Adaptations of Loanwords in the Film 'A Clockwork Orange'

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ABSTRACT

This research discusses the adaptations of loanwords from Russian to English in Stanley Kubrick's film A Clockwork Orange (1971). This film uses Nadsat, a language that adapts loanwords of Russian vocabulary according to the phonetics, spellings, grammars, and semantics of English. A qualitative descriptive method and loanword adaptation theories by Arnold (2012) and Haugen (1972) are used in this study. The results show that there are seven types of adaptation (phonetic adaptation; phonetic and spelling adaptation; phonetic and grammar adaptation; phonetic and semantic adaptation; phonetic, spelling, and grammar adaptation; phonetic, spelling, and semantic adaptation; and phonetic, spelling, grammar, and semantics adaptation) and there are combinations of more than one type of adaptation.

Keywords: Loanwords, phonetics, Russian.

1. INTRODUCTION

1.1. Background

Every country or small group of people in the world has its own language. Differences in phonetic systems, grammar, and vocabulary accompany language differences. When someone learns a new language outside their mother tongue, often the rules or systems of the mother tongue are still attached and influence the production of meaning and sounds in the newly learned language. This can occur because of the two-language contact made by a bilingual person. This contact can result in new vocabulary borrowed from other languages into the mother tongue. Herman Paul in Haugen (1972, p. 79)1 explains that all borrowings by one language from another are based on mastery of two languages by a group of bilinguals.

Borrowing words from another language is done to fill gaps in vocabulary that are not yet available in one's mother tongue. The reasons for this void are varied, including cultural innovations with no equivalent in the mother tongue, the mother tongue being considered less prestigious, foreign names, and new words created for playing. (Calabrese, 2009, p. 66)2. Haspelmath (2009, pp. 46-48)3 divides the reasons for borrowing words into cultural borrowing and core borrowing. Cultural borrowing is the borrowing of words based on the need for new vocabulary due to cultural influences from outside, which have no equivalent in the mother tongue. Meanwhile, core borrowing is borrowing words to replace words that already exist in the mother tongue to associate the speaker with the desired social identity. Word borrowing can be observed not only in society but also in popular culture products such as films. Stanley Kubrick's film A Clockwork Orange (1971) shows the borrowing of words by a particular group of people.

1.1. Data

A Clockwork Orange is adapted from the novel by Anthony Burgess, published in 1962 with the same title. A characteristic of both works is the Nadsat language used by a group of British teenage gangsters set in the future. This language is a fictional language created by Anthony Burgess in which there are words in Russian that are borrowed and adapted into English. These loanwords are used in dialogue between fellow gang members as a form of identity. Barnes in Cheyne (2008, p. 394)[4] says the mixture of English and Russian in the Nadsat vocabulary indicates Russian occupation in England over a long period of time.

The synopsis of the film A Clockwork Orange tells the story of teenage gangster delinquency in England. The main character, Alex (played by Malcolm McDowell), is the leader of a teenage gang who likes to commit violence before finally being rehabilitated. The form of identity (Kirby, 2015, p. 294)[5]. The fictional language used in A Clockwork Orange is called Nadsat. Nadsat's use of language functions as an explanation of

Two theories are used to analyze loanwords that appear in the film A Clockwork Orange (1971). Loanword theory is used by Arnold (2012, p. 229)[7] and Haugen (1972)[1]. Loanwords can be classified based on the novelty of the words borrowed from the source language into the recipient language. Based on these aspects, loanwords are divided into four types, namely:

1. Phonetic loans

Phonetic loans are the most commonly used type of loanwords. This type of borrowing maintains the sound of the word from the source language by adapting it to the sound of the recipient language. For example, the word cosmonaut in English is borrowed from the word *космонавт* (kosmonavt) 'cosmonaut' in Russian by adapting the sound and spelling.

2. Calque or translation loans

the background of the dystopian world in the future, as well as the identity of the gang Alex is the opposite of the people around him (A Clockwork Orange and Nadsat, n.d.)6.

depiction of stereotypes of juvenile delinquency in the 1950s in the film A Clockwork Orange, such as costumes and the use of distinctive language between gang members, is clearly expressed in this film as a

The adaptation of A Clockwork Orange from the novel to the film generated much controversy because of the explicit violent scenes. However, this film was successfully included in the National Film Registry in 2020 as one of the preserved American films because it is considered significant in the fields of culture, history, and aesthetics, especially the Nadsat language, which can be heard through the dialogue of Alex and his friends. This film also reinvents the juvenile delinquency genre through a cinematic approach with audio-visual elements such as music and iconography while remaining faithful to its adaptation source (Kirby, 2015, p. 294)5.

2. LITERATURE REVIEW

Translation-loans are the type of borrowing that maintains the morphological structure by literally translating word for word from a foreign language. For example, the word skyscraper is translated as *небоскреб* (neboskreb) 'skyscraper' in Russian.

3. Semantic loans

Semantic loans are the type of borrowing that adopts a new meaning to a word that already exists in the recipient language. For example, the word brigade in English received a new meaning as 'collective worker' after being influenced by Russian.

4. Morphemic loans

Morphemic loans are borrowing morphemes contained in a word to be reused in the recipient language according to its function. Examples are prefixes and suffixes such as *anti-*, *counter-*, *inter-*, *sub-*, *-ist*, *-ism*, *-isk* in Greek and Latin, which are widely used worldwide.

The core definition of a loanword is an attempt to reproduce a language from previously discovered patterns of another language, which refers to adaptation. Haugen (1972, p. 82)[1] states that loanwords not only adapt the meaning but also the phonetic form of the source language. Apart from adaptations in phonetic form, there are also adaptations in morphemic form. Each morphemic import can be classified according to the level of word borrowing based on its sound: no phonetic adaptation, partial phonetic adaptation, and full phonetic adaptation (Haugen, 1972, p. 85)[1]. No phonetic adaptation is an adaptation of words that do not experience sound adjustments to the source language. Partial phonetic adaptation is an adaptation of words that only experience partial sound adjustments. Full phonetic adaptation is an adaptation of words that sound according to the source language in full or in their entirety. Arnold (2012)[7] also discusses other adaptations, namely spelling adaptation, grammatical adaptation, and semantic adaptation, which are summarized as assimilation. For this research, the discussion will be carried out by looking at the adaptations that occur.

The loanwords that appear in the film A Clockwork Orange (1971) come from Russian, so it is necessary to know the Russian sound system to determine the phonetic adaptation that has occurred. The sound system of the Russian language has three distinctive characteristics, namely having one stressed vowel in each word, having hard and soft consonants, and regressive assimilation of the consonants (Kortlandt, 1973, pp. 73-83)[8]. The stress on a vowel affects how the vowel is sounded. If the vowel is stressed, it will sound very clear. If a vowel is not stressed, the vowel will change its sound. This rule for stressed vowel sounds does not exist in English.

The phonetic writing of Russian vowels is divided into stressed and unstressed categories (archyphonemes). A stressed vowel indicates that the vowel can be read clearly. For example, in words *за́мок* (zamok) 'castle' [zamɑk] and *замо́к* (zamok) 'lock' [zɑmok], the first word has stress on the letter <a> so that the sound [a] is read clearly, while the second word has stress on the letter <o> so that the sound [o] is read clearly and the two are different words even though they are spelled the same. Generally, stress is not marked in Russian spelling, so to know the difference, one needs to know how the letter sounds according to the phonetic rules. Stressed and unstressed vowel sounds (archiphonemes) are subdivided based on the location of the vowel (Kortlandt, 1973, pp. 74-75)[8]. There are five stressed vowel sounds when they are located at the beginning of a word, namely: [i], [ɛ, e], [a], [o], [u]. For example, in the word *их; это; эти; ад; он; ум*. If the stressed vowel is located after a hard consonant, then the sound is as follows: [y], [ɛ, e], [a], [o], [u]. For example, in the word *был; шест, шелест; дам; том; шум*. If the stressed vowel comes after the soft consonant, then the sound is as follows: [i], [ɛ, e], [a], [o], [u]. For example, in the word *ми лый; левый, меч; тянут; тёлка; людно*.

The following characteristic of the Russian sound system that is also absent in English are hard and soft consonants. Vowels in Russian indicate how hard or soft a consonant is. The letters *a* (a), *э* (e), *ы* (y), *o* (o), *y* (u) after a consonant indicate that the consonant is hard. In contrast, the vowels *я* (ya), *e* (e), *и* (i), *ё* (ë), *ю* (yu) after a consonant indicates that the consonant is soft (Pulkina, 1960, p. 10)[9]. Some consonants are always hard, namely *ж* (zh), *ш* (sh), and *ц* (ts), as well as consonants that are always soft, namely *ч* (ch) and *щ* (shch) (Demidyuk, 2016, p. xiii)[10].

The final characteristic of the Russian sound system is regressive assimilation; that is, a consonant located in front of another consonant will affect the sound behind it. Regressive assimilation rules are divided into two types of neutralization (Kortland, 1973, pp. 77-79)[8], namely based on the neutralization of voiced and voiceless consonants and neutralization of hard and soft consonants.

The rules for neutralizing voiced and voiceless consonants are: first, the occlusive and fricative sounds at the end of words become voiceless, for example, *коз* (koz) 'goat' [kos]. Second, the occlusive sound becomes voiceless before the voiceless sound, for example, *всё* (vsë) 'all' [fs'o]. Third, all sounds become voiced before /b, b', d, d', g, g', z, z', ž/, for example, *просьба* (pros'ba) 'request' [proz'bɑ]. Important to note in this rule, if a consonant meets before the sounds /v, v', j/, then there is no neutralization of the sound, for example, *двоих* (dvoikh) 'two' [dvɑix].

The rules for neutralizing hard and soft consonant sounds are, first, all consonants become soft before /j/, for example, *лью* (l'yu) 'pour out' [l'ju]. Second, the final sound of the velar becomes hard, for example, *стих* (stikh) 'poetry' [s't'ix]. Third, the labial and velar sounds become hard before any consonant, for example, *мстить* (mstit') 'to take revenge' [ms't'it']. Fourth, the dental sound becomes hard before the hard dental or palatal sound, for example, *злой* (zloy) 'angry' [zloj]. Fifth, the dental sound becomes soft before the dental or soft palatal sound, for example, *снег* (sneg) 'snow' [s'n'ek]. Sixth, the dental becomes soft before the labial becomes soft, for example, *змей* (zmey) 'snake' [z'm'ej]. If the dental meets the hard labial, there is no neutralization of the sound, for example, *резьба* (rez'ba) 'sculpting' [r'ɪz'ba]. Seventh, the dental becomes hard before /r/ and /r'/, for example, *три* (tri) 'three' [tr'i]. Eighth, the r consonant sound becomes hard before the dental or palatal, for example, *картина* (kartina)

'painting' [kɑrt'inɑ]. Finally, the sounds šš and žž are soft within a morpheme but become hard whenever the phonemic unit is in a different morpheme, for example, *жжёт* (zhzhët) 'burning' [ž'ž'ot] and *сжёк* (szhëk) 'burning out' [žžok].

English also divides its letters into vowels and consonants (Ogden, 2009)[11]. Vowels in English are divided into two categories, cardinal vowels and float symbols, which have more sound variations than Russian vowels. Eight cardinal vowels in English are ordered from 1 - 8 according to the sound's closeness: [i, e, ɛ, a, ɑ, ɔ, o, u]. The vowel sounds [ɑ, ɔ, o, u] are sounds that are close together because they are sounded by rounding the lips, as is the sound [əʊ] as in the word go [gəʊ]. The sound [i] in language English is written with <ee> as in the word bee (Ogden, 2009, p. 57)[11]. The sound [ɑ] is sounded like in the word father and the sound [u] in the word wet (Ogden, 2009, pp. 57-58)[11].

Another English vowel category, namely Float Symbols, is represented by the following symbols [ɪ, y, ʊ, ə, æ, ɐ]. The [ɪ] sound is found in the word bid, and the [ʊ] sound is in the word good. The sounds [ɪ] and [ʊ] are sounds that represent short vowel sounds from long vowel sounds [i] and [u] (Ogden, 2009, pp. 61-62)[11].

There are similarities between English and Russian consonants, namely the characteristics of voiced and voiceless consonants. Voiced consonants in English are [b, d, g, v, ð, z, ʒ, m, n, ŋ, l, r, w, j], while voiceless consonants are [p, t, k, f, θ, s, ʃ] (Ogden, 2009, p. 42)[11]. However, the consonants [b, d, g, v, z] in English do not undergo sound neutralization to become [p, t, k, f, s] when they are at the end of a word (Marian, 2013)[12]. The difference between English and Russian consonants also lies in the way they sound. For example, the sound [r], which in Russian is included in the vibrants category, so it sounds vibrating and clear, while in English, the sound [r] is included in the retroflex, so the sound is not as clear as in Russian (Kodzasov, 2001, p. 368)[13]. For most speakers in English, the [r] sound is completely omitted when it is at the end of a word and is only sounded if there is a vowel following it (Skandera & Burleigh, 2011, pp. 58-60)[14]. This deletion of the [r] sound is called a non-rhotic accent. Examples of this non-rhotic accent are found in the words far [fɑː], four [fɔː], and czar [zɑː].

The Russian and English sound systems above are used to see the differences in specific sounds in the vocabulary of nouns borrowed in films. Noun vocabulary was chosen because, according to Millar and Trask (2015, p. 20)[15], nouns have three characteristics. The first characteristic is that nouns are a type of word class that is more widely borrowed than other word classes, such as verbs or adjectives. Second, apart from the greater number of nouns, this is also because new emerging terms or concepts are usually expressed with nouns rather than other word classes. Third, the vocabulary of borrowed nouns is also easier to adapt to the grammatical system of the language from which it is borrowed.

In Russian and English, both recognize classes of nouns. In Russian, *существительное* (sushchestvitel'noe) 'noun' is part of an independent word class (Savko, 2004, p. 175)[16], which has three characteristics, namely having gender, experiencing declination, which is influenced by six cases in Russian, and is divided into forms singular and plural. Meanwhile, in English, nouns are called nouns and have the characteristics of singular and plural forms. Plural nouns generally add the suffix -s or -es, for example, hats and glasses. This word class is also divided into three subclasses: common nouns, proper nouns, and pronouns. Common nouns are nouns such as girl, rabbit, and book. Proper nouns indicate a person's name or place written with a capital letter on the first letter, such as Joko or Jakarta, and function as proper names (Huddleston, 1984, pp. 228-230)[17].

Nouns also have a diminutive form in Russian and English. In Russian, an example is the name *Саша* (Sasha), which is the diminutive form of the name *Александр* (Aleksandr). Diminutive is an affix that indicates familiarity, affection, or something as minor as an ending -et, -y, and -ie (Merriam-Webster, n.d)[18]. In English, for example, in the words Piglet, Bobby, and Auntie.

In English, nouns can also be used as verbs to suit the context (Gelderen, 2010, pp. 14-15)[19]. For example, the words floor and to floor are both nouns and verbs. The characteristic of verbs in English is that they can show tenses by adding endings. Verbs that indicate the past tense have the ending -ed, the present tense has the ending -s, and the present progressive tense has the ending -ing. Also, verbs and nouns in English can be subject to many affixes, both prefixes and suffixes, to create new words. The process of adding affixes to existing words to create new words is called derivation (Millar & Trask, 2015, p. 28)[15]. One of them is the suffix -ful, which, if applied to a noun, indicates the amount or quantity that fulfills that noun (Merriam-Webster, n.d.)[20], for example, in the word roomful. Meanwhile, the ending -ful on a verb will create an adjective, for example, in the word pitiful.

Borrowing nouns from foreign languages can also change the meaning of borrowed words. According to Millar and Trask (2015, pp. 36-38)[15], there are eight types of meaning changes, namely euphemism, expansion of meaning, narrowing of meaning, melioration, pejoration, metaphor, metonymy and synecdoche. One of the most common types of meaning change is metaphor. Metaphor

is the use of words that are not based on actual meaning but rather figurative meanings based on comparison or similarity. Examples include the use of the word 'star' to refer to a famous artist or the term 'fox' for a cunning person, which is reflected based on the similar characteristics of these words. Metaphors can have a broad meaning as long as the words used have similarities with the thing or person being referred to.

To facilitate the analysis of Russian loanwords that appear in the film A Clockwork Orange (1971), it is necessary to make a vocabulary classification based on the meaning field of the existing data. A meaning field is an area that includes a meaning containing words related to that meaning. For example, in English, there is a field of meaning 'Rain', which includes words such as raindrop, drizzle, puddle, and downpour; these words are used when discussing rain (Moe, n.d)[21]. Based on the data obtained from this research, the vocabulary that emerged can be classified into eight meaning fields: Person, which relates to humans and their bodies and senses; Daily Life, which relates to everyday life; Social Behavior, which relates to relationships between humans; Universe, which is related to the physical universe; States, which is related to circumstances or conditions; Cutting Tool, which is related to cutting tools for work; Physical Action, which is related to physical activity; and Language and Thoughts, which is related to mental and verbal activity.

3. RESULTS AND DISCUSSIONS

3.1 Results

Based on research results from the data sources used, namely the script and film A Clockwork Orange (1971) by Stanley Kubrick, 30 Russian noun vocabulary words were found, which were adapted into English. The vocabulary is divided into eight fields of meaning according to the semdom.org page, namely Person, Daily Life, Social Behavior, Universe, States, Cutting Tool, Physical Action, and Language and Thoughts.

There are seven types of adaptations of Nadsat noun vocabulary that occur in films in the form of six combinations of various adaptations (phonetic and spelling adaptations; phonetic and grammatical adaptations; phonetic and semantic adaptations; phonetic, spelling, and grammar adaptations; phonetic, spelling and semantic adaptation; phonetic, spelling, grammatical and semantic adaptations) and one stand-alone adaptation, namely phonetic adaptation.

Based on the research results in 30 loanword noun vocabularies, only seven were used for analysis in the discussion section. The seven vocabularies were chosen because they represent the adaptation that occurred and have a variety of word occurrences. The adaptations that

appear most often are a combination of phonetic and spelling adaptations.

3.2 Discussions

Nadsat, or loanwords from Russian that were adapted into English in the film A Clockwork Orange (1971) are discussed using the loanword theory of Arnold (2012) and Haugen (1972), which has been described previously and divided based on the field of meaning and how they are adapted.

a. Phonetic adaptation of Nadsat noun vocabulary

In this film, the word *britva* is mentioned only once. This word is interpreted as 'razor' in the same way as the meaning of the borrowed Russian word *бритва* (britva), which means 'razor'.

Бритва (Britva) [br'itvə] → *Britva* [brɪtvə]

Based on the comparison above, the word *britva* is a loanword fully adapted phonetically because its sound adapts to the source language, namely Russian. The stressed vowel sound [i] was adapted to become [ɪ], which is a short sound. The spelling of *britva* in Nadsat is the same as the spelling of *бритва* (britva) in Russian.

b. Phonetic and spelling adaptation of Nadsat noun vocabulary

In this film, the word *minoota* is mentioned only once. This word is interpreted as 'minute' in the same way as the meaning of the Russian word from which it is borrowed *минута* (minuta), which means 'minute'.

Минута (Minuta) [m'ɪnutə] → *Minoota* [ˈmɪnuːtə]

Based on the comparison above, the word *minoota* is a loanword fully adapted phonetically because its sound adapts to the source language, namely Russian. The stressed vowel sound [u] is sounded as [uː], which is read long. The *minoota* spelling was adapted from the Russian spelling by writing <oo> for the sound [uː].

c. Phonetic and grammar adaptation of Nadsat noun vocabulary

In this film, the word *glaz* is mentioned three times. This word is interpreted as 'eye' in the same way as the meaning of the Russian word from which it is borrowed *глаз* (glaz), which means 'eye'.

Глаз (Glaz) [glas] → *Glaz* [glaːz]

Based on the comparison above, the word *glaz* is a loanword partially adapted phonetically because its sound adapts to the recipient language, namely English. The letter <z> at the end of a Russian word undergoes

sound neutralization so that it becomes [s], while in English, it still sounds [z] because no neutralization occurs. The word *glaz* in the Nadsat language has two spellings that appear, namely the same as the spelling *глаз* (glaz) in Russian and also *glazz*.

The word glazzies is subject to the endings -ie and -s, which are diminutive endings that indicate something small and plural. For the word *glazballs*, the word ball is added to form a word meaning eyeballs, and the suffix -s is applied to indicate the plural.

d. Phonetic and semantic adaptation of Nadsat noun vocabulary

In this film, the words *Korova* is mentioned three times. In Russian, the word *корова* (korova) is interpreted as 'cow', while the word *Korova,* which appears in this film, is the name of a location.

Корова (Korova) [kɑrovə] → *Korova* [kərəʊvə]

Based on the comparison above, the word *Korova* is a loanword partially adapted phonetically because its sound adapts to the recipient language, namely English. The vowel sound [o] in the middle of a stressed Russian word was adapted to [əʊ], which is close to the sound [o]. The vowel sound [ɑ] at the beginning was adapted to become the sound [ə] in English. The spelling of *Korova* in Nadsat is the same as the spelling of *корова* (korova) in Russian.

e. Phonetic, spelling, and grammar adaptation of Nadsat noun vocabulary

In this film, the word *droog* is mentioned ten times. This word is interpreted as 'friend' in the same way as the meaning of the Russian word from which it is borrowed *друг* (drug), which means 'friend'.

Друг (Drug) [dr'uk] → *Droog* [druːg]

Based on the comparison above, the word *droog* is a loanword partially adapted phonetically because its sound adapts to the recipient language, namely English. The letter <g> at the end of a word in Russian is neutralized, so it becomes [k], while in English, it still sounds [g] because no neutralization occurs. The spelling of *droog* was adapted from the Russian spelling by writing <oo> for the sound [uː]. The word *droog* ends in -ie which is a diminutive ending to show familiarity and indicates something small, while the words *droogs* and *droogies* are plural nouns, so they are given the ending -s.

f. Phonetic, spelling, and semantic adaptation of Nadsat noun vocabulary.

In this film, the word *soomaka* is mentioned only once. In Russian, the word *сумка* (sumka), which means 'bag' becomes a metaphor in this film to refer to 'women'.

Сумка (Sumka) [s'umkə] → *Soomaka* [suːmkə]

Based on the comparison above, the word *soomaka* is a loanword fully adapted phonetically because its sound adapts to the source language, namely Russian. The stressed vowel sound [u] is sounded as [uː], which is read long. The spelling of *soomaka* is adapted from Russian spelling by writing <oo> for the sound [uː] and adding the letter <a>.

g. Phonetic, spelling, grammar, and semantic adaptation of Nadsat noun vocabulary.

In this film, the word *tolchock* is mentioned six times.. This word is interpreted as 'hit', while in Russian *толчок* (tolchok) means 'push'.

Толчок (Tolchok) [tɑltšok] → *Tolchock* [təltʃok]

Based on the comparison above, the word *tolchock* is a loanword partially adapted phonetically because its sound adapts to the recipient language, namely English. The vowel sound [ɑ] was adapted to become [ə] in English. The consonant sound [tš] was adapted to [tʃ] in English because it is the closest sound. The spelling of *tolchock* was adapted from the Russian spelling by adding the letter <c> before the final letter <k>. In Russian *толчок* (tolchok) 'push' is a noun, while as seen in the English sentences in this film, *tolchock* is a noun that is included in the common noun and verb. For nouns, it is plural, so it is given the ending -s. The word *tolchocking* is a verb with the ending –ing, which indicates the present progressive tense, while *tolchocked* is a verb with the ending –ed, which indicates the past tense.

4. CONCLUSION

There are adaptations of loanwords from Russian into English in the film A Clockwork Orange (1971). Adaptations occur because of differences in phonetic systems, spelling, grammars, and semantics. Based on the theory of Arnold (2012) and Haugen (1972), loan words that enter a language will undergo adaptations in phonetics, spellings, grammars, and semantics, including Russian words that enter English, which in this film is called Nadsat language. In this study, seven adaptations occurred for nouns, namely: phonetic adaptation, for example, the word *britva*; phonetic adaptation and spelling, for example, the word *minoota*; phonetic and grammar adaptation, for example, the word *glaz*; phonetic and semantic adaptation, for example, the word *korova*; phonetic, spelling and grammar adaptations, for example, in the word *droog*; phonetic, spelling and

semantic adaptation, for example, in the word *soomaka*; and phonetic, spelling, grammar and semantic adaptation, for example, the word *tolchock*.

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