

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

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Resumen

Por lo tanto, la necesidad de este estudio viene dada por la falta de investigación práctica que existe en el campo de la traducción del teatro musical, y su propósito es proporcionar al lector una descripción adecuada de los principales problemas, así como las soluciones que se han proporcionado a estos, partiendo de una traducción española—aún inédita—de la versión teatral de *La naranja mecánica* de Anthony Burgess. Se intenta así demostrar cómo recae sobre los traductores la responsabilidad de crear un producto adecuado tanto desde el punto de vista de la representación como del musical. Asimismo, este estudio tratará también de eliminar la anticuada creencia de que, en el momento de traducción, la música prima sobre el texto, y propondrá un equilibrio entre los modos, verbal y musical, para lograr un producto final que satisfaga al público de la cultura meta tanto como el original logró en la cultura origen.

Por lo tanto, el análisis de la traducción se centrará en la diversidad de elementos y modos que aparecen entrelazados en un texto perteneciente a la categoría del teatro musical. Se estudiará cómo la multiplicidad de canales y códigos de comunicación que intervienen en el texto se unen para crear un producto multimodal en el que las dos dimensiones que lo conforman —la verbal y la musical—se unen para crear una unidad significativa que, además, ha sido adornada con un argot muy singular.

La contribución que este trabajo de investigación supone para el campo de los estudios de traducción es doble: por un lado, proporcionar al público español una traducción apropiada de un texto que había sido ignorado durante mucho tiempo y que no era accesible en castellano hasta ahora; y por otro, partiendo de la ya mencionada traducción, un análisis comparativo del texto origen y meta para ofrecer una visión general de los principales problemas traductores de un texto que presenta unas características tan peculiares como el que nos ocupa, así como las soluciones proporcionadas en cada caso.

Resumen (otros idiomas)

The need of this study is justified by the lack of practical research that exists in the field of musical drama translation and it is its purpose to provide the reader with a proper account of the main conundrums, as well as the solutions given to them, while transferring this kind of texts from the source into the target language. Hence, departing from a still unpublished translation³ of the stage version of *A Clockwork Orange* by Anthony Burgess, it will be shown how the responsibility of translators devolves upon the task of creating both a stageable and a singable product. Necessarily, this study 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 in order 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. Lastly, it is also worth pinpointing that prior to undertaking the analysis of the translation of the stage version of *A Clockwork Orange*, previous investigations on the task of translating drama and music will be thoroughly examined and considered. Nonetheless, before reviewing the literature written on the subject some attention will be given to how the text was treated in the translation process, as well as the methodology employed during the analysis of the text.

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Clockwork Orange is Anthony Burgess's most

famous novel and its impact on literary, musical and visual culture has been extensive. The novel is concerned with the conflict between the individual and the state, the punishment of young criminals, and the possibility or otherwise of redemption. The linguistic originality of the book, and the moral questions it raises, are as relevant now as they ever were. in this section. A Clockwork Orange. His sonatas and symphonies were dramas, storm and stress, revelations of personal struggle and triumph. The Messiah from Bonn [...] belonged to a world that was striving to make itself modern'. Burgess's love of music does not only appear in A Clockwork Orange. Other novels are inspired by Burgess's musical grounding. A Clockwork Orange: Nadsat Dictionary. Posted on February 2, 2013 by bean_shadow. 0. Nadsat is the dialect/language used by the teenagers in the Anthony Burgess novel "A Clockwork Orange". It is derived mainly from Russian and British Cockney rhyming slang. Pop-music disc Invented slang Prestoopnik Criminal Russian: prestupnik/criminal Pretty Polly Money Rhyming slang: Derived from 'lolly' (money) Privodeet To lead somewhere Russian: privodit/to lead (somewhere) Prod To produce English slang: shortening of 'produce' Ptitsa Girl Russian: ptitsa/bird Pyahnitsa Drunk Russian: pyanitsa/a drunkard Rabbit Work Russian: rabota/work Radosty Joy Russian: radost/joy Raskazz Story Russian: rasskaz/story Rasoodock. Translation of A Clockwork Orange from English into Russian performed by Yandex.Translate, a service providing automatic translations of words, phrases, whole texts and websites. Translations come complete with examples of usage, transcription, and the possibility to hear pronunciation. In site translation mode, Yandex.Translate will translate the entire text content at the URL you provide. Knows English , Russian , and 97 more languages. Results for