

Translating *A Clockwork Orange*: A Case Study on the Conundrums of Musical Dramas

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Introduction: Music in Drama Translation¹

The English writer and composer Anthony Burgess published his best-known novel *A Clockwork Orange* in 1962. In it, Alex, the anti-hero and leader of a teenage hoodlum gang, is arrested after a night of ultra-violence and mayhem and is subjected to an aversion therapy experiment which detaches him from his criminal instincts by reconditioning his actions. The whole story is wrapped in Beethoven's music and in Nadsat, a slang specifically created by the author by mixing Russian and English words, enabling his adolescent characters to communicate in a distinctive manner from the rest of the world. Unfortunately, the novel

¹ This article is an abridged version of the authors Master's thesis. Should you need access to the whole content or the Spanish translation mentioned throughout the paper, please contact the author of the paper at saramart01@gmail.com or samart01@ucm.es.

and the slang contained therein only had a moderate success, confirming the author's expectations and concerns.

In contrast, in 1971 the film director Stanley Kubrick adapted the novel into a film version which was widely acclaimed. After the film adaptation was carried out, Burgess commented on several occasions that his book had been dissected on set, as in a literary seminar, in order to freely improvise upon it. As a matter of fact, the book that had been ignored by the audience almost a decade earlier had, in his opinion, little to do with Kubrick's work and its tremendous success (Burgess vii).

Thus, in 1987 Burgess created the stage version of his novel, under scrutiny in this study, to offer his audience an actable version imbued with as much authorial authority as possible, displaying the original story in its entirety with a twist, but which has passed unperceived since its publication. The stage version of *A Clockwork Orange* provides the audience with a hybrid text that merges the dramatic text with semi-operatic arias, resulting in a musical play that has preserved the cunning and witty language of the original novel mixed with the musical compositions that the author himself either adapted from Beethoven's originals or created from scratch.

It is probably due to the hybrid nature of the stage version of *A Clockwork Orange* that little attention has been paid to this text, not only in its original context but also abroad: remaining untranslated in Spanish until now. This is not entirely surprising, considering that musical plays have often been disregarded by both literary and operatic translation, since musical dramas are not considered to purely belong to any of the two categories.

In their bibliographical compilation, "Translation and Music: A General Bibliography" (2008), scholars Johan Franzon, Marta Mateo, Pilar Orero and Şebnem Susam-Sarajeva extensively outlined the translation of operas and dramas whereas few studies have focused on the translation of musical plays. In fact, the limited number of research studies carried out within this field appeal to the difficulty of the task to justify the lack of investigation in this area. Nonetheless, though scarce, the studies that have delved into this subgenre within the field of translation studies have proven useful in identifying some of the main hurdles that need to be overcome by translators.

Nonetheless, it should be noted that when translators adapt a dramatic work, their task is different from that of any other kind of literary genre. The translation of these texts must not only take responsibility for the discourse level, but also for the various prosodic aspects of the text, such as rhythm, pitch or intonation, among others (Braga, “Non-Verbal in Drama Translations” 125-26), and since dramatic texts are aimed to be performed, the resulting product should be able to combine the linguistic code with the different verbal and non-verbal semiotic codes. When translating dramatic texts, translators must also take into consideration the audience; they must be able to transmit to the spectators the same effect that the play in the source language creates. Accordingly, similar constraints can be encountered when translating operas or musical plays, with the added restraints posed by the inserted lyrical texts that, given their different nature, will require special attention.

Regarding operas, researchers such as Marta Mateo and Javier Rubiera have asserted that, in these pieces, it is the fusion between words and music, through the singing, that creates the expressive vehicle that articulates the whole drama; additionally, the artful and extravagant character of these texts joins the ensemble of hurdles that translators must face during their task (Mateo, “El Debate en Torno” 226), being of paramount importance to the preservation of all these characteristic features so as to create the same effect as the original.

Traditionally, in the translation of operatic or semi-operatic texts, the verbal element had been assigned a secondary position, giving prominence to the voices and the music, which negatively influenced the amount and the overall quality of the translations. In those cases in which the choice of a translation has prevailed, there have been two different options: “Sung translations, which are still the way chosen by certain companies to convey foreign operas, and prose versions, which are nowadays most familiar with through the literal translations coming with recordings” (Mateo, “Reception, Text and Context” 169).

Thus, this article is justified by the lack of practical research that exists in the field of musical drama translation and it is the purpose of the article to provide a proper account of the main conundrums, as well as the solutions that arise, while translating these kind of texts from the

source into the target language. Departing from my unpublished translation of the stage version of *A Clockwork Orange* by Anthony Burgess, the article will show how the responsibility of translators devolves upon the task of creating both a stageable and a singable product.² This article will also try to oust the old-fashioned belief that music is more important than the text in this context and will propose an equilibrium between the verbal and the musical modes to achieve a final product that satisfies the audience of the target culture as much as the original did. Additionally, it will also be observed how additional elements such as a made-up jargon can also intervene and must be reflected and captured in the translation process.

Consequently, the analysis of the translation will focus on the diversity of elements and modes that appear intertwined in a specific text belonging to the category of musical dramas. It will be observed how multiple communication channels and codes work together to create a multimodal ensemble in which the two dimensions that conform the text—the verbal and the musical—come together to create a meaningful unit that has also been adorned with a very singular argot.

1. Methodology

The play selected to develop this study, as it has already been mentioned, is the stage version of *A Clockwork Orange*, a musical adaptation that the English author Anthony Burgess wrote himself almost 25 years after the publication of his homonymous novel. This text was chosen due to the relevance that *A Clockwork Orange* has acquired over time, becoming one of the most popular science-fiction novels of the twentieth century; therefore, it was considered that the stage version should be made available to a Spanish audience to allow them to enjoy this revision of a literary classic. As it has already been commented, what makes this text an interesting piece for study is its hybrid nature, combining drama and opera, constituting a musical play that has little to envy its narrative

2 The translation was carried out by the author of this paper (Sara Martínez Portillo), prior to undertaking the study shown here. The translation is currently unpublished since it was carried out with the purpose of, firstly, undertaking this study with the intention to later take it to the Spanish publishing houses that might be interested in publishing a play of these characteristics, but so far, no publishing house has shown interest in the project.

predecessor in content or in any other of its original characteristic features, such as the use of the Nadsat argot.

Thus, this paper departs from the Spanish translation of the stage version of *A Clockwork Orange* carried out by the author, which brings together the necessary equilibrium between the dramatic and the musical speech of the text in an attempt to create a product worthy of being considered a *Gesamtkunstwerk*, that is, a piece of work which, as understood by the German composer Richard Wagner, “aspires for the rigorous merge between text and music in a thematic unit through the use of the *leitmotiv* and in which the musical, verbal and performative arts come together in a perfect symbiosis” (Mateo, “La Traducción de *Salomé*” 226). Consequently, the major difficulties that could be anticipated for this part of the study were the hurdles usually encountered in any translation of a dramatic text with the additional prerequisite of the musical parts of the text. As specified by Burgess, all the musical numbers had to be respected, always preserving Beethoven’s music in those in which it was specified, with the only opportunity of creating new compositions for those numbers which had been written by the author himself without any influence of the German composer.

Provided that the purpose of the translation was to maintain the original text as intact as possible, no new compositions were created. To deal with the dramatic part of the text, no special measures had to be taken; however, in the case of the musical parts, it was necessary to transcribe the scores with the scorewriter program *Sibelius 7* to be able to listen to the melodies as conceived by Burgess for his play. This step of the process eased the process of translation as it aided the reading of music, the localization of the lyrics in the melodies, and the placement of the accents or any other peculiarities that could not be perceived or derived from the analysis of the written lyrical texts.

Following the translation of the play ensues the theoretical analysis of it, which examines the main drawbacks encountered while developing the practical part of this study. As it will be seen, the analysis has been subdivided classifying the translation hurdles in three categories: the conundrums that arose in the translation of the dramatic text, those related to the musical parts, and, finally, those associated with the translation of Nadsat. The study will consist of a commentary of the

particularities of this translation, illustrated with representative examples of each problem. It was decided that this method was the most appropriate for this research since the use of examples would enable a greater understanding of the decisions taken in the translation process by contrasting the original text with the translation and the theory that supported the decision made.

2. Theoretical Background

2.1. The Translation of Musical Dramas

Firstly, a consideration of the differences between dramas, operas and musicals is essential to understand the complex nature of the text under discussion. Musical dramas, apart from showing the particularities that will be commented on in the upcoming sections, are not free of those linguistic problems inherent to the translation of any kind of text. Those problems encompass mainly purely linguistic contrasts between languages —English and Spanish in this case.

The first distinction that should be made regarding dramas, operas and musicals is the intrinsic musical component in operas and musicals. If dramas are plurisemiotic, that is, an ensemble of multiple communicative sign-systems working in unison, in their combination of multiple communication modes, such as performance and verbal text, operas add music to the collaborative process of creating the unit presented on stage in which “the powerful presence of music has traditionally framed the conception of opera as an essentially musical genre, rather than as a dramatic art” (Mateo, “Music and Translation” 115); nonetheless, in order to achieve a meaningful coherent unit, more recent translations have tried to avoid this conception in which one mode prevails over another, attempting to find balance among the different communicative codes present in the text. It could be asserted that, in operas, meaning comes not only from the music, but from the text as well; hence, there exists a blend between verbal and non-verbal modes that requires a holistic approach to the translation of these texts (Mateo, “Multilingualism in Opera Production” 328).

As many scholars point out, there has always existed a debate regarding the viability of opera translation due to the extreme complexity

of the task which does not only entail knowledge of languages and genres but also of music and vocal technique, together with rhythm and prosody. Those who stand against the translation of operatic texts rely on the argument that their double nature intertwines music and texts so closely that they eventually become indivisible, but those who support the translation process, such as O. G. Sonneck, assert that the inevitable losses that occur in the transfer process are by far balanced out by the understanding of the text. Moreover, Sonneck's understanding might not only benefit the audience but also the actors and directors in charge of the production of a certain play, who will comprehend the libretto more accurately to perform the musical numbers in a more natural way (Mateo, "El Debate en Torno" 209-11).

Musicals and operas share both similarities and differences: they rely on the use of multiple signifying codes to build up the multimodal communicative ensemble and share the complexity and controversy entailed in the translation task. Conversely, scholars agree on the "divergent artistic and musical quality" of these two types of texts together with "the social functions assigned to each genre" (Mateo, "Anglo-American Musicals" 320) to differentiate them; the presence of a verbal component is another striking variance, considering that operas very rarely admit the presence of spoken dialogue between the musical numbers, as it frequently occurs in musical plays. Regarding these similarities and differences between operas and musicals, Mateo asserts that "musicals are more realistic in terms of singer-role and are, on this respect, closer to (conventional) productions of plays" (Ibid.) which may help to understand why musicals are believed to exist midway between dramas and operas.

2.2. The Translation of Drama

As mentioned before, translators of dramatic texts must not only be aware of the different linguistic contrasts that exist between the languages that they translate, but they must also pay attention to the various prosodic aspects of the texts. Thus, when translators face a dramatic text, their major concern should be focusing on creating another text that preserves the following characteristics: *speakability*, *playability*

and *performability* (Aaltonen 41; Espasa, “Performability in Translation” 49-50), which are the features that carry the strength and most of the literary weight of the text. It has already been commented that translated texts should feel in the target language as if they had never been translated from the source language, and it is for this reason that texts need to be naturally spoken out so that the actors and the audience perceive them in the way the authors intended.

Regarding *speakability*, texts need to be read easily without changing the original’s literary complexity and this will depend, of course, on the purely linguistic resources resorted to by translators, relying on their sense of which expressions will produce the same effect or will be more acceptable in the target language. Concerning *playability* and *performability*, labels that can be used interchangeably, Eva Espasa considers that the eventual success of a translation may depend on the choices that translators make to establish the necessary connections between the textual and extra-textual factors involved in the play (“Stage Translation” 320).

Hence, the intrinsic oral nature of dramatic texts makes silences matter as much as the text; the amount of time that a character is silent on stage can be as significant as the words uttered. Besides, translators must not only pay attention to the rhythm of the monologues and dialogues but also to the rhythm between *replicas* and scenes.³ If the rhythm is misinterpreted, the resulting play may last longer or shorter than intended, deviating the audience from the original content and purpose (Vivis in Braga, “Non-Verbal in Drama Translation” 125; Braga, “*La Traducción al Inglés*” 24-25). Additionally, intonation is of great importance to any translation of a dramatic text, and probably one of the most difficult elements to achieve, given the differences between the intonation patterns of different languages. A word of a certain length that is stressed in one language may not find an easy equivalent in length and strength in another one; as stated by the translator Ben Gunter, in

³ The concept of *replica* refers to “a structural dramatic unit, smaller than the act and the scene, constituted by the two textual levels present in dramatic texts, the dialogue and everything that is not the dialogue [...] In the written page a *replica* is fundamentally defined by the discourse assigned to a character, preceded by the name of that character and the stage directions or other stage notes related with the discourse in question.” (Merino 147). My translation.

these instances it is the translators' duty not to allow the philological fidelity to alter the dramaturgy (in Braga, "¿Traducción, Adaptación o Versión?" 63).

According to Susan Bassnett, the dramatic text is "a network of latent signs, waiting to be brought out in performance, as the deep structure of a performance, or even as a blueprint for an eventual performance" (91); thus, a failure in the interpretation of any of these verbal or non-verbal signs will result in a misleading final text. Moreover, Bassnett classified the different semiotic modes that intervene in any play into five "categories of expression" being "the first of these the spoken text, for which there may or may not be a written script, the second is bodily expression, the third the actor's external appearances, gestures, etc., the fourth is the playing space with props, lighting, etc. and the fifth is non-spoken sound" (Ibid., 99).

Lastly, and following Bassnett's classification, "the translator must not only transfer the linguistic information in the text, but also pay attention to the complex set of other sign systems [...] which make of every performance a unique act" (Braga "Non-Verbal in Drama Translation" 121).

2.3. The Translation of Song

Previously, it was anticipated that the presence of music in a dramatic text only poses an additional difficulty to its translation. As is the case in the translation of poetry, the specific form of the text must be preserved in the target language, as well as the content; but, as stressed by Peter Low, the music that accompanies the lyrics determines the translator's creativity to transfer the source text, making it indispensable to take into account rhythms, harmonies or stresses, among many other features that build up the musical text (185). Nonetheless, translators of musical dramas must not forget that if the spoken parts of the texts are to sound natural and should occur effortlessly during the performance as if they were real spontaneous conversations, the sung parts of the text might bring on stage more unusual or unexpected structures (Gorlée, "Prelude and Acknowledgments", "Singing on the Breath").

Grounding his studies in the Skopos theory, Peter Low put forward the “Pentathlon Principle”, or five criteria that must be considered to create a musical product that communicates effectively, respecting the constraints posed by the text in the source language. The five elements that made up Low’s “Pentathlon Principle” are singability, sense, naturalness, rhythm, and rhyme.

Initially, it should be considered that the first of the five events is, in words of Jean Stephenson, the translators’ “duty to the singer” (141), that is, the requirement to create a song that can be performed by the singer and that, if possible, maintains the stressed words in the original in the same position in the translation. Although it can be a difficult task, it is possible to maintain these highlighted terms in the same position if translators allow deviations from the most natural structures.

Secondly, in regard of sense, which Stephenson considers the translators “duty to the author” (141), although translators may take some of the aforementioned liberties altering or deviating from typical structures to accommodate the content to the melody, they may also need to transform certain words or translate them by near-synonyms to maintain, for instance, the syllable-count.

Thirdly, the translators “duty to the audience” (Stephenson 142) comes from naturalness, which proposes the creation of a song that is easy to comprehend in its first listening, which complicates the transfer process if translators do not want to make the mistake of simplifying the text so much that it does not resemble the linguistic complexity of the original.

Finally, the fourth and fifth duties of translators are “to the composer” (Stephenson 142). Consequently, rhythm and rhyme are the last two pieces to create a meaningful unit according to Low’s proposal. Whereas rhythm asks for the use of the exact syllable-count and placement of accents, there may be some flexibility if the melody allows the addition or subtraction of syllables. Similarly, rhyme seems to be one of the most rigid points in the translation of songs, although there may be instances in which some flexibility might be allowed. Actually, and contrary to what is commonly assumed, “rhymes need not to occur in the same locations or with the same frequency as they do in the source song” (Stephenson 143), although it might be desirable to maintain the original

rhyming patterns to maintain the stresses and changes in intonation derived from the melody.

2.4. The Translation of Nadsat

According to Pina Medina, Burgess achieved in his dystopian novel the perfect work to serve for both literary and linguistic analysis; additionally, the dramatic version of *A Clockwork Orange* demonstrates that literature and linguistics are not hermetic compartments of study, dismissing the idea that language studies should be fragmentary (26).

It is worth noting that in the creation of the Nadsat argot in Spanish, the translator of the novel, Anibal Leal, worked with Burgess to create the equivalents that are used in the only existing translation in Spanish.⁴ The process of making the words Spanish did not require as much effort — since most of the words have preserved the phonetics of the terms in the English version with minor changes in their orthography — as the merging of Russian and English words required. Nonetheless, the morphological changes intrinsic to the Spanish language are the major complication that must be considered in the process of translating this slang.

The adaptation system that is followed to transfer the words from the English version of the novel to the Spanish one basically focuses on preserving the complexity that the terms pose to the audience of the original. The feeling of puzzlement that was intended with the creation and use of this peculiar argot also matches the literary purpose of making the audience appreciate the way that the teenagers of the story differentiate themselves from their elders and the authorities, as well as causing certain bewilderment and confusion when they refer to the things that interest them, such as violence, freedom or music. Pina, in the second chapter of his study, observes the different semantic fields that are covered by the terms created by Burgess and it can help in the understanding of how this argot functions (77-147).

3. Translating *A Clockwork Orange*: A Case Study

⁴ This is mentioned in a note right before the glossary of the Spanish translation by Anibal Leal. See Burgess, Anthony. *A Clockwork Orange*. Minotauro, 2012.

3.1. Translating the Dramatic Text

The dramatic nature of the text under scrutiny in this study has forced the translation of the play to pay special attention to its intrinsic oral character to transfer it into the target language producing the same effect as intended by the original. Acknowledging the various linguistic contrasts that exist between English and Spanish, the focus of the translation was, following the terminology put forward by Aaltonen (2000) and Espasa (2000), to create a *speakable* and *playable* product that preserved the characteristics of the source.

Preserving the strong oral nature of the original means maintaining the rhythm and intonation patterns that confer the strength to the text in the source language, as well as upholding the necessary pauses and silences that mark the speed in the transition between scenes, musical numbers and acts. Additionally, as it will be observed in the following examples, transferring the balance between the textual and the musical parts is also of great importance.

In the following excerpt, it can be clearly observed how the dramatic text and the music work together to create a scene that will characterize the main character of the play and his actions. Right after the first two musical numbers, Alex and his band attack the writer P. Alexander and his wife; Alex destroys the manuscript that the writer carries with him, while Georgie, Pete, and Dim physically abuse Alexander and his wife. The scene is accompanied by music while Alex speaks and recites parts of the book and Alexander and his wife soundlessly fight the *droogs*.

Alex: [...] And the name is Alexander, the same as mine. There's a coken sidence [sic]. A *Clockwork Orange*. A fair gloopy title. Who ever heard of a clockwork orange? **"The attempt to impose upon man, a creature of growth and capable of sweetness, to ooze juicily at the last round the bearded lips of God, to attempt to**

Álex: [...] Y de nombre es Alexander, lo mismo que yo. Menuda *cohin cidencia*. La *naranja mecánica*. Es un título bastante glupo. ¿Quién oyó hablar jamás de una naranja mecánica? **«El intento de imponer al hombre, una criatura en crecimiento y capaz de ser buena, que beba el jugo rebosante de los barbados**

impose, I say, laws and conditions appropriate only to a mechanical creation - against this I raise my sword-pen.”

labios de Dios; por tratar de imponer, digo, leyes y condiciones solo apropiadas para una creación mecánica... contra esto alzo mi acerada pluma».

Example 1. Alex's Recitative

Alex's monologue and the recitative in it are a great example of the artful language that the character employs all through the play and the marked highbrow flavor of the whole text. In this specific case, the main concern was to preserve the complexity of the language used in the whole *replica* without losing the sardonic tone that Alex employs to mock Alexander. For that purpose, it was necessary to maintain the word game that he creates by dividing the word “coincidence” to make it appear as sonorous as P. Alexander's elaborate words resound while uttered by Alex following the rhythm of Beethoven's Sonata Pathétique.

Although the words Alex recites from the book are accompanied by music, the translation of the recitative entailed less difficulties than any song, for it was only necessary to choose words that could be easily spoken to the rhythm of Beethoven's Sonata; in fact, it was not necessary to stick to a strict syllable-count nor rhyming the lines, since the original does not present any of these characteristics. Nonetheless, it was required to preserve the complex punctuation employed by Alexander in his text, since it matches the rhythm of the music that is played with such text; in fact, if the reading of the words matches the intonation pattern and rhythm marked by the music, it is easier to understand the message of these complex sentences.

It has been commented that, to create a *speakable* and *playable* product, it was of paramount importance to maintain the oral character of the dramatic text; that includes conveying in the target language as many peculiarities found in the source language as possible (Aaltonen *Time-Sharing on Stage*). Namely, any deviation from a standard variety of language should be noted and specifically considered in the translation process. As it occurs with the transfer of Nadsat, any dialectal or register variety manifested in the language of the play should be manifested in

the translation too, conveying the same effect as the different register or dialect produced in the original. The following excerpt is an example of a deviation from the standard register of the play used by one of the characters that must be preserved in the translated version, since that is what characterizes the character's speech.

Big Jew: Alekth, you were too impetuouth. That latht kick wath a very nathty one.

El Gran Judío: Alekz, haz eztado muy impetuozo. Eza última patada ha eztado muy pero que muy mal.

Example 2. Register varieties

Although brief, the appearance of Big Jew in the scenes that take place in the prison where Alex is confined in the First Act is of great importance, since the verbalization of this *replica* triggers in Alex a very violent response after the beating in which the prisoners have just been involved. Hence, the translation of this excerpt needed to capture the lisping of the English character. The strategy employed to maintain this characteristic feature in Spanish was the use of incorrect spelling, substituting all the “s” sounds by “z”, emulating the substitution of “s” sounds with “th” present in the original. Perteghella (qtd. in Rica and Braga 139) has labelled this strategy as parallel dialectal translation, since the target text substitutes the original dialect or argot by a very similar one in the target language that shows similar connotations.

All the peculiarities present at the phonological level were maintained in the translation following similar decisions, emulating the characteristic sounds utilized by the characters in their speech.

Concerning the vocabulary and the structures used, it is worth considering Ben Gunter's idea of not allowing philological fidelity to impede in the transfer process of creating a product that seems natural in the target language (Braga, “¿Traducción, Adaptación o Versión?”, 63). It is for this reason that all the frequent repetitions that appear in English cannot be maintained in Spanish or, at least, not with the exact same structure as in the original, as seen in the following example:

Alex: I can viddy myself very clear running and running on like very light and mysterious nogas, carving the whole litso of the creeching world with my cut-throat britva.

Branom: You're cured all right.

Alex: Yeah. Cured all right.

The scene ends, but not the play.

Example 5. Repetitions

In this extract, Alex repeats Branom's words almost in the exact same manner. Although the translation does not greatly change the original's structure, it was necessary to modify the word order in Alex's *replica* not to overdo the text in Spanish, since repetitions are very frequent and more natural in the English version that they would result in the Spanish text if they were all maintained. In addition to the change in the word order, translators can also resort to compensating the appearance of these repetitions along the text in parts in which they are not so frequent; furthermore, translators may also contemplate the complete suppression of these repetitions if they create an unnatural text in the target language that is not aimed by the original text.

Although it is not always possible, the aim of every drama translator should be ensuring the performability of the play; translators should always secure a correct reception of the source text (Johnston in Espasa 99). For this reason, intrinsic features such as structural and emotive emphasis were always transferred, following López and Minett by using transposition, changing the source language structures or modulating the *replicas* as necessary, always in search of the most accurate equivalence between languages (255-76).

Álex: Puedo videarme a mí mismo muy claramente corriendo sin parar con unas nogas muy claras y misteriosas, tallando el litso de todo mundo que cricha con mi despiadada britba.

Branom: Efectivamente, estás curado.

Álex: Sí, curado, efectivamente.

La escena termina, pero la obra no.

3.2. Translating the Songs

If in the previous section the main considerations that needed to be deliberated in the creation of a *speokable* and *playable* product were analyzed; in this section, special attention will be devoted to the process followed to create *singable* Spanish translations of the songs that appear in the text (Low “Pentathlon Approach to Translating Songs”; Bosseaux “Translation of Song”; Stephenson “Quizás, Quizás, Quizás”).

It should be noted that, although all the musical numbers have been manipulated to some extent by the British author, there is a clear difference between the numbers that were originally composed from scratch by Burgess and those that depart from Beethoven’s original operatic compositions which the playwright modified to suit his play’s necessities. Even though all the musical compositions of the play maintain a similar tone and operatic flavor, it can be easily noted how those numbers that use the German composer’s scores as their starting point are more elaborate than Burgess’ sole creations. As a matter of fact, the arrangements made by the playwright to Beethoven’s symphonies only serve to bring the scores closer to his strident style, probably to accommodate them to the overall mood and atmosphere of the play. In terms of lyrical composition, the complexity of Burgess’ use of language is the only justification needed to understand the arrangements that he made to Beethoven’s music (Phillips, 302-03). If the English lyrics are studied, it can be clearly seen how the author plays with and modifies the rhythms *ad libitum* to suit his particular rhymes, syllable-count, and the content of his songs. To cope with these peculiarities in the transfer process, legatos, subdivisions of notes, and the breakdown of synalephas were some of the strategies more frequently resorted to.

In music, the term articulation refers to “notation which indicates how a note or notes should be played” (“Music Glossary”); thus, the different signs that are written in any score serve to mark the arrangements made to the musical compositions modifying their articulation. In the case of the scores included in the stage version of *A Clockwork Orange*, the articulation of the rhythm is usually modified in the needed measures to accommodate Beethoven’s originals to Burgess’ necessities. Since Burgess’ compositions needed to be respected, the translation of the lyrics into Spanish employed different articulation

strategies, too, in order to accommodate the content to the pre-established rhythms, accents, and rhyming patterns, always without elaborating new compositions, but slightly compensating Burgess' articulation modifications to the linguistic requirements of the translation.

One of the most useful strategies employed while transferring the content from the source language into the target language was the use and modification of legatos, a musical figure that serves to mark that two or more notes should "be performed without any perceptible interruption between the notes" ("Music Glossary"). There are two types of legatos: extension legatos, which join two or more musical notes with the same pitch, or expression legatos, which join notes with a different pitch. Both types of legatos allow more flexibility in the selection of the words in the target language to suit the syllable-count determined by the music; for instance, two notes can be joined to be performed as if they were only one if the legato is retained, allowing the translation to suppress one syllable where necessary. Contrariwise, the suppression of legatos can be employed to subdivide those notes that should be performed without distinction to add one syllable to the verse and to allow the lyrics to accommodate different stress patterns.

The image shows a musical score for a vocal and piano performance. The vocal part (Voz) is in the upper staff, and the piano part (Pno.) is in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into two sections: 'CHORUS' and 'MINISTER'. The lyrics are written below the vocal staff, with English lyrics above and Spanish lyrics below. The piano accompaniment consists of chords and moving lines in both hands. The vocal line features several phrases with legatos and subdivisions of notes, as indicated by the caption.

9

CHORUS MINISTER

Voz

rate. On the crime rate. I'm on-ly here to serve. I steeled my nerve with
 Re-du-cir. Me pon-go a sus pies, co-mo ha de ser. Ya

Pno.

Figure 3. Legatos and subdivision of notes

This arrangement is frequently used in the translation of musicals to allow the addition or subtraction of one syllable in certain verses so as not to create lyrics with words stressed in the wrong position in the target language. Although sometimes this arrangement results in a more reduced rhythmical variety, it must be borne in mind that it is not always necessary to submit the whole content of the text to the demands imposed by music, since these arrangements may allow for a more complete dramatic action by transferring the content but barely sacrificing any of the arrangements made to the music. Since musical dramas are multimodal texts, music should be considered to be at the text's service as much as the text needs to be at the service of music.

The translation of song needs to consider that, when two or more voices participate in the same song, their interventions should not only occur following the constraints marked in the scores, but also considering the natural communication of the content of the lyrics. That is the case of the following polyphony in which the Minister is interpellated by the Chorus to emulate a situation similar to that of a press conference:

Minister: [...] I'm only here to serve.

I steeled my nerve

With what results you'll observe.

Chorus: Let us observe.

Minister: Give us the votes we deserve.

Chorus: We will vote you back in like responsive adults / When we see -

Minister: Yes?

Chorus: When we see -

Minister: Yes?

Chorus: Positive results.

Ministro: [...] Me pongo a sus pies

Como ha de ser

Y ahora lo vais a ver.

Coro: Vamos a ver.

Ministro: Con vuestros votos lo haréis.

Coro: Como adulto leal votaré de verdad,

Al poder...

Ministro: ¿Sí?

Coro: Observar...

Ministro: ¿Sí?

Coro: Una prueba eficaz.

Example 11. Polyphonic Compositions

Given the importance of preserving the content, the translation of some the *replicas* that conform the lyrics of this song did not focus on

preserving the repetitions in the original text, but instead these short *replicas* served to accommodate the information conveyed along the text. This strategy of suppressing repetitions to preserve as much content as possible was frequently resorted to in the translation presented in this paper, since it was considered that the loss of repetitive and catchy structures was outbalanced by the possibility of rendering as much content as possible in the target language, therefore providing a more complete version of the source.

Another interesting strategy employed by Burgess with repercussions for the translator is the use of the counterpoint, that is,

the combination into a single musical fabric of lines or parts which have distinct melodic significance. A frequently used polyphonic technique is imitation, in its strictest form found in the canon needing only one part to be written down while the other parts are performed with a given displacement (“Music Glossary”).

Regarding translation, the use of counterpoint does not pose any further difficulties other than those already found in regular musical translations; nonetheless, when the two melodies that are combined present such singular melodic differences, the score should always be studied to discover which of the two (or more) melodies has been followed for the creation of the lyrics, and consequently which one should be used as the lead for the translation of the contents.

Finally, another strategy that was employed along the translation of the songs of *A Clockwork Orange* was the rupture of synalephas when the target text was required to follow a more rhythmical coherence.

16

Voz

In just a fort-night or so he knows he's going to be free...
En quin-ce dí - as o a-sí por fin de a - qui èl sal- drá.

Voz

be. he knows he's going to be free...
más. Por fin de a - qui èl sal- drá.

Pno.

Figure 6. Rupture of Synalephas

In this case, it was necessary to create the hiatus breaking the synalepha to accommodate the text to the score's rhythm, although the poetic rules mark that the words should be linked in their pronunciation, given that vowels coincide at the end of one word and the beginning of the following one. This minor change can also give the actors the possibility of breathing, making the lyrics more singable.

3.3. Translating Nadsat

Last but not least, one of the main considerations that had to be pondered in the translation of the stage version of *A Clockwork Orange* concerned the Nadsat argot; its use in the narrative version and Kubrick's film adaptation had proven to be of great help in the transmission of the shocking effect intended by the author. Even though Burgess himself was not sure about its use (Burgess iii). The merge between Russian and English words enabled Burgess' adolescents to distinguish and detach themselves from the rest of the characters in the narration. Additionally, such a language serves not only the purpose of confusing and bewildering

the people they interact with throughout the story, but also its audience, whether reader or spectator.

Thus, the peculiar argot in which the story is wrapped should remain untouched and be presented as it is in the translation of the novel. There are two main reasons for this decision: firstly, to preserve the original feeling of puzzlement intended by the author, who decided to keep the slang in the revision of his novel although to a lesser extent. Secondly, to maintain Aníbal Leal's collaborative work with Burgess, since it was specifically carried out and prepared to retain the flavor of the original narrative.

Additionally, it was considered that if Leal's translation had been maintained even in the Spanish translation of the film adaptation, any possible reader or spectator of the stage version of *A Clockwork Orange* familiar with the story and its language would be expecting the use of the exact same jargon; therefore, changing it would result in a detachment of the audience's expectations from the original.

Hence, Nadsat was employed all along the text, not only in the dramatic parts, but also in the musical ones. In the following excerpts, it will be observed how the argot has been maintained in the different parts of the text and which strategies were employed to transfer this distinguishing characteristic of the original text into the target language.

Although a pre-existing glossary was accessible to the translator so as to facilitate a successful transfer of this peculiar argot, there were instances in which some modifications or creations were needed to produce a *speakable* and *playable* target text. That is the case of the expression "rightiright": even though it was not included in Leal's Nadsat glossary. Later studies have considered the term to belong to the set of expressions employed by the teenage characters that resort to the use of this jargon (Pina Medina, *La creatividad lingüística*). Thus, it was necessary to create an analogous expression in Spanish that would serve for the same purpose and that would resemble the extravagant character of the rest of the dialectal terms. The two extracts below exemplify the aforementioned expression:

Alex: Anybody else interessovatted
in a bit of fillying? Eh? Good.

Álex: ¿Alguien más interesobado
en divertirse un poco? ¿Eh? Bien.

Dobby. **Rightiright**. We proceed, under the like leadership of your little droog Alex, to the next veshch of the nochy. **Right**, Dim? **Right**, Georgie? **Rightiright**, O Pete of my heart?

Example 13. Rightiright I

Georgie: What's this of a leader? You Alexander the bolshy then? We govoreeted not before of a leader. It was all for one before and all droogs together. **Right?** **Rightiright?**

Pete: Oh, very much **rightiright**.

Alex: Wrong, Pete. Wrong, Georgie. (*He sings.*)

Example 14. Rightiright II

These two excerpts demonstrate how the same expression may need two different translations (“requetebién” and “verdad verdadera”) in order to guarantee that the pun intended by the original is correctly communicated in the two different contexts. The need for two translations is because the Spanish expression employed for one excerpt would not suit the necessities of the other extract and vice versa. Likewise, the remaining instances in the text in which this expression appeared alternatively resorted to the two translations utilized in the target language considering the necessities of each case.

The linguistic creativity showed by Burgess in the creation of this singular argot allows for equal creativity and boldness in the target product. Translators should not be afraid of making their own decisions

Dobo. **Requetebién**. Continuemos, bajo el liderazgo de vuestro pequeño drugo Álex, con la siguiente vesche de la naito. ¿**Bien**, Dim? ¿**Bien**, Georgie? ¿**Requetebién**, oh, Pete de mi corazón?

Georgie: ¿Qué es eso de líder? ¿Entonces eres Alejandro el bolche? Nunca antes habíamos goborado sobre un líder. Antes era todos para uno y todos los drugos juntos. ¿**Verdad?** ¿**Verdad verdadera?**

Pete: Oh, claro que es **verdad verdadera**.

Álex: Incorrecto, Pete. Incorrecto, Georgie. (*Canta.*)

while transferring the terms of this made-up jargon (Pina, 19). It is for this reason that for the extracts that have been previously studied it was decided that the use of two different translations was more useful than the complete neutralization of the expression, leaving the text without any characteristic feature that would distinguish a peculiar use of language (Perteghella in Rica and Braga, 139).

As commented, the use of this set of terms was not only limited to the dramatic text of this musical drama, since it was also employed all along the musical numbers along the text; thus, in the translation of the songs more careful attention was required as to when and how to introduce the Nadsat terms, since their inclusion in the translation may not go hand in hand with the musical necessities imposed by the articulation of the sheet music, as already mentioned.

As Pina expresses in his study on the social functions of the argot, Burgess does not randomly use these words: the use of this argot fulfills a social function and his characters need to be careful in their use of the argot, since if it is decoded, it will fail to create the pretended effect of puzzlement in their interlocutors' responses (59).

To conclude this section, it should be asserted that Burgess chose to create the Nadsat argot to catch the audience's attention from the very first moment they come to know his works—both the narrative and the theatre play. Consequently, any translation of *A Clockwork Orange* should consider the transfer of this slang as one of its main concerns. In the case of the stage translation presented in this paper, the transfer of Nadsat was placed as one of the priorities, on the same level as the musical features and the dramatic characteristics present in the source text.

Conclusion

The study presented here departed from the lack of practical research that still exists in the field of musical drama translation with the purpose of providing a proper account of the main conundrums, as well as the solutions, that were encountered in the translation process of this specific text. As a matter of fact, the translation of the stage version of *A Clockwork Orange* was chosen to attempt to show how the responsibility of translators devolves upon the task of creating not only a stageable

product, but also a singable one. Consequently, the analysis carried out subsequent to the translation of the play tried to oust the traditional belief that music is more important than the text in the translation of musical dramas. It was shown how translators should try to create in the target language the necessary equilibrium between the verbal and the musical modes that coexist in texts like *A Clockwork Orange* to achieve a final product that satisfies the audience of the target culture as much as the original did.

Regarding the translation of the dramatic parts, the main findings that were revealed by the analysis showed that all the decisions taken at this level were focused on the preservation of the intrinsic oral character of drama, as all the strategies resorted to in the translation process were aimed at the creation of a speakable, natural text. As a matter of fact, it could be asserted that the eventual achievement of an appropriate translation was determined by the linguistic and extra-linguistic choices made to establish the necessary connections between the complex set of sign systems that constitute the text and that help to create the literary unit as it was conceived by the author in the source language. The translation presented in this paper was always aimed at remaining loyal to the original form and content, trying to prevent philological fidelity from altering the dramaturgy. Some of the changes made regarding sentence structures, vocabulary choices, for example, might be considered deviations from the original, but they were employed not to impede the text from developing as naturally and spontaneously as the original. Finally, it was also necessary to bestow the dramatic parts of text equal force of that of the musical parts: since the musical numbers are not evenly divided between the acts, it was vital to come up with a translation that did not seem lopsided in the target language.

Concerning the decisions made in the translation of the songs, the eventual accomplishment of a singable product was possible by following Low's "Pentathlon Principle". Only when considering the five criteria listed by Low—singability, sense, naturalness, rhythm, and rhyme—it was possible to create lyrical texts in the target language that were capable of transmitting the content conveyed in the source language as much as the form. As stated in the song translation analysis, it was of chief importance to bear in mind all the arrangements that Burgess had

made to the musical compositions that make up this musical and that are only found in the scores that accompany the text. Besides, it was equally necessary not to rely solely on the texts found in the edited version of the text; as they needed to be set for contrast with the sheet music to understand the series of arrangements and subsequent melodic modifications that had been made by the author, and that may affect the understanding of the lyrics and, consequently, their translation. Lastly, attention was paid to the use of certain strategies, such as the addition or suppression of legatos and syllables, the subdivision or union of notes, and the modifications made to the hiatus and synalephas found across the melodies. These elements enabled a coherent translation that did not dramatically depart from the carefully elaborated originals.

With regard to the translation of Nadsat, it is worth noting how important this invented jargon is for the development of the play and the effect that it should cause in the audience as originally intended by the author. Thus, the preservation of Nadsat was an upper priority, and it is for this reason that the translation tried to retain most of these terms in the same positions that they occupied in the text. In those instances in which the preservation of Nadsat in the exact position would hinder the understanding of the text or impede a proper translation, these terms were either suppressed or compensated in the text. Henceforth, the translation carried out primarily focused on transferring the terms already created by Aníbal Leal in collaboration with Burgess to preserve the original flavor while maintaining the shocking effect that they cause to the audience.

Regarding future research that might be derived from the elaboration of this research paper, additional investigations could be carried out in the field of musical drama translation to fill the gaps that have not been yet covered by the literature available to pose further solutions to the problems encountered in this text. Further research could also delve into the translation of other musical compositions by Anthony Burgess that were included in his lesser known works to observe if the strategies applied in this stage version of *A Clockwork Orange* could be of any use in similar compositions by the same author. No doubt this would add to the enrichment of Translation Studies as a discipline, most specifically in the case of the performing arts.

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