevant way of approaching equivalence in the translation of constructed fictional language is to consider it the equivalence of function.

Nida proposes that there are two opposite translation strategies regarding the equivalence of ST and TT: dynamic equivalence and formal equivalence²¹. He advocates the use of the former, which emphasizes the priority of contextual consistency over verbal consistency. (Nida 1982: 15–19, 22–24) That is, the translator should translate whole units of meaning rather than seeking equivalents for separate words at a time. Dynamic equivalence is therefore best understood as a sense-for-sense approach to translation, while formal equivalence is an approach that translates word-for-word, regardless of the scope of meaning of the individual words. Nida later distanced himself from the term ‘dynamic equivalence’ in favor of the more accurate term ‘functional equivalence’ in order to avoid certain misunderstandings regarding the phenomenon (Lynne Long 2005:

²¹ Nida developed the concepts of dynamic and formal equivalence in the context of Bible translation but states that they apply to the study of translation in general (Nida 1982: vii).

36). The present thesis will therefore henceforth use the latter term ‘functional equivalence’.

Nida asserts that the priority of contextual consistency rests upon two linguistic facts: that “each language covers all of experience with a set of verbal symbols” and that “each language is different from all other languages in the ways in which the sets of verbal symbols classify the various elements of experience” (1982: 19). Due to the numerous inherent differences between languages, the scope of meaning of a word in one language does not correspond perfectly to that of a word of another language. In order to justify his advocacy of dynamic equivalence, Nida illustrates this point by means of an analogy between the scope of meaning of words in a language and a map of the political divisions of a country:

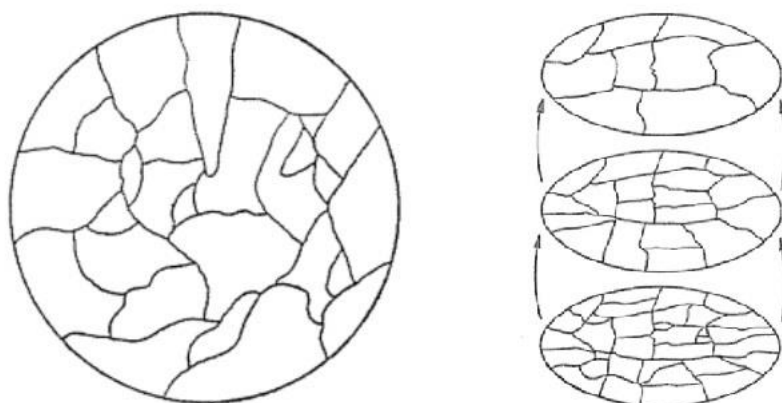


Figure 3. Map analogy illustration (Nida 1982: 19–20)

The figure on the left likens the totality of experience to a large segmented circle, where each segment represents a particular word that serves as a symbol for that particular area of experience. A person can, therefore, speak of anything that is in their experience, as the set of symbols of that particular language covers their total world. Language, however, is too complicated to be represented by a single such circular map, as there several layers to the meaning of words (see figure 3). Just like a map can be drawn with a varying scope of detail – it can comprise of anything from countries to smaller regions such as provinces or towns – an area of meaning can be represented at different levels of detail by different words. The term “terrier”, for instance, can be used to refer to a certain house pet, but one

can also use a term that covers far more territory, such as “dog”, to refer to the same object. Furthermore, each language has its own distinct way of segmenting experience by means of words and the ways in which these words are related to one another are also very different. (Nida 1982: 19–21) This metaphor illustrates why functional equivalence is preferable over formal equivalence. Since the scopes of meaning of words in one language do not most likely, if ever, perfectly correspond to those of another language, it is futile to concentrate on seeking equivalents for individual words when translating.

Nida’s concepts of functional and formal equivalence rest therefore on the fact that languages have significant inherent differences regarding the way they conceptualize reality. This arguably applies especially well to constructed fictional languages which, in addition to having their own unique way of conceptualizing reality through the scopes of meaning of words, also lack any established relationship with existing natural languages. This means that each new constructed fictional language presents new and unique translation problems that do not necessarily have existing solutions. Therefore, in the context of translating constructed fictional language, I argue that functional equivalence pertains especially to conserving the function of fictional languages in works of fiction. Since this function assumedly varies, it must be defined separately for each fictional language (see chapter 2.3). In the present thesis, this function is defined by referencing key passages in the analyzed material, using them as arguments in defining each aspect of the identified function. To add to this argumentation and to introduce a quantitative way of analyzing the translation of constructed fictional language, the following subsection moves on to discuss global translation strategies and their relationship to functional equivalence.

3.2 Global Strategies in Translating Constructed Fictional Language

The second main factor to consider in assessing the translation of constructed fictional language is the global translation strategy employed in the translation. Global translation strategies can be roughly divided into two main groups: those that focus on the ST/SL

and those that focus on the TT/TL. The concept of these two opposite global translation strategies has been widely discussed throughout the history of translation studies. Different scholars have given the phenomenon different names, but all of these terms essentially refer to the same concept, placing the translation strategy closer to either extreme. Of the many theories concerning these two extremes, Friedrich Schleiermacher's (in Schulte 1992: 41–44) concepts of “moving the author towards the reader” and “moving the reader towards the author”, as well as Lawrence Venuti's (1995: 24) corresponding terms ‘foreignization’ and ‘domestication’ appear to be particularly prevalent in the discourse of translation studies.

The two sets of terminologies bear a slight but nonetheless significant difference in point of view. Schleiermacher proposes that there are ultimately only two possible global translation methods: that which moves the reader, leaving the author as unaltered as possible, or that which does the opposite, moving the author to the reader (cited in Schulte 1992: 41–42). Given that the illogicality of languages causes such differences between them that a straightforward word-for-word correspondence appears impossible, the translator is forced to choose between moving either the author or the reader. The concept of moving the author or the reader is motivated by the fact that the two must be brought together somehow. A target language reader, who is assumed to not have any level of mastery of the source language or any knowledge of the author, might appreciate a translation that has transformed the author into a target language native. That is, by choosing to move the author, the translator should be able to make the translation appear as if the author was a native of the target language and had originally written the text in it. Alternatively, the translator may choose to move the reader towards the author. In such a case the translator seeks to convey to the readers the impression of the original work that he has gained through his mastery of the source language. In receiving the translator's educated viewpoint of the source text, the reader is exposed to its innate foreignness. A hybrid of these two opposite methods should not be sought, as the result would be unreliable. (ibid. 41–44)

The main differences between the different terms by different scholars have to do with emphasis or point of view. The terms ‘domestication’ and ‘foreignization’ as employed by Lawrence Venuti (1995), for instance, are often used to describe what is essentially very similar to Schleiermacher’s concept of moving the reader or author. According to Venuti, domestication refers to “an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home”, while foreignizing means “an ethnodeliant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (1995: 20). A main innovation in Venuti’s work is the view that the choice between domestication and foreignization is primarily ideological and often culturally or politically motivated. He asserts, for instance, that Schleiermacher favored a foreignizing approach mainly because it fit his politically chauvinistic and nationalist agenda of promoting the superiority of German-language culture. (ibid. 99–118)

Since the purpose of this thesis, however, is not to comment or discuss the matter at hand from the point of view of Venuti’s notions about the cultural or political motivation of translation strategy choice, a more neutral term is needed. The present thesis will therefore adopt the terminology coined by Pedersen (2005: 3), who suggests the use of the labels ‘Source Language (SL) oriented’ and ‘Target Language (TL) oriented’, the former being a more neutral correspondent of Venuti’s term ‘foreignizing strategy’ and the latter being that of ‘domesticating strategy’ respectively. These terms are adopted in the present thesis specifically because of their neutrality. They will, however, still be considered to correspond to their loaded Venutian counterparts, which are in common use in most other source literature works.

In order to make plausible assessments about which global strategy was employed in a translation, I will first examine the local strategies, which are identified as being either on the SL or TL oriented side of the global translation strategy spectrum. In presenting his model concerning the translation of Extralinguistic culture-bound references, Pedersen (2005: 3) calls this spectrum the Venutian scale, although he abandons the Venutian terminology in favor of his own. This serves to distance the model he proposes

from the various connotations and nuances of Venuti's work, all the while preserving the useful dichotomy of SL versus TL orientation. Pedersen (2005: 4) presents his taxonomy of ECR transfer strategies in the following figure:

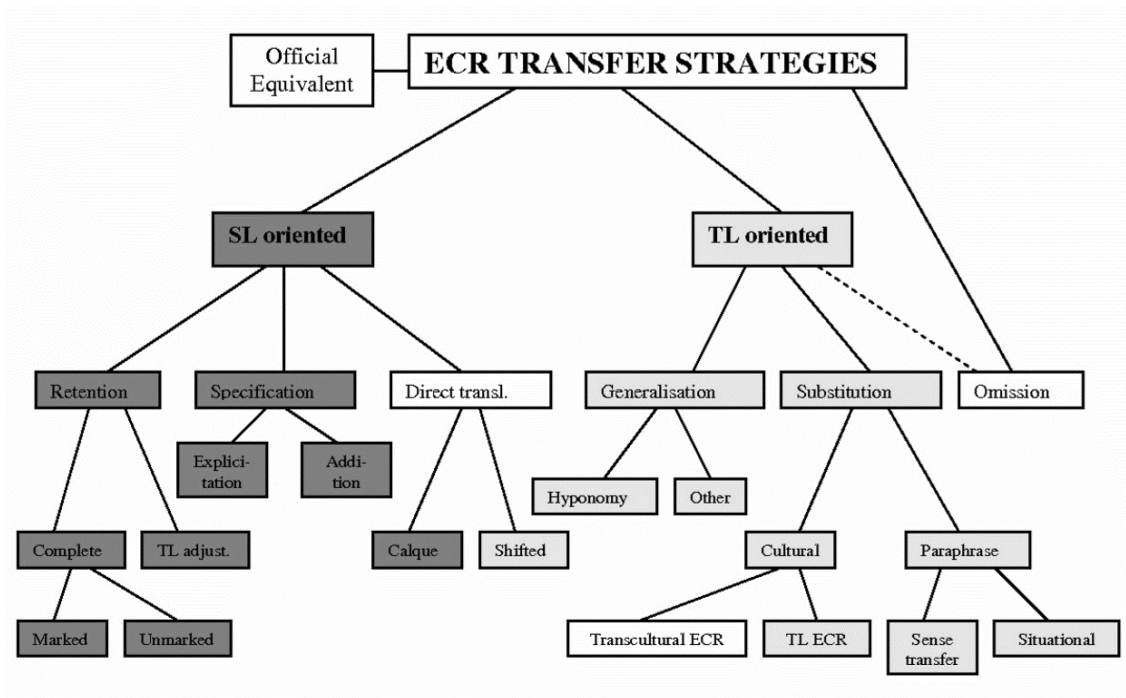


Figure 4: Pedersen's taxonomy of ECR transfer strategies (2005: 4)

Pedersen defines ECRs as “expressions pertaining to realia, to cultural items, which are not part of a language system” (2005: 2). While his taxonomy is based on “descriptive observations of norms underlying subtitling”, Pedersen also states that it could “easily be adapted to suit other forms of translation as well” (2005: 3). Although this thesis is not concerned with extralinguistic culture-bound references, but rather with elements of constructed fictional language, I argue that the translation strategies presented in Pedersen's taxonomy apply for both phenomena. The model is therefore adapted and modified as necessary to the study of constructed fictional language by substituting ECRs with fictional language elements. Pedersen's taxonomy is very useful also because it arranges the strategies on what might be called the Venutian scale, in other words dividing them into those that are SL oriented and those that are TL oriented (2005: 3). This allows the quantitative material instances to be analyzed in terms of whether they indicate SL or

TL oriented local strategies. The quantities of SL or TL oriented local strategies, in turn, allow conclusions to be drawn regarding which global translation strategy has been used.

The model distinguishes six main transfer strategies, four of which are considered to be distinctively SL or TL oriented. Of these, the most SL oriented is **retention**, which allows elements of SL to enter the TL unchanged. The SL elements are either retained completely – in which case they may or may not be marked off from the rest of the text by means such as quotes or italics – or adjusted in terms of spelling or dropped articles in order to meet TL conventions. **Specification** is also a SL oriented strategy, where the ST element is left in an untranslated form, but information that is not present in the ST is added. The TT version is therefore made more specific than its ST counterpart either through **explicitation**, where it is made more explicit for instance by spelling out names or abbreviations, or through **addition**, which means that the translator intervenes to guide the target culture audience by adding material that is a part of the sense or connotations of the ST element. (Pedersen 2005: 4–5)

Generalization, in turn, is a distinctively TL oriented strategy whereby a ST fictional language element referring to something specific is replaced by something that is more general, either by involving hyponymy or not. Another TL oriented strategy is **substitution**, which means that the ST fictional language element is removed and replaced with either a completely different element or some kind of paraphrase. Substitution is therefore further divided into **cultural substitution** and **substitution by paraphrase**. Cultural substitution means that the removed ST fictional language element is replaced with a TT fictional language element. This is the most TT oriented strategy in the model, unless the replacement element in question is a transcultural element, in which case the strategy is not marked in terms of SL or TL orientation. Substitution by paraphrase, in turn, means that the ST fictional language element is removed by rephrasing it in some way. The resulting rephrased expression either retains the sense or relevant connotations of the SL fictional language element (paraphrase with sense transfer), or does not (situational paraphrase) (Pedersen 2005: 6–9)

The model features also two strategies that are not clearly marked as either SL or TL oriented, **direct translation** and **omission**. In direct translation, the semantic load of the ST fictional language element is unchanged, meaning that nothing is added or subtracted. The strategy itself is therefore considered unmarked in terms of SL or TL orientation, but the model divides the strategy into two marked subcategories, **calque** and **shifted direct translation**, based on the outcome of the strategy. A calque is the result of strict literal translation that appears exotic to the TT audience, marking it as an SL oriented strategy. A shifted direct translation, on the contrary, means that the translator performs some optional shifts on the ST fictional language element in order to make it less obtrusive in the TT, making the strategy therefore markedly TT oriented. Finally, omission means in the model that the translator simply replaces the ST element with nothing, making it also an unmarked strategy. (Pedersen 2005: 5, 9)

4 CONVEYANCE OF NADSAT TO *KELLOPELI APPELSIINI*

This chapter presents a comparative analysis of Anthony Burgess' novel *A Clockwork Orange* (1962) and the revised edition of its Finnish translation *Kellopele Appelsiini* (2007) by Moog Konttinen. The qualitative analysis regarding the conveyance of the functions of Nadsat will consider the entire novel and its translation, deriving examples from passages scattered throughout the novel. The supporting quantitative analysis, however, will be delimited to the first chapter of the first part of the novel and its translation, because the 212 instances of ST Nadsat words and 147 TT Nadsat words within that delimitation are deemed to be sufficient for meaningful analysis.

The first part of the analysis aims to find out whether the Finnish translation has indeed created a meaningful and functional parallel of the source text function, while the second part is an effort to discover whether the translation employs a distinctively source or target text oriented global translation strategy. Ultimately, this thesis aims to find out whether the employed global translation strategy has any correlation with whether the function of the ST fictional language has been conveyed to the TT or not. All comparisons in this study are made between the novel and the corresponding parts of the novel's Finnish translation. A combined study corpus of the occurrences of Nadsat elements has been compiled for both the English ST and the Finnish TT according to the means of identification that have been laid out in the previous chapters. This corpus is now put into use in the analysis.

Keeping in mind the overall focus of this thesis, that of carrying constructed fictional language across in translation, the analysis presented has been divided into three main sections. The first section (chapter 4.1) will identify the type of artlang Nadsat is according to the systems of categorization laid out in chapters 2.2 and 2.3, pinpointing it as a specific case of constructed fictional language in comparison to other such languages. The second section (chapter 4.2) will be a qualitative analysis of the functions of Nadsat which were determined in chapter 1.2. The aim of the analysis is to discover whether the said functions have been carried across in translation. The third section (chapter 4.3), in

turn, will determine which global translation strategy – SL or TL oriented – has been employed in the translation. The global strategy will be determined by a quantitative analysis of the local strategies used in the translation of Nadsat words. The results of the analyses are presented at the end of each chapter. For the sake of clarity and emphasis, all Nadsat words in the examples will be written in bold.

4.1 Defining Nadsat as a Fictional Language

Nadsat presents a rather peculiar case of constructed fictional language. It is not a full language in the sense of natural languages such as French or German, but rather a fictional variety of English that is set apart from the standard variety by its special and mostly Russian-influenced vocabulary. Nadsat is therefore actually a lexical expansion within an existing language system, a fictional extra vocabulary used by a fictional group of people, and will be treated as such in the present thesis. Since Nadsat does not have a distinctive grammar and since it shares most of its vocabulary with a standard variety of English, the islands of Nadsat within the primarily English language text are distinguished on a purely lexical basis. That is, language that contains Nadsat words is considered to be Nadsat in the present thesis.

Since Nadsat is a constructed fictional language, it can be distinguished from other such languages in terms of origin, function and communicative capability²². Alex's early description of Korova Milk Bar's menu yields insight into the question of origin:

- (6) They had no licence for selling liquor, but there was no law yet against **prodding** some of the new **vesches** which they used to put into the old **moloko**, so you could **peet** it with **vellocet** or **synthemesc** or **drenocrom** or one or two other **vesches** which would give you a nice quiet **horrorshow** fifteen minutes admiring **bog** (...) (Burgess 1962: 3)

Ei niillä ollut viinan myyntilupaa, mutta ei vielä ollut lakeja näiden uusien aineiden valmistamista vastaan, joita ne hukutti vanhaan kunnan

²² See chapter 2.3.

molokoon niin, että voit litkiä sitä **kidiapin**, **keinolumen**, **kokemusteen** tai parin muun sotkun kera. **Moloko** antoi mukavan hiljaisen **harasoo** viisitoista minuuttisen ihailaksesi **Bogia** (...) (Burgess 2007: 7)

The above excerpts (example 6) demonstrate that Nadsat is quite clearly an a posteriori fictional language. As a fictional register of the English language with a largely Russian-based vocabulary, it is actually based on two separate natural languages. The Nadsat word ‘prodding’, a shortening of ‘to produce’, is English-based, as are the drug words ‘vellocet’, ‘synthemesc’ and ‘drenocrom’. ‘Synthemesc’ and ‘drenocrom’ possibly come from “synthetic mescaline” and “adrenochrome” respectively, while ‘vellocet’ with the cet-ending is an invented generic drug name²³. ‘Vesches’, ‘moloko’, ‘peet’, ‘horrorshow’ and ‘bog’, however, are Russian-based.

The TT Nadsat is also based on two natural languages, Finnish and Russian. The drug words that correspond to those of the ST excerpt, ‘kidiappi’, ‘keinolumi’ and ‘kokemustee’, are Konttinen’s Finnish-based inventions, whereas ‘moloko’, ‘harasoo’ and ‘Bog’ are nearly identical Russian-based correspondents to their ST counterparts, adapted as they are to Finnish orthography. Nadsat therefore relies heavily on two host languages in terms of vocabulary and orthography to grammatical and syntactical rules in both the ST and the TT.

The significance of function is very pronounced in the case of Nadsat. As the next chapter elaborates, Nadsat is used in the narration and in the dialogue to serve a variety of discernible functions. Being a primarily lexical expansion of a natural language, however, means that Nadsat is incapable of facilitating communication by itself, at least in the sense of natural language communication. Since Nadsat consists of little more than a rather limited vocabulary and has no grammar or syntax that is discernible from the English and Russian host languages it is based on (which are Finnish and Russian in the TT), it is impossible to actually form meaningful spontaneous sentences that consist of nothing but the fictional language. Based on this information, Nadsat can be defined as a plot-relevant a posteriori fictional language that is incapable of facilitating communication.

²³ See appendices 1 and 2 for more detailed translations of the words.

4.2 Functions of Nadsat

One of the main research questions of the present thesis is whether the functions of Nadsat have been carried across from the ST to the TT. As I asserted above in chapter 2.2, each fictional language has a unique function which must be defined individually for each such language. For the fictional language in *A Clockwork Orange*, which is Nadsat, I have determined this function to be tripartite (see chapter 1.2). It consists of 1) in-group separation, 2) euphemistic use and 3) the brainwashing effect. In the following chapters I will analyse each of these functions individually and in more detail in order to determine whether their conveyance has been successful in the translation.

4.2.1 In-group Separation

There is a strong juxtaposition in the novel between the rebellious youth and the conformist adults. This is perhaps best exemplified by the languages they use; the youth have their heavily Russian-influenced Nadsat, while the adults speak a distinctively more standard variety of English. As the narrator, the protagonist Alex addresses the reader like he would one of his peers, by speaking Nadsat. He is, however, fluent in both registers and switches between them in his dialogue as needed, depending on the situation and with whom he is talking. For him, the use of Nadsat is a means of projecting dissidence, otherness and in-group identity, while speaking in a standard variety of English is a means of expressing submission and conformity, in earnest or deceitfully.

Alex's main method of expressing in-group separation is therefore code-switching. Code-switching is essentially a phenomenon where a speaker switches between codes – separate languages or variations of the same language – within a sentence or between sentences. From early on, the study of code-switching has emphasized the social function of switching between codes, for instance by introducing the concepts 'we-code', the language used in in-group conversations, and 'they-code', the language used in out-group conversations. (Kovács 2001: 61–65) Juliane House & Jochen Rehbein (2004: 140)

agree with this notion, stating that code-switching is a very useful socio-pragmatic strategy for constructing one's social identity. *A Clockwork Orange* and its Finnish translation contain plenty of examples of exactly this, and so a comparison between relevant passages of the ST and their corresponding parts of the TT is chosen in the present thesis as the method to determine whether the in-group separation function of Nadsat has been successfully conveyed in the translation.

A usual reason for Alex to hide his Nadsat register and speak his version of the adult language – or “gentleman’s goloss” as he calls it – is to give a false impression of decency and disguise his guilt under interrogation. In a scene following a night of crime and violence, Alex tries to deliberately remove all Nadsat elements from his speech while he is being questioned by his Post-Corrective Adviser P.R. Deltoid as to why he is not attending school:

- (7) ‘A rather intolerable pain in the head, brother, sir,’ I said in my gentleman’s **goloss**. ‘I think it should clear by this afternoon.’ (Burgess 1962: 29)

“Aika sietämätön tuska päässä, veli Herra”, sanoin herrasmiehen äänelläni, ”luulisin että se parane iltaan mennessä.” (Burgess 2007: 46)

The TT follows the ST in recreating Alex’s exaggeratingly respectful register, complete with the clumsy hesitation regarding titles, “brother, sir”, which is rendered to “veli Herra”. Alex’s choice of words in both the ST and the TT indicates a clear situationally motivated switch into a standard English, as there certainly are plenty of corresponding Nadsat words available; ‘head’ and ‘pää’ could be ‘gulliver’ and ‘gulliveri’ in their respective texts, just like ‘brother’ could be ‘droog’ and ‘veli’ could be ‘drugä’, if it were the writer’s intention that Alex speak Nadsat in this particular passage. Another example of a situationally motivated switch presents itself only a few paragraphs later, as Alex accidentally switches back to Nadsat for a moment:

- (8) ‘A cup of the old **chai**, sir? Tea, I mean.’ (Burgess 1962: 29)

“Kuppi kunnan **tsaita** herra valvoja? Tarkoitän teetä.” (Burgess 2007: 47)

The translation faithfully recreates the switch of register in also this momentary lapse in Alex's judgement, rendering the ST Nadsat word 'chai' into 'tsai', a Finnish orthographical equivalent of what is essentially the same word. Despite the accidental Nadsat word, he makes a clear effort to stay in his gentleman's register while talking to his Post-Corrective Adviser. Conversations he has with his peers, in contrast, invariably contain a variety of Nadsat words. The next time he meets his gang after his encounter with P.R. Deltoid and confronts them about their sarcastic insubordination, his code is switched back to Nadsat:

- (9) 'Perhaps you have been having a bit of a quiet **govoreet** behind my back, making your own little jokes and such-like. As I am your **droog** and leader, surely I am entitled to know what goes on, eh? (...)' (Burgess 1962: 39)

"Ehkäpä teillä on hiukkasen ollut **polemiikkia** selkäni takana, ehkä olette suunnitelleet omia pikku pilojanne ja sen sellaista. Koska olen teidän **druganne** ja johtajanne eli tsaarinne, olen varmaankin oikeutettu tietämään missä mennään, hä? (...)" (Burgess 2007: 62)

As the above excerpts (examples 7, 8 and 9) demonstrate, the situational code-switching in the ST is present also in the TT. Another recurring motivation for Alex's code-switches is tricking his victims into allowing him and his gang entry into their homes. The situational switch from Nadsat to a standard variety of English is of critical importance to his usual ploy, whereby he tries to convince his unsuspecting victim of his decency by speaking a standard variety of English, because he knows that speaking Nadsat would identify him as a young hooligan and blow his cover. Although in other situations his speech is usually riddled with Nadsat expressions, he does not utter a single one as he coaxes his first victim into opening the door:

- (10) 'Pardon, madam, most sorry to disturb you, but my friend and me were out for a walk, and my friend has taken bad all of a sudden with a very troublesome turn, and he is out there on the road dead out and groaning. Would you have the goodness to let me use your telephone for an ambulance?' (Burgess 1962: 17)

"Suokaa anteeksi hyvä rouva, olen erittäin pahoillani tuottamastani häiriöstä, mutta ollessani ystäväni kanssa kävelyllä hän alkoi yllättäen voida huonosti ja hän makaa nyt tuolla tiellä voihkien kuolemaisillaan.

Voisinko ystävällisesti saada käyttää puhelintanne soittaakseni ambulanssin?” (Burgess 2007: 29)

Like the ST, the TT has no traces of Nadsat vocabulary. Alex’s ruse is ultimately successful and he is let into his victim’s home. At this point, he first retains an exaggerated standard English register as a mockery, but switches back to Nadsat as the standard English has served its purpose and there is no longer any reason to continue the charade:

(11) ‘All right, Dim,’ I said. ‘Now for the other **veshch**, **Bog** help us all.’ (Burgess 1962: 19)

“**A vot Pim**”, sanoin minä. Nyt toisen miekkosen kimppuun, **Bog** meitä kaikkia auttakoon.” (Burgess 2007: 32)

Finally, a major motivation for Alex to switch codes is to appeal to the adults in hopes of avoiding punishment. In an important and famous scene, he is being subjected to something called the Ludovico treatment, which entails that he is made to watch extremely violent films while a chemical he is injected with is making him very nauseous. All of this is an effort to make him subconsciously associate violence with being physically ill, thereby rendering him incapacitated by fits of nausea whenever he even considers being violent. Alex is promised that, upon completion of the said treatment, he will be freed from prison, so he is very much inclined to cooperate. During the first round of treatment he is overwhelmed by nausea and begs to be released, using a standard English register to appear more amicable:

(12) ‘Stop the film! Please, please stop it! I can’t stand any more.’ (Burgess 1962: 79)

“Pysäyttäkää filmi! Pyydän nöyrimmästi että lopettakaa! Mä en kestä enää!” (Burgess 2007: 127)

Although the TT uses “mä”, which is slightly more vernacular than the SL “I” – as English does not have a similar vernacular alternative for personal pronouns – the utterance is devoid of Nadsat vocabulary in both the ST and the TT. In the next session of treatment,

Alex has been pushed too far to keep up any appearance of decency by means of speaking polite standard English:

- (13) ‘Turn it off you **grazhny** bastards, for I can stand no more.’ (...) ‘Oh, I’ve had enough’ I cried. ‘It’s not fair, you **vonny sods**,’ (Burgess 1962: 84)

“Sammuttakaa se, kirotut mulkut, mä en kestä enää.” (...) Höö, mä olen saanut tarpeekseni”, mä itkin. ”Tää ei oo reilua, te sontamulkkuhomot” (Burgess 2007: 136)

A very similar change in the tone of the language can be observed in both the ST and the TT. However, while the ST excerpt displays several Nadsat words, there are none in the TT. The vulgarity of the Alex’s expression is achieved differently in the TT, by using swear words that are not Nadsat. The fact that the translation here (see example 13) has not rendered ST Nadsat words into TT Nadsat words could be partly explained by how the TT uses a smaller total amount of Nadsat words than in the ST (see chapter 4.3.1). The TT does, after all, switch to Nadsat shortly after the scene depicted in the above excerpt (see example x), as Alex is asked by the doctors to describe his experience of the treatment:

- (14) ‘You’re making me ill, I’m ill when I look at those filthy pervert films of yours.’ (...) ‘These **grazhny sodding veshches** that come out of my **gulliver** and my **plot**,’ I said, ‘that’s what it is.’ (Burgess 1962: 85–86)

“Te olette tehneet mut sairaaks, mä tulen **bolnoiks**, kun mä katselen niitä teidän saastaisia perverssejä filmejänne. (...) Nää saastat runkku vehkeet, jotka tunkee ulos mun **gulliverista** ja **raadostani**”, mä sanoin, ”ne sen tekee”. (Burgess 2007: 139)

The use of Nadsat words in the TT is not always consistent in the sense that not every ST Nadsat word is rendered into a corresponding TT Nadsat word individually. The TT word ‘bolnoi’ in the above example (see example 14), for instance, does not have a Nadsat equivalent in the corresponding part of ST, and the ST utterance “grazhny sodding vesches” is rendered into vulgar non-Nadsat vernacular Finnish in the TT. Similarly, the ST Nadsat word ‘von’ (meaning ‘stench’) is sometimes rendered into a non-Nadsat equivalent (see example 13 above), and sometimes into ‘von’ in the TT:

(15) this **von** of very stale oil (Burgess 1962: 13)

pilaantuneen öljyn **von** (Burgess 2007: 23)

Therefore, even though a corresponding TT Nadsat vocabulary is often available for ST Nadsat passages, the translator does not always resort to it, opting rather to use Nadsat and non-Nadsat translation solutions interchangeably in the TT. Instead of a word-for-word correspondence between every coupled pair of ST and TT Nadsat passages, I argue that the TT creates a sense-for-sense dynamic equivalent of the Nadsat language as a whole. In other words, the translator has invented a Finnish version of Nadsat, which is for the most part similar to the ST English Nadsat, but which is organically applied to relevant passages of the TT. In conclusion, the examples presented in this chapter demonstrate that Alex's switching between the two different languages of the two distinct groups is indeed recreated in the Finnish translation, and the in-group separation function of the ST Nadsat is therefore present also in the TT version.

4.2.2 Euphemistic Use

Due to the fact that Nadsat is, at least at first, foreign and largely unintelligible to the reader, the Nadsat words lack much of the effect that their non-Nadsat translations would have. References to vulgarity and taboos such as sex or obscenities, and to dangerous and scary things such as weapons and violence, appear bland and mystified; much like a tourist might unintentionally utter an inappropriate swear word in a foreign language and not understand the gravity of it, the reader might pass off the filthiest Nadsat insult as harmless or the most graphic description of violence as dull due to not understanding the associations that go with the words. In other words, Nadsat words serve here the function of mystifying various taboo subjects as euphemisms. This sense of euphemistic use then ought to be present also in the TT if the fictional language has been successfully carried over in translation.

The novel contains an abundance of Nadsat expressions that have to do with vulgarity. Many of these appear euphemistic in the ST, as their exotic appearance serves to soften the impact of their actual meaning. ST Nadsat expressions with swear words such as “you vonny sods” and “grazhny sodding vesches” (see examples 13 and 14 in the previous chapter), for instance, can be assumed to appear a lot less vulgar to the reader than their non-Nadsat back translations²⁴, “you smelly fucks” and “dirty fucking things” respectively. The TT translations of these expressions, however, opted for non-Nadsat vocabulary and appear even more vulgar: “vonny sods” is rendered to “sontamulkkuhomot” and “grazhny sodding veshches” is rendered to “saastat runkku vehkeet”, which roughly translate to “shit-dicked homos” and “filthy jerkoff things”²⁵ respectively. Similarly, when Alex taunts Billyboy by questioning whether he has testicles (‘yarbles’ in Nadsat), the TT chooses an applicable non-Nadsat word for them:

- (16) ‘Come and get one in the **yarbles**, if you have any **yarbles**, you **eunuch jelly**, thou.’ (Burgess 1962: 14)

“Tuu hakeen jotain kiveksiis, jos sulla edes on kiveksiä lainkaan, sinä senkin eunukkihyytelö.” (Burgess 2007: 24)

By using the Nadsat word ‘yarbles’ instead of for instance ‘testicles’ or ‘balls’, the ST expression is actually euphemistic use of Nadsat, while the TT non-Nadsat equivalent clearly is not. In the case of Nadsat words concerning taboos and vulgarity, the TT therefore does the very opposite of mystifying by making the expressions more explicit. The scene preceding the fight between Alex’s gang and that of Billyboy, however, shows that ST Nadsat words concerning weapons and violence are rendered in a way that retains some euphemism in the TT:

- (17) This would be real, this would be proper, this would be the **nozh**, the **oozy**, the **britva**, not just fisties and boots. (Burgess 1962: 13)

Tästä tulisi kunnan juttu, tästä tulisi tositoimet, tästä tulisi **stiletti**, ketju ja **giletti**, eikä pelkästään nyrkit ja potkusaappaat. (Burgess 2007: 23)

²⁴ These are my own back translations, based on the ST Nadsat vocabulary.

²⁵ These are my own back translations.

The ST words for weapons – ‘nozh’ (knife), ‘oozy’ (chain) and ‘britva’ (razor) – are all Russian-based Nadsat, making them foreign and mystified for the non-native Nadsat reader. Two of the corresponding TT words – ‘stiletti’ (tikari, dagger) and giletti (partaveitsi, razor) – are Nadsat, although not based on Russian like their ST counterparts. Finally, ‘oozy’ is rendered into non-Nadsat ‘ketju’. It is, however, noteworthy that the TT does not use the Nadsat words consistently, as can be observed in a segment that follows the above scene:

- (18) Dim had a real **horrorshow** length of **oozy** or chain round his waist, twice wound round, and he unwound this and began to swing it beautiful in the eyes or **glazzies**. Pete and Georgie had good sharp **nozhes**, but I for my own part had a fine **starry horrorshow** cut-throat **britva** (...) (Burgess 1962: 14)

Pimillä oli tosi **harasoon** pituinen ketju ranteensa ympäri kahdesti kierrettynä ja se kiepautti sen auki ja alkoi heiluttaa sitä **glazeja** hivelevän kauniisti. Petellä ja Georgiella oli hyvät terävät **stiletit**, mutta mulla puolestani eli hieno muinainen **harasoo** kurkkuleikkuri partaveitsi (...) (Burgess 2007: 24)

In this excerpt (example 18), ‘stiletti’ is the only Nadsat weapon word left, as ‘giletti’ has been replaced by the non-Nadsat ‘partaveitsi’. This is therefore another example of how the translator tends to occasionally use Nadsat words and their non-Nadsat counterparts interchangeably in the TT. Although words concerning weapons are then not quite as consistently euphemistic in the TT as they are in the ST, those that refer to violence itself most certainly are:

- (19) (...) to **tolchock** some old **veck** in an alley (...) nor to do the **ultra-violent** (Burgess 1962: 3)

(...) **tämmätä** jotain vanhaa **musikkaa** kujalla (...) eikä myöskään tehdä **ultraväkivaltaa** (Burgess 2007: 8)

ST Nadsat words about actual violent acts such as ‘to hit’ and ‘to commit extreme violence’ are rendered in Nadsat also in the TT. The ST Nadsat word ‘tolchock’, in the

sense of ‘to tolchock someone’ (see example 19), reveals to a non-native Nadsat speaker perhaps only that *something* is being done to someone, but not what exactly that something is. Similarly, the TT Nadsat word ‘tämmätä’, while revealing perhaps slightly more than its Russian-based ST correspondent, is also ambiguous as to what exactly is being done. The ST Nadsat word ‘ultra-violent’ and its TT Nadsat equivalent ‘ultraväkivalta’ are also rather explicit about their violent meaning, but not as explicit as, for instance, ‘assault’ or ‘pahoinpitely’ would be. The TT again takes liberties regarding the location and quantity of Nadsat also in the case of words that refer to violence, as can be observed in the scene where Alex’s gang mugs an elderly pedestrian:

- (20) (...) Georgie let go of holding his **goobers** apart and just let him have one in the toothless **rot** with his ringy fist, and that made the old **veck** start moaning a lot then, then out comes the blood, my brothers, real beautiful. (Burgess 1962: 7)

(...) Georgie päästi sen huulet irti ja yksinkertaisesti antoi sille **tämmin** sormusnyrkillään hampaattomalle **tunkiolle**, ja sepäs sai tään vanhan **veikon** alkaan aika vaikerruksen ja sitten vuoti **toveri** veri, oi veljeni, todella kauniina. (Burgess 2007: 13–14)

The ST avoids using the Nadsat word ‘tolchock’ (push, hit) where the translation has used the corresponding TT Nadsat word ‘tämmi’ (lyödä, to hit). Additionally, the TT inserts the TT Nadsat word ‘toveri’ (veri²⁶, blood) in a place where the corresponding ST passage does not use a Nadsat word. I argue that this is another example of organic use of TT Nadsat that indicates a functional equivalence between the ST and TT versions of Nadsat.

Finally, words regarding sex, which are euphemistic Nadsat words in the ST, are rendered in a similar fashion in the TT. The various acts of sex are consistently mystified and their impact softened by the use of Nadsat words, such as ‘in-out-in-out’, which is identical in the ST and the TT (Burgess 1962: 16; Burgess 2007: 27). There are several other examples of this, for instance in how the ST Nadsat word ‘lubbilubbing’ (making love) has been rendered into the equally ambiguous and euphemistic ‘kompoilla’ (yhtyä, to

²⁶ Not to be confused with the TT Nadsat word ‘tovarits’ (toveri, comrade).

have intercourse) in the TT. This can be observed in the scene where the gang has acquired a car and are cruising around:

- (21) Then we saw one young **malchick** with his **sharp, lubbilubbing** under a tree (Burgess 1962: 16)

Sitten me näimme nuoren **maltsikin vosunsa** kanssa puun alla **kompoilemassa** (Burgess 2007: 28)

In conclusion, the TT retains much, although not all, of the ST Nadsat function of euphemistic use. Of the euphemistic ST Nadsat word categories that were identified – vulgarity, weapons, violence and sex – all except that concerning vulgarity were found to be rendered euphemistic also in the TT. There were some inconsistencies regarding the location and amount of Nadsat words between the ST and TT, which I attribute in the analysis to the organic nature of the TT version of Nadsat. That is, in terms of the euphemistic use of Nadsat words, I again argue that the TT has created a dynamic equivalent of the ST Nadsat language by creating a functional parallel of it instead of resorting to word-for-word formal equivalence.

4.2.3 The Brainwashing Effect

The reader's process of making the novel comprehensible by learning its constructed fictional language Nadsat is of paramount importance for the carrying out of Burgess' intention to 'brainwash' the readers, making them learn minimal Russian as a byproduct when deciphering Nadsat (Burgess 1990: 38). A translation of the novel should therefore strive to retain, along with Nadsat, the reader's process of deciphering it. Bogic calls this the retaining of "a creative space for the readers' imagination" (2009: 12). While the Nadsat language relies heavily on lexical elements that are foreign to an English reader, such as Russian-based words and even completely new slang words invented by the author, the constructed language of the novel can be learned and understood without any language skills other than English. According to Lennon (2010: 101–108), there are three

different ways in which the novel helps the reader in understanding Nadsat, as the lexical items are either:

1. glossed or even directly translated by Alex, the narrator
2. ones whose meaning can be inferred from the context, or
3. ones whose meanings can be guessed precisely only after multiple iterations in multiple contexts.

In order to render the brainwashing effect also in the TT, the translation must therefore also include the process of language learning that is present in the ST, as described by the above categories. Examples of the first category are readily available already in the first few pages of both the novel and its translation. In describing the designs on the jelly moulds the gang members cover their crotches with, Alex translates two words for body parts from Nadsat to English in the ST and from Nadsat to Finnish in the TT respectively, fulfilling the first category:

(22) ‘Pete had a **rooker** (a hand, that is) (...) of a clown’s **litso** (face, that is)’ (Burgess 1962: 4).

“Petella [sic] oli **ruka** eli käsi (...) pellen **litso** eli naama.” (Burgess 2007: 8).

In his narration, Alex seems to assume that the reader is not proficient in Nadsat, so he adds translations for some of the key words. This is a rather direct way of teaching the reader Nadsat, which is probably why it is used primarily so early on when the reader still oblivious of Nadsat. Interestingly, the TT adds instances of this first category in places where they do not exist in the ST, for instance in the scene where, while robbing a corner store, Alex wonders if the store owner has a gun:

(23) (...) a **veck** (...) **viddied** at once what was coming and made straight for the inside where the telephone was and perhaps his well-oiled **pooshka** (Burgess 1962: 10)

(...) veikko (...) **vidioi** välittömästi, mitä oli tulossa ja ryntäsi suoraan sisäosaan, missä oli puhelin ja ehkäpä sen hyvin öljytty **kalashnikov** eli **rivolli** (Burgess 2007: 17)

The TT narration translates the Nadsat word ‘kalashnikov’ (ase, gun) with an extra Nadsat word, ‘rivolli’ (ase, pistooli; gun, pistol). The translator has therefore noted the effect of Alex’s Nadsat translation in the ST and organically reproduced it in an appropriate context in the TT. The meaning of two of the Nadsat expressions for money, ‘deng’ and ‘pretty polly’, on the other hand, can be inferred from the context:

- (24) 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. But, as they say, money isn’t everything. (Burgess 1962: 3)

Taskumme olivat täynnä **kyhnää**, joten ei ollut enää **lisäruplien** rosvoamisen kannalta todellista tarvetta **tämmätä** jotain vanhaa **musikkaa** kujalla ja **vidioida** uivan veressään meidän laskiessa nostojamme ja jakaantuessamme neljään. Eikä myöskään tehdä **ultraväkivaltaa** jollekin vapisevalle muinaiselle harmaapäiselle **kotkalle** kaupassa ja mennä hohottaen ulos kassalaatikon sisälmysten kanssa. Mutta niinhän ne sanoo, ettei pelkkä raha tee onnelliseksi. (Burgess 2007: 8)

The second sentence in the excerpt, adding “money isn’t everything”, reveals that ‘deng’ and ‘pretty polly’ in the previous sentence were indeed referring to money. A similar case of learning Nadsat by inference from the context can be seen in the Finnish TT, where the word “raha” refers to the Nadsat words “kyhnä” and “lisärupla” in the previous sentence, also allowing their meaning to be revealed by means of inference. Interestingly, the TT actually also adds instances of this second category in places where such instances are not present in the corresponding ST:

- (25) ‘You’re making me ill, I’m ill when I look at those filthy pervert films of yours.’ (Burgess 1962: 85–86)

“Te olette tehneet mut sairaaks, mä tulen **bolnoiks**, kun mä katselen niitä teidän saastaisia perverssejä filmejänne. (Burgess 2007: 139)

As Alex uses repetition in the ST to emphasize that he is becoming ill, the TT renders the repetition into the Russian-based Nadsat word ‘bolnoi’. It is then possible to infer from the context that ‘bolnoi’ means ‘sairas’ (ill). The translator has therefore taken this element of ST Nadsat function, whereby Nadsat can be learned by inference from the context, and rendered it into a TT equivalent. Again, not only does the element occur in TT places that correspond to ST occurrences of it, but the translator has also included it in other applicable situations. This kind of spontaneous similar rendering of such complicated ST Nadsat elements in the TT supports the notion that the translator has strived to create a dynamic and functional equivalent of this aspect of Nadsat, instead of settling for a strict word-to-word correspondence.

Another example of Lennon’s second category in the ST is the Nadsat word ‘cluve’ (beak), which is what Alex calls his nose when getting punched in it by his former friend Dim:

(26) And he launched a **bolshy tolchock** right on my **cluve**, so that all red red nose-**krovvy** started to drip drip drip. (Burgess 1962: 111)

Ja se sinkos **bolsoin toltsokin** suoraan mun **klyyvariini** niin, että kirkkaan veri veri punainen **toveri klyyvari** veri alkoi tip-tip-tippua. (Burgess 2007: 181)

The Nadsat word ‘cluve’ does not appear anywhere else in the novel, so it cannot belong in the first or third categories, but the same sentence contains the word ‘nose-krovvy’ (‘krovvy’ meaning blood). Seeing as nose-blood would only drip from a nose, it can be inferred that Dim’s blow hit Alex on the nose, making this a case of the second category. The corresponding TT segment, however, does not contain the same means of teaching Nadsat by inference from the context. The Russian-based TT Nadsat word ‘klyyvari’ is a somewhat commonplace Finnish slang word.

The best examples for Lennon’s third category, where the lexical items require multiple iterations in multiple contexts to be guessed precisely, are found in the Russian-based

Nadsat words for social categories. The nouns for females of different social statuses – ‘cheena’ (woman), ‘baboochka’ (grandmother), ‘devotchka’ (girl), ‘ptitsa’ (chick) (Burgess 1962: 4–9) – for instance, are sometimes impossible to tell apart from a single iteration without proficiency in the Russian language. The context may reveal that all these words refer to female persons, but the specificity of the reference will not become certain until the reader has encountered the terms multiple times and in different contexts:

(27) no real need (...) to **tolchock** some old **veck** (...) nor do the **ultra-violent** on some shivering **starry** grey-haired **ptitsa** (Burgess 1962: 3)

ei ollut enää (...) todellista tarvetta **tämmätä** jotain vanhaa **musikkaa** (...) Eikä myöskään tehdä **ultraväkivaltaa** jollekin vapisevalle **kotkalle** (Burgess 2007: 8)

In the case of ‘veck’ (person, man, fellow) in the ST and ‘musikka’ (mies) in the TT, the context reveals that the Nadsat words in question refer to a person of some sort, but not what type of person is referred to. From the words alone, one cannot tell which gender is in question, for instance. ‘Ptitsa’ (girl) in the ST and ‘kotko’ (nainen) in the TT are similarly ambiguous. It is also noteworthy that the TT uses some of these social category words interchangeably.

The novel and its Finnish translation may, then, require several reads, but are ultimately intelligible without any proficiency in Russian. As the above analysis demonstrates, all of the three distinct ways in which the novel teaches the reader to understand the Nadsat language – which constitutes the fictional language’s unique brainwashing effect – have indeed been carried over from the ST to the TT.

4.3 Global Translation Strategy in *Kelloveli Appelsiini*

The matter of global translation strategy has been a seminal question in the discussion on translating Nadsat. Bogic (2009: 12) states that the French translation of *A Clockwork Orange* by Belmont and Chabrier followed a foreignizing global translation strategy,

which she praises as a good choice in terms of preserving the peculiarity of Burgess' constructed language (2009: 9–13). The Italian translation by Bossi, in contrast, opted for a more domesticating global translation strategy, which caused that the “Russian influence on Nadsat is almost completely missing [in the translation]”, resulting in “a considerable change to what in the source text is a very foreign-sounding argot” (Maher 2010: 36). On the basis of these few example studies, it appears that a ST oriented global strategy is favorable in the translation for the sake of retaining the essential element of the novel's constructed fictional language Nadsat.

The previous chapters established that the function of Nadsat has, for the most significant part, indeed been carried over from the English ST to the Finnish TT. The following chapters will determine whether the TT employed a SL oriented global translation strategy or not. Employing primarily quantitative means, numerical data will firstly be presented and observations made regarding the amount, location and language of origin of Nadsat in the ST and the TT respectively. Secondly, the study corpus of ST and TT Nadsat instances will be used to determine whether Konttinen's Finnish translation of the novel follows a ST or TT oriented global translation strategy, ultimately aiming to find out whether the successful conveyance of constructed fictional language correlates with the choice of global translation strategy.

4.3.1 The Amount, Location and Language of Origin of Nadsat

As several of the examples presented in the previous chapters already indicated, there is significant variance between the ST and TT in terms of the amount, location and language of origin of the Nadsat words. This variance is indicated also in the corpus of Nadsat words which was compiled for the English ST and Finnish TT respectively. The aim of this part of the analysis is to conduct a quantitative comparison of Nadsat between ST and TT, and also to see whether the Nadsat words are similarly sourced. That is, whether the translation uses Russian-based words in the same places as the ST or not. The amount of ST and TT Nadsat words, as well as their language of origin, are as follows:

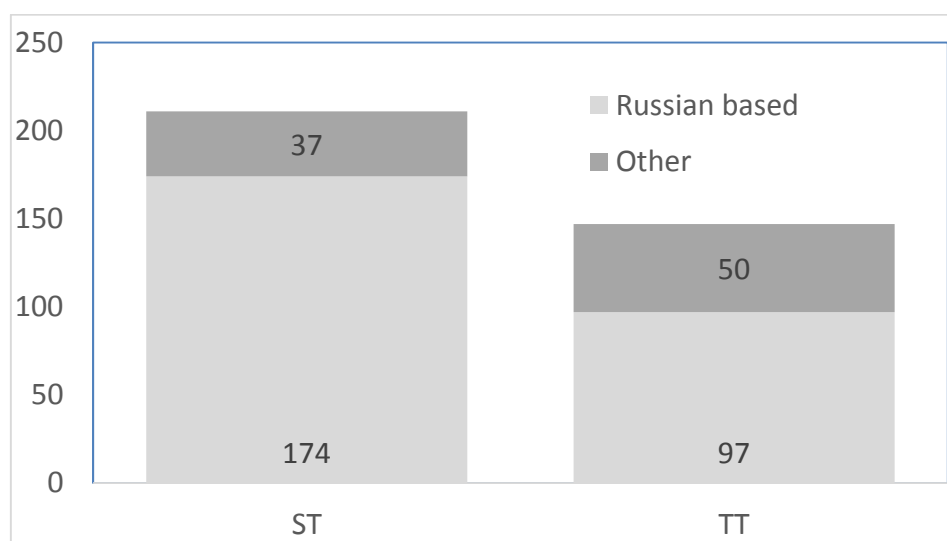


Diagram 1. Comparison of the amount and origin of Nadsat in ST and TT

The total numbers of the corpus (see diagram 1) reveal that there are significantly less Nadsat words in the TT than in the ST. Within the study corpus delimitation there is a total of 212 ST Nadsat words and 147 TT Nadsat words, which roughly adds up to a 31% decrease of Nadsat in the process of translation. In addition to there being nearly one third less Nadsat in the TT than in the ST, the TT also contains a significantly smaller percentage of Russian-based words. The ST Nadsat language consists of 82% Russian-based words, whereas the corresponding percentage for the TT Nadsat language is 64%.

Since a vast majority of the Nadsat vocabulary is Russian-based in both the ST and the TT, the instances are marked in the corpus simply as being of either Russian or of (any) other origin. The following table, which contains a selection of the Nadsat lexical items from the beginning of the novel (Burgess 1962: 3) and its translation (Burgess 1991: 7, 14), illustrates some of the differences in Nadsat vocabulary between the ST and the TT. The asterisk indicates that the word is based on Russian.

Table 3. Quantitative variance between ST and TT Nadsat

Nadsat lexical elements in ST	Nadsat lexical elements in TT	Translation/remarks
droog *	druga *	friend
rassoodock *		mind
	holotna *	chill ('kylmä' in the TT appendix)
mozg *	tippaleipä	brain
	a vot *	all right ('ok, hyvä' in the TT appendix)

The table indicates that while the translator does use Russian-based Finnish Nadsat equivalents, for instance in deriving 'druga' from a similar source as the ST 'droog', there are inconsistencies between the ST and TT in terms of both the location and the quality of Nadsat terms. That is, the translator has not always chosen to come up with a Finnish version of a Nadsat word in the ST. For instance in the case of "making up our 'rassoodocks' what to do with the evening" (Burgess 1962: 3), the translation uses the paratactic construction "yrittäen pääätälmöidä mitä tehdä illalla" (Burgess 1991: 7) to work around the Nadsat term.

Curiously, there are also cases where the translator has decided to add Nadsat expressions in places where they do not exist in the ST. Such cases include for instance 'holotna' (kylmä, chill) and 'a vot' (ok, hyvä; all right) (see table 3). Furthermore, some of the TT Nadsat words are sourced differently than their ST counterparts. The TT translation for the Russian-based ST Nadsat word 'mozg' (brain), for instance, is 'tippaleipä' (aivot, brains), which is not Russian-based. 'Tippaleipä' is, however, considered a Nadsat word because it appears in the TT Nadsat vocabulary (see appendix 2).

4.3.2 The Global Translation Strategy of *Kelloveli Appelsiini*

The global translation strategy used in translating the novel is determined in the present thesis by quantitative means. The analysis of the Nadsat language translation study corpus

that was compiled for the present thesis identified four of the translation strategies that were introduced in Pedersen's taxonomy (see chapter 3.2). Of these, retention with target language adjustment and complete retention were SL oriented strategies, while cultural substitution of a TL element and substitution by paraphrase were TL oriented strategies.

The most frequent SL oriented strategy was retention with target language adjustment, of which there were 50 instances. In practice, this means that the ST Nadsat words in question have been retained in the TT, but their linguistic form has been adjusted to meet TL conventions. A frequently occurring example of this would be the ST Nadsat word 'droog', which has been rendered into 'druga' in the TT (for instance Burgess 1962: 3 and Burgess 2007: 7). These words retain the body of the ST iteration, but are adjusted to meet the conventions of Finnish spelling. They are also invariably similarly sourced in terms of language of origin (see appendix 1). That is, if the ST Nadsat word is Russian-based, so is its TT equivalent. The only other and also much rarer SL oriented strategy in the material was complete retention, which means cases where the Nadsat words in question have been retained in their entirety, including spelling. There was a total of only 13 such instances, which only included Russian-based Nadsat words such as 'moloko' and 'bog' (Burgess 1962: 3 and Burgess 2007: 7). All words associated with this strategy were also Russian-based.

There were significantly more instances of TL oriented strategy used in the material. The most frequent TL oriented strategy was substitution by paraphrase, which amounted to a total of 87 instances. In the analysis, instances where ST Nadsat words were substituted with non-Nadsat expressions in the TT were considered paraphrases. These include, for instance, the ST Nadsat words 'prod' (to produce) and 'veshch' (thing), which are rendered into the non-nadsat 'valmistaa' (to produce) and 'aineet' (substances) respectively in the TT (Burgess 1962: 3 and Burgess 2007: 7). In addition, there were 57 instances of cultural substitution with a TL element, which is also a TL oriented strategy. These are cases where ST Nadsat words have been replaced with a TT Nadsat word. What sets them apart from the retention strategies is that they are the translator's target culture based inventions that do not retain the ST word. For instance, the ST Nadsat words for

money ‘deng’, which is a Russian-based invented slang word, and ‘pretty polly’, which is invented English-based rhyming slang, are rendered into ‘kyhnä’ and ‘rupla’ respectively in the TT (Burgess 1962: 3 and Burgess 2007: 8). ‘Kyhnä’ is a colloquial Finnish word that refers to money, and ‘rupla’ is the Finnish word for the Russian currency. While both the ST words and their TT equivalents are then Nadsat, the TT renditions convey only the general meaning of the ST expressions and are therefore the translator’s own target culture based inventions.

Many of Pedersen’s translation strategies were not present in the material, assumedly due to the rather special nature of the fictional language being translated. As the analysis is conducted at a lexical level, by comparing corresponding pairs of ST and TT equivalents, some of the presented translation strategies are simply not viable. Strategies that involve additional information to be included in the translation, for instance, were not present because the present thesis considered such instances to be paraphrases due to the lexical nature of the material. These strategies include the various types of specification and generalization. The material also did not contain any cases of direct translation or omission.

There were, however, several cases of TT Nadsat instances that did not pertain to any of Pedersen’s strategies. There was a total of 22 instances of TT Nadsat words that do not appear in the ST. TT Nadsat words and expressions such as ‘holotna’ (kylmä, chill), ‘volosy’ (hiukset, tukka; hair) and ‘a vot’ (ok, hyvä; ok, good)²⁷ are created spontaneously by the translator in applicable situations, regardless of whether the corresponding ST text contains Nadsat words or not. I call this translation strategy ‘spontaneous artlang creation’ and argue that it is by definition a clearly TT oriented means of creating a functional equivalent of the Nadsat language as a whole. In employing the strategy, the translator creates new lexical items into the TT version of the Nadsat vocabulary either from actual or invented expressions that are colloquial Finnish or based on Russian. The translator is

²⁷ See appendix 1.

therefore going through a process of fictional language creation that is similar to Burgess' when he first invented the Nadsat language.

Pedersen's taxonomy therefore contains a relevant model of local translation strategy distribution according to their SL and TL orientation, but is not entirely applicable to the study of fictional language translation in its entirety. The following figure recapitulates the translation strategies that were identified in the analysis and presents my new version of Pedersen's taxonomy that has been modified for the study of fictional language translation:

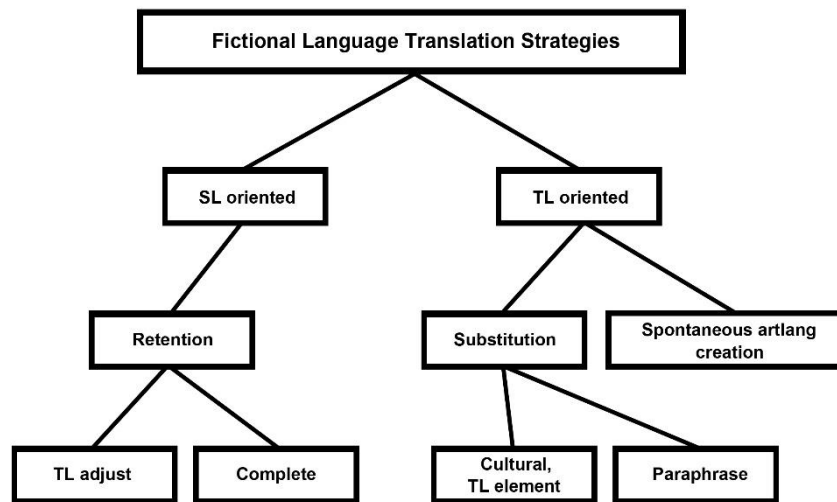


Figure 5. Fictional language translation strategies

As the above figure (figure 5) indicates, there is a clear division into SL and TL orientation between the local translation strategies identified in the material. The selection of translation strategies is also considerably narrower than in Pedersen's model due to the specificity of the translation task in question. The diagram below (diagram 2) further illustrates the amounts and proportional distribution of instances of the various strategies that were identified in the material:

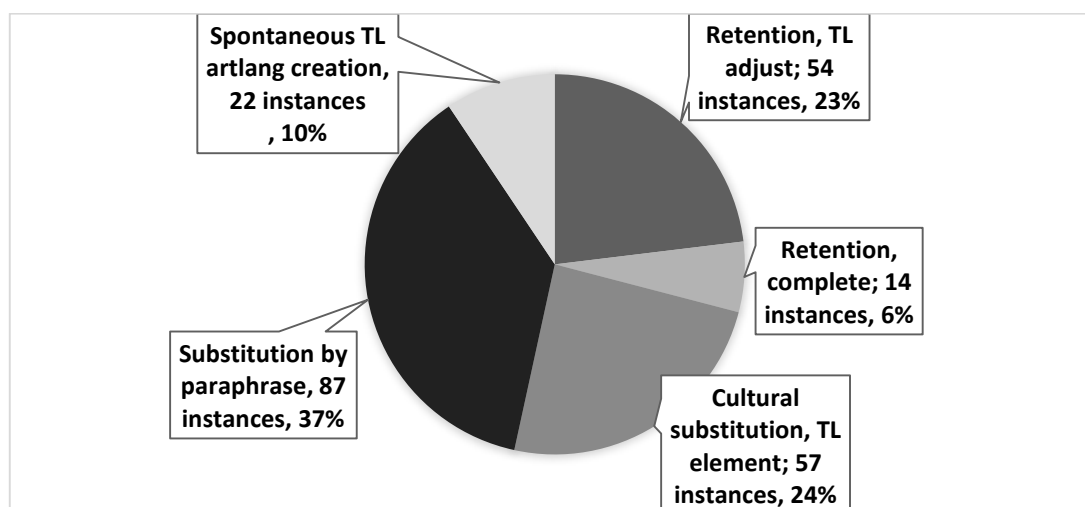


Diagram 2. Proportionate distribution of the local translation strategies

The total amount of translation instances in the material was 234. The ST oriented strategies, which consist of retention with TL adjustment and complete retention, amount to a total of 68 instances in the material. They make up only 29% of the translation strategies used. The TT oriented strategies, in turn, consist of cultural substitution with a TL element, substitution by paraphrase and spontaneous artlang creation amount to a total of 166 instances, making up the remaining 71% of all the translation strategies used. Since such an overwhelming majority of the local translation strategies used were TL oriented, it is reasonable to assert that Konttinen employed a TL oriented global translation strategy in his Finnish translation of Burgess' *A Clockwork Orange*.

5 CONCLUSIONS

In the present thesis, I set out to study the conveyance of constructed fictional language in translation from source to target text in Anthony Burgess' *A Clockwork Orange* (1962) and the revised edition of its Finnish translation *Kellopeli Appelsiini* (2007) by Moog Konttinen. The aim of the present thesis was to contribute to the study of constructed language, which has lately received only meagre scholarly attention despite several appearances of the phenomenon in recent popular culture. The focus was specifically on the translation of constructed fictional language and the unique translation problems that the conveyance of an invented language presents in the context of translation.

The analysis of the conveyance of constructed fictional language from source to target text was conducted in three parts. Due to the lack of scholarly consensus regarding the terminology and definitions of artistic language (artlang) studies, the first part of the analysis aimed to more accurately define the specific type of artlang in question by utilizing the available non-authoritative community terminology sources and by comparing the novel's fictional language Nadsat to other such languages. The second part of the analysis moved on to determine whether the target text had indeed succeeded in conveying the function of Nadsat from source to target text. Finally, the third part of the analysis applied the study corpus data in comparing the amount, location and language of origin, as well as the local translation strategies employed, in order to determine the global translation strategy employed in the translation as either source or target language oriented.

Nadsat was defined in the present thesis as a plot-relevant a posteriori fictional language that is incapable of facilitating communication. The results of the subsequent analyses showed that the function of Nadsat had indeed been conveyed, at least for the most significant part, from source to target text in Konttinen's Finnish translation. Apart from Nadsat words concerning vulgarity, which were paraphrased in the TT, all of the identified aspects of Nadsat's tripartite function were found to have been rendered also in the target text. In addition, the analyses discovered that the TT contained 31% less Nadsat

words and also that a significantly lower percentage of them were Russian-based; while 82% of the ST Nadsat words were Russian-based, the corresponding percentage for the TT was only 64%. These numbers coincide with the fact that the qualitative analysis regarding the conveyance of the function of Nadsat brought up on several occasions a phenomenon where TT Nadsat words were used in places where there were no Nadsat words in the ST and vice versa. The ST and TT versions of the Nadsat language therefore differ significantly from each other in terms of amount, location and language of origin.

Furthermore, the quantitative analysis concerning the local translation strategies showed that 71% of the strategies employed were TL oriented, which lead to the conclusion that the global translation strategy of the translation was TL oriented. The fact that a fictional language was successfully conveyed in this manner from source to target text, by utilizing a distinctively TL oriented global translation strategy, is interestingly in contradiction with what other studies on the subject have concluded. The studies attributed the preservation of Nadsat's function to a distinctively SL oriented global translation strategy, whereas a failure to do so was attributed to a distinctively TL oriented strategy. Bossi's Italian translation of the novel, for one, reportedly did not retain the function, as it removed much of the effect of the ST Nadsat by using TT equivalents that were not similar enough to their ST counterparts in terms of their function. Konttinen's Finnish translation, in contrast, succeeded in conveying Nadsat primarily because it did not simply choose to render ST Nadsat expressions into mundane or archaic Finnish, but rather invented a completely new Finnish version of Nadsat. This new version was even sourced similarly to the English ST, consisting of Russian-based words and Finnish-based slang. Both the Italian and the Finnish translations of the novel therefore opted for a TL oriented global translation strategy, but only the Finnish version of Nadsat was successful.

The success of *Kelloveli Appelsiini* (2007) in conveying Nadsat from source to target text is therefore not so much dependent on the global translation strategy employed, but rather on maintaining dynamic equivalence in translation. Since the source language author has chosen to invent a fictional language variety for the source language, it is only reasonable that a translator of such a language would strive to accomplish the same in the target

language. I argue that Konttinen has done exactly this in his translation; by maintaining Nadsat's function and spontaneously creating new Nadsat expressions in the target language, organically in applicable places in the narration and dialogue instead of finding a word-for-word equivalent for each ST Nadsat instance separately, the translator has created a Finnish language parallel of the English ST Nadsat language. A TL oriented global translation strategy is therefore viable in the translation of fictional language.

There are ample opportunities for future research on the subject of constructed language. While certain forms of it, such as auxiliary or engineered languages, are understandably no longer as relevant as they used to be during their golden age at the turn of the 19th century – meriting therefore little academic interest – artistic languages remain relevant today due to their plentiful and recent appearances in popular culture. The present thesis revealed that the available source material on the subject is very limited indeed, and that many of the definitions and terminologies are unauthoritative at best. Christophe Grandsire-Koevoets, the president of the Language Creation Society, whom I consulted on conlang terminology, suggested that a sociological survey about terminology usage in the conlanging community could yield interesting results. Furthermore, the present thesis and the methodology it presents admittedly covers only a rather specific area of fictional language translation by studying only one novel and its fictional language. The models and categories presented in this thesis could be expanded and modified to account for a larger spectrum of constructed language phenomena.

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APPENDIX 1. Study corpus

Nadsat lexical elements in the ST	Nadsat lexical elements in the TT	Non-nadsat translation	Translation strategy
droog*	druga*	friend	retention, TL adjust
rassoodock*		mind	substitution by paraphrase
flip		wild	substitution by paraphrase
	holotna*	kylmä (chill)	spontaneous TL artlang creation
korova*	korova*	lehmä (cow)	retention, complete
mesto*	mesta*	place	retention, TL adjust
mesto*	mesta*	place	retention, TL adjust
skorry*	skoryi*	quick, quickly	retention, TL adjust
prod		to produce	substitution by paraphrase
vesch*		thing	substitution by paraphrase
moloko*	moloko*	milk	retention, complete
peet*		to drink	substitution by paraphrase
vellocet	kidiappi	a certain drug	cultural substitution, TL element
synthemesc	keinolumi	a certain drug	cultural substitution, TL element
drenocrom	kokemuste	a certain drug	cultural substitution, TL element
vesch*		thing	substitution by paraphrase
horrorshow*	harasoo*	good, well, wonderful, excellent	retention, TL adjust
Bog*	Bog*	God	retention, complete
mozg *	tippaleipä	brain	cultural substitution, TL element

peet*		to drink	substitution by paraphrase
peet*		to drink	substitution by paraphrase
deng*	kyhnä	money	cultural substitution, TL element
crast*		to steal, to rob, robbery	substitution by paraphrase
pretty polly	rupla*	money	cultural substitution, TL element
tolchock*	tämmätä	(to) push, hit	cultural substitution, TL element
veck*	musikka*	mies	cultural substitution, TL element
viddy*	vidioida*	to see	retention, TL adjust
ultra-violent	ultraväkivalta	acts of incredible brutality and aggression	retention, TL adjust
starry*	muinainen	ancient, old	cultural substitution, TL element
ptitsa*	kotko	girl	cultural substitution, TL element
smeck*		to laugh	substitution by paraphrase
viddy*	vidioida*	to see	retention, TL adjust
rooker*	ruka*	hand	retention, TL adjust
litso*	litso*	face	retention, complete
pletcho*	pletso*	shoulder	retention, TL adjust
kartoffel*		potato	substitution by paraphrase
	volosy*	hiukset, tukka (hair)	spontaneous TL artlang creation

horrorshow*	harasoo*	good, well, wonderful, excellent	retention, TL adjust
devotchka*	devotska*	young woman	retention, TL adjust
malchick*	maltsikki*	boy	retention, TL adjust
sharp		female	substitution by paraphrase
gulliver*	gulliveri*	head	retention, TL adjust
sharp		female	substitution by paraphrase
glazzies*	läskinpalat	eyes	cultural substitution, TL element
rot*	tunkio	mouth	cultural substitution, TL element
groody*	munkkiosasto	breast	cultural substitution, TL element
malchick*	maltsikki*	boy	retention, TL adjust
spat*		to sleep	substitution by paraphrase
rot*	tunkio	mouth	cultural substitution, TL element
pol*		sex	substitution by paraphrase
kupet*		to buy	substitution by paraphrase
synthemesc	kidiappi	a certain drug	cultural substitution, TL element
horrorshow*	harasoo*	good, well, wonderful, excellent	retention, TL adjust
chelloveck*	tselovek*	person, man, fellow	retention, TL adjust
glazzies*	räppänät	eyes	cultural substitution, TL element
slovo*	slovo*	word	retention, complete

	petaali*	poljin (pedal)	spontaneous TL artlang creation
	miero*	outo (strange)	spontaneous TL artlang creation
vesch*		thing	substitution by paraphrase
moloko*	moloko*	milk	retention, complete
messel*		thought, fancy	substitution by paraphrase
viddy*	vidioida*	to see	retention, TL adjust
	a vot*	ok, hyvä (all right)	spontaneous TL artlang creation
sharp	vosu	female	cultural substitution, TL element
malchick*	maltsikki*	boy	retention, TL adjust
vesch*		thing	substitution by paraphrase
mesto*	mesta*	place	retention, TL adjust
Bog*	Bog*	God	retention, complete
rot*	tunkio	mouth	cultural substitution, TL element
chelloveck*	tselovek*	person, man, fellow	retention, TL adjust
goloss*	golossi*	voice	retention, TL adjust
starry*	muinainen	ancient, old	cultural substitution, TL element
ptitsa*	ptitsa*	girl	retention, complete
moloko*	moloko*	milk	retention, complete
crack	tämmätä*	to break up, smash	cultural substitution, TL element
veck*	veikko	person, man, fellow	cultural substitution, TL element

horrorshow*	harasoo*	good, well, wonderful, excellent	retention, TL adjust
ooko*	ooko*	ear	retention, complete
viddy*	vidioida*	to see	retention, TL adjust
nochy*	notsi*	night	retention, TL adjust
malenky*	maljenki*	little, tiny	retention, TL adjust
starry*		ancient, old	substitution by paraphrase
veck*		person, man, fellow	substitution by paraphrase
	näköproteesit	silmäläsit	spontaneous TL artlang creation
rot*	tunkio	mouth	cultural substitution, TL element
	holotna*	kylmä (chill)	spontaneous TL artlang creation
nochy*		night	substitution by paraphrase
lewdies*		people	substitution by paraphrase
malchickiwick *	maltsikki*	boy	retention, TL adjust
chelloveck*	tselovek*	person, man, fellow	retention, TL adjust
gooly*	lonkoilla	to walk	cultural substitution, TL element
malenky*	maljenki*	little, tiny	retention, TL adjust
poogly*		frightened	substitution by paraphrase
viddy*	vidioida*	to see	retention, TL adjust
goloss*	golossi*	voice	retention, TL adjust
poogly*		frightened	substitution by paraphrase
skvat*		to grab	substitution by paraphrase
skorry*	skoryi*	quick, quickly	retention, TL adjust
goloss*	golossi*	voice	retention, TL adjust

slovo*	slovo*	word	retention, complete
slovo*	slovo*	word	retention, complete
smot*		to look	substitution by paraphrase
starry*	muinainen	ancient, old	cultural substitution, TL element
creech*		to shout, scream	substitution by paraphrase
slovo*	slovo*	word	retention, complete
razrez*		to rip, ripping	substitution by paraphrase
starry*		ancient, old	substitution by paraphrase
creech*		to shout, scream	substitution by paraphrase
veck*	tselovek*	person, man, fellow	retention, TL adjust
veck*		person, man, fellow	substitution by paraphrase
filly		to play or fool around with	substitution by paraphrase
rot*	tunkio	mouth	cultural substitution, TL element
zoobies*		teeth	substitution by paraphrase
	rotvalli	katukiveys (pavement)	spontaneous TL artlang creation
horrorshow*	harasoo*	good, well, wonderful, excellent	retention, TL adjust
veck*	musikka*	person, man, fellow	cultural substitution, TL element
chumble		to mumble	substitution by paraphrase
goober*		lip	substitution by paraphrase
rot*	tunkio	mouth	cultural substitution, TL element
veck*	veikko	person, man, fellow	cultural substitution, TL element

	toveri*	veri (blood)	spontaneous TL artlang creation
platties*		clothes	substitution by paraphrase
	kalsongit*	alushousut	spontaneous TL artlang creation
starry*	muinainen	ancient, old	cultural substitution, TL element
smeck*		to laugh	substitution by paraphrase
tolchock*		push, hit	substitution by paraphrase
starry*	muinainen	ancient, old	cultural substitution, TL element
chepooka*		nonsense	substitution by paraphrase
starry*		ancient, old	substitution by paraphrase
goloss*		voice	substitution by paraphrase
shoom*		noise	substitution by paraphrase
yahma*		hole	substitution by paraphrase
	a vot*	ok, hyvä (all right)	spontaneous TL artlang creation
	davai*	eteenpäin (onwards, forward)	spontaneous TL artlang creation
starry*	muinainen	ancient, old	cultural substitution, TL element
veck*		person, man, fellow	substitution by paraphrase
malenky*	maljenki*	little, tiny	retention, TL adjust
cutter	hynä	money	cultural substitution, TL element
golly	rupla*	a unit of money	cultural substitution, TL element
pretty polly	kyhnä	money	cultural substitution, TL element

razrez		to rip, ripping	substitution by paraphrase
platties*		clothes	substitution by paraphrase
starry*	muinainen	ancient, old	cultural substitution, TL element
appy polly loggies		apologies	substitution by paraphrase
	moloko*	maito (milk)	spontaneous TL artlang creation
horrorshow*	harasoo*	good, well, wonderful, excellent	retention, TL adjust
sammy		generous	substitution by paraphrase
cutter	kyhnä	money	cultural substitution, TL element
	makasiini*	kauppa (a shop or store)	spontaneous TL artlang creation
crast*		to steal, to rob, robbery	substitution by paraphrase
baboochka*	baabuska*	old woman	retention, TL adjust
peet*		to drink	substitution by paraphrase
	kekkura	keskiolut (medium strength beer)	spontaneous TL artlang creation
malchick*		boy	substitution by paraphrase
lighter		old woman, crone	substitution by paraphrase
rooker*	ruka*	hand	retention, TL adjust
	kekkura	keskiolut (medium strength beer)	spontaneous TL artlang creation
zoobies*		teeth	substitution by paraphrase
rooker*	ruka*	hand	retention, TL adjust
grazzy*		soiled	substitution by paraphrase

baboochka*	baabuska*	old woman	retention, TL adjust
deng*	kopeekka*	money	cultural substitution, TL element
starry*		ancient, old	substitution by paraphrase
lighter		old woman, crone	substitution by paraphrase
	kekkura	keskiolut (medium strenght beer)	spontaneous TL artlang creation
cheena*	zeena*	woman	retention, TL adjust
cutter		money	substitution by paraphrase
sharp	harppu	woman	cultural substitution, TL element
minoota*		minute	substitution by paraphrase
ptitsa*		girl	substitution by paraphrase
cutter		money	substitution by paraphrase
dobby*	dobro*	good	retention, TL adjust
viddy*		to see	substitution by paraphrase
pony*	ponjata*	to understand	cultural substitution, TL element
gloopy*		stupid	substitution by paraphrase
cancer	syöpä	cigarette	cultural substitution, TL element
millicents*	miliisi*	police	cultural substitution, TL element
rozz	ohrana*	police	cultural substitution, TL element
horrorshow*	harasoo*	good, well, wonderful, excellent	retention, TL adjust
vesch*		thing	substitution by paraphrase
chasso*		guard	substitution by paraphrase

	makasiini*	kauppa (a shop or store)	spontaneous TL artlang creation
veck*	veikko	person, man, fellow	cultural substitution, TL element
viddy*	vidioida*	to see	retention, TL adjust
pooshka*	kalashnikov*	gun	cultural substitution, TL element
	rivolli	ase (gun)	spontaneous TL artlang creation
skorry*	skoryi*	quick, quickly	retention, TL adjust
snoutie		tobacco	substitution by paraphrase
sharp		female	substitution by paraphrase
zoobies*		teeth	substitution by paraphrase
groody*	maitomuna	breast	cultural substitution, TL element
cancer	syöpä	cigarette	cultural substitution, TL element
viddy*		to see	substitution by paraphrase
sloosh, slooshy*		to hear, to listen	substitution by paraphrase
vesch*		thing	substitution by paraphrase
creech*		to shout, scream	substitution by paraphrase
skorry*	skoryi*	quick, quickly	retention, TL adjust
horrorshow*	harasoo*	good, well, wonderful, excellent	retention, TL adjust
	punainen moskova*	hajuvesi (perfume, scent)	spontaneous TL artlang creation
groody*		breast	substitution by paraphrase

rooker*	lapa*	hand	cultural substitution, TL element
rot*	tunkio	mouth	cultural substitution, TL element
creech*		to shout, scream	substitution by paraphrase
flip		wild	substitution by paraphrase
millicents*	miliisi*	police	cultural substitution, TL element
tolchock*		push, hit	substitution by paraphrase
platties*		clothes	substitution by paraphrase
viddy*	vidioida*	to see	retention, TL adjust
groody*		breast	substitution by paraphrase
flip		wild	substitution by paraphrase
horrorshow*	harasoo*	good, well, wonderful, excellent	retention, TL adjust
nochy*		night	substitution by paraphrase
cancer	syöpä	cigarette	cultural substitution, TL element
veck*	veikko	person, man, fellow	cultural substitution, TL element
litso*	litso*	face	retention, complete
malenky*	maljenki*	little, tiny	retention, TL adjust
tashtook	klyyvarirätti*	handkerchief	cultural substitution, TL element
cheest*		to wash	substitution by paraphrase
skorry*	skoryi*	quick, quickly	retention, TL adjust
starry*	muinainen	ancient, old	cultural substitution, TL element
baboochka*	baabuska*	old woman	retention, TL adjust

	kekkura	keskiolut (medium strenght beer)	spontaneous TL artlang creation
	tratsuit*	terve! (hello, hi)	spontaneous TL artlang creation
collocol*	kilikello*	bell	cultural substitution, TL element
ptitsa*		girl	substitution by paraphrase
baboochka*	baabuska*	old woman	retention, TL adjust
skorry*		quick, quickly	substitution by paraphrase
millicents*	miliisi*	police	cultural substitution, TL element
rozz		police	substitution by paraphrase
shlem*		helmet	substitution by paraphrase
sharp	harppu	girl	cultural substitution, TL element
creech*		to shout, scream	substitution by paraphrase
millicents*	miliisi*	police	cultural substitution, TL element
sharries*		buttocks	substitution by paraphrase

APPENDIX 2. TT Nadsat dictionary (Burgess 2007: 232–235)

* = VENÄLÄISTÄ ALKUPERÄÄ OLEVA SANA

antiikkinen = vanha

a vot* = ok, hyvä

baabuska* = vanha nainen

belaja* = valkoinen

bitva* = taistelu

bljad* = huora

bog* = jumala

bolnoi* = sairas

bolsoi* = iso

briketti = juutalainen

da* = kyllä

davai* = eteenpäin

devotska* = tyttö	in-out-in-out = yhdyntä
dizipliini* = kuri	jazik* = kieli
dobro* = hyvä	jekku = pila
dom* = talo	k.e. = kansaneläke
donner und blitzen = ukkonen ja salama (kiroilu)	kal* = paska
dosvidania* = näkemiin	kalapaliikki = mellakka
druga* = kaveri	kalashnikov* = ase
dva* = kaksi	kalsongit* = alushousut
elähtänyt kuva = elokuva	kamera* = komero, loukko
emä = äiti	kanava* = oja
giletti = partaveitsi	karman* = tasku
glazit* = silmät	keinolumi = huume
golossi* = ääni	kekkura = keskiolut
gorlo* = kurkku	kidiappi = huume
gromki* = äänekäs, kova, äänekkäästi	kiire = päälaki
gulliveri* = pää	kilikello* = soittokello
haahka = vanhus	klyyvari* = nenä
harasoo* = hyvä	kokemuste = huume
harppu = vanha nainen	kompoilla = yhtyä
hillu = hillo	konez* = loppu
holotna* = kylmä	konttori* = toimisto
hotsia* = viitsiä	kopeekka* = raha
hui* = kulli	korova* = lehmä
huja* = pillu	kortteeri = asunto
hurma = hurme = veri	kostyymi* = puku
hynä = raha	kotko = nainen
hyytelövuoka = munakuppi	kotti = etumaksu
hönö = naama	krasnaja* = punainen
igra* = leikki	krimi = kriminaali, rikollinen
ii = isä	kuteet = vaatteet
	kyhnä = raha

lapa* = käpälä, käsi	notsi* = yö
levynä = vaakasuorassa	näköproteesit = silmälasit
levyttää = loikoilla, maata	odin* = yksi
litso* = naama	ohrana* = poliisi
ljubljuta [sic] = pitää, digata	okno* = ikkuna
ljuukku* = luukku, asunto	okulaarit = silmät
lohmo = viipale	ominnokkineni* = yksin
lonkoilla = vetelehtiä	ooko* = korva
luna* = kuu	palttoo* = päällystakki
läarvi = naama	pannunkahva = erektio
läskinpalat = silmäluomet	papana = isä
maitomunat = tissit	paskajalka = poliisi
makasiini* = kauppa	paskapaperi = aikakauslehti
maljenki* = pieni	paskori = pastori
maltsikki* = poika	patiini* = kenkä
masina* = kone	pectopah* = ravintola
maslo* = voi	petaali* = poljin
matrassi* = patja	pivo* = olut
mesta* = paikka	plastinka* = äänilevy
miero* = outo	plenny* = vanki
miliisi* = poliisi	pletso* = hartia, olkapää
minota* = minuutti	poduska* = tyyny
molodoi* = nuori	polemiikki* = kiista
moloko* = maito	pomiloida* = puhua
morda* = kuono, turpa, naama	ponjata* = ymmärtää
muinainen = vanha	poppa(mies) = pappi
munamunaset = kananmunat	prole* = työläinen
munkit = tissit	ptitsa* = ”tyttö”, lintu
musikka* = mies	puistokemisti = puliukko
naku* = alaston	puljonki* = liemi, keitto
noga* = jalka	pumaga = paperit

punainen moskova* = hajuvesi	tolkku* = taju
puteli* = pullo	toltsokki* = lyönti
pätsi* = uuni	totuus* = sanomalehti (pravda*)
raato = keho, vartalo, ruumis	tovara* = tavara
rabota* = työ	tovarits* = toveri
raz* = yksi, kerran	toveri* = veri
ritsa = pikkutyttö	tratsuit* = terve!
rivolli = ase, pistooli	tri* = kolme
rotvalli = katukiveys	tsai* = tee
ruka* = käsi	tselovek* = ihminen, mies
ruotsalaiset ikkunaverhot = kalterit	tunkio = suu
rupla* = raha	tuuma* = miete, ajatus
räppänät = silmät	tyrmä* = vankila
sama* = itse	tämmätä = lyödä
sapuska* = ruoka	ulitsa* = katu
satana* = saatana	vamos = mennään!
sinivuokko = poliisi	vanna* = amme
skoryi* = pian	veer* = ylös
slovo* = sana	veikko = ihminen, mies
smert* = kuolema, kuollut	vetser* = ilta
solkata* = puhua, valehdella	vidioida* = katsoa
sontaluukku = tv	voda* = vesi
sontikka = sateenvarjo	vodkaratti = juoppo
spasibo* = kiitos	volosy* = hiukset
stiletti = tikari	von* = haju
sukeltaa = yhtyä	vossikka* = taksikuski
syöpä = tupakka	vosu = tyttö, nainen
taulukolo = koulutalo	zad* = perse
tennari = teini-ikäinen	zeena* = nainen
tippaleipä = aivot	zoo(park)* = eläintarha
tohveli* = tohveli	ää = äiti

APPENDIX 3. Email conversation between Oskari Mäkelä and Christophe Grandsire-Koevoets

Note! The following presents Grandsire-Koevoet's replies, which include original email he received. He wrote the replies so that each segment is answered or commented on separately, which makes the email appear like a back and forth conversation.

On 25 March 2014 12:45, Oskari Mäkelä <oskari.makela@outlook.com> wrote:

Oskari: Hello,

Cristophe: Hi! My name is Christophe Grandsire-Koevoets, and I am the President of the Language Creation Society.

Oskari: First of all, thank you for an excellent web resource on conlang!

Cristophe: You're more than welcome. I am happy that you find it useful.

Oskari: I am a Finnish university student and I'm currently working on my Master's thesis on the subject of translating constructed languages.

Christophe: Wow, that is a very interesting subject. What is your focus and goal with this thesis?

Oskari: I have perused the Language Creation Society web page and a variety of other sites for sources that I might use in my work, but I cannot seem to find any solid published material on the definition of the term 'constructed language' and its relationship with other related terms such as 'artistic language', 'fictional language', 'engineered language', 'auxiliary language' and so forth. The only actually printed sources I've gotten my hands on are Arika Okrent's *In the Land of Invited Languages* and Mark Rosenfelder's *The Language Construction Kit*. While both are useful, they also seem to go into into very advanced details whereas I'm really seeking categorized definitions to reinforce my theoretical framework.

Christophe: If you are looking for published academic material, I am afraid you are not going to find much. Even today, the topic of constructed languages has been mostly ignored by the academic world, and there is very little in terms of publications concerning it. Also, the terminology was invented rather informally by the conlanging community for internal use, rather than by academics studying the phenomenon, so that's also a reason why you won't find much there.

Christophe: The two books you mention are basically what's available at the moment. David Peterson, the creator of Dothraki and High Valyrian for the TV series *Games of Thrones*, is working on a book called *_How to Create a Language_*, but this is for the future. Resources specifically about the terminology must be looked for on Internet, as quite a few members of the conlanging community have set up pages describing it.

Christophe: That said, I need to warn you: the terminology was not created by fiat, but organically, through usage. For this reason, not everyone in the community agrees with the terminology used and different parts of the community may have slightly diverging uses of the same words. And then there are individuals who just disagree with everyone else and use their own terminology, irrespective of tradition and majority usage. This can go very far: not everyone agrees what the generic "constructed language" actually includes! Many people (me included) restrict its use to consciously constructed languages (by a single person or a group), while others feel it ought to include language revivals like Hebrew, or reconstructed proto-languages like Proto-Indo-European.

Christophe: In fact, I think a sociological survey about terminology usage in the conlanging community could lead to some very interesting results! :)

Oskari: So could you help me find a reliable source for the terminology surrounding constructed language? Or could you perhaps even just point me in the right direction by giving tips on search terms that might yield better results? Any help would be greatly appreciated!

Christophe: The only resources I can point you to, as I wrote above, are websites:

- The Wikipedia page on constructed languages is not bad as a starting point: http://en.wikipedia.org/wiki/Constructed_language
- Frathwiki is commonly used in the conlang community, and has a good terminology page: http://www.frathwiki.com/Conlang_terminology
- Another wiki is the Conlang Wikia, which has also a terminology page not dissimilar to Frathwiki's: http://conlang.wikia.com/wiki/Conlang_terminology
- The Conlang Mailing List (which is probably the oldest online conlanging community and still one of the most active one) has a good FAQ with a section on terminology (including links to other resources): http://www.frathwiki.com/Conlang-L_FAQ
- Finally, I personally like David Peterson's Tumblr post on conlang terminology, although he focusses on the more generic terms rather than on the subdivisions like the

other pages I mentioned: <http://dedalvs.tumblr.com/post/40796783355/conlang-terminology>

Christophe: Once again, I need to point out that none of those sources are authoritative. While they do describe common usage, they are not based on actual surveys, but rather on people's impressions. They do have a lot in common though, and indeed, besides a few outliers, most people in the conlanging community use at the least the big three words ("conlang", "artlang", "auxlang", and maybe even four or five if we consider the somewhat younger "engelang" –I was already around when it was coined, while the other three were already extant before I joined the community :)– and/or the very specific "loglang") in about the same way.

I guess this is probably not what you had in mind, but I am not aware of better sources. I have CC'd my reply to George Corley, who is the Vice-President of the LCS. He is also a linguistics student, and may know of other resources that I am not familiar with.

In any case, I hope this will help you at least a little.

Regards,

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Christophe Grandsire-Koevoets
President of the Language Creation Society (<http://conlang.org/>)

Personal Website: <http://christophoronomicon.blogspot.com/>

On 26 March 2014 10:56, Oskari Mäkelä <oskari.makela@outlook.com> wrote:

Oskari: Hello,

Christophe: Hi!

Oskari: Thank you for a swift and thorough reply!

Christophe: You're welcome. I'm doing my best :).

Oskari: It is actually a bit of a relief to discover that the subject hasn't been studied that thoroughly. I've just looked far and wide for published academic material and I already began to doubt myself when I couldn't find much. It's quite fine if there isn't too much academic material available; that in itself is already a kind of result for my theory section. From what I've discovered so far, constructed language received a lot of attention at the

end of the 19th century, mostly because people were interested in international auxiliaries, partly as replacement for Latin and so forth. But that is a bit beside the point of my study.

Christophe: Indeed, the 19th century (and the 18th century as well) saw kind a lot of interest in the idea of artificial languages, but this was always subordinated to other matters, like clarity of mind and communication, truth, or world peace! :) Today the conlanging community is very different, with language itself (and the fun of creating languages) being the main interest. But even that has still to percolate to the wider audience, and even more to the academic world: even today, after Avatar, Games of Thrones, Defiance (and maybe partly because of them), conlangs are seen as a way to flesh out worldbuilding for stories written for other media (be it books, series, films, etc.), but not as an end in and of itself. And that may be a reason why there has been so little academic interest in them, when there is so much academic interest in other media forms.

Oskari: Anyways, I'm sure the sources you listed below will suffice just fine, I just ran into some difficulties with my thesis regarding the terminology and I wanted to be sure.

Christophe: Then those sources should do fine. Just remember that edge cases are numerous and not everyone will agree on the terminology, especially as soon as you move away from the conlang/artlang/auxlang/engelang group.

Oskari: I'm studying the conveyance of constructed fictional language from source to target text, with emphasis on the function of said language and whether that function is carried across. As a case study I will be using Anthony Burgess' A Clockwork Orange and it's Finnish translation Kellopeli Appelsiini. It is still a work in progress though, so I can't really go into much more detail until I've progressed further!

Christophe: Mmm... Interesting. I haven't read the book in my native French, so I wouldn't know how they handled Nadsat. I do remember, though, reading as a child a French translation of the Lord of the Rings that managed to remove any direct mention of Elvish languages, translating everything into French, and removing one of the biggest draws the books could have had on me! It's only much later when I read the original version that I discovered what I had been missing! So yes, I think this is an important topic :).

Oskari: Thank you so much again for your help!

Christophe: You're welcome!

Regards,

--

Christophe Grandsire-Koevoets

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