Russianisms in A. Burgess's Novella A Clockwork Orange: Ortographic and Semantic Analysis

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Odjel za anglistiku

Diplomski sveučilišni studij engleskog jezika i književnosti; smjer: nastavnički (dvopredmetni)

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Russianisms in A. Burgess's Novella *A Clockwork Orange*: Orthographic and Semantic Analysis
Rusizmi u noveli A. Burgessa *Paklena naranča*: Ortografska i semantička analiza

Diplomski rad

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Zadar, 2016.

Izjava o akademskoj čestitosti

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Zadar, 3. veljače 2016.

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1. INTRODUCTION

A Clockwork Orange is a novella written by Anthony Burgess. Since its publication, it has attracted the readers' attention all over the world because it is permeated with strong ideas and messages. But, the novella also represents an amazing linguistic achievement. The language of *A Clockwork Orange* is specific and innovative. *Nadsat,* which is spoken among main characters, is a slang invented by Anthony Burgess. It is essentially English, but most words are of Russian origin.

The aim of this paper is to analyse the orthography and the semantics of russianisms, i.e. how the orthography and semantics have been adapted in *Nadsat*. For this aim to be achieved, the paper is organized into eight chapters. In the second chapter, the novella and the slang will be described in more detail; in the first place how and where Burgess got the idea of developing *Nadsat*. The plot will be also described in short in the second chapter. The notion of orthography will be explained in the third chapter. Within the same chapter the notion of transliteration will be explained, and the systems for transliteration will be introduced. Furthermore, graphemes/signs of four systems for transliteration will be compared with those used in the adaptation of orthography of russianisms. In the fourth chapter russianisms will be classified according to the principles of orthographic adaptation. These principles will be also explained within the same chapter. In the fifth chapter, examples that

show the differences between graphemes/signs of four systems and those used in the russianisms will be introduced and explained. The notion of semantics will be explained in the sixth chapter. In the seventh chapter russianisms will be classified according to the degrees of semantic adaptation. Each degree will be explained within the same chapter. Conclusion will be carried out in the eighth chapter; basic results will be generalized and summed up.

2. A CLOCKWORK ORANGE; NADSAT

John Anthony Burgess Willson, who published his works under the pen name Anthony Burgess, was a prolific and innovative English writer. Even though he did not publish his first novel until he was almost forty he became quite famous as a satirical novelist when he published his dystopian novella *A Clockwork Orange* in 1962. It is considered that *A Clockwork orange* is rather novella than novel because of its structure. A novel is a fictional prose narrative of considerable length (more than 200 pages), usually having a plot that discovers actions, dialogues and thoughts of the varied characters and occurs in the longer period of time. On the other hand, a novella is a fictional prose narrative shorter than novel, usually having a plot that occurs in a short period of time and having less characters. Unlike novels, novellas usually lack the subplot, the multiple points of view and they are more concerned with personal and emotional development rather than with the larger social sphere. The plot is compact and pointed, realistic and satiric in tone. *A Clockwork Orange* counts 140 pages, it is mainly concerned with personal and emotional development of one character, Alex, who is also the only narrator and everything is seen through his eyes. Thus, it lacks multiple points of views and subplot. Although the plot occurs in a longer period of time (six years), previously mentioned features prove that *A Clockwork Orange* is reasonably considered as a novella. (Merriam-Webster, 1995: 819-820)

Apart from being a writer, Anthony Burgess, was also an artful musician and linguist. *A Clockwork Orange* brings together and highlights his versatility. The novella thrilled readers all over the world not only because of questioning moral values, but also because of its linguistic diversity and values. Burgess introduced slang, named *Nadsat*, in order to bring plot and characters to the higher level.

2.1. SLANG

Slang is a very informal kind of vocabulary, used by a particular social group of people. It occurs in almost every language and can be seen as a part of natural evolution of a language. Vocabulary used in slang is more metaphorical, elliptical, vivid and ephemeral than standard language. Some modern slangs have been preserved over a longer period of time, while the others did not exist long. It is considered that slang vanishes and becomes dead after getting into the books. In other words, slang expressions are not usually written, but used in spoken language. What is more, it is frequently used by people who know each other very well or share the same social background. In general, slang is considered to be a product of a lower level of education and therefore used in low social classes. It is very often used in order to be offensive. However, human language has been a subject to constant reinventions for centuries and slang has also been used and created by poets and writers. (Swan, 1995: 534-535)

2.2. NADSAT

*Nadsa*t is the slang used in the novella among the main character Alex and his 'droogs'. The usage of *Nadsat* is reduced to the groups of teenage gangs and it marks their affiliation. The name *Nadsat* derives from the Russian suffix *–надцать*[1] equivalent to

[1] Occurs in numbers from 11 to 19.

English suffix *-teen* which is present in numbers from thirteen to nineteen, hence, it reveals immediately that teenagers are those who use it among themselves. Burgess created it himself which is the main reason why this novella became his most original and best-known work. Burgess had no problems in finding the theme and setting. After spending few years abroad, he was surprised by the development of coffee bars, pop music and teenage gangs in Britain. In particular, adolescent violence struck him the most. He even had an opportunity to observe violent clashes between Mods and Rockers. This served him as a strong background for the development of the characters and the plot so after a short period of time he wrote the first draft. But, the difficulties arose with the novella's language. As a linguist, Burgess was always interested in slang, dialect, neologism, and the argot of sub-groups. He was fascinated by the new teenage vernacular and wanted to use it in his own writing. However, he was worried that slang used among Mods and Rockers is ephemeral, i.e. that it would be obsolete by the time the novella was published. The first draft was put aside for some time. In 1961 he and his wife decided to visit Leningrad, and in order to prepare himself, he began to re-learn Russian, which he had studied in his youth. The visit proved that adolescent aggression was not merely a local British phenomenon; Burgess encountered the Stilyagi, the gang of Russian teenagers. It is possible that he used Stilyagi for his portrayal of Alex and his gang, although he never officially stated it. Even though it is not clear were it Mods and Rockers or Stilyagi those who inspired him the most, it is obvious that his stylistic quandary was solved after re-learning Russian and visiting Leningrad. It occurred to him, as he states, ″the vocabulary of my space-age hooligans could be a mixture of Russian and demotic English, seasoned with rhyming slang and the gipsy's bolo.″ (Morrison, 1996: xv-xvi)

2.3. THE PLOT

A Clockwork Orange takes place in a futuristic city governed by a repressive, totalitarian super-State. The protagonist of the story is Alex, a fifteen-year-old boy who leads a small gang of teenage criminals — Dim, Pete, and Georgie. Alex and his friends spend time at the Korova Milkbar where milk flavoured with drugs is served. Alex begins his narrative from the Korova, where the boys sit around drinking. When they leave the bar, they go on their usual 'criminal tour' that involves mugging, robbery, a gang fight, auto theft, and rape. The last of the crimes is the most brutal. The boys travel to the countryside with the stolen car, break into a cottage and beat up the man; rape his wife and make him watch it. After that, they get back to the Korova, where they fight with each other. Alex punches Dim in the face, which causes the others to turn against their leader. The next time when they gather for their usual tour, they break into an old woman's house. She calls the police, but before Alex tries to escape, Dim hits him in the eye with a chain and runs away with the others. The police arrest Alex and take him to the station, where he later finds out that the woman he beat and raped has died. Alex is sentenced to fourteen years in prison. After a few years he kills his cellmate which results in selecting him by the government as the first candidate for an experimental treatment called Ludovico's Technique, a form of brainwashing. The doctors give him injections and force him to watch violent movies while listening classical music. Alex loves classical music a lot. In this way, the injections cause Alex to feel nausea and headaches when he sees violence or hears classical music. The process takes two weeks to complete, after which just the thought of violence makes Alex to feel ill. After two years, Alex is released from the prison being 'cured', i.e. incapable of doing violent acts. Soon, he meets his old friend Dim and an old enemy named Billyboy who are both police officers now. They drive him to a field in the country, beat him, and leave him in the rain. Looking for a help, Alex

finds cottage and knocks on the door, the man opens and lets him in and gives him food and a room for the night. Alex recognizes him as the man whose wife he raped, but the man does not recognize Alex, because he wore a mask that night. This man, F. Alexander, is a political dissident. When he hears Alex's story, he thinks he can use Alex to induce society against the State. He and three of his colleagues encourage Alex to make several public appearances. Alex, however, is tired of being used. He argues with the men and starts to use *Nadsat*, which arouses the suspicion of F. Alexander, who still remembers that the teenagers who raped his wife have spoken the strange language. They lock Alex in an apartment and let the classical music hoping to drive Alex to suicide so they can blame the government. Alex throws himself out of an attic window, but the fall doesn't kill him. While he lies in the hospital, state doctors decide to abolish Ludovico's Technique and Alex is again capable of doing violence without feeling ill. After leaving hospital, Alex gathers a new gang and behaves in the same way as he behaved before prison, but he soon realizes that he does not enjoy in violence in the same way as he enjoyed before. After encountering his old friend Pete, who is now married and lives a normal life, Alex decides that such a life is what he also wants. His final thoughts are of his future son.

3. ORTHOGRAPHY

Orthography is a part of grammar that deals with the rules of correct spelling. It is a normative selection of the possibilities of a script used in order to write a particular language in a uniform and standardised way. All orthographies are language specific and codified by official decree. In alphabetically written languages, the aspects of writing such as grapheme-phoneme correspondence, word division, hyphenation, capitalization, and the spelling of loan words (sometimes even punctuation) are most commonly codified by means of orthographic rules. Orthographies are based on historically developed writing conventions and therefore

often comprehend different structural principles of linguistic representation. Hence, the codification of spelling cannot be complete and fully understandable just on the basis of rules. Orthographic codes consist of two parts, set of rules and a word list. Languages that have a long literary tradition will involve a word list in the form of an orthographic dictionary. Orthographies represent languages and thus reflect meta-linguistic knowledge which refers to the ability to objectify language as a process. Alphabetic orthographies vary according to phonological abstraction and the relation between spelling and phonology. Orthographies such as the English spelling and French spelling systems are called 'deep' orthographies because the correspondences between spelling and pronunciation are highly complex or inconsistent. By contrast in 'shallow' orthographies, also known as phonemic orthographies, grapheme-phoneme correspondence is relatively simple and consistent. Croatian spelling system and Serbian spelling system are most often discussed as examples of this type. But it must be noted that shallow systems do not fully operate on the one-sound/one-symbol principle. The phonemes of most languages are more numerous than the letters of the alphabet, therefore alphabetic orthographies also include digraphs and trigraphs. (Coulmas, 1999: 379-380)

When it comes to Russian orthography, there are difficulties in determining exactly what kind of orthography it belongs to. As a matter of general principle, it is evident that Russian orthography represents pronunciation which is far more 'regular' than the English one. However, it cannot be classified as phonemic orthography. It is essentially morphophonemic. It means that the spelling of morphemes is constant and it is not represented by positional phonetic changes. As a result, Russian pronunciation and orthography quite differ. For example, vowels */а/, /е/, /о/, /я/* are differently pronounced in unstressed positons. (Benson, 1993: 530)

3.1. TRANSLITERATION

In order to deal with the orthography of russianisms, the process of transliteration must be introduced because Cyrillic graphemes must be replaced with adequate graphemes of a receiving language, in this case, with adequate graphemes of English language. Conversion of the graphemes of one writing system into those of another writing system is defined as transliteration. It supposes a one-to-one replacement of graphemes. However, conversion of Cyrillic graphemes with adequate Latinic graphemes is not always consistently implemented. The fact is that Russian letter consists of graphemes which do not have the right replacement in the Latinic letter. That is why it is not always possible to replace it appropriately with corresponding graphemes in English. Transliteration process does not assume transmission of additional graphemes and diacritic symbols, but recipient languages take their own concept of writing foreign words. In transliteration, pronunciation changes, such as, in Russian, reduction of unstressed vowels and devoicing of consonants, are neglected. Thus, transliteration is done not according to pronunciation, but according to graphemes. (Hadžihalilović, 2013: 105: translated by the author)

3.1.1. SYSTEMS FOR TRANSLITERATION OF CYRILLIC GRAPHEMES

Transliteration is applied according to different systems for transliteration of Cyrillic graphemes. Such systems prescribe adequate symbols, i.e. graphemes. The assumption is that russianism will be adapted in the English language according to the symbols which are prescribed by the systems that include English-speaking scope. Four systems for transliteration which are most often used in English will be mentioned: Library of Congress (abbreviation – LC), British Standard (BS), Board on Geographic names (BGN), and Permanent Comitee on Geographical Names for British Official Use (PCGN). In these four systems 17 Cyrillic graphemes can be adequately replaced with English graphemes. There are

difficulties in determining appropriate replacement for Russian graphemes which are present in words after palatalized consonants /е/, /ё/, /у/, /ю/, /я/; for <ы> that comes after non-palatalized consonants; for graphemes <й> and <э>; consonants /ж/, /х/, /ц/, /ч/, /ш/, /щ/, and in replacing symbols <ъ> (hard sign) and <ь> (soft sign). All four systems match in 27 symbols. However, for grapheme <е> LC and BS suggest replacement with <e>, while BGN and PCGN besides <e> suggests <ye>; grapheme <ё> is transliterated in English as <e> and <ë> according to LC; BS suggests just <ë>, but BGN and PCGN replace it with <ë> and <yë>. According to BS, BCN and PCGN grapheme <ю> should be replaced with <yu>, while LC suggests <iu>. LC suggests that grapheme /я/ should be transliterated as digraph <ia> and, on the other side, BS, BCN, PCGN suggest digraph <ya>. LC, BGN and PCGN suggest that grapheme <ы> should be replaced with <y>, however, BS suggest digraph <ui>. Furthermore, both LC and BS replace <й> with <ĭ> while BGN and PCGN suggest <y>. For grapheme <э> LC suggests to be replaced with <è> or <ë>, BS with <é>, BCN and PCGN suggest <e>. For consonants <ж>, <ч>, <ш> and <щ> are suggested graphemes that describe their phonetic features. For grapheme <ж>, all suggest replacement with digraph <zh>, <ч> with <ch>, <ш> with <sh>, and <щ> with four graphemes <shch>. Graphemes <х> and <ц> are also replaced with graphemes which describe their phonetic feature. Thus, grapheme <х> is transliterated in English with <kh>, while <ц> is suggested to be replaced with digraph <ts>. Soft sing and hard sign are replaced with the apostrophes in italics. (Fabijanić, 2011:65-69)

English letter consists of graphemes which are the same as the graphemes of Russian Cyrillic (17 graphemes), but those that differ in phonetics and orthography are replaced with a combination of English graphemes which denote their phonetic distribution in lending language. It must be also noted that transliteration is used mostly in transmission of personal names and geographical names or terms. Russianisms will not necessarily be adapted in the

English language strictly according to the prescribed norms. Russianisms present in *Nadsat* prove that, to some extent, Cyrillic graphemes are adequately replaced with Latin graphemes according to the prescribed norms, but, certain variants also occur. The table below shows the comparative overview of four systems for transliteration of Cyrillic graphemes, graphemes and variants of graphemes that appear in russianisms in *Nadsat*. The examples of identical usage of transliteration graphemes/signs in the transliteration systems and in the russianisms are shaded in the table.

Graphemes of Russian Cyrillic alphabet	LC	BS	BGN/ PCGN	Graphemes of russianisms in *Nadsat*
а	a	a	a	a
б	b	b	b	b, bb, p
в	v	v	v	v,vv
г	g	g	g	g
д	d	d	d	d, dd
е	e	e	e, ye	e,ye, ee
ё	e/ë	ë	ë, yë	
ж	zh	zh	zh	zh
з	z	z	z	z,hz,zz
и	i	i	i	i, e, ee
й	ĭ	ĭ	y	i,y
к	k	k	k	k, c, ck
л	l	l	l	ll,l

м	m	m	m	m, mm
н	n	n	n	n
о	o	o	o	o,u
п	p	p	p	p
р	r	r	r	r,rr
с	s	s	s	s, ss
т	t	t	t	t, tt
у	u	u	u	u,oo
ф	f	f	f	f, ff
х	kh	kh	kh	h, k,ck
ц	ts	ts	ts	ts, s
ч	ch	ch	ch	ch, tch
ш	sh	sh	sh	sh,ch
щ	shch	shch	shch	shch
ъ	‘’	‘’	‘’	
ы	y	ui	y	i, e
ь	‘	‘	‘	omitted
э	è/ë	é	e	
ю	iu	yu	yu	u, oo
я	ia	ya	ya	ya,a

It is possible to notice from the table that only 6 out of 33 Cyrillic graphemes are adequately replaced in russianisms in *Nadsat* according to the prescribed norms of the transliteration systems. The differences between graphemes that four systems suggest were already noted and analysed. The table shows that in the russianisms one variant or several variants can occur. Russian grapheme <a> occurs in the russianisms according to the prescribed norm. However, Russian grapheme <e> is transliterated as <e>, <ye> and as <ee>. Grapheme <o> is transliterated according to the transliteration norm as <o>, but it is also written as <u>. Grapheme <и> occurs in several variants, grapheme <i> follows the transliteration norm, however, graphemes <e> and <ee> are variants. Russian Cyrillic grapheme <y> is replaced with <u> following the transliteration norm, but variant <oo> also occurs. So far were analysed Russian vowels and it is possible to notice that several variants can occur in russianisms in *Nadsat*. As for Russian consonants, several variants also occur. For example, Russian grapheme <б> is transliterated as <b> according to the systems for transliteration, however, the variants <bb> and <p> also occur. Russian grapheme <в> is replaced with single grapheme <v> but it also occurs as double <vv>. In the same way grapheme <д> is written as <d> and as double <dd>. Russian grapheme <ё> is not present in the russianisms. Grapheme <з> is replaced with <z> according to the suggested grapheme in the transliteration systems, but digraphs <hz> and <zz> also occur as variants. BGN and PCGN suggest that Russian grapheme <й> should be replaced with <y> and in the russianisms it is replaced with <y> as well, however, it is also replaced with grapheme <i>. It is suggested by the transliteration systems that Russian Cyrillic grapheme <к> should be replaced with <k> but besides <k> in the russianisms occur variants <c> and <ck>. Russian grapheme <л> is replaced according to the systems for transliteration with <l> but in the russianisms it also occurs as double <ll>. Russian grapheme <p> occurs in the russianisms as

grapheme <r> but it also occurs as a double <rr>. Grapheme <s> is replaced with <s> but it also occurs as double <ss>. Russian Cyrillic grapheme <т> occurs as <t> but it also occurs as double <tt>. Grapheme <ф> occurs as <f> but it also occurs as double <ff>. Russian grapheme <х> is not replaced according to the prescibed norms with <kh>. Instead it is replaced with grapheme <h>, <k> and with digraph <ck>. Russian grapheme <ц> is replaced with digraph <ts> following the prescribed norm, however, in russianism n*adsat*[2] it is replaced with grapheme <s>. Grapheme <ч> is replaced in the russianisms with digraph <ch> but it also occurs as variant <tch>. Furthermore, grapheme <ш> is replaced with <sh> following the prescribed norms, however, it is also replaced with digraph <ch>. Hard sign <ъ> is not present in the russianisms as well as grapheme <э>. Soft sign <ь> is always omitted. Russian grapheme <ы> is not replaced with the graphemes that are suggested by the systems for transliteration; it is replaced with grapheme <i> or <e>. Equally, grapheme <ю> is not replaced with the suggested graphemes, but with <u> and double <oo>. According to BS, BGN and PCGN Russian grapheme <я> should be replaced with <ya>; digraph <ya> occurs in the russianisms, however, it is also replaced with grapheme <a>. Russian graphemes <г>, <ж>, <н>, <п>, <щ> are replaced in russianisms in *Nadsat* according to graphemes that are suggested by all four systems for transliteration: <g>, <zh>, <n>, <p>, <shch>. Later analysis will show in which examples variants occur.

4. ANALYSIS OF THE ADAPTATION OF ORTHOGRAPHY OF RUSSIANISMS

The paper analyses 186 russianisms listed in dictionary[3] which was published within the book in 1963. The dictionary was written by literary critic Stanley Edgar Hyman. Russianisms in the dictionary occur in primary form, hence, analysis will be done according

[2] Used both as proper and common noun.
[3] Two more russianisms (*Korova*, *stool*), which were not listed in the dictionary, have been included in the paper.

to their primary forms (without English suffixes for nouns, verbs; except when they occur only in that form, e.g. *rooker, goober*).

In studies of languages in contact English is often considered as a lending language and at that level is analysed with other recipient languages. According to the *Theory of Languages in Contact* (Filipović, 1986) the adaptation of linguistic models is performed at four levels: a) phonological level, b) morphological level, c) semantic level, and d) orthographic level. (Filipović, Menac, 2005: 7)

In this paper the adaptation of linguistic model will be analysed at the orthographic level, but here English will have a role of the recipient, while Russian will be the lending language. In studies, which have been done so far, Russian is not often analysed as a recipient language because it is considered that the number of russianisms in English is meager. However, recent studies (Fabijanić, 2011) showed that russianisms in English have been present for a couple of centuries (since 16th cent.) and are significant for studies. The novella *A Clockwork Orange* provides a strong basis for studying russianisms which were introduced as the main elements in developing the fictional language[4].

Orthography of the basic form of anglicisms in Russian is formed according to five principles: a) the pronunciation of the model, b) the orthography of the model, c) the combination of pronunciation and orthography of the model, d) according to the impact of the intermediary language, and according to e) the pronunciation of Russian palatalized consonants. Since russianisms will be analysed here, a principle of orthography formation, formed according to f) the omission of Russian palatalized consonants will be introduced. (Fabijanić, 2011: 63)

[4] It is not unusual to encounter the fictional linguistic elements in the dystopian novels; probably the best known example is *Newspeak* - the fictional language in the novel *Nineteen Eighty-Four,* written by George Orwell (published in 1949)

186 russianisms will be analysed according to the principles mentioned above. However two principles will be omitted because there are no examples which form orthography according to the impact of intermediary language and russianisms do not form orthography according to the pronunciation of Russian palatalized consonant. Instead they from orthography according to the omission of Russian palatalized consonant. Furthermore, it must be taken into consideration that russianisms are elements of slang so the adaptation of orthography is specific, i.e. in the most examples graphemes occur in several variants.

4.1. THE FORMATION OF RUSSIANISMS ACCORDING TO THE PRONUNCIATION OF THE MODEL

Orthography of anglicisims according to the pronunciation of the model in Russian is formed in a way that English phonemes are substituted with Russian graphemes. For example, *hooligan* is pronounced [huːlɪgən] and it will be converted in Russian as *хулиган*. English word *boy* is pronounced [bɔɪ] and it will be written in Russian as бой. Furthermore *sheriff* is pronounced ['ʃerɪf] and it will be converted in Russian as *шериф*. This leads to difficulties in replacing phonemes with graphemes because English phonetic system has more phonemes than Russian alphabet has graphemes. Hence, English phoneme cannot always be adequately replaced with Russian grapheme. Here we have reverse situation; Russian phonemes are replaced with English graphemes, but in order to pronounce Russian words properly, the number of graphemes in replica will be higher than in the model, i.e. graphemes will form a proper English phoneme. For example, the Russian vowel <и> will be written as <i>, as <e> and as <ee>; <y> will be converted in English as <oo> etc. According to recent study, in the case of the basic form of russianisms in English (Fabijanić, 2011), this principle of formation is not so frequent and productive, which is also to be confirmed in this study. Only 14

russianisms out of 186 formed orthography according to this principle. In his studies, Filipović denotes every principle of the formation by index. Thus, this principle of formation will be denoted by index *a*.

The classification of the examples is arranged so that it begins with the model, continues with the transcription of the model and with the orthography of replica in English, and ends with the transcription[5] of replica in English.

Russian		**English**	
ДРУГ	[druk]	*droog*	[dru:k]
ДУХ	[duh]	*dook*	[du:k]
ЗВУК	[zvuk]	*zvook*	[zvu:k]
ИГРА́	[igra]	*eegra*	['i:grə]
ИДТИ́	[it'i]	*itty*	['ɪtɪ]
МИНУ́ТА	[m'inutə]	*minoota*	['mɪnʊtə]
СУ́МКА	[sumkə]	*soomka*	['sʊmkə]
СТУЛ	[stul]	*stool*	[stu:l]
ШЕСТ	[ʃest]	*shest*	[ʃest]
ШЛЕМ	[ʃl'em]	*shlem*	[ʃlem]
ШУМ	[ʃum]	*shoom*	[ʃu:m]
ТРИ	[tri]	*tree*	[tri:]
У́ХО	[uhə]	*ooko*	['əʊkəʊ]
ЧАЙ	[tʃ'aj̯]	*chai*	[tʃaɪ]

[5] The transcription of the replicas is written according to the pronunciation in the audio book.

The russianisms listed above form their orthography according to the pronunciation of the model. It is possible to notice that Russian phonemes are replaced with English graphemes. Russian grapheme <и> is replaced, besides <i>, with digraph <ee> which results in pronouncing it as /i:/ in English. Russian grapheme <y> is written in replicas as <oo>. Thus, russianisms are pronounced in English in the same way; <oo> is pronounced in English as /u:/ or as /ʊ/. Russian grapheme <x> is written in replicas as <k>; later analysis will show that it is always replaced with grapheme <h>, <k> or digraph <ck>. Graphemes <ч> and <ш> are written in replicas as digraphs <ch> and <sh> in order to pronounce it in the same way in English. Russianism *itty* has formed orthography according to the pronunciation, but grapheme <t> is added and Russian grapheme <и> is replaced with grapheme <y>, however, it does not affect the pronunciation in English. It is possible to notice that the pronunciation of the model and pronunciation of replica do not differ a lot. It proves that Russian phonemes are adequately replaced with English graphemes, hence, they represent the pronunciation of russianisms in English which is closest to the pronunciation of phonemes occurring in the model.

4.2. THE FORMATION OF RUSSIANISMS ACCORDING TO THE ORTHOGRAPHY OF THE MODEL

The formation of russianisms according to the orthography of the model is more often used than the previous one because the model (Russian word) is subordinated only to the process of transliteration, hence, the adaptation of russianism, at the orthographic level, is immediately completed. 54 russianisms form their orthography according to this principle. The principle of the formation of russianisms, according to the orthography of the model, is

denoted by index *b*. The examples are classified so that it begins with the model and ends with the orthography of replica.

Russian	**English**
БА́НДА	*banda*
БИБИЛОТЕ́КА	*biblio*
БИ́ТВА	*bitva*
БОГ	*Bog*
БРАТ	*brat/bratty*
БРИ́ТВА	*britva*
ВО́ЛОС	*voloss*
ВОНЮ́ЧИЙ	*vonny*
ВРЕД	*vred*
ГАЗЕ́ТА	*gazetta*
ГЛАЗ	*glazz*
ГО́ЛОС	*goloss*
ГО́РЛО	*gorlo*
ГРО́МКИЙ	*gromky*
ГРУ́ППА	*gruppa*
ДВА	*dva*
ДЕД	*ded*
ДОБРО́	*dobby*
ДОМ	*domy*
ДОРОГО́Й	*dorogoy*
ЗВОНО́К	*zvonock*

КАЛ	*cal*
КАРМА́Н	*carman*
КОРО́ВА	*Korova*
КНО́ПКА	*knopka*
КОТ	*kot*
ЛА́ПА	*lapa*
ЛО́МТИК	*lomtick*
МА́СЛО	*maslo*
МЕ́РЗКИЙ	*merzky*
МЕ́СТО	*mesto*
МОЗГ	*mozg*
МОЛОДО́Й	*molodoy*
МОЛОКО́	*moloko*
МО́РДА	*morder*
НАДМЕ́ННЫЙ	*nadmenny*
НАЗА́Д	*nazz*
НАГО́Й	*nagoy*
НОГА́	*noga*
ОДИ́Н	*odin*
ОКНО́	*okno*
ПЛЕ́ННЫЙ	*plenny*
ПЛЕСК	*plesk*
ПОЛЕ́ЗНЫЙ	*polezny*
ПОЛ	*pol*

РАБО́ТА	*rabbit*
РАЗ	*raz*
РАССКА́З	*raskazz*
РОТ	*rot*
САПО́Г	*sabog*
СА́ХАР	*sakar*
СКО́РЫЙ	*skorry*
СЛА́ДКИЙ	*sladky*
СЛО́ВО	*slovo*
СТА́РЫЙ	*starry*
ТА́ЛИЯ	*tally*

As it was already stated, the formation of russianisms according to the orthography of the model is subordinated to the process of transliteration. It is possible to notice from the examples listed above that in most cases orthography have been adapted in replicas according to the graphemes that systems for transliteration suggest. However, there are some exceptions. In all examples Russian suffixes -ый and -ий (suffixes forming Russian adjectives) are replaced in replicas with a single grapheme <y>. Furthermore, Russian grapheme <й> is replaced with <y> as well. Russian grapheme <к> is replaced with grapheme <c> or with digraph <ck>. Grapheme <x> is written in all examples as grapheme <h>, <k> or as digraph <ck>. Later analysis will confirm that <x> always occurs in these three variants. Russianism *sapog* is formed according to the orthography of the model except Russian grapheme <б> is written as graphem <p>; this happens only in this example. In russianism *dobby* Russian grapheme <б> is written as double <bb> as well as <nn> in *vonny*. *Vonny* also omitted

Russian graphemes <ю> and <ч> that occur in the model. Russianism *biblio* is subjected to the process of clipping. Russian grapheme <л> is written as double <ll> in *tally* and the replica omitted grapheme <я>. Russianism *Bog* is written in capital letter because the model *Бог* is written in Russian in capital letter. Thus, replica has adapted even the capital letter. Furthermore, russianism *Korova* is written in replica in capital letter because in the novella it functions as a name for a bar. Russian grapheme <р> is written in the above examples as grapheme <r>, however, it also occurs as a variant <rr>. In the same way Russian grapheme <с> occurs, as single grapheme <s> and as double <ss>. In replica *raskazz*, Russian grapheme <з> is doubled while in the model Russian grapheme <с> is doubled. Grapheme <т> is also written as <t> and as double <tt>. It is also possible to see that grapheme <y> is added in the example *bratty*, *dobby* and *domy*. English suffix *-er* is added in the example *morder*. The suffix *-er* is usually added to verbs to make nouns with the meaning 'a person or thing that does something' and it can also be used to form nouns meaning 'a person or thing that has a particular quality or form', 'a person belonging to a particular place or group' and 'a person concerned with a particular thing'.[6] Later analysis show that the meaning of the replica matches with the meaning of English word *snout* which is used as a slang expression for human nose. Furthermore it is mentioned in the context alongside with *sniffer* ('a person who sniffs sth', 'a person's nose' inf.) sharing the same suffix *-er*. It can be concluded that it is added in order to emphasis the purpose of a nose as such, as 'a thing that does something'. In the same way are written *goober* and *rooker*, both denoting body parts.

4.3. THE FORMATION OF RUSSIANISMS ACCORDING TO COMBINATION OF PRONUNCIATION AND ORTHOGRAPHY OF THE MODEL

[6] http://www.oxforddictionaries.com/words/nouns-ending-in-er-or-and-ar

This principle of formation of russianisms is also used frequently what can be seen in the studies which have been done so far. Furthermore, recent studies show that this group is more numerous than the previous one which is also to be confirmed in this study. According to this principle, out of 186, 62 russianisms formed their orthography.

Following the suggested indexation, this group of russianisms is denoted by index *c*. The classification of the examples begins with the model, continues with the transcription of the model and with orthography of replica. It ends with the transcription of replicas in English.

Russian		**English**	
БА́БУШКА	[babuʃkə]	*baboochka*	[bʌ'bʊʃkə]
БЕЗУ́МНЫЙ	[b'ezumnɨj̩]	*bezoomny*	['bəzu:mnɪ]
БОГА́ТЫЙ	[bʌgatɨj̩]	*bugatty*	[bʊ'gʌtɪ]
БРА́ЧНЫЙ	[bratʃnɨj̩]	*bratchny*	['brætʃnɪ]
БРЮ́ХО	[br'uhə]	*brooko*	['brʊkəʊ]
ГЛУ́ПЫЙ	[głupɨj̩]	*gloopy*	['glu:pɪ]
ГРЯ́ЗНЫЙ	[gr'aznɨj̩]	*grahzny/grazzy*	['græznɪ] ['græzɪ]
ГУБА́	[gʊba]	*goober*	['gʊbə]
ДЕ́ВОЧКА	[d'evʌtʃkə]	*devotchka*	[di·vɒtʃkə]
ЖЕНА́	[ʒɪna]	*zheena*	['zi:nə]
ЖЕ́НЩИНА	[ʒe'nʃtʃinə]	*cheena*	['tʃi:nə]
ЗУ́БЫ	[zubɨ]	*zoobies*	['zu:bɪs]
И́МЯ	[im'a]	*eemya*	['i:mja]
ИСПГУ́АННЫЙ	[ispu'gan'ɨj̩]	*poogly*	['pu:glɪ]
		spoogy	['spu:dʒɪ]

КИШКА́	[k'iʃka]	*keeshkas*	['kɪʃkəz]
КЛЮВ	[kl'uv]	*cluve*	['klu:v]
КЛЮЧ	[kl'jutʃ]	*klootch*	['klʊtʃ]
КО́ЛОКОЛ	[kołʌkəl]	*collocoll*	['kʌləkəl]
КОНТО́РА	[kʌntorə]	*cantora*	['kæntɒrə]
КО́ШКА	[koʃkə]	*koshka*	['kɒʃkə]
ЛИЦО́	[l'itso]	*litso*	['lɪtsəʊ]
ЛЮ́ДИ	[l'judi]	*lewdies*	['lʊdiz]
МИЛИЦИОНЕ́Р	[m'il'its'iʌn'er]	*millicent*	['mɪləsənt]
МУЖ	[muʒ]	*moodge*	[mu:dʒ]
НИ́ЖНИЙ	[n'iʒn'ɨ̯j]	*neezhnies*	['neznɪs]
НОЖ	[noʃ]	*nozh*	['nɒz]
ОДИНО́КИЙ	[ʌdinok'ɨ̯j]	*oddy knocky*	['ɒdɪnɒkɪ]
ОЧКИ́	[ʌtʃki]	*otchkies*	['ɒtʃkɪz]
ПИ́ЩА	[p'iʃ':ə]	*pishcha*	['pɪʃə]
ПЛЕЧО́	[pl'ɪtʃo]	*pletcho*	['pletʃəʊ]
ПОДУ́ШКА	[pʌduʃkə]	*podooshka*	[pə'dʊʃkə]
ПРЕСТУ́ПНИК	[pr'ɪstupn'ik]	*prestoopnik*	[pre'stu:pnɪk]
ПТИ́ЦА	[pt'itsə]	*ptitsa*	[p'tɪtsə]
ПУ́ШКА	[puʃkъ]	*pooshka*	['pʊʃkə]
РАЗДРАЖЁННЫЙ	[rəzdrʌʒoniɨ̯j]	*razdraz*	['ræzdræz]
РАССУ́ДОК	[rʌs:udək]	*rassoodock*	['ræzʊdɒk]
РО́ЖА	[roʒə]	*rozz*	[rɒz]
РУКА́	[ruka]	*rooker*	['rʊkə]

СКОТИ́НА	[skʌt'inə]	*scoteena*	['skətɪnə]
СМЕХ	[sm'eh]	*smeck*	[smek]
СОВЕ́Т	[sʌv'et]	*soviet*	['səʊvɪət]
СТРАХ	[strah]	*strack*	[strek]
ТОЛЧО́К	[tʌɬtʃok]	*tolchock*	[təʊ'ltʃək]
ТУ́ФЛЯ	[tufl'a]	*toofles*	['tu:fəls]
УЖА́СНЫЙ	[uʒasnɨ̯ɨ̯]	*oozhassny*	[u:z'hʌsnɪ]
У́МНЫЙ	[umnɨ̯ɨ̯]	*oomny*	['u:mnɪ]
У́ЗЫ	[u'zɨ]	*oozy*	[u:zɪ]
ЧА́ШКА	[tʃaʃkə]	*chasha*	['tʃæʃə]
ЧАСОВО́Й	[tʃəsʌ'voɨ̯]	*chasso*	['tʃəsəʊ]
ЧЕЛОВЕ́К	[tʃ'ɯʌv'ek]	*chelloveck*	['tʃelɒvek]
ЧЕПУХА́	[tʃ'ɪpuha]	*chepooka*	['tʃepʊkə]
ЧУДЕ́СНЫЙ	[tʃud'esnɨ̯ɨ̯]	*choodessny*	[tʃu:'desnɪ]
ША́ЙКА	[ʃaɨ̯kъ]	*shaika*	['ʃeɪkə]
ШАР	[ʃar]	*sharries*	['ʃerɪs]
ШЕ́Я	[ʃ'e'a]	*shiyah*	['ʃɪʌ]
ШЛЯ́ПА	[ʃl'apə]	*shlapa*	['ʃlæpə]
ШУ́МНЫЙ	[ʃumnɨ̯ɨ̯]	*shoomny*	['ʃu:mnɪ]
ШУТЕ́ЙНЫЙ	[ʃ'ut'enɨ̯ɨ̯]	*shoot*	[ʃu:t]
ХЛЕБ	[hl'ep]	*kleb*	[kleb]
ХОРОШО́	[hərʌʃ'o]	*horrorshow*	[hɒrə'ʃəʊ]
Я́МА	[jamə]	*yahma*	['jʌmə]
ЯЗЫ́К	[jɪzɨk]	*yahzick*	['jʌzɪk]

The examples above represent adaptation of russianisms according to combination of pronunciation and orthography of the model. It means that orthography is formed in a way that one part of russianism is adapted according to the first principle (i.e. pronunciation), and the second part is formed according to the second principle (i.e. orthography). As it has been previously mentioned and shown, graphemes occur in several variants. Russian grapheme <e> is written as single grapheme <e> but it is also written as double <ee>. Russian grapheme <y> is replaced with double <oo> in all the examples above as well as grapheme <ю> (it appears only in one example – *brooko*). Grapheme <y> again replaces Russian suffixes -ый and –ий. Russian grapheme <o> is written in all the above examples as <o>, but in the example *bugatty*, it occurs as grapheme <u>. However, that can be explained as a pun. The meaning of the model is 'rich, expensive' and it can be associated with automobile brand *Bugatti* which is renowned for manufacturer of high-performance automobiles. Grapheme <з> occurs as variants <hz> (*grahzy*) and <zz> in replica *grazzy*, grapheme <y> is again added. Grapheme <л> occurs as single grapheme <l> but it also occurs as double <ll>. Russian Cyrillic grapheme <c> occurs as single grapheme <s> and as double <ss>. Grapheme <ч> is replaced with digraph <ch>, but in 7 examples above it occurs as variant <tch>. Grapheme <ш> occurs as digraph <sh> in all the examples, except in the first one where it is written as digraph <ch>. Once again it is confirmed that grapheme <x> occurs only as variants <h>, <k> and <ck>. In all examples, Russian Cyrillic grapheme <я> is written as digraph <ya>.

In some examples grapheme <h> does not occur in the model but it is added in replica, for example in *grahzn*y, *shiyah*, *yahma*, *yahzick*. Grapheme <h> is added after the first

syllable or at the end of the word. Furthermore, digraph (suffix) <er>[7] is also omitted in the model but added in replica at the end of the word – *goober, rooker*. Digraph <es> is also added in the replica at the end of the word: *zoobies, neezhnies, toofles, lewdies*. In English suffix -es is used to form plural. These examples in Russian already have a plural form, thus in the replica they have 'double plural'. Grapheme <s> is added in replica *keeshkas* and grapheme <e> in *cluve*. However, in the example *chasha*, grapheme <k> appears in the model, whereas in replica it is omitted. Russianism *sharries* adds to the model <ies> and grapheme <r> is doubled. Russianism *cheena* have undergone the process of clipping. The replica *horroshow* is adapted from Russian word *хорошо* and shares the meaning with it, but in English it can also be seen as a word formed by compounding (*horror* + *show*) and in that way functions as an English word as well.

Even though some graphemes or group of graphemes are added in replicas (or omitted), it does not affect the orthography and the pronunciation a lot; it is still clear that words derive from Russian. Furthermore, it is possible to notice that transcription of the models and replicas differs due to the fact that russianimsms above form their orthography according to combination of pronunciation and orthography of the model.

4.4. THE FORMATION OF RUSSIANISMS ACCORDING TO THE OMISSION OF RUSSIAN PALATALIZED CONSONANT

As it was already mentioned, the orthography of anglicisms is adapted in Russian according to the pronunciation of Russian palatalized consonants. The palatalized consonants are typical for the Russian language, therefore, it requires particular classification in adaptation of anglicisms in Russian. In the previous studies (Filipović, Menac 1977;

[7] Suffix *-er* is added in the example *morder* as well. See p. 22. It is added in the replicas which denote body parts: *morder, goober, rooker*.

Filipović, Menac 2005) this principle was denoted by index *e*. The formation of russianisms according to the omission of Russian palatalized consonant was introduced for the first time in the study of orthography of the basic form of russianisms in English (Fabijanić, 2011). According to Fabijanić, this principle was introduced because there are russianisms that could not be classified according to none of the previous principles so the omission of Russian palatalized consonant requires special classification. Following the indexation, this principle is denoted by index *f*. In the examples below, soft sign is omitted at the end of syllable or at the end of word. Out of 186 russianisms, 54 russianisms have adapted orthography according to this principle.

The classification begins with the model within which soft sign is bolded, and ends with replicas that omitted Russian palatalized consonant.

Russian	**English**
БОЛ**Ь**НО́Й	*bolnoy*
БОЛ**Ь**ШО́Й	*bolshy*
БРОСА́Т**Ь**	*brosay*
ВАРИ́Т**Ь**	*vareet*
ВЕЩ**Ь**	*veshch*
ВИ́ДЕТ**Ь**	*viddy*
ВОН**Ь**	*von*
ГОВОРИ́Т**Ь**	*govoreet*
ГРУД**Ь**	*groody*
ГУЛЯ́Т**Ь**	*goolied*
ДРА́Т**Ь**СЯ	*drat*
ДЕ́Н**Ь**ГИ	*deng*

ЖИЗН**Ь**	*jeezny*
ЗАМЕЧА́ТЕЛ**Ь**НЫЙ	*zammechat*
ЗАСНУ́Т**Ь**	*zasnoot*
Е́ХАТ**Ь**	*yeckate*
ИНТЕРЕСОВА́Т**Ь**	*interessovat*
КАРТОФЕ́Л**Ь**	*kartoffel*
КОПА́Т**Ь**	*kopat*
КРАСТ**Ь**	*crast*
КРИЧА́**ТЬ**	*creech*
КРОВ**Ь**	*krovvy*
КУПИ́Т**Ь**	*kupet*
ЛОВИ́Т**Ь**	*loveted*
ЛЮБИ́Т**Ь**	*lubbilubbing*
МА́ЛЕН**Ь**КИЙ	*malenky*
МА́Л**Ь**ЧИК	*malchick*
МЫ́СЛ**Ь**	*messel*
НА́ДЦАТ**Ь**	*nadsat*
НАЧИНА́Т**Ь**	*nachinat*
НОЧ**Ь**	*nochy*
НЮ́ХАТ**Ь**	*nuking*
ОСУШИ́Т**Ь**	*osoosh*
ПИТ**Ь**	*peet*
ПЛА́КАТ**Ь**	*platch*
ПЛА́Т**Ь**Е	*platties*

ПЛОТ**Ь**	*plott*
ПОНЯ́Т**Ь**	*pony*
ПРИВОДИ́Т**Ь**	*privodeet*
ПЬЯ́НИЦА	*pyahnitsa*
РАЗРЕ́ЗАТ**Ь**	*razrez*
РА́ДОСТ**Ь**	*radosty*
СКАЗА́Т**Ь**	*skazat*
СМОТРЕ́Т**Ь**	*smot*
СНИ́Т**Ь**СЯ	*sneety*
СОБИРА́Т**Ь**	*sobirat*
СПАТ**Ь**	*spat*
СЛУ́ШАТ**Ь**	*slooshy*
СЛУЧА́Т**Ь**СЯ	*sloochat*
УБИВА́Т**Ь**	*oobivat*
УХВАТИ́Т**Ь**	*skvat*
УХОДИ́Т**Ь**	*ookadeet*
ФОРЕ́Л**Ь**	*forella*
ЧИ́СТИТ**Ь**	*cheest*

Even though russianisms above form orthography by omitting Russian palatalized consonant, graphemes again occur as variants and some graphemes are added or omitted. Russian grapheme <e> occurs as single grapheme <e> and as digraph <ye> in one example – *yeckate*. Grapheme <и> is written as <i> but it is also written as digraph <ee>. Russian grapheme <й> is replaced with grapheme <y> in replica *bolnoy*. Grapheme <б> is written as

<b> and as double <bb> in the replica *lubbilubbing*; it is clear that it is the result of a word play – repeating the word root of the model. The meaning of the word is 'to make love' and the repetition indicates the act of making love, i.e. kissing (usually kissing implies repeating kisses, exchanging more than one kiss). Russian grapheme <к> is written as single grapheme <c> or as digraph <ck>. Russian grapheme <м> is written as double <mm> in replica *zammechat* and it is shortened. Furthermore, grapheme <c> also occurs as double <ss> in replica *interessovat*. Grapheme <y> is again replaced with double <oo> in all the examples above. Grapheme <ц> occurs as grapheme <s> in replica *nadsat*. Russian Cyrillic grapheme <ф> also occurs as double <ff> – *kartoffel*. However, besides some graphemes occur as variants in replicas, some extra graphemes are also added. For example, in russianism *viddy* grapheme <d> is written as double <dd> and grapheme <y> is added. Furthermore, graphemes <e> and <t>, that occur in the model, are omitted. Grapheme <y> is always added at the end of the word as in replicas *groody, nochy, radosty*. In replica *bolshy*, besides replacing <й> with <y>, grapheme <o> appears in the model, whereas in replica it is omitted. In replica *brosay*, grapheme <t> from the model is omitted and <y> is added. Furthermore, in replica *deng* not just the palatalized consonant is omitted but even grapheme <и> that is present in the model. In replica *yeckate* grapheme <e> is added. In replica *krovvy* Russian grapheme <в> is written as double <vv> and grapheme <y> is added. Russianism *loveted* derives from Russian word *ловить* and it is possible to see that grapheme <и> is replaced here with <e> and digraph <ed> is added at the end of the word as well as in russianism *goolied*. However, the pronunciation remains the same. In replica *platties*, Russian grapheme <т> occurs as double <tt> and graphemes <i>, <e> and <s> are extra added. In replica *forella*, Russian grapheme <л> is written as double <ll> and grapheme <a> that does not appear in the model, is added in the replica.

The russianisms that have adapted orthography according to the omission of Russian palatalized consonants could be further analysed in a way that they have adapted orthography according to combination of two principles (omission of Russian palatalized consonant + pronunciation or pronunciation and orthography), however, there are no such examples in the previous studies and because of the extensiveness of this study, they would not be analysed in that way.

5. THE COMPARISON BETWEEN TRANSLITERATION NORMS AND GRAPHEMES OCCURING IN THE RUSSIANISMS

The table in chapter 3 shows that only 6 out of 33 Cyrillic graphemes are adequately replaced with graphemes that are suggested by the four systems for transliteration. Previously analysed examples show that graphemes occur as graphemes suggested by the systems but they also occur as variants.

Russian grapheme <a> occurs in the russianisms according to the prescribed norm (*chasha*). Russian grapheme <e> is replaced with grapheme <e> (*bezoomy*, *deng*, *mesto*) and with digraph <ye> only in one example – *yeckate*. LC and BS suggest that Russian grapheme <e> should be replaced with <e> but BCN and PCGN besides <e> suggest digraph <ye>. Thus, it follows the prescribed norms. However, grapheme <e> occurs in russianisms as double <ee>, *zheena* and *cheena*. It does not affect the pronunciation because double <ee> is pronounced in English as long /i:/. Grapheme <o> is transliterated according to the transliteration norm as <o> (*okno, moloko, maslo*) but it is also written as grapheme <u> in only one example, *bugatty*. Grapheme <и> occurs in several variants, grapheme <i> follows the transliteration norm (*sobirat*, *bitva*) however, it also occurs as <e> (*loveted*) and as double <ee> (eegra, eemya). Replacing <e> with double <ee> does not affect the pronunciation

because <ee> is pronounced in English as long /i:/. Russian Cyrillic grapheme <y> is replaced, according to the transliteration norms, with <u> only in *gruppa*. In all examples it is replaced with double <oo> (*gloopy, minoota*, *oomny*); this also does not affect the pronunciation because double <oo> is prononuced in English as long /u:/.

Russian grapheme <б> is transliterated as <b> (*banda*, *britva*, *brosay*) according to the systems for transliteration except in *lubbilubbing* is transliterated as <bb> and in the replica *sapog* as <p>. Russian grapheme <в> is replaced with single grapheme <v> in all replicas (*privodeet*, *vred*, *zvook* etc.) but it also occurs as double <vv> in one example (*krovvy*). In the same way grapheme <д> is written as <d> in all examples (*dook, sladky* etc.) but it is written as double <dd> in replica *viddy*. Grapheme <з> is replaced with <z> according to the suggested grapheme in the transliteration systems (*zasnoot, zvook, razrez* etc.), but digraph <hz> also occurs as variant in replica *grahzny* as well as digraph <zz> in replicas *raskazz*, *grazzy* and *glazz*. BGN and PCGN suggest that Russian grapheme <й> should be replaced with <y> and it is replaced in russianimsms with <y> (*dorogoy, molodoy*) as well, however, it is also replaced with grapheme <i> only in replica *chai*. It is suggested by the transliteration systems that Russian Cyrillic grapheme <к> should be replaced with <k> but besides <k> in the russianisms occur variants <c> (*cluve, collocol, crast, creech*) and <ck> (*lomtick, malchick* etc.). However, the pronunciation remains the same because grapheme <c> and digraph <ck> are prounounced in English as /k/. Russian grapheme <л> is replaced according to the systems for transliteration with <l> (*lapa*) but in replicas *forella, tally* it occurs as double <ll>. Russian grapheme <p> occurs in as grapheme <r> but it also occurs as a double <rr> (*skorry*, *starry*). Grapheme <s> is replaced with <s> (*smeck, soomka* etc.) but it also occurs as double <ss> (*choodessny, goloss, voloss* etc.) Russian Cyrillic grapheme <т> is replaced with grapheme <t> (*oobivat, tree* etc.) but it is also replaced with

double <tt> (*gazetta*, *platties*). Grapheme <ф> occurs as <f> (*forella*, *toofles*) but it also occurs in replica *kartoffel* as double <ff>. Russian grapheme <х> is not replaced according to the prescibed norms with <kh>. Instead it is replaced with grapheme <k> (*dook, kleb, ooko, sakar*) and with digraph <ck> (*smeck, strack*). Russian grapheme <ц> is replaced with digraph <ts> following the prescribed norm (*litso, ptitsa*) however, in replica *nadsat* it is replaced with grapheme <s>. Grapheme <ч> occurs as digraph <ch> in all examples, following the transliteration norms, but it also occurs as variant <tch> (*bratchny, devotchka, klootch* etc.). Furthermore, grapheme <ш> is replaced with <sh> in all examples, however, in replica *baboochka* it is replaced with digraph <ch>. Russian grapheme <ы> is not replaced with the graphemes that are suggested by the systems for transliteration but it is replaced with grapheme <i> (*yahzick*) and with grapheme <e> (*messel*). Equally, grapheme <ю> is not replaced with graphemes that are suggested by the transliteration systems but with <u> (*cluve*) and double <oo> (*brooko*). Russian grapheme <я> is replaced, according to transliteration norm prescibed by BS, BCN and PCGN, with <ya> (*yahma*, *yazick*), but it is also written as grapheme <a> (*shlapa*).

Russian graphemes <г>, <ж>, <н>, <п>, <щ> are replaced in russianisms in *Nadsat* according to graphemes that are suggested by all four systems for transliteration: <g>, <zh>, <n>, <p>, <shch>. The graphemes/signs for Russian graphemes <ъ>, <ё> and <э> do not occur in the replicas.

6. SEMANTICS

Semantics is the study of meaning and it is oriented to the relation between signifiers (words, phrases, signs and symbols) and their denotation i.e. their explicit or direct meaning. In this paper semantics (semantic analysis) will be involved as a sub discipline of linguistics.

In linguistics, semantics is the study of the meaning of words, phrases and sentences. The study of semantics is also closely related to the subjects of representation, reference and denotation. The basic study of semantics encompasses the examination of the meaning of signs and the study of relations between different linguistic units and compounds, so called lexical relations (synonymy, antonymy, hyponymy, polysemy, metonymy). The main focus in semantics is what words conventionally mean, rather than what an individual speaker want them to mean on a particular occasion. Thus it is concerned with objective and general meaning which is known as conceptual meaning in semantics. Conceptual meaning involves basic, essential components of meaning that are, in fact, the result of the literal usage of a word. The notion of associative meaning of words which accounts for subjective or local meaning also occurs, but it is less important since linguistic semantics deals with the conventional meaning conveyed by the actual usage of words, phrases and sentences of a language. (Yule, 2006: 100-109)

When there is a need to find a meaning of a certain word, especially of a foreign language, the first thing that will come to our mind will probably be to find it in a dictionary. Alongside with other information provided by a dictionary, as word class, pronunciation, etymology etc., dictionary is essential for finding a word meaning. Besides orthographic analysis, the paper also includes semantic analysis, thus the aim is to find a meaning of russianisms that occur in the novella. For this aim to be achieved the meaning of Russian word will be found in Ozhegov's dictionary while the meaning of the russianisms will be extracted from the context in which they occur within the novella. In contact linguistics semantic analyses try to explain how the meaning of loanwords occurs and works. It will be explained in detail in the next chapter.

7. ANALYSIS OF THE ADAPTATION OF SEMANTICS OF RUSSIANISMS

In this chapter the adaptation of linguistic model will be analysed at the semantic level and English again will have a role of the recipient, while Russian will be the lending language (as it was the case with orthographic analysis).

The changes of meaning through which the model of lending language goes at the point of transition to the recipient language are analysed at the semantic level. All those changes result in a new system, the formation of which is based on the differences between primary and secondary adaptation, i.e. on the differences between the transfer of meaning and the transformation of meaning. The analyses at the semantic level are conducted according to three types of changes: a) changes in semantic extension, b) ellipse, and c) metonymy. According to Menac and Filipović who were elaborating anglicisms in Croatian and Russian (2005) the first group counts the greatest number of examples. The first type of changes, i.e. changes in semantic extension, is further subdivided into three main degrees of adaptation (with four sub degrees): 1) Zero semantic extension, 2) Restriction of meaning, further subdivided into: a) restriction in number of meaning, and b) restriction in semantic field; and the last degree 3) Expansion of meaning, further subdivided into a) expansion in number of meaning and b) expansion in semantic field. (Filipović, Menac 2005; 50)

186 russianisms will be analysed according to these degrees of adaptation. All degrees will be included. However, it must be taken into consideration that russianisms are elements of the slang so the model and the replica will vary in orthography (as it could be seen in the previous chapters).

7.1. THE ADAPTATION OF RUSSIANISMS ACCORDING TO ZERO SEMANTIC EXTENSION

Zero semantic extension is very frequent in the process of transfer from English to Russian and Croatian, especially when loanwords come from the field of human activities and everyday life as: food and drink, sports, music and dance, games, professions, clothing and footwear, medicine, chemistry, politics, trade, weapon, computer technology, means of transportation etc. Zero semantic extension is a process in which loanwords keep their original meaning unchanged and the number of meanings of loanword corresponds to the number of meanings of the model. In most cases, in the transfer from English to Russian and Croatian one meaning is transferred, sometimes even two. (Filipović, Menac, 2005: 51)

As it was mentioned, this process of semantic adaptation is frequent when English is a lending language and Russian the recipient one. However, in this case, when English is the recipient language, zero semantic adaptation is not so frequent. Only 35 russianisms out of 186 have been adapted according to zero semantic extension.

The classification of the examples is arranged so that it begins with the model on the left side, followed immediately by abbreviation for a word class. The transcription occurs below the model and on the left side the meaning(s) of the model is/are provided. The replica occurs in the same way and below replica are listed quote(s) within which the replica is underlined.

БЕЗУ́МНЫЙ, adj.	1. Сумасшедший (устар.).
[b'ezumnɨ̯ĭ]	Mad, crazy.
	2. Крайне безрассудный. Безумное намерение.
	Extremely reckless. Having crazy intentions.
	3. перен. Очень сильный, крайний по своему
	проявлению (разг.)

Very extreme in impression (coll.).

BEZOOMNY, adj. 1 Mad, crazy

['bəzu:mnɪ] 2 Having crazy intentions.

3 Very extreme in impression.

1 “All these long slovos, brothers, and a like mad or bezoomny look in his glazzies.” (p. 118)

2 “You understand about that tolchock on the rot, Dim. It was the music, see. I get all bezoomny when any veck interferes with a ptitsa singing, as it might be.” (p. 24)

3 “My nose and nogas and ear-hole stung and pained like bezoomny.” (p. 92)

The adjective is adapted according to the primary adaptation and according to the 1st degree of semantic adaptation – zero extension, because the meanings of the model and the replica are the same.

БИ́ТВА, n. 1. (высок.). То же, что сражение.

[b'itvə] The same thing as a fight (elevated).

BITVA, n. 1 A fight.

['bɪtvə]

“Big Jew said, still sweating from the bit of a bitva we'd had in the dark (...)” (p. 66)

The noun is adapted according to the primary adaptation and at the semantic field according to the 1st degree – zero extension because the model and the replica share the same meaning.

БОЛЬНО́Й, adj. 1. полн. ф. Пораженный какой-н. болезнью.

[bʌl'noi̯] Affected by some illness.

2. полн. ф. Свидетельствующий о наличии болезни.

Indicating the presence of disease.

3. полн.ф. То же, что болезненный.

The same as sick.

4. кр. ф. (ф. разг.), чем. Нездоров, болеет.

Unhealthy, ill.

BOLNOY, adj. 1 Affected by some illness.

['bɒlnɒɪ] 2 Indicating the presence of disease.

3 The same as sick.

4 Unhealthy, ill.

“So I was put into the bed and still felt bolnoy but could not sleep, but soon I started to feel that soon I might start to feel that I might soon start feeling just a malenky bit better, and then I was brought some nice hot chai with plenty of moloko and sakar and, peeting that, I knew that that like horrible nightmare was in the past and all over.” (p. 80)

The adjective is adapted according to the primary adaptation and it belongs to the 1st degree of semantic adaptation because the replica has adapted all the meanings (same meanings) from the model.

ВЕЩЬ, n. 1. Отдельный предмет, изделие.

[v'esh:] An object, product.

2. То, что принадлежит к личному движимому имуществу.

Sth that belongs to a person, his belongings.

3. О произведении науки, искусства.

A product of science and art.

4. Нечто, обстоятельство, явление.

Something, a fact, a phenomenon.

VESHCH, n. 1 An object, product.

['veʃʧ] 2 Sth that belongs to a person, his belongings.

3 A product of science and art.

4 Something, a fact, a phenomenon.

1 “And here, true, there were starry veshches that would fetch their share of cutter on the tourist market - like pictures and jewels and other starry pre-plastic cal of that type.” (p. 43)

2 “That, my brothers, was me asking myself the next morning, standing outside this white building that was like tacked on to the old Staja, in my platties of the night of two years back in the grey light of dawn, with a malenky bit of a bag with my few personal veshches in and a bit of cutter kindly donated by the vonny Authorities to like start me off in my new life.” (p. 97)

3 “We could viddy from the poster on the Filmdrome's face, a couple of fly-dirtied spots trained on it, that there was the usual cowboy riot, with the archangels on the side of the US marshal six-shooting at the rustlers out of hell's fighting legions, the kind of hound-and-horny veshch put out by Statefilm in those days.” (p. 16)

“They had no license for selling liquor, but there was no law yet against prodding some of the new veshches which they used to put into the old moloko, so you could peet it with vellocet or synthemesc or drencrom or one or two other veshches which would give you a nice quiet horrorshow fifteen minutes admiring Bog And All His Holy Angels and Saints in your left shoe with lights bursting all over your mozg.” (p. 3)

4 “This learned veck said the usual veshches, about no parental discipline, as he called it, and the shortage of real horrorshow teachers who would lambast bloody beggary out of their innocent poops and make them go boohoohoo for mercy.” (p. 32)

The noun is adapted according to the primary adaptation and according to the 1st degree of semantic adaptation – zero extension. The replica has adapted all four meanings from the model.

ВОНЬ, n.	1. (разг.) Дурной запах.
[von']	A bad smell (coll.).
VON, n.	1 A bad smell.
[vɒn]	

"There was a real musty von of pussies and pussy-fish and starry dust in this domy, different from the flatblocks."(p. 46)

The noun is adapted according to the primary adaptation and according to the 1st degree of semantic adaptation – zero extension. The meaning of the model and the replica is the same.

ГАЗÉТА, n.	1. Периодическое издание в виде больших листов, обычно ежедн.,
[gʌz'etə]	посвященное событиям текущей политической и общественной жизни.
	A publication in large sheets, usually issued daily or weekly, containing current news about political and social life.
GAZETTA, n.	1 A publication in large sheets, usually issued daily or weekly,
['gəzetʌ]	containing current news about political and social life.

"But all the ideas came from Your Humble, O my brothers, and also there was this veshch that I had been famous and had had my pictures and articles and all that cal in the gazettas." (p. 133)

The noun is adapted according to the primary adaptation and according to the 1st degree at the semantic level because it has adapted the same meaning from the model.

ГЛУ́ПЫЙ, adj.	1. С ограниченными умственными способностями,
[gɬupɨ̯j]	несообразительный, бестолковый.
	With intellectual disabilities, lame, stupid.
	2. Не обнаруживающий ума, лишенный разумной
	содержательности, целесообразности.
	Lacking intelligence or common sense.
GLOOPY, adj.	1 With intellectual disabilities, lame, stupid.
['glu:pɪ]	2 Lacking intelligence or common sense.

“But when we got into the street I viddied that thinking is for the gloopy ones and that the oomny ones use like inspiration and what Bog sends.” (p. 40)

“You could viddy that poor old Dim the dim didn't quite pony all that, but he said nothing for fear of being called gloopy and a domeless wonderboy.” (p. 9)

The adjective is adapted according to the primary adaptation and according to the 1st degree at the semantic level because it has adapted the same meanings from the model.

ДЕ́ВОЧКА, n.	1. Ребенок женского пола.
[d'evʌtʃkə]	A female child.
DEVOTCHKA, n.	1 A female child.
[di·vɒtʃkə]	

“So, to cut all short, we arrived, O my brothers, and I led the way up to 10-8, and they panted and smecked away the way up, and then they were thirsty, they said, so I unlocked the

treasure-chest in my room and gave these ten-year-young devotchkas a real horrorshow Scotchman apiece, though well filled with sneezy pins-and-needles soda.” (p. 35)

The noun is adapted according to the primary adaptation and according to the 1st degree at the semantic level because it has adapted the same meaning from the model.

ЗАМЕЧА́ТЕЛЬНЫЙ, adj.	1. Исключительный по своим достоинствам,
[zəm'ɪʧatъl'nɨ̯ĭ]	выдающийся.
	Exceptional by its merits, outstanding.
ZAMMECHAT, adj.	1 Exceptional by its merits, outstanding.
['zæməʧət]	

“This time they thought nothing fun and stopped creeching with high mirth, and had to submit to the strange and weird desires of Alexander the Large which, what with the Ninth and the hypo jab, were choodessny and zammechat and very demanding, O my brothers.” (p. 36)

The adjective is adapted according to the primary adaptation and according to the 1st degree of semantic adaptation – zero extension. The meaning of the model and the replica is the same.

ИНТЕРЕСОВА́ТЬ, v.	1. Возбуждать в ком-н. интерес.
[int'ʊr'ɪs'vʌt']	To arouse the curiosity.
INTERESSOVAT, v.	1 To arouse the curiosity.
[ɪntə'resɒvʌt]	

“He had gotten me interessovatted now, dreaming of me like that.” (p. 37)

The verb is adapted according to the primary adaptation and according to the 1st degree of semantic adaptation – zero extension. The meaning of the model and the replica is the same.

ИСПГУ́АННЫЙ, adj.	1. Охваченный испугом, испугавшийся.

[ispu'gʌn'ɨi̯] Overcome by fear, afraid.

2. Выражающий испуг.

Expressing a fear.

POOGLY/SPOOGY, adj. 1 Overcome by fear, afraid.

['pu:glɪ] ['spu:dʒɪ] 2 Expressing a fear.

“He looked a malenky bit poogly when he viddied the four of us like that, coming up so quiet and polite and smiling, but he said: “Yes? What is it?” in a very loud teacher-type goloss, as if he was trying to show us he wasn't poogly.” (p. 6)

“Now all the cats were getting spoogy and running and jumping in a like cat-panic, and some were blaming each other, hitting out cat-tolchocks with the old lapa and ptaaaaa and grrrrr and kraaaaark.” (p. 47)

The adjective is adapted according to the primary adaptation and according to the 1st degree of semantic adaptation – zero extension. The meanings of the model and the replica are the same. The replica occurs in two variants – *poogly* and *spoogy*.

КОНТÓРА, n. 1 Общее название административно- канцелярских отделов

[kʌntorə] учреждений и предприятий, а также самостоятельных учреждений, преимущ. хозяйственного, финансового характера.

The common name for administrative and clerical departments of institutions and companies, as well as for independent institutions of economic and financial nature.

CANTORA, n. 1 A place in which business, clerical, or professional activities are

[kæn'tɒrə] conducted.

“And I was marched across the Wing Chapel to the little cantora of the charles and then made to go in.” (p. 71)

The noun is adapted according to the primary adaptation and according to the 1st degree at the semantic level because it has adapted the same meaning from the model.

КОТ, n. 1. Самец кошки.

[kot] A male cat.

KOT, n. 1 A male cat.

[kɒt]

“It was full of kots and koshkas all crawling to and fro over the carpet, with bits of fur floating in the lower air (...)” (p. 46)

The noun is adapted according to the primary adaptation and at the semantic field according to the 1st degree – zero extension. The model and the replica share the same meaning.

КРОВЬ, n. 1. Обращающаяся в орханизме красная жидкость, обеспечивающая

[krof'] питание и обмен веществ всех клеток тела.

The red body fluid that provides nutrition and metabolism of all body cells.

KROVVY, n. 1 The red body fluid that provides nutrition and metabolism of all body

['krɒvɪ] cells.

“I had just ticklewickled his fingers with my britva, and there he was looking at the malenky dribble of krovvy that was redding out in the lamplight.” (p. 41)

The noun is adapted according to the primary adaptation and according to the 1st degree of semantic adaptation – zero extension because the meaning of the model and the replica are the same.

ЛО́МТИК, n.	1. Отрезанный для еды плоский кусок чего-н.
[lomt'ik]	A thin, flat piece cut from some food.
LOMTICK, n.	1 A thin, flat piece cut from food.
['lɒmtɪk]	

"Then, shining, combed, brushed and gorgeous, I sat to my lomtick of pie." (p. 37)

The noun is adapted according to the primary adaptation and at the semantic field according to the 1st degree – zero extension because the model and the replica share the same meaning.

МА́ЛЬЧИК, n.	1. Ребенок мужского пола, подросток.
[mal'chik]	A male child, teenager.
MALCHICK, n.	1 A male child, teenager.
['mælʧɪk]	

"Going north we came to the filthy old Filmdrome, peeling and dropping to bits through nobody going there much except malchicks like me and my droogs, and then only for a yell or a razrez or a bit of in-out-in-out in the dark." (p. 16)

The noun is adapted according to the primary adaptation and at the semantic field according to the 1st degree – zero extension. The replica has adapted the same meaning from the model.

МУЖ, n.	1. Мужчина по отношению к женщине, с к-рой он состоит в
[muʒ]	официальном браке (к своей жене).
	A man joined with a woman in marriage.

2. Мужчина в зрелом возрасте (устар.).

An adult male human (obsol.).

MOODGE, n. 1 A man joined with a woman in marriage.

[mu:dʒ] 2 An adult male human.

1 “We all went smecking into the room with a light on, and there was this devotchka sort of cowering, a young pretty bit of sharp with real horrorshow groodies on her, and with her was this chelloveck who was her moodge (...)” (p. 18)

2 “I could never stand to see a moodge all filthy and rolling and burping and drunk, whatever his age might be, but more especially when he was real starry like this one was.” (p. 12)

The noun is adapted according to the primary adaptation and at the semantic level according to the 1st degree – zero extension. The replica adapted both (same) meanings from the model.

НАГО́Й, adj. 1. Не имеющий на себе одежды, голый.

[nʌgoi̯] Having no clothing on the body; nude.

NAGOY, adj. 1 Having no clothing on the body; nude.

['nædʒɔɪ]

“But of course some of the malchicks living in 18A had, as was to be expected, embellished and decorated the said big painting with handy pencil and ballpoint, adding hair and stiff rods and dirty ballooning slovos out of the dignified rots of these nagoy (bare, that is) cheenas and vecks.” (p. 25)

The adjective is adapted according to the primary adaptation and at the semantic level, according to the 1st degree – zero extension, beacuse the replica and the model share the same meaning.

НАДМЕ́ННЫЙ, adj. 1. Высокомерный, кичливый.

[nʌdm'enɨ̯j] Arrogant, boastful.

NADMENNY, adj. 1 Arrogant, boastful.

[næd'menɪ]

“It opened with German eagles and the Nazi flag with that like crooked cross that all malchicks at school love to draw, and then there were very haughty and nadmenny like German officers walking through streets that were all dust and bomb-holes and broken buildings.” (p. 84)

The adjective is adapted according to the primary adaptation and at the semantic level, according to the 1st degree – zero extension. The replica has adapted the same meaning from the model.

ОЧКИ́, n. 1. Оптический прибор из двух линз, а также защищающих глаза

[ʌʧki] стекол, прозрачных пластин, вмонтированных в полумаску.

The optical device of two lenses and two glasses protecting the eyes, and transparent plates embedded into a half-mask.

OTCHKIES, n. 1 The optical device of two lenses and glasses protecting the eyes,

['ɒʧkɪz] transparent plates embedded into a half-mask.

“What shall it be?” asked a veck with otchkies on his nose, and he had in his rookers lovely shiny sleeves full of music.” (p. 132)

The noun is adapted according to the primary adaptation and according to the 1st degree of semantic adaptation – zero extension. The meanings of the model and the replica are the same.

ПЛЕ́ННЫЙ, adj. 1 Взятый в плен, находящийся в плену.

[pl'eniį̯] A person held in prison, prisoner.

PLENNY, n. 1 A person held in prison, prisoner.

['plenɪ]

“I was at the back of the Wing Chapel (there were four along here in Staja 84F) near where the warders or chassos were standing with their rifles and their dirty bolshy blue brutal jowls, and I could viddy all the plennies sitting down slooshying the Slovo of the Lord in their horrible cal-coloured prison platties, and a sort of filthy von rose from them, not like real unwashed, not grazzy, but like a special real stinking von which you only got with the criminal types, my brothers, a like dusty, greasy, hopeless sort of a von. And I was thinking that perhaps I had this von too, having become a real plenny myself, though still very young.” (p. 58-59)

The noun is adapted according to the primary adaptation and according to the 1st degree of semantic adaptation – zero extension. The meanings of the model and the replica are the same, however the replica is a noun, while the model is an adjective, but the meaning is the same.

ПЛЕСК, n. 1. Шум, звуки от падения волны, от ударов по воде.

[pl'esk] A sound of water splashing.

PLESK, n. 1 A sound of water splashing.

['plæsk]

“The point was whether to leave the auto to be sobiratted by the rozzes or, us feeling like in a hate and murder mood, to give it a fair tolchock into the starry watersfor a nice heavy loud plesk before the death of the evening.” (p. 20)

The noun is adapted according to the primary adaptation and according to the 1st degree of semantic adaptation – zero extension because the model and the replica share the same meaning.

ПЛОТЬ, n.	1. То же, что тело.
[plot']	The same as body.
PLOTT, n.	1 The same as body.
['plɒt]	

"The dead plott was carried off, and then everybody in the whole prison had to stay locked up until further orders, and there was no pishcha given out, not even a mug of hot chai." (p. 68)

The noun is adapted according to the primary adaptation and according to the 1st degree of semantic adaptation – zero extension. The meaning of the model and the replica is the same.

ПОНЯ́ТЬ, v.	1. Уяснить значение чего-н., смысл чьих-н. слов, поступков.
[pʌn'at']	To understand sth, meaning of one's words and actions.
	2. Познать, постигнуть.
	To know, to comprehend.
PONY, v.	1 To understand sth, meaning of one's words and actions.
['pɒnɪ]	2 To know, to comprehend.

1 "Listening to the J. S. Bach, I began to pony better what that meant now, and I thought, slooshying away to the brown gorgeousness of the starry German master, that I would like to have tolchecked them both harder and ripped them to ribbons on their own floor." (p. 27)

2 "You can pony that one thing always leads to another." (p. 36)

The verb is adapted according to the primary adaptation and according to the 1st degree of semantic adaptation – zero extension. The meanings of the model and the replica are the same. The model and the replica are finite verbs.

ПРЕСТУ́ПНИК, n.	1. Человек, к-рый совершает или совершил преступление.
[pr'ɪstupn'ik]	A man who commits or has commited a crime.
PRESTOOPNICK, n.	1 A man who commits or has commited a crime.

[pre'stʊpnɪk]

“Then he said: 'Common criminals like this unsavoury crowd' - (that meant me, brothers, as well as the others, who were real prestoopnicks and treacherous with it) – 'can best be dealt with on a purely curative basis.” (p. 69)

The noun is adapted according to the primary adaptation and according to the 1st degree of semantic adaptation – zero extension. The model and the replica share the same meaning.

ПЬЯ́НИЦА, n.	1. Человек, к-рый пьянствует, алкоголик.
[p'jan'itsə]	A person who is habitually drunk, an alcoholic.
PYAHNITSA, n.	1 A person who is habitually drunk, an alcoholic.

[pɪə'nɪtsə]

“When we got outside of the Duke of New York we viddied by the main bar's long lighted window, a burbling old pyahnitsa or drunkie, howling away at the filthy songs of his fathers and going blerp blerp in between as though it might be a filthy old orchestra in his stinking rotten guts.” (p. 12)

The noun is adapted according to the primary adaptation and according to the 1st degree of semantic adaptation – zero extension beacuse the model and the replica share the same meaning.

РАЗДРАЖЁННЫЙ, adj.	1. Выражающий раздражение, досаду.
[rəzdrʌʒonɨ̯ĭ]	Being upset, annoyed.
RAZDRAZ, adj.	1 Being upset, annoyed.

['ræzdræz]

“Then in the dratsing this droog of Billyboy's suddenly found himself all opened up like a peapod, with his belly bare and his poor old yarbles showing, and then he got very razdraz, waving and screaming and losing his guard and letting in old Dim with his chain snaking whisssssshhhhhhhhh, so that old Dim chained him right in the glazzies, and this droog of Billyboy's went tottering off and howling his heart out.” (p. 14)

The adjective is adapted according to the primary adaptation and according to the 1st degree of semantic adaptation – zero extension. The meaning of the model and the replica is the same.

РАЗРЕ́ЗАТЬ, v.	1. То же, что резать.
[rʌzr'ezət']	The same as to cut.
RAZREZ, v.	1 The same as to cut.

['ræzræz]

“This crystal book I had was very tough-bound and hard to razrez to bits, being real starry and made in days when things were made to last like, but I managed to rip the pages up and chuck them in handfuls of like snowflakes, though big, all over this creeching old veck, and then the others did the same with theirs, old Dim just dancing about like the clown he was.” (p. 7)

The verb is adapted according to the primary adaptation and according to the 1st degree of semantic adaptation – zero extension. The replica has adapted the same meaning from the model and the finite form of verb.

РАССУ́ДОК, n. 1. Способность к рассуждению, размышлению.
[rʌs:udək] The ability to reason, to think.
RASSOODOCK, n. 1 The ability to reason, to think.
['ræzʊdɒk]

“Dim being really dim, and we sat in the Korova Milkbar making up our rassoodocks what to do with the evening, a flip dark chill winter bastard though dry.” (p. 3)

The noun is adapted according to the primary adaptation and according to the 1st degree of semantic adaptation – zero extension. The meaning of the model and the replica is the same.

САПО́Г, n. 1. Высокая обувь, охватывающая голени.
[sʌpok] The tall footwear, covering the lower leg.
SABOG, n. 1 The tall footwear, covering the lower leg.
['sæbɒg]

“Anyway, Dim squeezed in next to this veck and, with his big clown's yawp that showed his hanging grape, he stabbed this veck's foot with his own large filthy sabog.” (p. 22)

The noun is adapted according to the primary adaptation and according to the 1st degree of semantic adaptation – zero extension. The model and the replica share the same meaning.

СТУЛ, n. 1. Предмет мебели- сиденье на ножках со спинкой, на одного
[stul] человека.

A piece of furniture designed to accommodate one sitting person, providing support for the back and often the arms and typically standing on legs.

STOOL, n. 1 A piece of furniture designed to accommodate one sitting
[stu:l] person, providing support for the back and often the arms and typically standing on legs.

“I was in bumpy darkness, with beds and cupboards and bolshy heavy stoolies and piles of boxes and books about.” (p. 46)

The noun is adapted according to the primary adaptation and according to the 1st degree of semantic adaptation – zero extension because the replica has adapted the same meaning from the model.

ЧЕПУХА́, n. 1. (разг.). То же, что ерунда.
[tʃ'ıpuha] The same as nonsense (coll.)

CHEPOOKA, n. 1 Nonsense.
['tʃepʊkə]

“There were a few starry letters, some of them dating right back to 1960 with “My dearest dearest”in them and all that chepooka, and a keyring and a starry leaky pen.” (p. 8)

The noun is adapted according to the primary adaptation and according to the 1st degree at the semantic level because it has adapted the same meaning from the model.

ША́ЙКА, n. 1. Группа людей, объединившихся для какои-н. Преступной
[ʃai̯kъ] деятельности.
A group of people who band together for some criminal activity.

SHAIKA, n. 1 A group of people who band together for some criminal activity.

['ʃeɪkə]

“I had my cut-throat britva handy in case any of Billyboy's droogs should be around near the flatblock waiting, or for that matter any of the other bandas or gruppas or shaikas that from time to time were at war with one.” (p. 25)

The noun is adapted according to the primary adaptation and according to the 1st degree of semantic adaptation – zero extension. The meaning of the model and the replica is the same.

ШЕСТ, n.	1. Длинная палка, жердь.
[ʃest]	A long stick, a pole.
SHEST, n.	1 A long stick, a pole.

[ʃest]

“I went to the lift, but there was no need to press the electric knopka to see if it was working or not, because it had been tolchocked real horrorshow this night, the metal doors all buckled, some feat of rare strength indeed, so I had to walk the ten floors up. I cursed and panted climbing, being tired in plott if not so much in brain. I wanted music very bad this evening, that singing devotchka in the Korova having perhaps started me off. I wanted like a big feast of it before getting my passport stamped, my brothers, at sleep's frontier and the stripy shest lifted to let me through.” (p. 25)

The noun is adapted according to the primary adaptation and according to the 1st degree of semantic adaptation – zero extension because the replica has adapted the same meaning from the model.

ШЕ́Я, n.	1. Часть тела, соединяющая голову с туловищем.
[ʃ'e'a]	The part of the body joining the head to the trunk.

SHIYAH, n. 1 The part of the body joining the head to the trunk.

['ʃɪʌ]

"And I made sure my so-called droogs were in it, right up to the shiyah." (p. 54)

The noun is adapted according to the primary adaptation and according to the 1st degree of semantic adaptation – zero extension. The meaning of the model and the replica is the same.

7.2. THE ADAPTATION OF RUSSIANISMS ACCORDING TO RESTRICTION OF MEANING

Restriction of meaning of loanwords is also very frequent because loanwords are transferred in a borrowing language in order to name an object or a notion that are typical for culture and civilization of a lending language. In that case, loanwords are transferred in specific contexts which results in transferring only one part of the meaning. Words have more than one meaning, hence restriction of meaning has become the most frequent occurrence in the process of language borrowing. General meaning is reduced to the more specific one and alongside with loanword, one specific meaning is most often transferred. (Filipović, 1986: 164)

The previous studies (which have been conducted according to anglicisms is Croatian and Russian) have showed that restriction of meaning encompasses two sub degrees of semantic borrowing. Namely, some loanwords transfer into a new language at least one or more meanings. That kind of process is known as restriction in number of meaning. On the other hand, loanword may be restricted in the field of sense, i.e. in semantic field. Since there is a great distinction between previously mentioned sub degree, there is a need to analyze the russianisms separately, that is first to analyze those that have adapted semantics according to restriction in number of meaning and then those that have adapted semantics according to

restriction in semantic field. Out of 186, semantics of 103 russianisms has been adapted according to restriction of meaning.

7.2.1. THE FORMATION OF RUSSIANISMS ACCORDING TO RESTRICTION IN NUMBER OF MEANING

Restriction in number of meaning occurs in all fields in which occurs the contact between English culture and civilization and Croatian and Russian and it also belongs to primary adaptation. As it was previously mentioned, restriction in number of meaning of the model is most often conducted according to the principle of specialization from a general to a technical sense. Most often the replica retains only one meaning. (Filipović, Menac, 2005: 55)

The formation of russianisms according to this sub degree also confirms that it is very frequent one and that replicas have adapted only one meaning. However, replicas also have adapted more than one meaning. Semantics of 85 russianisms has been adapted according to this sub degree. The classification of the examples begins with the model on the left side, followed immediately by abbreviation for a word class. The transcription occurs below the model and on the left side the meaning(s) of the model is/are provided. The replica occurs in the same way and below replica are listed quote(s) within which the replica is underlined.

БА́БУШКА, n.	1. Мать отца или матери.
[babuʃkə]	The mother of a father or a mother.
	2. Вообще о старой женщине, преимущ. в обращении (разг.).
	Generally speaking about an old woman.
BABOOCHKA, n.	1 Speaking about an old woman.

[bʌˈbʊʃkə]

“And you could viddy this old baboochka talking back to them, govoreeting in like scoldy language to her pussies.” (p. 44)

The noun *baboochka* is adapted according to the primary adaptation. Regarding semantic level, it belongs to the 2nd degree – restriction of meaning because it is restricted in number of meaning, thus the russianism has adapted the second meaning (of two possible meanings) of the word in Russian.

БИБИЛОТЕ́КА, n. [bibliʌtˈekə]

1. Учреждение, собирающее и хранящее произведения печати письменности для общественного пользования, а также осуществляющее справочно-библиографическую работу.

A place in which reading materials, such as books, periodicals, and newspapers are kept for use or lending and where bibliographic work can also be realized.

2. Собрание книг, произведений печати, а также помещение, где они хранятся.

A collection of literary materials, and also a room where they are kept.

3. Название серии книг, объединенных тематически или по назначению, жанру.

A set of books, all produced in the same style or about the same subject.

BIBLIO, n. [ˈbɪblɪəʊ]

1A place in which reading materials, such as books, periodicals, and newspapers are kept for use or lending.

“He had books under his arm and a crappy umbrella and was coming round the corner from the Public Biblio, which not many lewdies used these days.” (p. 6)

The noun is adapted according to the primary adaptation and at the semantic field it belongs to the 2nd degree because there is a restriction in meaning, i.e. in number of meaning. The replica adapted only one meaning out of three possible meanings from the model.

БОГ, n.	1. В религии: верховное всемогущее существо, управляющее
[bok]	(миром или при многобожии) одно из таких существ.
	In religion: the supreme almighty being that rules the world or (in polytheism) one of those beings.
	2. В христианстве: триединое божество, творец и всеобщее мировое начало - Бог Отец, Бог Сын и Бог Дух Святой.
	In Christianity: triune deity, the creator and the general world beginning – the Father, the Son, and the Holy Spirit.
	3. перен. Предмет поклонения, обожания (устар., книжн.).
	The subject of worship, adoration.
	4. От бога (высок.) - в знач. определения: одаренный талантом.
	From God – meaning – having talent.
BOG, n.	1 In Christianity: triune deity, the creator and the general world
[bɒg]	beginning – the Father, the Son, and the Holy Spirit.

“More, badness is of the self, the one, the you or me on our oddy knockies, and that self is made by old Bog or God and is his great pride and radosty.” (p. 31)

The noun is adapted according to the primary adaptation and regarding the semantic field it belongs to the 2nd degree because there is restriction in number of meaning. The replica has

adapted only one meaning (the second meaning) out of four possible meanings of the model. In the novella the noun *Bog* also occurs in phrases such as *for Bog's sake, Bog be praised* which are used in English. And the quotation above confirms that English noun *God* also occurs in the novella and that Russian noun *Bog* replaces it and it is often mentioned simultaneously (*Bog or God*). Furthermore, it is clear enough in the novella that *Bog* is mentioned in the context of Christianity.

БОГА́ТЫЙ, adj. [bʌgatɨ̯j̯]

1. Обладающий большим имуществом, деньгами, очень зажиточный.

Having great material wealth, having a lot of money, very prosperous.

2. полн. ф. Дорого стоящий, роскошный.

Expensive, luxurious.

3. То же, что обильный; содержащий в себе много чего-н. ценного.

The same as abundant; containing sth very valuable.

4. полн. ф., перен. Содержащий много ценных качеств.

Very valuable in quality.

BUGATTY, adj. [bʊ'gʌtɪ]

1 Having great material wealth, having a lot of money.

“I gave them the ultra-violence, the crasting, the dratsing, the old in-out-in-out, the lot, right up to this night's veshch with the bugatty starry ptitsa with the mewing kots and koshkas.” (p. 54)

The noun is adapted according to the primary adaptation by restricting the number of meaning. The replica has adapted only one meaning out of four meanings from the model.

БОЛЬШО́Й, adj.	1. Значительный по размерам, по величине, силе.
[bʌl'shoi̯]	Of considerable size, extent or force.
	2. Значительный, выдающийся; обладающий в высокой степени тем качеством, к-рое заключено в значении определяемого существительного.
	A significant, outstanding; having a high degree of quality that occurs within the meaning of the noun.
	3. Взрослый (с точки зрения ребенка), а также (о ребенке) вышедший из младенческого возраста, подросший.
	Grown-up, older or eldest.
	4. То же, что многочисленный.
	The same as numerous.
	5. Появляющийся, находимый или производимый в большом количестве.
	Appearing in a large quantity.
BOLSHY, adj.	1 Of considerable size, extent or force.
[bɒlʃɪ]	2 A significant, outstanding; having a high degree of quality that occurs within the meaning of the noun.

1 “And there was a bolshy big article on Modern Youth (meaning me, so I gave the old bow, grinning like bezoomny) by some very clever bald chelloveck.” (p. 32)

2 “You could viddy that he thought he was a very big bolshy veck and it was beneath his dignity to be sharing a cell with six and having to sleep on the floor till I made this gesture at him.” (p. 66)

The adjective is adapted according to the primary adaptation and it belongs to the 2nd degree of semantic adaptation because restriction in meaning occurs; in number of meaning. The replica has adapted only two meanings (out of four) from the model. This adjective often appears in the text simultaneously with adjectives *big* and *great*. Hence, the meanings are more explicit and better understood.

БРЮ́ХО, n.	1. Живот животного.
[br'uhə]	Belly of an animal.
	2. Живот человека (прост.).
	Belly of a human being (coll.).
BROOKO, n.	1 Belly of a human being.
['brʊkəʊ]	

“I'm not going to crawl around on my brooko any more, you merzky gets.”(p. 53)

The noun is adapted according to the primary adaptation and according to the 2nd degree at semantic level. It is restricted in number of meanings. The replica adapted only one meaning (out of 2) from the model.

ВИ́ДЕТЬ, v.	1. Обладать способностью зрения.
[v'id'ɪt']	To have the vision ability.
	2. кого-что. Воспринимать зрением.
	To perceive with eyes.

3. кого (что). Иметь встречу с кем-н.

To meet with someone.

4. что. Наблюдать, испытывать.

To observe, to test sth.

5. что. Сознавать, усматривать.

To realize, to perceive sth.

VIDDY, v. 1 To perceive with eyes.

[vɪdɪ] 2 To realize, to perceive sth.

1 “What you could viddy then was a sort of a big ball rolling into the inside of the shop behind the curtain, this being old Dim and Slouse sort of locked in a death struggle.” (p. 10)

2 “Down this blood poured in like red curtains, but you could viddy Billyboy felt not a thing, and he went lumbering on like a filthy fatty bear, poking at me with his nozh.” (p. 15)

“You can viddy that everything in this wicked world counts.” (p. 36)

The replica is restricted in number of meaning, it has adapted two meanings from the model.

ГЛАЗ, n. 1. Орган зрения, а также само зрение.

[glas] An organ of vision, and a vision.

2. (перен.) Присмотр, надзор.

Control, supervision.

GLAZZ, n. 1 An organ of vision, and a vision.

[glæz]

“The next morning I woke up at oh eight oh oh hours, my brothers, and as I still felt shagged and fagged and fashed and bashed and my glazzies were stuck together real horrorshow with sleepglue, I thought I would not go to school.” (p. 27)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted only one meaning from the model.

ГО́ЛОС, n. [goləs]	1. Звучание, производимое колебанием связок, находящихся в горле. The sound produced by vibration in a person's larynx. 2. Одна из двух или нескольких мелодий в музикальном пьесе, партия в вокальном ансамбле. One of two or more melodies in the music play, the party in the vocal ansamble. 3. Мнение, высказывание. A particular opinion or attitude expressed. 4. Право заявлять свое мнение при решении вопросов в государственных, общественных учреждениях, а также само такое выраженное мнение. The right to state opinion in matters of state and public institutions, as well as to express one's own opinion.
GOLOSS, n. [gə'ləs]	1 The sound produced by vibration in a person's larynx.

“Then there was Something Something Rubinstein, a very tall and polite chelloveck with a real gentleman's goloss, very starry with a like eggy beard.” (p. 120)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning because it has adapted only one meaning out of four possible of the model.

ГО́РЛО, n.	1. Передняя часть шеи.
[gorlə]	The front part of a person's neck.
	2. Общее название зева, глотки (в 1 знач.) и гортани.
	The common name for the throat, pharynx and larynx.
	3. Верхняя суженная часть сосуда.
	The upper narrowed part of the vessel.
	4. Пролив, соединяющий залив с морем, а также рукав, соединяющий устье реки с морем, озером (спец.).
	The strait, which connects the bay and the sea, and also the sleeve connecting the river and the sea, or lake (spec.).
GORLO, n.	1 The front part of a person's neck.
['gəʊləʊ]	

"My gorlo was real dry and sore before anyone came." (p. 89)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted only one meaning from the model.

ГУБА́, n.	1. Кожная складка, образующая край рта.
[gubá]	Fleshy part which forms the upper and lower edges of the opening of the mouth.

2. Концы клещей, служащие для зажима (спец.).

The ends of tongs used for clamping (spec.)

GOOBER, n. 1 Fleshy part which forms the upper and lower edges of the opening of

['gʊbə] the mouth.

“Dim looked very surprised, his rot open, wiping the krovvy off of his goober with his rook and in turn looking surprised at the red flowing krovvy and at me. ” (p. 22)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning because it has adapted only one meaning from the model.

ГУЛЯ́ТЬ, v. 1. Совершать прогулку.

[gul'at'] To take a walk.

2. перен. Перемещаться в разных направлениях, распространяться.

To move in different directions, to spread (fig.).

3. Быть свободным от обязательной работы, службы, иметь выходной день, отпуск (разг.).

To have a day off (coll.).

4. Кутить, веселиться (прост.).

To have fun (coll.).

5. с кем. Быть в близких, любовных отношениях (прост.).

Having a close, love relationship (coll.).

GOOLIED, v. 1 To take a walk, to walk.

[gu:lɪd]

So we goolied up to him, very polite, and I said: “Pardon me, brother.” (p. 6)

The verb is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning because it has adapted only one meaning from the model.

ГРО́МКИЙ, adj.	1. Сильно звучащий, хорошо слышный.
[gromk'ɨ̯j]	Characterized by high volume, very loud.
	2. перен., полн, ф. Получивший широкую известность, огласку.
	Sth/Someone that has received wide recognition and fame (fig.).
	3. перен. Напыщенный, фальшиво торжественный.
	Pompous, festive (fig.).
GROMKY, adj.	1 Characterized by high volume, very loud.
['grɒmkɪ]	

"And then, O my brothers, the film-show started off with some very gromky atmosphere music coming from the speakers, very fierce and full of discord." (p. 76)

The adjective is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning because it has adapted only one meaning from the model.

ГРУДЬ, n.	1. Верхняя часть передней стороны туловища, а также полость в
[grud']	этой части тела.
	The upper part of the front side of the body, and also a cavity in that body part.
	2. Одна из двух молочных желез женщины.

Either of two milk-secreting, glandular organs on the chest of a woman.

3. Верхняя передняя часть рубашки, платья, верхней одежды.

The upper front part of the shirt, dresse, outerwear.

GROODY, n. 1 The upper part of the front side of the body.

['gru:dɪ] 2 Either of two milksecreting, glandular organs on the chest of a woman.

1 “So here I was now, two years just to the day of being kicked and clanged into Staja 84F, dressed in the heighth of prison fashion, which was a one-piece suit of a very filthy like cal colour, and the number sewn on the groody part just above the old tick-tocker and on the back as well, so that going and coming I was 6655321 and not your little droog Alex not no longer.” (p. 57)

2 “ We could tell she would creech murder given one chance, so I was round that counter very skorry and had a hold of her, and a horrorshow big lump she was too, all nuking of scent and with flipflop big bobbing groodies on her.” (p. 10)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted two meanings from the model.

ГРУ́ППА, n. 1. Несколько предметов или людей, животных, расположенных

[grup:ə] близко друг от друга, соединенных вместе.

An assemblage of persons, animals or objects gathered together.

2. Совокупность людей, объединенных общностью интересов, профессии, деятельности, а также совокупность предметов, объединенных общностью признаков.

	The aggregate of people united by common interests, profession, activities and a set of objects united by common characteristics.
GRUPPA, n.	1 The aggregate of people united by common interests.
['gru:pə]	

“I had my cut-throat britva handy in case any of Billyboy's droogs should be around near the flatblock waiting, or for that matter any of the other bandas or gruppas or shaikas that from time to time were at war with one.” (p. 25)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted only one meaning from the model.

ГРЯ́ЗНЫЙ, adj.	1. Покрытый грязью, запачканный, нечистый.
[gr'aznɨ̯ĭ]	Covered or marked with dirt or an unwanted substance; unclean.
	2. перен. Безнравственный, аморальный.
	Unethical, immoral (fig.).
	3. Серовато-мутный.
	Greyish.
	4. Предназначенный для нечистот, помоев.
	Designed for sewage.
GRAHZNY/GRAZZY,adj.	1 Covered or marked with dirt or an
['græznɪ] ['grædzɪ]	unwanted substance; unclean.
	2 Unethical, immoral (fig.).

1 “When he came, all nervous and rubbing his rookers on his grazzy apron, we ordered us four veterans - a veteran being rum and cherry brandy mixed, which was popular just then, some liking a dash of lime in it, that being the Canadian variation.” (p. 9)

2 “One of my cursed grahzny bratties chained me on the glazzies. ” (p. 49)

The adjective is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted two meanings from the model and it occurs in two forms, grahzny and grazzy.

ДЕД, n.	1. Отец отца или матери. The father of one's mother or father
[d'et]	2. Вообще старик, преимущ. в обращении (разг.).
	An old man, mostly used in addressing to an old man.
DED, n.	1 An old man.
[ded]	

“And there was having to rabbit in the workshop at making matchboxes and itty round and round and round the yard for like exercise, and in the evenings sometimes some starry prof type veck would give a talk on beetles or the Milky Way or the Glorious Wonders of the Snowflake, and I had a good smeck at this last one, because it reminded me of that time of the tolchocking and Sheer Vandalism with that ded coming from the public biblio on a winter's night when my droogs were stil not traitors and I was like happy and free.” (p.58)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level because the replica is restricted in number of meaning. It has adapted only one meaning from the model.

ДЕ́НЬГИ, n.	1. Металлические и бумажные знаки являющиеся мерой

[d'en'gi] стоимости при купле-продаже.

A medium of exchange in purchase and sale in the form of coins and paper.

2. Капитал, средства.

Capital, funds.

DENG, n. 1 A medium of exchange in purchase and sale.

[deng]

“I fumbled out the deng to pay and one of the little ptitsas said (...)” (p. 34)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted only one meaning from the model.

ДОБРÓ, adv. 1. Нечто положительное, хорошее, полезное, противоположное / [dʌbro] злу.

Something positive, good, useful, opposite to evil.

2. Имущество, вещи (разг.).

Property (coll.).

3.0 ком-чем-н. плохом, негодном.

About someone or sth bad, useless.

DOBBY, adv. 1 Something positive, good.

['dɒbɪ]

“Makes you feel real dobby, that does,”said Pete. (p. 9)

The adverb is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted only one meaning from the model.

ДОМ, n.	1. Жилое (или для учреждения) здание.
[dom]	Residental (or institutional) building.
	2. Свое жилье, а также семья, люди, живущие вместе, их хозяйство.
	Someone's house, and also a family, people who live together, their household.
	3. (мн. нет). Место, где живут люди, объединенные общими интересами, условиями существования.
	A place where people of common interests live.
	4. чего или какой. Учреждение, заведение, обслуживающее ка-кие-н. общественные нужды.
	An institution for public services.
	5. Династия, род.
	Dynasty.
DOMY, n.	1 Residential building.
['dɒmɪ]	

“There was a real musty von of pussies and pussy-fish and starry dust in this domy, different from the flatblocks.” (p. 43)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted only one meaning from the model.

ДОРОГО́Й, adj.	1. Имеющий высокую цену, а также (о цене) высокий.
[dərʌgoi̯]	Having a high price, expensive.
	2. Стоящий больших усилии, жертв.
	Sth that requires a big effort and sacrifice.
	3. кр. ф. Такой, к-рьм дорожат.
	The one who is worthwile.
	4. полн. ф. Любезный, милый, любимый.
	Dear, nice, lovely.
DOROGOY, adj.	1 Having a high price, expensive.
['dɒrɒgɔɪ]	

“In the room you could viddy a lot of old pictures on the walls and starry very elaborate clocks, also some like vases and ornaments that looked starry and dorogoy.” (p. 44)

The adjective is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted only one meaning from the model.

ÉХАТЬ, v.	1. Двигаться куда-н. при помощи каких-н. средств передвижения.
[jehət']	To move somewhere by using the means of transportation.
	2. (1 и 2 л. не употр.). О средствах передвижения: двигаться.
	The means of transportation: to move (drive).

3. Отправляться куда-н., передвигаться при помощи каких-н. средств передвижения.

To go somewhere by the means of transportation.

4. Сдвигаться, скользить в сторону, в стороны (разг.).

To shift on side, on sides (coll.).

5. перен., на ком-чем. То же, что выезжать.

The same as to move out (fig.).

YECKATE, v. 1 To go somewhere by the means of transportation.

['jekətə]

"We yeckated back townwards, my brothers, but just outside, not far from what they called the Industrial Canal, we viddied the fuel needle had like collapsed, like our own ha ha ha needles had, and the auto was coughing kashl kashl kashl." (p. 20)

The verb is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted only one meaning from the model.

ЖЕНА́, n. 1. Замужная женщина (по отношению к своему мужу)

[ʒɪna] A married woman.

2. То же, что женщина (устар. высок.).

The same as a woman (obsol., elev.).

ZHEENA, n. 1 A married woman.

['zi:nə]

"The writer veck and his zheena were not really there, bloody and torn and making noises." (p. 20)

The replica is restricted in number of meaning because it has adapted one meaning from the model.

ЖЕ́НЩИНА, n.	1. Лицо, противоположное мужчине по полу, та, к-рая
[ʒe'nʃtʃinə]	рожает детей и кормит их грудью.
	Opposite to man by sex, the one who gives birth to children and breast-feed them.
	2. Лицо женского пола, вступившее в брачные отношения.
	Female person who is getting married.
CHEENA, n.	1 Opposite to man by sex, woman.
['tʃi:nə]	

“And there it was again all clear before my glazzies, these Germans prodding like beseeching and weeping Jews – vecks and cheenas and malchicks and devotchkas - into mestos where they would all snuff it of poison gas.” (p. 89)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted only one meaning from the model.

ЗАСНУ́ТЬ, v.	1. Погрузиться в сон.
[zʌsnut']	To fall asleep.
	2. О рыбе: перестать дышать, издохнуть.
	About a fish: to stop breathing.
ZASNOOT, v.	1 To fall asleep.
['zæznʊt]	

“So then he started on me, me being the youngest there, trying to say that as the youngest I ought to be the one to zasnoot on the floor and not him.” (p. 65)

The replica is restricted in number of meaning because it has adapted one meaning from the model.

ЗВУК, n.	1. Воспринимаемое слухом физическое явление, вызываемое
[zvuk]	колебательными движениями частиц воздуха или другой среды.
	The sensation stimulated in the organs of hearing caused by the
	oscillating motion of particles of air or other medium.
	2. Членораздельный элемент человеческой произносимой речи.
	A speech sound.
ZVOOK, n.	1 The sensation stimulated in the organs of hearing caused by the
[zvu:k]	oscillating motion of particles of air or other medium.

“But there were the golosses of millicents telling them to shut it and you could even slooshy the zvook of like somebody being tolchocked real horrorshow and going owwwwwwwww, and it was like the goloss of a drunken starry ptitsa, not a man.” (p. 51)

The replica is restricted in number of meaning becase it has adapted one meaning from the model.

ЗУБ, n.	1. Костное образование, орган во рту для схватывания,
[zub]	откусывания и разжевывания пищи.
	One of a set of hard, bonelike structures in the mouths used for biting
	or chewing food.
	2. (мн. зубья, зубьев). То же, что зубец.

The same as a prong.

ZOOBIES, n. 1 One of a set of hard, bonelike structures in the mouths used for biting or chewing food.

['zu:bɪs]

“He showed his thirty-odd zoobies, very white against his dark-coloured litso, he looking a malenky bit like some foreigner.” (p. 121)

The replica is restricted in number of meaning, it has adapted one meaning from the model.

ИДТИ́, v. 1. Двигаться, переступая ногами.

[ɪt'ɪ] To move with feet.

2. Двигаться, перемещаться.

To move, to move from one place to another.

3. Отправляться, направляться ку-да-н.

To go, to start moving somewhere.

4. Следовать, двигаться в каком-н. направлении для достижения чего-н.

To follow, to move in some direction in order to achieve sth.

5. на что. Поступать ка-ким-н. образом или быть готовым к ка-ким-н. действиям.

To do sth in some way, or to be prepared to do sth.

6. Всту-пать куда-н., приступать к каким-н. действиям.

To enter somewhere, to do sth.

7. за кем. Следовать кому-н. в чем-н

To follow someone in sth.

8. (1 и 2 л. не употр.). Перемещаться, быть в движении, будучи направленным куда-н., с какой-н. целью, доставляться откуда-н., куда-н.

To move, to be in motion to somewhere with some goal, to be transported from somewhere (not used in 1st and 2nd meaning).

9. (1 и 2 л. не употр.). Приближаться, появляться, наступать.

To approach, to appear, to advance.

10. (1 и 2 л. не употр.). О механизме: быть в действии, действовать

About the mechanism: to act.

11. Об осадках: падать.

About precipitation: to fall.

12. (1 и 2 л. не употр.). Быть, происходить, протекать.

To be, to occur, to proceed.

13. (1 и 2 л. не употр.). Пролегать, быть расположенным где-н., каким-н. образом.

To lay, to be positioned somewhere in some way.

14. (1 и 2 л. не употр.). Выделяться, исходить откуда-н., распространяться.

To stand out, to come from somewhere, to spread.

15. Делать ход в игре.

To make progress in a game.

16. (1 и 2 л. не употр.) Требоваться, быть нужным для употребления, расходоваться, употребляться.

To be required, to be consumed.

17. (1 и 2 л. не употр.). Находить сбыт, спрос, распродаваться (разг.).

To establish sale, demands, to sale (coll.).

18. (1 и 2 л. не употр.). Причитаться, следовать кому-н. за что-н.; выплачиваться (прост.).

To owe someone for sth, to pay (coll.).

19.(1 и 2 л. не употр.), к чему. Соответствовать, быть подходящим, годным.

To fit, to be suitable.

20. (1 и 2 л. не употр.) Быть к лицу, подходить.

To fit to a person.

21. (1 и 2 л. не употр.), во что, на что. О чем-н. вбиваемом, надеваемом: входить, вдвигаться.

About sth hammered: to enter.

22. (1 и 2 л. не употр.), во что. Расти, сосредоточивать свой рост в чем-н.

To grow.

23. (1 и 2 л. не употр.). О пьесе, спектакле, фильме: быть демонстрируемым, исполняться, ставиться.

About play, show, or film: to be performed or shown.

24. О животных: устремляться на приманку.

About animals: to go on a bait.

25. С предлогами ““в”“ и ““на”“ и следующими далее существительными употр. в знач.: с предлогом ““в”“ -

подвергаться действию, названному существительным; с предлогом ““на”“ - осуществлять соответствующее действие.

With prepositions 'in' and 'on' and following nouns used in the meaning: with prep. 'in' – to engage in some action that is determined by noun; with prep. 'on'– to realize the appropriate action.

26. идет, частица. Ладно, согласен (прост.).

To go, the particle. To agree (coll.).

ITTY, v. 1 To move with feet.

['ɪtɪ] 2 To move, to move from one place to another.

3 To go, to start moving somewhere.

4 To be, to occur, to happen.

1 “Ittying down the street in a like aimless sort of a way brothers, in these night platties which lewdies like stared at as I went by, cold too, it being a bastard cold winter day, all I felt I wanted was to be away from all this and not have to think any more about any sort of veshch at all.” (p. 103)

2 “We itty round, shop-crasting and the like, coming out with a pitiful rookerful of cutter each.” (p. 39)

3 “But where I itty now, O my brothers, is all on my oddy knocky, where you cannot go.” (p. 141)

4 “So we came nice and quiet to this domy called the Manse, and there were globe lights outside on iron stalks, like guarding the front door on each side, and there was a light like dim on in one of the rooms on the ground level, and we went to a nice patch of street dark to watch through the window what was ittying on.” (p. 43)

The verb is adapted according to the primary adaptation and according to the 2nd degree at the semantic level because the replica is restricted in number of meanings, it has adapted only 4 meanings, out of 26 that can be found in the model.

И́МЯ, n.	1. Личное название человека, даваемое при рождении, часто
[im'a]	вообще личное название живого существа.
	A personal name for a person, given by birth, usually personal name of a human being.
	2. Фамилия, семейное название.
	Last name, family name.
	3. Личная известность; репутация.
	A personal reputation.
	4. Известный, знаменитый человек.
	A well-known, famous person.
	5. Название предмета, явления.
	The name of an object, phenomenon.
	6. В грамматике: разряд склоняемых слов.
	In grammar: nouns.
	7. имени кого-чего, в знан. предлога с род. п. В память, в честь ког-чего-н.
	In memory, in honour of someone.
	8. именем кого-чего, в знан. предлога с род. п. На основании власти, полномочий, предоставленных кому-н. (офиц.).
	On the basis of authority, power given to someone. (offic.)

EEMYA, n. 1 A personal name for a person.

['i:mja] 2 Last name.

“But there were two or three shelves of books there too, and there was, as I thought there must be, a copy of 'A Clockwork Orange', and on the back of the book, like on the spine, was the author's eemya – F. Alexander.” (p. 117)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted two meanings out of eight possible of the model.

КАРМА́Н, n. 1. Вшитая или нашивная деталь в одежде - небольшое обычн четырехугольное вместилище для платка, для мелких нужных под рукой вещиц.

[kʌrman] A small baglike attachment forming part of a garment and used to carry small things.

2. Вделанное во что-н. особое отделение.

Made inside sth, special department.

3. Углубление, выемка (спец.).

A recess, a rut.

CARMAN, n. 1 A small baglike attachment forming part of a garment and used to

[ka:mən] carry small things.

“We paid our fares nice and polite and waited gentlemanly and quiet on the platform, old Dim fillying with the slot machines, his carmans being full of small malenky coin(..)” (p. 21)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted only one meaning.

КИШКА́, n. [k'iʃka]
1. Эластичная трубка - часть пищеварительного аппарата человека и животного.
Flexible tube – part of the digestive tract of humans and animals.
2. Эластичная труба для подачи воды (разг.).
Flexible pipe for water supply (colloquial.).

KEESHKAS, n. ['kɪʃkəz]
1 Flexible tube – part of the digestive tract of humans and animals.

“I slooshied for two seconds in like interest and joy, but then it all came over me, the start of the pain and the sickness, and I began to groan deep down in my keeshkas.” (p. 123)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level because the replica is restricted in number of meaning, it has adapted only one meaning from the model.

КЛЮЧ, n. [kl'utʃ]
1. Металлический стержень с особой комбинацией вырезов для отпирания и запирания замка.
A metal rod with a special combination of cuts for unlocking and locking the lock.
2. Приспособление для отвинчивают или завинчивания, откупоривания, завода чего-н.
A device for screwing or unscrewing, unsealing something

3. перен. То, что служит для разгадки, понимания чего-н., овладения чем-н.

Something that provides access to or understanding of something.

4. Знак в начале нотной строки, определяющий высоту нот (спец.).

The sign at the beginning of a musical line that determines the pitch of the notes (spec.).

5. Верхний камень, замыкающий свод сооружения (спец.).

The upper stone, closing a structure (spec.).

KLOOTCH, n. [klu:tʃ] 1 A metal rod with a special combination of cuts for unlocking and locking the lock.

"So up I went to the tenth floor, and there I saw 10-8 as it had been before, and my rooker trembled and shook as I took out of my carman the little klootch I had for opening up." (p. 99)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level because the replica is restricted in number of meaning, it has adapted only one meaning from the model.

КНО́ПКА, n. [knopkъ] 1. Тонкий короткий гвоздик с широкой плоской шляпкой для / закрепления бумаги, ткани.

Thin short stud with wide flat hat cap fixing paper, garment.

2. Подвижная пуговка (во 2 знач.) для замыкания и размыкания, в цепи тока.

A push-button switch.

3. Застежка из двух металлических или пластмассовых частей, входящих одна в другую.

A closure of two metal or plastic parts entering to one another.

4. Маленький человек или ребенок (разг. шутл.).

A little men or boy (coll. humorous).

KNOPKA, n. 1 A push-button switch.

“I went to the lift, but there was no need to press the electric knopka to see if it was working or not (...)” (p. 25)

The replica is restricted in number of meaning because it has adapted only one meaning from the model.

КУПИ́ТЬ, v. 1. кого-что. Приобрести в собственность.

[kup'it'] To acquire as your own property.

2. кого (что). Привлечь на свою сторону (подкупом, обещаниями) (разг.).

To bribe someone (coll.).

3. Получить в прикупе в карточной игре.

Get into shared cards in card games.

KUPET, v. 1 To acquire as your own property.

['kʌpət]

“(...) and walking in I expected to viddy old Andy there, that bald and very very thin helpful little veck from whom I had kupetted discs in the old days.” (p. 103)

The replica is restricted in number of meaning because it has adapted only one meaning from the model.

ЛИЦО́, n. 1. Передняя часть головы человека.

[l'itso] The front part of a person's head.

2. перен. Индивидуальный облик, отличительные черты.

Individual shape, distinctive features (fig.).

3. Человек как член общества.

A person as a member of society.

4. Наружная, передняя, верхняя сторона предмета.

The front or upper part of an object.

5. В грамматике: категория, показывающая отнесенность к говорящему (первое л.), к собеседнику (второе л.) или к тому, кто не является ни говорящим, ни собеседником (либо к неодушевленному предмету) (третье л.).

In grammar: category showing relatedness to the speaker (the first person), to the other party (second p.), or to someone who is neither the speaker nor the interlocutor (or an inanimate object) (third p.).

LITSO, n. 1 The front part of a person's head.

['lɪtsəʊ]

“His cravat was like someone had trampled on it, his maskie had been pulled off and he had floor-dirt on his litso, so we got him in an alleyway and tidied him up a malenky bit, soaking our tashtooks in spit to cheest the dirt off.” (p. 11)

The replica is restricted in number of meanings because it has adapted only one meaning from the model.

ЛЮ́ДИ, n. 1. Мн. к человек; употр. также для обозначения всех, других, а

[l'judi] также какой-н. общественной среды, группы.

The plural of human being; also refers to all others, and also to a social environment, group.

2. В военном быту: солдаты, живая сила.

In military: soldiers.

3. Работники, кадры.

Workers, personnel.

4. В буржуазно-дворянском быту: слуги (устар.).

In the bourgeois-noble household: the servants (obsolete.).

LEWDIES, n. ['lʊdiz] 1 The plural of human being; also refers to all others, and also to a social environment, group.

“Tonight was what thy called a worldcast, meaning that the same programme was being viddied by everybody in the world that wanted to, that being mostly the middle-aged middle-class lewdies.” (p. 15)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level because the replica is restricted in number of meaning, it has adapted only one meaning from the model.

МА́ЛЕНЬКИЙ, adj. [mal'ɪn'kiĭ̯] 1. Небольшой по размерам, по количеству.

Small in size, in quantity.

2. Незначительный, ничтожный.

Insignificant, worthless.

3. То же, что малолетний.

The same as juvenile.

MALENKY, adj. 1 Small in size, in quantity.

[mə'lenkı]

“In the trousers of this starry veck there was only a malenky bit of cutter (money, that is) - not more than three gollies - so we gave all his messy little coin the scatter treatment, it being hen-korm to the amount of pretty polly we had on us already.” (p. 8)

“I got out of the auto, ordering my droogs to shush their giggles and act like serious, and I opened this malenky gate and walked up to the front door.” (p. 17)

The adjective is adapted according to the primary adaptation and according to the 2nd degree at the semantic level because the replica is restricted in number of meaning, it has adapted only one meaning from the model.

МА́СЛО, n.	1. Жировое вещество, приготовляемое из веществ животного,
[maslə]	растительного или минерального происхождения.
	Fatty substances, prepared from animal substances of vegetable or mineral origin.
	2. Такое вещество как пищевой продукт.
	Such a matter as food product.
	3. Масляные краски, а также картина, написанная ими.
	Oil paint and the pictures painted by them.
MASLO, n.	2 A fatty matter used as a food product.

['mæzləʊ]

“Georgie with like a cold leg of something in one rooker and half a loaf of kleb with a big dollop of maslo on it in the other, and Pete with a bottle of beer frothing its gulliver off and a horrorshow rookerful of like plum cake.” (p. 19)

The replica is restricted in number of meanings because it has adapted only one meaning from the model.

МЕ́РЗКИЙ, adj.	1. Отвратительный, гадкий.
[m'erskiĭ]	Disguisting, ugly.
	2. Очень неприятный, скверный (разг.).
	Very unpleasant, nasty (coll.).
MERZKY, adj.	1 Disguisting, ugly.
['məski:]	

“The millicents now got down to making this long statement for me to sign, and I thought to myself, Hell and blast you all, if all you bastards are on the side of the Good then I'm glad I belong to the other shop. “All right,”I said to them, “you grahzny bratchnies as you are, you vonny sods. Take it, take the lot. I'm not going to crawl around on my brooko any more, you merzky gets.” (p. 53)

The replica is restricted in number of meaning because it has adapted only one meaning from the model.

МЕ́СТО, n.	1. Пространство, к-рое занято кем-чем-н., на к-ром что-н.
[m'estə]	происходит, находится или где можно расположиться.
	A place, occupied by someone/sth, where sth happens, where sth is located and where is possible to stay.
	2. Участок на земной поверхности, местность (в 1 знач.).
	The site on the Earth, locality.
	3. Положение, занимаемое кем-н.

A position occupied by someone.

4. Должность, служба.

A job position, service.

5. Ка-кая-н. определенная часть, отдельный момент из книги, повествования, текста.

A certain part in a book, narrative text, or text.

6. мн. Периферийные организации или учреждения, в противоп. центральным, центру.

Plural. Peripheral organizations or institutions, as opposed to a central, center.

7. Отдельная вещь багажа, груза.

A separate item of baggage or cargo.

MESTO, n. ['mestəʊ]

1 A place occupied by someone/sth, where sth happens, where sth is located and where it is possible to stay.

“Then with the cutter that was left over we did purchase, my brothers, all the meat pies, pretzels, cheese-snacks, crisps and chocbars in that mesto, and those too were for the old sharps.” (p. 9)

The replica is restricted in number of meaning because it has adapted only one meaning from the model.

МИНУ́ТА, n. [m'inutə]

1. Единица времени, равная 1/60 часа и состоящая из 60 секунд.

A unit of time equal to one sixtieth of an hour, or 60 seconds.

2. Короткий промежуток времени, мгновение (разг.).

A short interval of time; moment (coll.).

3. Единица измерения углов и дуг, равная 1/60 градуса (спец.).

A unit of angular measurement equal to one sixtieth of a degree, or 60 seconds.

MINOOTA, n. 1 A unit of time equal to one sixtieth of an hour, or 60 seconds.

['mɪnʊtə] 2 A short interval of time; moment.

1 “Well, I give you five large minootas to clear all your horrible cally veshches out of my room.” (p. 101)

2 “Then we said: “Back in a minoota,”and the old ptitsas were still saying: “Thanks, lads,”and “God bless you, boys,”and we were going out without one cent of cutter in our carmans.” (p. 9)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level because the replica is restricted in number of meaning, it has adapted two meanings from the model.

МОЛОДО́Й, adj. 1. Не достигший зрелого возраста; еще не старый.

[məlʌdoî̯] Still not reached the age of maturity; not yet old.

2. Недавно начавший расти, существовать.

Newly begun or formed.

3. полн. ф. Недавнего приготовления (без достаточной крепости, остроты; о напитках, продуктах).

Freshly cooked.

4. полн. ф. Свойственный, присущий молодости.

Characteristic, proper to youth.

MOLODOY, adj. 1 Newly begun or formed.

['mɒlɒdɔɪ]

“And now, with the nochy still molodoy, let us be on our way, O my brothers.” (p. 16)

The replica is restricted in number of meaning because it has adapted only one meaning from the model.

МОЛОКО́, n. [məlʌko]	1. Белая жидкость, выделяемая грудными железами женщин и самок млекопитающих после родов для вскармливания младенца, детеныша. A whitish liquid that is produced by the mammary glands of all mature female mammals after they have given birth and serves as nourishment for their young. 2. Такая жидкость, получаемая от домашних коров, продукт питания. The milk of cows used as food. 3. Беловатый сок нек-рых растений, млечный сок. Any of various potable liquids resembling milk, such as coconut milk or soymilk.
MOLOKO, n. [mə'ləʊkə]	1 The milk of cows used as food.

“They had no license for selling liquor, but there was no law yet against prodding some of the new veshches which they used to put into the old moloko, so you could peet it with vellocet or synthemesc or drencrom or one or two other veshches which would give you a nice quiet horrorshow fifteen minutes admiring Bog And All His Holy Angels and Saints in your left shoe with lights bursting all over your mozg.” (p. 3)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level because the replica is restricted in number of meaning, it has adapted only one meaning from the model.

МЫ́СЛЬ,n. 1. То же, что мышление.

[mɨsl'] The same as a thought.

2. То, что явилось в результате размышления, идея.

A product of thinking, an idea.

3. То, что заполняет сознание, дума.

What occurs in consciousness, a thought.

4. мн. Убеждения, взгляды.

Beliefs, attitudes (plural).

MESSEL, n. 1 A product of thinking, an idea.

['mæsəl]

“You'd lay there after you'd drunk the old moloko and then you got the messel that everything all round you was sort of in the past.” (p. 5)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level because the replica is restricted in number of meaning, it has adapted only one meaning from the model.

НАЧА́ТЬ, v. (fin.) 1. что и с неопр. Приступить к какому-н. действию.

НАЧИНА́ТЬ To start doing sth.

[nʌʧi̯nat'] 2. с неопр. Проявить первые признаки какого-н. действия, состояния.

To show first signs of some action, condition.

3. что чем или с кого-чего. Приступить к чему-н. в первую очередь.

To start sth for the first time.

4. что. Приступить к потреблению чего-н.

To begin to use sth.

NACHINAT, v. 1 To show first signs of some action, condition.

['næʧɪnət]

“Well, it was the letting-in of this new chelloveck that was really the start of my getting out of the old Staja, for he was such a nasty quarrelsome type of plenny, with a very dirty mind and filthy intentions, that trouble nachinatted that very same day.” (p. 64)

The verb is adapted according to the primary adaptation and according to the 2nd degree at the semantic level because the replica is restricted in number of meaning, it has adapted only one meaning from the model. Orhography of the replica has been adapted according to the model *nachinat'* that is a non finite form of the verb *nachat'*. However, the replica is a finite verb.

НИ́ЖНИЙ, adj. 1. Расположенный внизу.

[n'iʒn'ɨ̯ĭ] Located at the bottom.

2. Расположенный ближе к устью, к низменным местам.

Located close to the estuary, to the lowland.

3. Об одежде: носимый под платьем или непосредственно на теле.

Clothes worn next to the skin, beneath one's outer clothing.

4. Образующий низший предел диапазона голоса или инструмента (спец.).

Forming a lower limit of the range of voice or instrument (spec.).

NEEZHNIES, n. 1. Clothes worn next to the skin, beneath one's outer clothing.

['neznɪs]

“And too I saw just by 18A a pair of devotchka's neezhnies doubtless rudely wrenched off in the heat of the moment, O my brothers.” (p. 25)

The replica is restricted in number of meanings because it has adapted only one meaning from the model.

НЮ́ХАТЬ, v. 1. кого-что. Вдыхать через нос для распознания запаха, обонять.

[n'uhət'] To perceive the odor of sth through the nose.

2. что. Вдыхать через нос лекарственные, наркотические, возбуждающие средства.

To inhale through your nose medicines, narcotics, stimulants.

NUKING, v. 1 To perceive the odor of sth through the nose.

['nu:kɪŋ]

“We could tell she would creech murder given one chance, so I was round that counter very skorry and had a hold of her, and a horrorshow big lump she was too, all nuking of scent and with flipflop big bobbing groodies on her.” (p. 10)

The verb is adapted according to the primary adaptation and according to the 2nd degree at the semantic level because the replica is restricted in number of meaning, it has adapted only one meaning from the model. In the context, the replica is use as a gerund.

ОДИНО́КИЙ, adj. 1. Отделенный от других подобных, без других, себе подобных; без близких.

[ʌdinok'ʲɨ̯] Separated from the others that are of a kind, without others of their kind; without close ones.

2. полн. ф. Не имеющий семьи.

Being without family.

3. Происходящий без других, в отсутствие других.

Being with others, being alone.

ODDY KNOCKY, adj. 1 Being without others, being alone.

['ɒdɪnɒkɪ]

“I was left all on my oddy knocky with my milky chai, which was getting cold now, like thinking and wondering.” (p. 139)

The adjective is adapted according to the primary adaptation and according to the 2nd degree at the semantic level because the replica is restricted in number of meaning, it hasadapted only one meaning from the model.

ОСУШИ́ТЬ, v. 1. Сделать сухим (в 1,2 и 3 знач.), лишить влаги, влажности.

[ʌsuʃʲit'] To make sth dry, to free from moisture and humidity.

2. Выпить содержимое чего-н. до дна (разг.).

To drink sth to the bottom (fig.).

OSOOSH(ING), v. 1 To make sth dry, to free from moisture and humidity.

['u:sʊʃɪŋ]

“Dim was osooshing the last of the krovvy off.” (p. 24)

The verb is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted only one meaning from the model. The model is finite verb, while the replica is non finite verb.

ПИТЬ, v.	1. Проглатывать в каком-н. количестве жидкость.
[pit']	To swallow an amount of liquid.
	2. То же, о вине, спиртных напитках.
	Wine, alcoholic beverages.
	3. Употреблять спиртное, пьянствовать.
	To consume alcohol, to get drunk.
PEET, v.	1 To swallow an amount of liquid.
[pi:t]	2 To consume alcohol, to get drunk.

1 “What we were peeting was the old moloko with knives in it, as we used to say, to sharpen you up and make you ready for a bit of dirty twenty-to-one, but I’ve told you all that before.” (p. 133)

“But I didn't really take much notice of that, brothers only having a bit of a quiet smeck inside, because you could viddy that he had been peeting away at the old whisky, and now he took a bottle from a cupboard in his desk and started to pour himself a real horrorshow bolshy slog into a very greasy and grahzny glass.” (p. 72)

The replica is restricted in number of meaning because it has adapted two meanings from the model. The model and the replica are non finite verbs.

ПИ́ЩА, n.	1. То, что едят, чем питаются.
[p'iʃ':ə]	Sth that you eat.

2. перен., для чего. То, что является материалом для какой-н. деятельности, источником для чего-н. (книжн.).

A material for an activity, a source of sth. (lit.).

PISHCHA, n. 1 Sth that you eat.

['pɪʃə]

“Then there was going to be a big throwing about of the horrible pishcha we got in the dining-hall, and I knew about that and told.” (p. 62)

The replica is restricted in number of meaning, it has adapted only one meaning from the model.

ПЛА́КАТЬ, v. 1. Проливать слезы, обычно издавая жалобные, нечленораздельные голосовые звуки, плач.

[plakət'] To shed tears usually uttering inarticulate sad sounds, cry.

2. (1 и 2 л. не употр.), перен., по кому и по ком. В нек-рых выражениях: ожидать кого-н., быть предназначенным кому-н. (о чем-н. неприятном) (разг.).

In some expressions-. To wait for someone, to be dedicated to someone (coll.)

3. плакал, -а, -о, перен. О том, что пропало, чего не вернешь, что могло бы быть, но уже не будет (разг. шутл.).

Sth that is lost, that you cannot return, what could have been (coll. humor.).

PLATCH, v. 1 To shed tears usually uttering inarticulate sad sounds, cry.

[plætʃ]

“They went haw haw haw, viddying old Dim dancing round and fisting the writer veck so that the writer veck started to platch like his life's work was ruined, going boo hoo hoo with a very square bloody rot, but it was haw haw haw in a muffled eater's way and you could see bits of what they were eating.” (p. 19)

The verb is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted only one meaning from the model.

ПЛА́ТЬЕ, n.	1. Одежда, носимая поверх белья.
[plat'ɪ]	Clothes worn over the underwear.
	2. Женская цельная одежда, надеваемая поверх белья.
	Women's one-piece clothes, worn over the underwear.
PLATTIES, n.	1 Clothes worn over the underwear.
[plætiz]	

“So all we did then was to pull his outer platties off, stripping him down to his vest and long underpants (very starry; Dim smecked his head off near), and then Pete kicks him lovely in his pot, and we let him go.” (p. 8)

The replica is restricted in number of meaning, it has adapted only one meaning from the model.

ПЛЕЧО́, n.	1. Часть туловища от шеи до руки.
[pl'ɪtʃo]	The part of the human body between the neck and upper arm.
	2. В анатомии: верхняя часть руки до локтевого сустава.
	In anatomy: the upper part of arm to the elbow joint.

3. Часть рычага от точки опоры до точки приложения силы (спец.).

The part of the lever from the fulcrum to the point of force application (spec.).

PLETCHO, n. 1 The part of the human body between the neck and upper arm. ['pletʃəʊ]

“And he sort of shrugged his pletchoes, making with a frog's rot.”(p. 44)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted only one meaning from the model.

ПОЛЕ́ЗНЫЙ, adj. 1. Приносящий пользу.

[pʌl'eznɨj] Having a beneficial use.

2. полн. ф. Пригодный для определенной цели, идущий в дело.

Suitable for a particular purpose.

POLEZNY, adj. 1 Having a beneficial use.

['pəleznɪ]

“I would perform the old ultra-violence on the starry ptitsa and on her pusspots if need be, then I would take fair rookerfuls of what looked like real polezny stuff and go waltzing to the front door and open up showering gold and silver on my waiting droogs.” (p. 46)

The replica is restricted in number of meanings, it has adapted only one meaning from the model.

ПРИВЕСТИ́, v. 1. кого (что). Ведя, помочь дойти, довести.

ПРИВОДИ́ТЬ	To help by leading, to bring in.
[privʌd'it']	2. Послужить путем в определенном направлении.
	To show the way to by going in advance.
	3. Довести до какого-н. результата.
	To achieve some result.
	4. кого-что во что. Сделать, произвести что-н.
	To make sth.
	5. что. Огласить, напомнить.
	To announce, to recall.
PRIVODEET(ED), v.	1 To help by leading, to bring in.
[prɪ'vo:dɪtəd]	

“When I'd finished my rabbit with the stereo he just govoreeted a few slovos of thanks and then I was privodeeted back to the cell on Tier 6 which was my very vonny and crammed home.” (p. 63) The replica is a finite verb and the model *privodit'* is a non finite verb.

The verb is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted only one meaning from the model.

ПУ́ШКА, n.	1. Артиллерийское длинноствольное орудие с отлогой
[puʃkъ]	траекторией.
	A long-barreled weapon with a flat trajectory.
	2. Аппарат для лечения средствами радиоактивного
	излучения (спец.).
	A device for treating by means of radiation (spec.).

POOSHKA, n. 1 A long-barreled weapon with a flat trajectory.

['pʊʃkə]

“As soon as we launched on the shop we went for Slouse who ran it, a big portwine jelly of a veck who viddied at once what was coming and made straight for the inside where the telephone was and perhaps his well-oiled pooshka, complete with six dirty rounds.”(p. 10)

The replica is restricted in number of meanings, it has adapted only one meaning from the model.

РА́ДОСТЬ, n. 1. Веселое чувство, ощущение большого душевного

[radəst'] удовлетворения.

A cheerful feeling, a feeling of a great satisfaction.

2. То, что (тот, кто) вызывает такое чувство.

Sth/someone that causes that kind of a feeling.

RADOSTY, n. 1 A cheerful feeling, a feeling of a great satisfaction.

['rædəstɪ]

“More, badness is of the self, the one, the you or me on our oddy knockies, and that self is made by old Bog or God and is his great pride and radosty.” (p. 31)

The replica is restricted in number of meanings, it has adapted only one meaning from the model.

РАЗ, n. 1. Обозначение однократного действия (при подсчете, указании на

/ras/ количество).

The time of a single action (in calculating, the quantity of time).

2. Случай, явление в ряду однородных (повторяющихся или возможных) действий, проявлений чего-н.

A case, an event in a number of similar (repeated or potential) actions.

3. раз, нескл. Один (о количестве, при подсчете).

One (when calculating).

RAZ, n. [ræz]

1 A case, an event in a number of similar (repeated or potential) actions.

"What's it going to be then, eh?" said the prison charlie for the third raz. (p. 59)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted one meaning from the model.

РАССКА́З, n. [rʌs:kas]

1. Словесное изложение каких-н. событий.

An account or recital of an event or a series of events expressed by words.

2. Художественное повествовательное прозаичное произведение небольшого размера.

Artistic narrative prose work of small size.

RASKAZZ, n. ['ræskæz]

1 An account or recital of an event or a series of events expressed by words.

"You will have little desire to slooshy all the cally and horrible raskazz of the shock that sent my dad beating his bruised and krovvy rockers against unfair like Bog in his Heaven, and my mum squaring her rot for owwwww owwwww owwwww in her mother's grief at her only child and son of her bosom like letting everybody down real horrorshow." (p. 57)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted one meaning from the model.

POT, n.	1. Полость между верхней и нижней челюстями, снаружи закрытая
[rot]	губами.
	The cavity lying at the upper and the lower jars, bounded on the outside by the lips.
	2. Очертание и разрез губ.
	The shape of lips.
	3. У животных: то же, что пасть.
	In animals: the same as jaws.
	4. перен. Едок, иждивенец (прост.).
	A pecker, a dependent (fig., coll.).
ROT, n.	1 The cavity lying at the upper and the lower jars, bounded on the
[rɔ:t]	outside by the lips.

“Dim kept looking up at the stars and planets and the Luna with his rot wide open like a kid who'd never viddied any such things before (...)” (p. 15)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted only one meaning from the model.

РУКА́, n.	1. Одна из двух верхних конечностей человека от плеча до
[ruka]	кончиков пальцев, а также от запястья до кончиков пальцев.

One of the two upper limbs of a person from the shoulder to the fingertips, as well as from the wrist to the fingertips.

2. перен. Почерк, подпись.

A handwriting, a signature (fig.).

3. перен. Сторона, направление (разг.).

A party, direction (coll., fig.).

4. перен. Человек, а также вообще те, кто оказывает кому-н. помощь.

A person who helps someone (fig.).

5. руки какой. Употр. в нек-рых выражениях в знач. того или иного вида, сорта, качества (разг.).

Used in some expressions as of that or of the other kind, vraiety (coll.).

ROOKER, n. ['rʊkə] 1 One of the two upper limbs of a person from the shoulder to the fingertips, as well as from the wrist to the fingertips.

“Now we were the very good malchicks, smiling good evensong to one and all, though these wrinkled old lighters started to get all shook, their veiny old rookers all trembling round their glasses, and making the suds spill on the table.” (p. 8)

The replica is restricted in number of meanings, it has adapted only one meaning from the model.

CÁXAP, n. [sahər] 1. ед. Кристаллическое питательное белое сладкое вещество, получаемое из сахарной свеклы или из сахарного тростника.

Nutritious sweet white crystalline substance derived from sugar beet or sugar cane.

2. (род. ед. -а). Название нек-рых органических соединений из группы углеводов.

An organic compounds from the group of carbohydrates.

SAKAR, n. [sæ'ka:]

1 Nutritious sweet white crystalline substance derived from sugar beet or sugar cane.

“So I was put into the bed and still felt bolnoy but could not sleep, but soon I started to feel that soon I might start to feel that I might soon start feeling just a malenky bit better, and then I was brought some nice hot chai with plenty of moloko and sakar and, peeting that, I knew that that like horrible nightmare was in the past and all over.” (p. 80)

The replica is restricted in number of meaning, it has adapted one meaning from the model.

СКАЗА́ТЬ, v. [skʌzat']

1. см. говорить.

To say sth, to speak.

2. То же, что возразить.

The same as to protest.

3. скажем, вводи, ел. Выражает допущение (разг.)

Expresses an allowance. Used as introduction. (coll.).

4. пов. накл. скажи(те) употр. также в знач. скажи(те) пожалуйста (разг.).

Used in expression: Please, tell me (coll.).

SKAZAT(TED), v. [skæ'zʌtəd]

1 To say sth, to speak.

“None of them skazatted a word or nodded even.” (p. 24)

The replica is restricted in number of meanings because it hasadapted only one meaning from the model.

СКÓРЫЙ, adj.	1. Совершающийся, осуществляющийся быстро, в короткий
[skorɨ̯j]	промежуток времени; обладающий большой скоростью.
	Happening fast, in a very short time; having a great speed.
	2. Слишком спешащий, нетерпеливый (разг. ирон.).
	Very hurried, impatient (coll., iron.).
	3. Близкий по времени, такой, к-рый наступит через
	короткий промежуток времени.
	Occurring in a brief period of time.
SKORRY, adj., adv.	1 Happening fast, in a very short period of time; having a great
[['skɒrɪ]	speed.
	2 Occurring in a brief period of time.

“But I was still skorry on the attack, though they had weakened me down, brothers, to a like shadow of what I had been in the old free days.” (p. 89)

“Andy was back real skorry, waving the great shiny white sleeve of the Ninth, which had on it, brothers, the frowning beetled like thunderbolted litso of Ludwig van himself.”(p. 33)

The replica is restricted in number of meaning because it has adapted two meanings from the model.

СЛÓВО, n.	1. Единица языка, служащая для называния отдельного понятия.
[slovə]	The unit of language that names a concept.
	2. ед. Речь, способность говорить.

Speech, the ability to speak.

3. обычно мн. Разговор, беседа, что-н. сказанное.

A conversation, talk, sth that is said.

4. Публичное выступление, речь.

A public speech.

5. Речь на какую-н. тему, повествование, рассказ (устар. и высок.).

A speech about sth, narration, story (obsol., elev.).

6. ед. Право, позволение говорить публично.

The right, permission to speak publicly.

7. ед.,с определением. Мнение, вывод; достижение в какой-н. области.

Opinion, conclusion.

8. То же, что обещание.

The same as promise.

9. мн. Текст к музыкальному произведению.

The text of a vocal composition.

SLOVO, n. 1 The unit of language that names a concept.

['sləʊvəʊ] 2 A speech about sth, narration, story.

1 “But they went oh oh oh and said, “Swoony”and “Hilly”and other weird slovos that were the heighth of fashion in that youth group.” (p. 35)

2 “I was at the back of the Wing Chapel (there were four along here in Staja 84F) near where the warders or chassos were standing with their rifles and their dirty bolshy blue brutal jowls, and I could viddy all the plennies sitting down slooshying the Slovo of the Lord (...)” (p. 59)

The replica is restricted in number of meaning because it has adapted only two meanings from the model.

СЛУЧИ́ТЬСЯ, v.	1. Произойти, совершиться.
СЛУЧА́ТЬСЯ	To happen, to take place.
[sluʧat'sə]	2. беэл., с неопр. Прийтись, выпасть на чыо-н. долю (разг.).
	To come, to fall on someone's share (coll.).
	3. Случайно оказаться, обнаружиться (разг.).
	To turn up by accident (coll.).
SLOOCHAT(TING), v.	1 To happen, to take place.
[slu:'ʧʌtɪŋ]	

“And then I was into another saucer brimful of creamy moloko and near went flying again, the whole veshch really a very humorous one if you could imagine it sloochatting to some other veck and not to Your Humble Narrator.” (p. 48)

The replica is restricted in number of meaning, it has adapted one meaning from the model. The replica and the model *sluchat'sya* are both non finite verbs.

СЛУ́ШАТЬ, v.	1. кого-что. Направлять слух на что-н.
[sluʃət']	To perceive sth by ears.
	2. что. Публично разбирать, обсуждать (офиц.).
	To discuss publicly (offic.).
	3. кого-что. Изучать, посещая лекции; посещать чьи-н. лекции.
	To study by taking lessons.

4. кого-что. Исследовать на слух.

To explore sth by listening.

5. кого-что. Следовать чьим-н. советам, приказам.

To follow someone's advices, orders.

6. слушай(те), вводи, ел. Употр. как побуждающее обращение к кому-н. в начале речи (разг.).

Used as an impelling appeal at the beginning of a speech.

7. кого-что. То же, что слышать.

The same as to hear.

8. слушаю, частица. То же, что слушаюсь.

The same as to obey.

SLOOSHY, v. 1 To perceive sth by ears.

['slu:ʃɪ] 2 The same as to hear.

1 “The little speakers of my stereo were all arranged round the room, on ceiling, walls, floor, so, lying on my bed slooshying the music, I was like netted and meshed in the orchestra.” (p. 26)

2 “And then I could slooshy his bolshy lumpy boots beating off, him going huh huh huh into the darkmans, and it was only about seven seconds after that I slooshied the millicent-van draw up with a filthy great dropping siren-howl, like some bezoomny animal snuffing it.” (p. 49)

The verb is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted only two meanings from the model.

COBÉT, n.	1. Наставление, указание как поступить.
[sʌv'et]	An opinion, recommendation how to do sth.
	2. Совещание, заседание для совместнного обсуждения ч его-н.
	A consultation, meeting, discussion about sth.
	3. чего. Название различных коллегиальных органов.
	The name for different working departments.
	4. Согласие, дружба (устар.).
	Harmony, friendship (obsol.).
SOVIET, n.	1 An opinion, recommendation how to do sth.
['səʊvɪət]	

“Now,”I said, and it was me that was starting, because Pete had given old Dim the soviet not to uncoil the oozy from round his tally and Dim had taken it, “now, Dim, let's thou and me have all this now, shall us?” (p. 41)

The replica is restricted in number of meaning because it has adapted one meaning from the model.

СТА́РЫЙ, adj.	1. Достигший старости.
[starɨ̯j]	The one who has reached oldness.
	2. Давний, существующий с давнего времени, долго.
	Ancient, existing for a long period of time.
	3. Долго бывший в употреблении.
	Being used for a long period of time.
	4. Уже не действительный, негодный.

No longer valid, worthless.

5. Старинный, древний.

Antique, ancient.

6. Прежний, не современный, устаревший.

Former, not modern, obsolete.

7. Бывший прежде чего-н. другого, предшествующий.

Having been before sth, former.

STARRY, adj. 1 The one who has reached oldness.

['stærɪ] 2 Ancient, existing for a long period of time.

3 Being used for a long period of time.

4 No longer valid, worthless

1 “The starry prof type began to creech: “But those are not mine, those are the property of the municipality, this is sheer wantonness and vandal work,”or some such slovos.” (p. 7)

2 “Just past the Duke of New York going east was offices and then there was the starry beat-up biblio and then was the bolshy flatblock called Victoria Flatblock after some victory or other, and then you came to the like starry type houses of the town in what was called Oldtown.” (p. 43)

3 “This crystal book I had was very tough-bound and hard to razrez to bits, being real starry and made in days when things were made to last like, but I managed to rip the pages up and chuck them in handfuls of like snowflakes, though big, all over this creeching old veck, and then the others did the same with theirs, old Dim just dancing about like the clown he was.” (p. 7)

4 “There were a few starry letters, some of them dating right back to 1960 with “My dearest dearest”in them and all that chepooka, and a keyring and a starry leaky pen.” (p. 8)

The replica is restricted in number of meaning because it has adapted four meanings (out of 7) from the model.

СТРАХ, n.	1. Очень сильный испуг, сильная боязнь.
[strah]	A very strong fear.
	2. мн. События, предметы, вызывающие чувство боязни, ужаса (разг.).
	Events, objects causing a feeling of fear and horror (coll.).
STRACK, n.	1 A very strong fear.
['strek]	

“They like tolchocked me into the back of this auto, and I couldn't help feeling it was all really like a joke, and that Dim anyway would pull his shlem off his gulliver and go haw haw haw. But he didn't. I said, trying to fight the strack inside me: “And old Pete, what happened to old Pete?” (p. 110)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted one meaning from the model.

УБИ́ТЬ, v.	1. кого (что). Лишить жизни.
УБИВА́ТЬ	To deprive of life.
[ub'ivat]	2. перен., кого (что). Привести в полное отчаяние, в состояние безнадежности.
	To bring in a complete despair, a state of hopelessness (fig.).
	3. перен., что. Уничтожить, подавить (книжн.).

To destroy, suppress (lit?.).

4. что. Потратить, израсходовать непроизводительно (разг.).

To spend, consume unproductively (coll.).

5. что. Покрыть карту партнера (разг.).

To defeat partner's card in a game.

OOBIVAT, v. 1 To deprive of life.

['u:bɪvət]

“When the chassos came along, and then the Chief Chasso, and then the Governor himself, all these cell-droogs of mine were very shoomny with tales of what I'd done to oobivat this worthless pervert whose krovvy-covered plott lay sacklike on the floor.” (p. 68)

The replica is restricted in number of meanings because it has adapted only one meaning from the model. While the model is non finite verb (*ubivat'*), the replica is a finite verb.

УЖА́СНЫЙ, adj. 1. Вызывающий ужас.

[uʒasnɨ̯ɪ̯] Causing fear.

2. Крайний в своем проявлении, чрезвычайный (разг.).

Extreme in its manifestation, extraordinary (coll.).

3. Очень плохой (разг.).

Very bad (coll.).

OOZHASSNY, adj. 1 Very bad.

[u:z'hʌsnɪ]

“There were real oozhassny animal type vecks among them, one with his nose all ate away and his rot open like a big black hole, one that was lying on the floor snoring away and all like

slime dribbling all the time out of his rot, and one that had like done all cal in his pantalonies." (p. 54)

The adjective is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted only one meaning from the model.

У́МНЫЙ, adj.	1. Об-ладающий умом, выражающий ум.
[umnɨ̯j]	Possesing mind abilities.
	2. Порожденный ясным умом, разумный.
	Born with a clever mind, bright.
OOMNY, adj.	1 Born with a clever mind, bright.
['u:mnɪ]	

"But when we got into the street I viddied that thinking is for the gloopy ones and that the oomny ones use like inspiration and what Bog sends." (p. 40)

The replica is restricted in number of meanings because it has adapted only one meaning from the model.

УХВАТИ́ТЬ, v.	1. кого-что. Схватить, взять.
[uhvʌt'it']	To grab, to take.
	2. кого-что. Захватить для себя, овладеть.
	To grab for yourself.
	3. перен., что. Быстро, сразу понять, уловить.
	To understand very fast, immediately (fig.).
SKVATTED, v.	1 To grab, to take.

['skvætɪd]

“And then Pete skvatted these three books from him and handed them round real skorry.” (p. 6)

The verb is adapted according to the primary adaptation and the replica is restricted in number of meaning, it has adapted one meaning from the model. They are both finite verbs.

У́ХО, n.	1. Орган слуха, а также наружная часть его в форме раковины.
[uhə]	The organ of hearing, as well as the outside part of it in the form of a shell.
	2. перен., ед. Способность воспринимать звуки.
	The ability to perceive sounds (fig.).
	3. У нек-рых предметов: выступающая боковая часть,
	приспособление для подвешивания, подъема.
	In some objects: lateral side for lifting.
	4. У теплой шапки-ушанки – боковые опускающиеся вниз части.
	In a warm fur cap – the part that is hanging and covering ears.
OOKO, n.	1 The organ of hearing, as well as the outside part of it in the form of a
['əʊkəʊ]	shell.

“Then he came right up to my litso and creeched loud in my ooko, and then I woke up like sweating.” (p. 67)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted only one meaning from the model.

УХОДИ́ТЬ, v. 1. см. Уйти

[uhʌd'it'] To leave.

2. Иметь направление, простираться куда-н.

To have a direction, to extend somewhere.

OOKADEET(ED), v. 1 To leave.

['əʊkədɪtəd]

“But when he'd ookadeeted and I was making this very strong pot of chai, I grinned to myself over this veshch that P. R. Deltoid and his droogs worried about.” (p. 31)

The replica is restricted in number of meanings because it has adapted only one meaning from the model and both the model nd the replica are finite verbs.

ХЛЕБ, n. 1. Пищевой продукт, выпекаемый из муки.

[hl'ep] A baked food product made of flour.

2. Пищевой продукт из муки в виде выпеченного изделия какой-н. фомы.

A food product made of flour and baked in some form.

3. Зерно, из к-ого делают муку.

A grain of what is made flour.

4. Хлебный злак.

A cereal.

5. Пропитание, иждивение (прост.).

Subsistence, dependency (coll.).

6. Средства к суххествованию, заработок.

Means of support, livelihood, earnings.

KLEB, n. 1 A baked food product made of flour.

['kleb]

“Georgie with like a cold leg of something in one rooker and half a loaf of kleb with a big dollop of maslo on it in the other, and Pete with a bottle of beer frothing its gulliver off and a horrorshow rookerful of like plum cake.” (p. 19)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level because the replica is restricted in number of meaning, it has adapted only one meaning from the model.

ХОРОШО́, adv.	1. Хороший.
[hərʌʃo]	Good.
	2. Очень приятно, удачно, кстати.
	Very pleasant, very nice.
	3. Да, так, пусть будет так, согласен.
	Used to agree with sth/someone.
	4. Употр. как угроза в знач. так, запомни (разг.).
	Used as a threat not to forget sth, to remember (coll.).
HORRORSHOW, adj. adv.	1 Good, nice.
[hɒrə'ʃəʊ]	2 Very pleasant, very nice.

“The next morning I woke up at oh eight oh oh hours, my brothers, and as I still felt shagged and fagged and fashed and bashed and my glazzies were stuck together real horrorshow with sleepglue, I thought I would not go to school. ” (p. 27)

“We all went smecking into the room with a light on, and there was this devotchka sort of cowering, a young pretty bit of sharp with real horrorshow groodies on her (...).” (p. 18)

The replica is adapted according to the primary adaptation and according to the 2nd degree at the semantic level because the replica is restricted in number of meaning, it has adapted only one meaning from the model. The model is an adverb, while the replica is an adverb and an adjective.

ЧА́ШКА, n.	1.Небольшой, обычно округлой формы, с ручкой, сосуд для питья.
[tʃaʃkə]	Small, usually round dish with a handle used for drinking.
	2. Круглая и плоская тарелка у весов.
	Round and flat plate at the balance.
	3. В разных устройствах: предмет в форме полого полушария.
	In different constructions: a hemispherical object
CHASHA, n.	1 Small, usually round dish with a handle used for drinking.
['tʃæʃə]	

“ I read this with care, my brothers, slurping away at the old chai, cup after tass after chasha, crunching my lomticks of black toast dipped in jammiwam and eggiweg.” (p. 32)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted only one meaning from the model.

ЧУДЁСНЫЙ, adj.	1. Являющийся чудом, совершенно небывалый,
[tʃud'esnɨ̯ɨ̯]	необычный.
	Being miraculous, unprecedent, unusual.
	2. Чудный, очень хороший.
	Wonderful, very good.

CHOODESSNY, adj. 1 Being miraculous, unprecedent, unusual.

[tʃu:'desnɪ]

“This time they thought nothing fun and stopped creeching with high mirth, and had to submit to the strange and weird desires of Alexander the Large which, what with the Ninth and the hypo jab, were choodessny and zammechat and very demanding, O my brothers.” (p. 36)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted only one meaning from the model.

ШЛЯ́ПА, n. 1. ж. Головной убор с тульей и обычно с полями.

[ʃl'apə] A covering for the head, especially one with a shaped crown and brim.

2. перен., м.н ж.0 вялом, безынициативном человеке, растяпе (прост.).

A sluggish, passive person, muddler.

SHLAPA, n. 1 A covering for the head, especially one with a shaped crown and

['ʃlæpə] brim.

“When I opened up he came shambling in looking shagged, a battered old shlapa on his gulliver, his raincoat filthy.” (p. 29)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted one meaning from the model.

ШУМ, n. 1. Звуки, слившиеся в нестройное, обычно громкое звучание.

[ʃum] A sound merged into discordant, usually loud sound.

2. *перен*. Оживленное обсуждение, вызванное повышенным интересом к чему-н.

A debate occured by a high interest about sth (fig.).

3. Звук с неясно выраженной тональностью (спец.).

A sound of a wrong tonality (spec.).

4. Громкая ссора (разг.).

A loud quarrel (coll.).

SHOOM, n. 1 A sound merged into discordant, usually loud sound.

[ʃu:m]

“The shoom became very loud, so that a couple of millicents came along and cracked into these two with like truncheons, so that both sat quiet then, looking like into space, and there was the old krovvy going drip drip drip down the litso of one of them.” (p. 54)

The replica is restricted in number of meaning, it has adapted only one meaning from the model.

ШУ́МНЫЙ, adj. 1. Производящий шум (в 1 знач.); громкий.

[ʃumnɨ̯ĭ] Producing noise; very loud.

2. Такой, где много шума (в 1 знач.), слишком оживленный.

A very loud place, very lively.

3. перен. Производящий шум (во 2 знач.), сенсацию.

Producing sensation.

SHOOMNY, adj. 1 Producing noise; very loud.

['ʃu:mnɪ]

“He was not a very strong type of veck, being very feeble in his trying to tolchock back, and I suppose he made up for this by being shoomny in the goloss and very boastful.” (p. 66)

The adjective is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted only one meaning from the model.

ЯЗЫ́К, n.	1. Подвижный мышечный орган в полости рта, являющийся
[jɪzɨk]	органом вкуса, а у человека участвующий также в образовании звуков речи.
	The fleshy, movable, muscular organ, attached in most vertebrates to the floor of the mouth, that is the principal organ of taste, and, in humans, an important organ of speech.
	2. В колоколе: металлический стержень, производящий звон ударами о стенки.
	The metal rod of bell which produces sounds.
	3. перен. чего или какой. О чем-н., имеющем удлиненную, вытянутую форму.
	Sth that has long, elongated shape (fig.).
YAHZICK, n.	1 The fleshy, movable, muscular organ, attached in most vertebrates to
['jʌzɪk]	the floor of the mouth, that is the principal organ of taste, and, in humans, an important organ of speech.

“Then I tooth-cleaned and clicked, cleaning out the old rot with my yahzick or tongue, then I went into my own little room or den, easing off my platties as I did so.” (p. 26)

The replica is restricted in number of meaning because it has adapted one meaning from the model.

7.2.2. THE FORMATION OF RUSSIANISMS ACCORDING TO RESTRICTION IN SEMANTIC FIELD

Restriction of meaning in semantic field also belongs to primary adaptation. It is very rare and sometimes difficult to determine it. In most cases loanwords are restricted in number of meaning and at the same time, in semantic field. Thus, loanwords undergo double restriction process. (Filipović, 1986: 168-169)

The formation of russianisms according to this sub degree is very rare and replicas usually undergo double restriction. Semantics of only 18 russianisms has been adapted according to this sub degree. The classification of the examples begins with the model on the left side, followed immediately by abbreviation for a word class. The transcription occurs below the model and on the left side the meaning(s) of the model is/are provided. The replica occurs in the same way and below replica are listed quote(s) within which the replica is underlined.

БА́НДА, n. 1. Разбойная, преступная группа, шайка

[bandə] A group that is involved in the crime and banditry, gang

BANDA, n. 1 A group of teenagers who spend time together, fighting with other

['bʌndə] groups and behaving badly (against law)

“I had my cut-throat britva handy in case any of Billyboy's droogs should be around near the flatblock waiting, or for that matter any of the other bandas or gruppas or shaikas that from time to time were at war with one.” (p. 25)

The noun is adapted according to the primary adaptation and according to the 2nd degree of the semantic level – restriction of meaning. It is restricted in the semantic field because the

meaning of the model (Russian word) lacks the noun *teeneger* which denotes in russianism a specific group while in the model it can be any group of people.

БРОСА́ТЬ, v. (non fint.)	1. кого-что и чем. Выпустив из руки, заставить или
[brʌsat']	дать полететь и упасть.
	To release from hands, to cause to propel through the air and to fall to the ground.
	2. что. То же, что выбросить.
	The same as trow.
	3. перен., кого-что. Быстро переместить, направить, послать куда-н.
	Fig., Quickly move, direct or send someone somewhere.
	4. кого-что и с неопр. Уйдя, оставить, покинуть; прекратить делать что-н.
	To leave or to escape; to stop doing sth.
	5. безл., кого-что во что. Охватить, пронизать чем-н.
	To cover with sth.
	6. брось(те), также с неопр. Употр. в знач.
	перестань(те), не надо, достаточно (разг.).
	Used as 'Stop doing that!', 'It is enough!'
	7. брось(те)! Выражение сомнения, недоверия (разг.).
	The expression of doubt, disbelief (colloq)
BROSATT(ED), v.	1 To throw in someone.

['brɒsətɪd]

“And you will hardly believe what I say now, which is that on this Sunday they brosatted in another plenny.” (p. 64)

The verb is restricted in number of meaning and it is further restricted in semantic field because in the eplica occurs meaning *to throw in someone*, while in the model occurs just *to throw* that is more general.

ВО́ЛОС, n. [voləs]	1. Роговое нитевидное образование, растущее на коже человека, млекопитающих; мн. также в знач. растительности на голове, на теле; ед. в этом знач. прост, и спец, а ед. в собир. знач. употр. также для обозначения растительности у животных, идущей на технические надобности.
	Any of the cylindrical, keratinized, often pigmented filaments characteristically growing from the epidermis of a mammal or on a human skin; pl. hair on human head or body; also a growth of such filaments, as that forming the coat of an animal.
VOLOSS, n. ['vɒlɒs]	1 Hair (on human's head)

“Thinking about this chai, I got a sudden like picture of me sitting before a bolshy fire in an armchair peeting away at this chai, and what was funny and very very strange was that I seemed to have turned into a very starry chelloveck, about seventy years old, because I could viddy my own voloss, which was very grey, and I also had whiskers, and these were very grey too.” (p. 137)

The noun is adapted according to the primary adaptation by restricting the field of meaning. The meaning of the replica refers only to *hair*.

ДВА, num. 1. Число, цифра и количество.

[dva] Number, amount, quantity.

2. Рассказать в двух словах (очень коротко).

To say sth very briefly.

DVA, num. 1 Number.

[dvʌ]

“But then I counted odin dva tree and went ak ak ak with the britva, though not at litso or glazzies but at Georgie's nozh-holding rooker and, my little brothers, he dropped.” (p. 41)

The number is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted only one meaning from the model. It is further restricted in semantic field because it refers only to number.

КАРТО́ФЕЛЬ, n. 1. Род овоща, растение со съедобными клубнями, богатыми

[kʌrtofʹɪl] крахмалом, а также сами клубни.

A vegetable with edible tubers, rich in starch, and also the tubers.

KARTOFFEL, n. 1 A vegetable with edible tubers, rich in starch.

[kəˈtɒfəl]

“It was really a very nice appetizing bit of pishcha they'd laid out on the tray – two or three lomticks of like hot roastbeef with mashed kartoffel and vedge, then there was also ice-cream and a nice hot chasha of chai.” (p. 74)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level because the replica is restricted in the field of meaning. The meaning of the replica lacks explanation that involves *the tubers*.

ЛÁПА, n.	1. Стопа ноги или вся нога у животных, а также (прост.) о руке
[lapə]	человека.
	A foot or a leg of animals, and also (coll.) a human hand.
	2. Ветвь хвойного дерева.
	A branch of a coniferous tree.
	3. Шип в конце бревна (спец.).
	A spike at the end of a log (spec.).
LAPA, n.	1 A foot of an animal.
['læpə]	

“Now all the cats were getting spoogy and running and jumping in a like cat-panic, and some were blaming each other, hitting out cat-tolchocks with the old lapa and ptaaaaa and grrrrr and kraaaaark.” (p. 47)

The borrowing of the noun begins at the primary adaptation by restricting the number of meaning; the replica has adapted only one meaning from the model and it further conutines by restricting the field of meaning. The first meaning in the model encompasses explanatory syntagma 'a human hand' which lacks in the meaning of the replica.

МОЗГ, n.	1. (-а). Центральный отдел нервной системы человека и животных
[mosk]	– нервная ткань, заполняющая череп и канал позвоночника; орган
	мышления у человека.

Central part of the nervous system of humans and animals – the nervous tissue, filling the skull and the spinal channel; the organ for thinking in humans.

2. (-а), ед., перен. Основное ядро, руководящий центр чего-н.

The main core, governing the centre od sth (fig.).

3. ед. Мягкая ткань, заполняющая полости костей.

A soft tissue filling the cavities of bones.

4. перен. Ум, умственные способности (разг.).

Intellectual ability; intellect (fig.).

5. мн. Ткань, заполняющая череп нек-рых животных и употр. как пища.

A tissue filling the skull of certain animals and used as food.

MOZG, n. ['məʊzg]

1 Central part of the nervous system of humans – the nervous tissue, filling the skull and the spinal channel; the organ for thinking in humans.

“All round were chellovecks well away on milk plus vellocet and synthemesc and drencrom and other veshches which take you far far far away from this wicked and real world into the land to viddy Bog And All His Angels And Saints in your left sabog with lights bursting and spurting all over your mozg.” (p. 133)

The borrowing of the noun begins at the primary adaptation by restricting the number of meaning; the replica adapted only one meaning from the model and it further continues by restricting semantic field. The first meaning in the model includes 'central part of the nervous system of humans and animals' while the meaning of the replica lacks the part 'of animals' since from the sentence above it is clear that it is used in a context of human's brain.

НОЖ, n. [noʃ]
1. Предмет для резания, состоящий из лезвия и ручки, а также режущая часть инструментов.
A cutting instrument consisting of a sharp blade attached to a handle, and also a cutting part of tools.

NOZH, n. ['nɒz]
1 A cutting instrument consisting of a sharp blade attached to a handle, used as a weapon.

"Georgie said: "Uh?"but he was skorry enough with his nozh, the blade coming sloosh out of the handle, and we were on to each other." (p. 40)

The adjective is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in the field of meaning because in the novella *nozh* is used only as a weapon.

ОДИ́Н, num. [ʌd'in]
1. Число, цифра и количество.
Number, amount, quantity.
2. *в знач. прил.* Без других, в отдельности.
Without others, separately (as adj.)
3. *мест.* Какой-то, некий.
Some kind, some.
4. *в знач. прил.* Тот же самый, тождественный.
The same, identical. (as adj.).
5. *мест.* Только, исключительно.
Only, exceptional.
6. *мест.* Какой-нибудь в ряду сходных.

Some after another in a series.

7. *в знач. прил.* Единый, целостный.

A single, holistic (as adj.).

ODIN, num. 1 Number.

['əʊdin]

“But then I counted odin dva tree and went ak ak ak with the britva, though not at litso or glazzies but at Georgie's nozh-holding rooker and, my little brothers, he dropped.” (p. 41)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in number of meaning, it has adapted only one meaning from the model. It is further restricted in the semantic field because it refers only to number.

ОКНО́, n. 1. Отверстие в стене для света и воздуха, а также рама со стеклом,

[ʌknо] закрывающая это отверстие.

An opening constructed in a wall that functions to admit light or air, and is often framed and spanned with glass mounted to permit opening and closing.

2. перен. Просвет, отверстие в чем-н.

Clearance, an opening in sth (fig.).

3. перен. Ничем не занятое время, промежуток в расписании (разг.).

An interval of time during which nothing is done, a gap in a schedule.

OKNO, n. 1 An opening in the train that functions to admit light or air.

[əʊknəʊ]

“To pass the three-minute ride we fillied about with what they called the upholstery, doing some nice horrorshow tearing-out of the seats' guts and old Dim chaining the okno till the glass cracked and sparkled in the winter air.” (p. 21)

The borrowing of the noun begins at the primary adaptation by restricting the number of meaning; the replica adapted only one meaning from the model and by restricting the field of meaning; the meaning of the replica includes only 'an opening in the train what is more specific.

ПОДУ́ШКА, n. [pʌduʃkə]	1. Мешок, набитый перьями, волосами, и т. п., на к-орый кладут голову при спанье или к-рый кладут на сиденье. A cloth case stuffed with feathers, or hairs, used to cushion the head, especially during sleep or for sitting on it. 2. То, что является опорой чего-н., принимает на себя давление (спец.). Sth that supports, takes on a pressure (spec.)
PODOOSHKA, n. the [pə'dʊʃkə]	1 A cloth case stuffed with feathers, or hairs, used to cushion head, especially during sleep.

“But for the present, little droog, get your bleeding gulliver down on your straw-filled podooshka and let's have no more trouble from anyone.” (p. 66)

The borrowing of the noun begins at the primary adaptation by restricting the number of meaning; the replica has adapted only one meaning from the model. It continues further by restricting the field of meaning. In the text *podooshka* is just used to cushion the head during sleep and it is not used for sitting on it.

СКОТИ́НА, n.	1. также *собир*. Домашнее животное, скот.
[skʌt'inə]	A domestic animal, cattle.
	2. Грубый, подлый человек (прост. бран.).
	A rude, vile man (coll., vulg.)
SCOTEENA, n.	1 A domestic animal kept as a pet, a cat.
['skətɪnə]	

“It was full of kots and koshkas all crawling to and fro over the carpet, with bits of fur floating in the lower air, and these fat scoteenas were all different shapes and colours, black, white, tabby, ginger, tortoise-shell, and of all ages, too, so that there were kittens fillying about with each other and there were pussies fullgrown and there were real dribbling starry ones very badtempered.” (p. 47)

The borrowing of the noun begins at the primary adaptation by restricting the number of meaning; the replica adapted only one meaning from the model. However the meaning is not completely the same, and the field of meaning in the replica is also restricted, it refers to *cat* instead to *cattle*.

ТА́ЛИЯ, n.	1. Наиболее узкая часть туловища человека между грудью и
[tal'i'a]	животом, а также част платья на этом месте.
	The narrowest part of the trunk between person's chest and stomach and part of a dress in that place.
TALLY, n.	1 The narrowest part of the trunk between person's chest and stomach.
['telɪ]	

“Old Dim said: “Oh no, not right that isn't, and made to uncoil the chain round his tally, but Pete said, putting his rooker firm on old Dim: “Leave them.” (p. 40)

The noun is adapted according to the primary adaptation and according to the 2nd degree at the semantic level. The replica is restricted in field of meaning, it refers only to *the narrowest part of the trunk between person's chest and stomach.*

ТРИ, num. 1. Число, цифра и количество.

[tri] Number, amount, quantity.

TREE, num. 1 Number.

[tri:]

“But then I counted odin dva tree and went ak ak ak with the britva, though not at litso or glazzies but at Georgie's nozh-holding rooker and, my little brothers, he dropped.”(p. 41)

The replica is adapted by the primary adaptation by restricting the field of meaning, beacuse it refers only to number in the quote above.

ТУ́ФЛЯ, n. 1. Обувь, закрывающая ногу не выше щиколотки.

[tufl'a] A low shoe (not above ankles).

TOOFLES, n. 1 A low shoe (not above ankles) worn indoors.

['tu:fəls]

“Then I put my nogas into very comfy wooly toofles, combed my luscious glory, and was ready for P. R. Deltoid.” (p. 29)

The borrowing of the noun begins at the primary adaptation by adaptaing the same meaning from the model (zero extension). It continues further by restricting semantic field, namely it is obvious from the context that *toofles* are worn indoors.

У́ЗЫ, n. 1. Оковы, кандалы (устар.).

[u'zɨ] Sheckles, chains (obsol.).

2. перен. То, что связывает, соединяет (высок.).

Sth that binds, connects (fig.).

OOZY, n. 1 Chains used as a weapon.

['u:zɪ]

“Dim said: “You stay to meet them huh huh huh,”and then I viddied that he had his oozy out, and then he upped with it and it snaked whishhh and he chained me gentle and artistic like on the glazlids, me just closing them up in time.” (p. 49)

The borrowing of the noun begins in the primary adaptation by restricting the number of meaning; the replica has adapted only one meaning from the model. It continues further by restricting in semantic field because *oozy* are used in the novella only as a weapon.

ЧАЙ, n. 1. Культивируемое вечнозеленое растение, высушенные и особо

[tʃ'ai̯] обработанныелистья к-рого при заварке дают ароматный тонизирующий напиток.

A cultivated evergreen plant, the leaves of which are dried and specially treated and after boiling they give flavoured tonic.

2. Высушенные, измельченные и специально обработанные листья такого растения.

Dried, crushed and specially treated leaves of such plant.

3. Напиток, настоянный на таких листьях.

A beverage, made of those leaves.

4. То же, что чаепитие.

Same as tea party.

CHAI, n. 1 A hot beverage.

[tʃaɪ]

“And then there came a morning when I woke up and had my breakfast of eggs and toast and jam and very hot milky chai(...)” (p. 88)

The noun is adapted according to the primary adaptation and according to the 2nd degree at semantic level. The replica is restricted in number of meanings, it has adapted only one meaning (3rd) but the replica is also restricted in semantic field; the model lacks adjective *hot*.

ШЛЕМ, n.	1. Старинный металлический воинский головной убор,
[ʃl'em]	защищающий от ударов, стрел.
	The old metal military headgear, protecting against bumps, arrows.
	2. Специальный защитный головной убор летчиков, танкистов, мотоциклистов, а также особый головной убор для защиты от солнечных лучей.
	A special head covering for pilots, tank crews, motorcyclists, as well as a special hat for sun protection.
	3. Специальное устройство, предохраняющее голову и изолирующее от внешней среды.
	A special device protecting the head and isolating from the external influences.
SHLEM, n.	1 A special head covering worn by policemen.

[ʃlem]

“The other was, of course, Dim, who had used to be my droog and also the enemy of stinking fatty goaty Billyboy, but was now a millicent with uniform and shlem and whip to keep order.” (p. 109)

The borrowing of the noun begins at the primary adaptation by restricting the number of meanings; the replica has adapted only one meaning from the model. However the meaning is not completely the same, and semantic field in the replica is also restricted, it refers to *policemen* instead to *pilots*, *tank crews*, *motorcyclists*.

7.3. THE FORMATION OF RUSSIANISMS ACCORDING TO EXPANSION OF MEANING

Expansion of meaning of loanwords belongs to secondary adaptation. In order to result in semantic change, loanword has to fulfill two basic conditions. The first one is that loanword has to be integrated completely into lexical system of a borrowing language, and the second one that it has to be freely used in that language. In primary adaptation, replica retains one or more meanings and in that case, loanword is borrowed in order to name some objects and notions which 'entered' the language and there is no need to fulfill conditions or to expand the meaning. However, after certain usage of a loanword and fulfillment of the conditions, i.e. when loanword is treated as a 'home' word and there is no need to name some object and notions, the meaning of it losses and has different usage (as it has in a lending language), the process of expansion occurs. In the process of expansion of meaning, certain sociological and sociolinguistic factors have an important role. Primary changes are realized as the transfer of meaning, while secondary changes represent the adaptation of meaning. In this kind of semantic adaptation, loanword undergo both processes, primary and secondary adaptation. Expansion of meaning also encompasses two sub degrees: expansion in number of meaning and expansion in semantic field. (Filipović, 1986: 169-170)

Russianisms in the novella have adapted semantics according to these two sub degrees but the reason for that kind of adaptation has nothing to do with sociological and

sociolinguistic factors. Instead, they often adapted new meanings or expanded semantic field because they correspond with words in English. They are merely translated and correspond with the meanings of those words in English, i.e. often correspond with their slang usage. In the following sub chapters, russianisms will be listed separatey, those adapted by expansion in number and by expansion in semantic field.

7.3.1. THE ADAPTATION OF RUSSIANISMS ACCORDING TO EXPANSION IN NUMBER OF MEANING

Semantics of 41 russianisms has been adapted according to expansion in number. The classification of the examples begins with the model on the left side, followed immediately by abbreviation for a word class. The transcription occurs below the model and on the left side the meaning(s) of the model is/are provided. The replica occurs in the same way and below replica are listed quote(s) within which the replica is underlined.

БРА́ЧНЫЙ, adj.	1. см. брак.
[bratʃnʲi̯ˌ]	A marriage.
	2. У животных: относящийся к периоду размножения, спаривания.
	A period of breeding and mating in animals.
BRATCHNY, n.	1 A person considered to be mean or contemptible; bastard.

['brætʃnɪ]

“Have you some new torture for me, you bratchny?” (p. 56)

The noun is adapted according to the secondary adaptation because the model is an adjective while the replica is a noun. Thus, the word class has changed in the process of transfer from

Russian to English (Nadsat). The replica is adapted according to the 3rd degree at the semantic level – expansion of meaning. It is expanded in number of meaning. The replica adapted new meaning, i.e. *bastard* is used in English as an offensive word for illegitimate child and also for a vicious and mean person. The replica refers to *bastard* as a vicious or mean person, hence it has adapted the meaning from English and it has adapted completely new meaning.

БРАТ, n.	1. Сын в отношении к другим детям однитх родителей.
[brat]	A man or boy in relation to other children of same parents.
	2. Фамильярное или дружеское обращение к мужчине (разг.).
	Addressing in a friendly way to a man (colloquial).
	3. Товарищ, единомышленик (висок.)
	A comrade, like-minded (elevated).
BRAT, BRATTY, n.	1 Addressing in a friendly way to a man.
[bræt] [brætı]	2 Addressing to or speaking about a man or a friend in ironic or unfriendly way.

1 “I fumbled out the deng to pay and one of the little ptitsas said: Who you getten, bratty? What biggy, what only?"“ (p. 34)

2 “One of my cursed grahzny bratties chained me on the glazzies.” (p. 49)

The adaptation of the noun begins in the primary adaptation. The first meaning is adapted according to the 2nd degree of semantic adaptation – restriction in meaning. It is restricted in number of meanings and has adapted only one meaning form the model. The adaptation of *brat/bratty* continues further in the secondary adaptation by expanding in number of meaning, by adding one more. The noun appears in two forms: *brat* and *bratty*.

БРИ́ТВА, n. 1. Складной нож для бритья, инструмент для бритья.

[britvə] Folding knife used for shaving, istrument for shaving.

BRITVA, n. 1 Folding knife used for shaving, istrument for shaving.

[brɪtvə] 2 Folding knife used as a weapon.

1 “I was allowed no britva here, and I had been shaved every other day by a fat bald-headed veck who came to my bed before breakfast, two white-coated bratchnies standing by to viddy I was a good non-violent malchick.” (p. 89)

2 “But then I counted odin dva tree and went ak ak ak with the britva, though not at litso or glazzies but at Georgie's nozh-holding rooker and, my little brothers, he dropped.” (p. 41)

The adaptation of the noun begins in the primary adaptation. The first meaning is adapted according to the 1st degree of semantic adaptation – zero extension. The replica has adapted the same meaning from the model. The adaptation continues further in secondary adaptation by expanding in number of meaning; *britva* used as a weapon.

ВАРИ́ТЬ, v. 1. Приготовлять (пищу) кипячением.

[vʌrit'] To prepare (food) by applying heat.

2. Кипячением приготовлят для еды, для употребления.

To prepare food for eating and for usage by applying heat.

3. Подвергать обработке кипячением.

To treat sth by boiling.

4. То же, что сваривать.

The same as to weld.

VAREET(ING), v. 1 'to cook sth up' – to arrange or plan to do sth with someone.

[və'rɪtɪŋ]

“And then in the afterlunch I might perhaps, if I still felt like it, itty off to the old skolliwoll and see what was vareeting in the great seat of gloopy useless learning, O my brothers.” (p. 29)

The verb is adapted according to the secondary adaptation and according to 3rd degree at the semantic level. It has expanded in number of meaning.

ВОНЮ́ЧИЙ, adj.	1. (разг.). Издающий вонь.
[vʌn'uʧi̯]	Having a bad smell.
VONNY, adj.	1 Having a bad smell.
[vɒnɪ]	2 Unpleasant, disgusting.

1 “So I lay down on this vonny bed, my brothers, and went to very tired and exhausted and hurt sleep.” (p. 55)

2 “Are you not satisfied with beating me near to death and having me spat upon and making me confess to crimes for hours on end and then shoving me among bezoomnies and vonny perverts in that grahzny cell?” (p. 56)

The borrowing of the adjective begins in the primary adaptation by adaptaing the same meaning from the model (zero extension). It continues further in the secondary adaptation by expanding in number of meaning, by adding one more meaning.

ВРЕД, n.	1. Ущерб, порча.
[vr'ed]	A damage, loss.
VRED, v.	1 To harm someone.
[vred]	

“Billyboy had a nozh, a long flick-type, but he was a malenky bit too slow and heavy in his movements to vred anyone really bad.” (p. 15)

The verb has expanded in number of meaning and the word class has been changed (the model is a noun, while the replica is a verb.)

ДРА́ТЬСЯ, v.	1. с кем. Сражаться (на поединке, в бою).
[drat's'a]	To fight with someone (in a duel or battle)
	2. Бить друг друга; наносить побои кому-н.
	To beat someone.
	3. перен; за что. Бороться за что-н.,
	To fight for sth (fig.).
DRATSING, v.	1 To fight with someone.
DRATSING, n.	2 A violent confrontation or struggle, a fight.
['drætsɪŋ]	

1 “So there we were dratsing away in the dark, the old Luna with men on it just coming up, the stars stabbing away as it might be knives anxious to join in the dratsing.” (p. 14)

2 “I gave them the ultra-violence, the crasting, the dratsing, the old in-out-in-out, the lot, right up to this night's veshch with the bugatty starry ptitsa with the mewing kots and koshkas.” (p. 54)

The borrowing of the verb begins in the primary adaptation by restricting the number of meaning; the replica has adapted only one meaning (out of 3) from the model. It continues further in the secondary adaptation by changing the word class (the replica is used as a noun as well) and in that way by expanding the number of meaning.

ГОВОРИ́ТЬ, v.

[govorit']

1. Владеть устной речью, владеть каким-н. языком.

To know some language, to speak.

2. Словесно выражать мысли, сообщать.

To express thoughts or feelings by words.

3. Высказывать мнение, суждение, обсуждать что-н.

To express opinion, judgments discuss about sth.

4. с кем. Общаясь, разговаривать, вести беседу, разговор.

To have a conversation with someone, to talk with someone.

5.Свидетельствовать.

To testify.

6. перен., в ком. Проявляться в чьих-н. поступках, словах.

To manifest in someone's words, acts (fig.).

7. говоря. В сочетании с наречием или косв. п. существительного входит в устойчивое сочетание - вводн, сл. со знач.: выражаясь, излагая что-н. так, как обозначено этим наречием или существительным.

Speaking. In combination with and adverb and a noun in an objective case comes into stable combination. Presenting sth, indicated by an adverb or a noun.

GOVOREET, v.

1 To know some language, to speak.

2 To express thoughts or feelings by words.

3 To have a conversation with someone, to talk with someone.

GOVOREET, n.

['gɒvɒrɪt]

4 A talk, a conversation.

1 “I was surprised and just that malenky bit poogly to sloosh Dim govoreeting that wise.”(p. 24)

2 “You have govoreeted my thoughts for me,”I smiled away. (p. 40)

3 “I always used my very polite gentleman's goloss govoreeting with those at the top.” (p. 62)

4 “Perhaps you have been having a bit of a quiet govoreet behind my back, making your own little jokes and such-like.” (p. 39)

The borrowing of the verb begins in the primary adaptation and it is adapted by restricting the number of meanings, it has adapted only three meanings from the model. It continues further in the secondary adaptation by expanding the number of meaning. The replica is used as a verb (primary adaptation) but it is also used as a noun (secondary adaptation), hence in the secondary adaptation it changed the word class and expanded the number of meaning.

ДРУГ, n.	1. Человек, к-рый связан с кем-н. дружбой.
[druk]	A person who socializes with someone.
	2. кого-чего. Сторонник, защитник кого-чего-н. (высок.).
	Supporter, protector (elev.)
	3. Употр. как обращение к близкому человеку, а также (прост.) как доброжелательное обращение вообще.
	Used as a form of address to an acquaintance, and also (coll.) as a friendly addressing in general.
DROOG, n.	1 A person who socializes with someone, friend.
[dru:k]	2 Used as a form of address to an acquaintance, and also as a friendly addressing in general.
DROOGY, adj.	3 Showing or expressing liking, goodwill, or trust.

“There was me, that is Alex, and my three droogs, that is Pete, Georgie, and Dim.”(p. 3)

“If it isn't little Alex. Very long time no viddy, droog.” (p. 109)

“He had a like gentleman's goloss and spoke in a very weary sort of a way, and he nodded with a like droogy smile at one very big fat bastard.” (p. 52)

The borrowing of the noun begins in the primary adaptation by restricting the number of meaning; the replica has adapted two meanings from the model. It continues further in the secondary adaptation by changing the word class (the replica is used an adjective as well) and by expanding the number of meaning.

ЖИЗНЬ, n. [zhizn']	1. Совокупность явлений, происходящих в организмах, особая форма существования материи.
	The characteristic state or condition of a living organism.
	2. Физиологическое существование человека, животного.
	The physiological existence of men and animals.
	3. Деятельность общества и человека в тех или иных ее проявлениях.
	The activity of human society and man in certain or other manifestations.
	4. Реальная действительность.
	The reality.
	5. Оживление, проявление деятельности, энергии.
	The revival, the manifestation of activity and energy.

JEEZNY, n. 1 The reality.

['dʒɪznɪ] 2 A manner of living.

3 The interval of time between birth and death.

4 The interval of time between one's birth and the present

1 “I kupetted a gazetta, my idea being to get ready for plunging back into normal jeezny again by viddying what was ittying on in the world.”(p. 98)

2 “Then I could lay back on the bed in my own malenky den and slooshy some lovely music, and at the same time I could think over what to do now with my jeezny.”(p. 99)

4 “He looked at me very close again over his steaming egg, and I wondered again if he was viddying what part I had so far played in his jeezny.” (p. 118)

The borrowing of the noun begins in the primary adaptation by restricting the number of meaning; the replica has adapted only one meaning from the model. It continues further in the secondary adaptation by expanding the number of meaning, by adding three more meanings.

ИГРА́, n. 1. см. играть.

[igra] To play.

2. Тот или иной вид, способ, каким играют, развлекаются.

An activity providing entertainment or amusement.

3. Комплект предметов для игриы.

Set of items for a game.

EEGRA, n. 1 Evasive, trifling, or manipulative behaviour.

['i:grə]

“So I found myself on my rookers and knees trying to get up and saying: “Naughty, naughty naughty.”And then she was going crack crack crack again, saying: “Wretched little slummy

bedbug, breaking into real people's houses.”I didn't like this crack crack eegra, so I grasped hold of one end of her stick as it came down again and then she lost her balance (...)”(p. 47)

The noun is adapted according to the 3rd degree at the semantic level – expansion of meaning. It is expanded in number of meaning. The replica has adapted new meaning. English word *game* is used to denote *evasive, trifling, or manipulative behaviour*, hence it correspond to the meaning in English.

КАЛ, n.	1. Содержимое кишечника, выделяемое при испражнении.
[kal]	The content of the intestine, released during excrement.
CAL, n.	1 The content of the intestine, released during excrement.
[kæl]	2 Something worthless; rubbish; nonsense.
CALLY, adj.	3 Worthless, insignificant.
	4 Dirty, filthy.

1 “There were real oozhassny animal type vecks among them, one with his nose all ate away and his rot open like a big black hole, one that was lying on the floor snoring away and all like slime dribbling all the time out of his rot, and one that had like done all cal in his pantalonies.”(p. 54)

2 “My mum worked at one of the Statemarts, as they called them, filling up the shelves with tinned soup and beans and all that cal.” (p. 28)

3 “What happened now was that one white-coated veck strapped my gulliver to a like head-rest, singing to himself all the time some vonny cally pop-song.” (p. 75)

4 “If it was all rainy and cally now on the ground you could have my platties to walk on so as not to cover your dainty nogas with filth and cal.” (p. 95)

The borrowing of the noun begins in the primary adaptation by adaptaing the same meaning from the model (zero extension). It continues further in the secondary adaptation by expanding the number of meaning, i.e. by adding one more meaning. The noun is also adapted according to secondary adaptation because in the process of transfer, it changes word class, the replica is used as an adjective and it adds two more meanings.

КЛЮВ, n. 1. У птиц: роговое образование из двух удлинившихся
[kl'uv] смыкающихся челюстей.
Of a bird: horn formation from two coupling interlocking jaws.

CLUVE, n. 1 A person's nose.
[klu:v]

“And he launched a bolshy tolchock right on my cluve, so that all red red nose krovvy started to drip drip drip.” (p. 111)”

The noun is adapted according to the secondary adaptation because it expanded the number of meaning, i.e. it added completely new meaning. The similarities between the meaning of the model and the replica are connected with the position of beak in birds and of nose in humans. Furthermore, *beak* in English has an informal usage, it refers to human’s nose, thus the replica has adapted the meaning of English word.

КОПА́ТЬ, v. 1. Разрыхлять, отваливать, отделяя и приподнимая (землеройной
[kʌpat'] машиной, лопатой, мотыгой).
To break up, turn over, or remove (with a shovel, spade, or snout).
2. Отваливая землю, делать углубление.
To dig a ground, to make a hole.

3. Отваливая землю, доставать, извлекать.

Digging a ground, extract, put out.

KOPAT, v. 1 To understand.

['kɒpət]

“I didn't so much kopat the later part of the book, which is more like all preachy govoreeting than fighting and the old in-out.” (p. 60)

The noun is adapted according to the secondary adaptation by expanding the number of meaning. It has nothing in common with the meanings of the model. Instead it matches with the figurative meaning of the verb *to dig* in English which is used as a slang expression.

КОРÓВА, n. 1. Самка крупных жвачных парнокопытных животных сем. полорогих (быков), а также нек-рых других парнокопытных (напр., лося, оленя).

[kʌrovə] Female large ruminant cloven-hoofed animals of the genus bovids (bulls) as well as certain other cloven-hoofed animals (eg., elk, deer).

2. Домашнее молочное животное, самка домашнего быка.

An animal of a domesticated breed of ox, kept to produce milk, a female of a domesticated bull.

KOROVA, n. 1 The name for a bar that serves milk laced with drugs.

['kərɒvə]

“The Korova Milkbar was a milk-plus mesto, and you may, O my brothers, have forgotten what these mestos were like, things changing so skorry these days and everybody very quick

to forget, newspapers not being read much neither. Well, what they sold there was milk plus something else." (p. 3)

The noun is adapted according to the secondary adaptation, it has expanded in number of meaning. It has completely new meaning.

КÓШКА, n.	1. Домашнее млекопитающее животное из сем., к к-орому
[koʃkə]	относятся также тигр, лев и т. п.
	A domesticated carnivorous mammal of the family which includes
	the tiger, lion and similar animals.
	2. Род железных шипов (или иных приспособлений), надаваемых на обувь для лазания на столб, по отвесным местам.
	Iron spikes (or ther accessories) put on the shoes for climbing.
	3. Небольшой якорь (спец.).
	A small anchor (spec.).
	4. В старину: ременная плеть с несколькими хвостами.
	In ancient times: belt with several tails.
KOSHKA, n.	1 A domesticated carnivorous mammal of the family which includes
['kɒʃkə]	the tiger, lion and similar animals.
	2 A cool man attractive to women.

1 "And then I was downstairs and I could viddy the light in this front room where she had been doling moloko to the kots and koshkas." (p. 46)

2 "And then the disc on the stereo twanged off and out (it was Johnny Zhivago, a Russky koshka, singing 'Only Every Other Day'), and in the like interval, the short silence before the next one came on, one of these devotchkas (...)" (p. 22)

The borrowing of the noun begins in the primary adaptation by restricting the number of meaning; the replica has adapted only one meaning from the model. It continues further in the secondary adaptation by expanding the number of meaning.

КРАСТЬ, v. 1. Присваивать чужое, воровать.

[krast'] To take the property of another, to steal.

CRAST, v. 1 To take the property of another, to steal.

CRAST, n. 2 robbery

CRASTING, n. 3 The act of taking something from someone unlawfully.

['kræst]

1 On a like big wooden chest in the dark hall I could viddy a nice malenky statue that shone in the light of the room, so I crasted this for my own self(..)" (p. 46)

2 "Tonight,"said Georgie, "we pull a mansize crast." (p. 40)

3 "Our pockets were full of deng, so there was no real need from the point of view of crasting any more pretty polly(...)" (p. 3)

The borrowing of the verb begins in the primary adaptation and it adaptes the same meaning from the model. It continues further in the secondary adaptation by expanding the number of meaning. The replica is used as a verb (primary adaptation) but it is also used as nouns (two forms, secondary adaptation), hence in the secondary adaptation it has changed the word class and expanded the number of meaning.

КРИЧА́ТЬ, v. 1. Издавать крик. To scream.

[krichat'] 2. Говорить слишком громко. To talk very loud.

3. на кого (что). Бранить кого-н., резко говорить с кем-н.

To scold someone, to talk angrily to someone.

4. о ком-чем. Много и подробно обсуждать что-н. злободневное (разг.).

To discuss about sth that is current in details.

CREECH, v. 1 To scream.

['kri:ʧ] 2 To talk very loudly.

3 To scold someone, to talk angrily to someone.

1 “The new plenny creeched a malenky bit at first, but the Wall fisted his rot while Big Jew held him up against the bars so that he could be viddied in the malenky red light from the landing, and he just went oh oh oh.” (p. 66)

2 “They've been in here all night, lads,”the old sharps started to creech out.”(p. 11)

3 “We just all sat there, and the warders or chassos sort of strode up and down the tier, now and then creeching “Shut it”or “Close that hole”whenever they slooshied even a whisper from any of the cells.” (p. 68)

CREECH/CREECHING, n. 1 A long, loud, piercing cry expressing extreme emotion or pain.

2 A shrill, piercing sound.

1 “Then all the teeth were like wrenched out with a pair of pliers, and the *creeching* and the blood were terrific.” (p. 78)

2 But there was no Andy there now, brothers, only a scream and a creech of nadsat (teenage, that is) malchicks and ptitsas slooshying some new horrible popsong and dancing to it as well (...)” (p. 103)

The borrowing of the verb begins in the primary adaptation by restricting the number of meaning; the replica has adapted three meanings (out of 4) from the model. It continues

further in the secondary adaptation by changing the word class (the replica is used a a noun as well) and by expanding the number of meaning. The 'noun replica' occurs in two forms (creech/creeching).

ЛОВИ́ТЬ, v. [lʌvit']	1. кого-что. Стараться схватить (движущееся); захватывать как добычу. To try to grab (the one who moves); to catch as a prey. 2. перен., кого-что. Искать, стараться найти, встретить (разг.). To search, to try to find, to meet (fig, coll.). 3. перен., что. Стараться воспринять, получить, использовать что-н. (трудно достижимое, быстро проходящее). To try to accept, to gain, to use sth (hard to get, fast) (fig.). 4. перен., кого (что) на чем. Внезапно останавливать внимание на чем-н. (на словах, мыслях). To focus your attention on sth suddenly (on words, thoughts) (fig.).
LOVETED, adj. ['lɒvɪtɪd]	1 To be arrested, caught.

“My endeavour shall be, in such future as stretches out its snowy and lilywhite arms to me before the nozh overtakes or the blood spatters its final chorus in twisted metal and smashed glass on the highroad, to not get loveted again.” (p. 31)

The adjective is adapted according to the secondary adaptation because it has changed the word class and at the semantic level, it belongs to the 3rd degree since it epanded the number of meaning. It corresponds to the phrase 'get caught' in English.

ЛЮБИ́ТЬ, v.	1 Испытывать любовь к кому-чему-н.
[l'ubit']	женщину.
	To feel love for someone.
	2. что и с неопр. Иметь склонность, пристрастие к чему-н.
	To have affection towards someone.
	3. кого-что и с союзом чтобы. Быть довольным тем, что нравится, что (кто) приходится по вкусу.
	To like or to enjoy sth/someone.
	4. (1 и 2 л. не употр.), что и с союзом ""чтобы"". Нуждаться в каких-н. предпочтительных условиях.
	To need sth under certain circumstances.
LUBBILUBBING, v.	1 To make love.
['lʌbɪlʌbɪŋ]	

“Then we saw one young malchick with his sharp, lubbilubbing under a tree, so we stopped and cheered at them, then we bashed into them both with a couple of half-hearted tolchocks, making them cry, and on we went.” (p. 16)

The replica is adapted according to the secondary adaptation because it has expanded in number of meaning, it has adapted completely new meaning.

МО́РДА, n.	1. Передняя часть головы животного.
[mordə]	The front part of animal's head.
	2. То же, что лицо (в 1 знач.) (прост.).
	The same as face (coll.).
MORDER, n.	1 The human nose.

['mɔ:də]

“I stood there in the horrible bolshy bare hall and I got new vons, sniffing away there with my like very sensitive morder or sniffer.” (p. 72)

The noun is adapted according to the secondary adaptation because it has expanded the number of meaning. The meaning of the replica matches with the meaning of English word *snout* which is used as a slang expression for human nose. Furthermore it is mentioned in the context alongside with *sniffer* (‘a person who sniffs sth’, ‘a person’s nose’ inf.).

НА́ДЦАТЬ, suff.	1. в числительных от 11 до 19.
[nadsət]	In numbers from 11 to 19.
NADSAT, n.	1 The teenagers.
NADSAT, adj.	1 Teenage.

['nædsət]

1 “It was nadsats milking and coking and fillying around (nadsats were what we used to call the teens) (...)” (p. 22)

2 “I was in this fillying about, smecking away and being like the ring-leader, dressed in the heighth of nadsat fashion.” (p. 83)

The replica is adapted according to the secondary adaptation because it has expanded the number of meaning. While in Russian *надцать* is suffix, in the novella it is used as a noun and adjective.

НАЗА́Д, adv.	1. В обратном направлении.
[nʌzad]	In the opposite direction.
	2. На прежнее место, обратно.

Back to a previous place.

3. Раньше, прежде.

Early, before.

NAZZ, n. 1 A fool.

[næz]

“It was the goloss of P. R. Deltoid (a real gloopy nazz, that one) what they called my Post-Corrective Adviser, an overworked veck with hundreds on his books.”(p. 29)

The noun is adapted according to the secondary adaptation because it has expanded the number of meaning and changed word class.

НОГÁ, n. 1. Одна из двух нижних конечностей человека, а также одна из

[nʌga] конечностей животного.

One of the lower or hind limbs in humans and other primates.

2. Опора, нижний конец (мебели, механизма, устройства).

A reliance, lower end (of furniture, machine, device).

NOGA, n. 1 One of the lower or hind limbs in humans.

['nəʊgə] 2 A foot.

1 “So I swished with the britva at his left noga in its very tight tight and I slashed two inches of cloth and drew a malenky drop of krovvy to make Dim real bezoomny.” (p. 41)

2 “And I was given a nice warm dressing-gown too and lovely toofles to put my bare nogas in (...)”(p. 73)

“But it was always the same on the old nogas-real horrorshow bolshy big boots for kicking litsos in.” (p. 133)

The borrowing of the noun begins in the primary adaptation by restricting the number of meaning; the replica has adapted only one meaning from the model and by restricting the field of meaning (the meaning of the replica lacks explanatory part 'of other primates'). It continues further in the secondary adaptation by expanding the number of meaning, i.e. by adding one more meaning which cannot be found in the model.

НОЧЬ, n.	1. Часть суток от вечера до утра.
[noʧ]	The part of the day from evening until morning.
NOCHY, n.	1 The part of the day from evening until morning.
NOCHY, adj.	2 Of or relating to the night.

['nəʊʧi]

1 “So we scatted out into the big winter nochy and walked down Marghanita Boulevard and then turned into Boothby Avenue, and there we found what we were pretty well looking for, a malenky jest to start off the evening with.” (p. 6)

2 “There was a doddery starry schoolmaster type veck, glasses on and his rot open to the cold nochy air.” (p. 6)

The borrowing of the noun begins in the primary adaptation by adaptaing the same meaning from the model (zero extension). It continues further in the secondary adaptation by expanding the number of meaning, i.e. by adding one more meaning. The noun is also adapted according to the secondary adaptation because in the process of transfer, it has changed word class, the replica is used also as an adjective.

ПОЛ, n.	1. Каждый из двух разрядов живых существ (мужчин и женщин,
[pol]	самцов и самок).

Either of the two divisions, designated female and male, by which are classified on the basis of their reproductive organs.

POL, n. 1 Sexual intercourse, sex.

['pəʊl]

“Then they had long black very straight dresses, and on the groody part of them they had little badges of like silver with different malchicks' names on them - Joe and Mike and suchlike. These were supposed to be the names of the different malchicks they'd spatted with before they were fourteen. They kept looking our way and I nearly felt like saying the three of us (out of the corner of my rot, that is) should go off for a bit of pol and leave poor old Dim behind, because it would be just a matter of kupetting Dim a demi-litre of white but this time with a dollop of synthemesc in it, but that wouldn't really have been playing like the game.” (p. 4)

The noun is adapted according to the secondary adaptation because it has expanded the number of meaning.

ПТИ́ЦА, n. 1. Покрытое перьями и пухом позвоночное животное с крыльями, двумя конечностями и клювом.

[pt'itsə] Covered with feathers vertebrate animal with wings, two limbs and beak.

2. собир. Такие животные как предмет разведения, охоты, продукт питания.

Such an animal used for breeding, hunting and food.

PTITSA, n. 1 A woman.

[p'tɪtsə]

“There were vecks and ptitsas, both young and starry, lying on the ground screaming for mercy, and I was smecking all over my rot and grinding my boot in their litsos.” (p. 27)

The noun has expanded the number of meaning. The replica has adapted completely new meaning. In English *bird* is used as a slang expression for very young woman, but in the novella it refers just to a woman.

РАБО́ТА, n.	1. Процесс превращения одного вида энергии в другой (спец.)
[rʌbotə]	The process of converting one form of energy into another (spec.).
	2. Занятие, труд, деятельность.
	An employment, labour, activity.
	3. Служба, занятие как источник заработка.
	An employment as a source of income.
	4. лот. Производственная деятельность по созданию, обработке че- го-н.
	A productive activity of creating sth and processing it.
	5. Продукт труда, готовое изделие.
	A product of labour.
	6. Материал, подлежащий обработке, находящийся в процессе изготовления.
	A material used and treated in manufacturing process.
	7. Качество, способ исполнения.
	A quality, a method of execution.
RABBIT, n.	1 An employment, labour, activity.

RABBITING, adj. 2 Relating to work.

RABBIT, v. 3 To have a permanent job, a function somewhere.

['ræbɪt]

1 “It was my rabbit to play the starry stereo, putting on solemn music before and after and in the middle too when hymns were sung.” (p. 58)

2 “So now, slooshying this fearful shoom of the rozzvan, I belted for the front door and had a rabbiting time undoing all the locks and chains and bolts and other protective veshches. “ (p. 48)

3“I heard my papapa grumbling and trampling and then ittying off to the dyeworks where he rabbited, and then my mum called in in a very respectful goloss as she did now I was growing up big and strong.” (p. 28)

The borrowing of the noun begins in the primary adaptation by restricting in number of meaning, it has adapted only one meaning from the model. It continues in the secondary adaptation by changing word class and by expanding in number of meaning.

РО́ЖА, n. (прост.). 1. То же! то лицо (в 1 знач.).

[roʒə] That! That face. (coll.).

2. Некрасивое, безобразное лицо, а также (бран.) о человеке с таким лицом.

An ugly, hideous face, and also about a person with that kind of face.

ROZZ, n. 1 Policeman.

[rɒz]

“The night belonged to me and my droogs and all the rest of the nadsats, and the starry bourgeois lurked indoors drinking in the gloopy worldcasts, but the day was for the starry

ones, and there always seemed to be more rozzes or millicents about during the day, too." (p. 33)

The noun has expanded in number of meaning because it added one more meaning that cannot be found in the model. Although from the context it is obvious that policemen are considered and described as ugly, hideous persons, the meaning of the replica refers to policemen and is used only in that context.

СЛА́ДКИЙ, adj.	1. Имеющий приятный вкус, свойственный сахару или меду.
[sladkiĭ]	Having the taste of sugar or a substance containing or resembling sugar, as honey or saccharin.
	2. перен. Приятный, доставляющий удовольствие.
	Pleasant, enjoyable (fig.).
	3. перен. Приторно-нежный, умильный (разг.)
	Luscious and soft, touching (fig., coll.).
	4. перен. Льстивый, лицемерный.
	Flattering, hypocritical (fig.).
SLADKY, adj.	1 Flattering, hypocritical.
['slædkɪ]	2 Enjoying to eat many sweet food.

1 "But a couple of days later a couple of like doctor vecks came in, both youngish vecks with these very sladky smiles, and they had like a picture book with them." (p. 129)

2 "So now, this smiling winter morning, I drink this very strong chai with moloko and spoon after spoon after spoon of sugar, me having a sladky tooth, and I dragged out of the oven the breakfast my poor old mum had cooked for me."(p. 31)

The borrowing of an adjective begins in the primary adaptation by restricting number of meaning. It continues in the secondary adaptation by expanding the number of meaning. The meaning of the replica coressponds to the meaning of expression ‘to have a sweet tooth’ used in the English language.

CMEX, n. [sm'eh]	1. Выражающие полноту удовольствия, радости, веселя или иных чувств отрывистые характерные звуки, сопровождающиеся короткими и сильными выдыхательными движениями. Expression of pleasure, joy, happiness or other feelings by producing abrupt sounds, accompanied by a short and strong exhalation movements.
SMECK, n. SMECK, v. ['smek]	1 Expression of pleasure, joy, happiness or other feelings by producing abrupt sounds, accompanied by a short and strong exhalation movements. 2 To laugh. 3 To mock.

1 “So poor old Dim, masked like Peebee Shelley, had a good loud smeck at that, roaring like some animal.” (p. 18)

2 “But that devotchka was smecking away ha ha ha now with her droogs at the bar, her red rot working and her zoobies ashine, not having noticed Dim's filthy vulgarity.” (p. 23)

3 “It's no world for any old man any longer, and that means that I'm not one bit scared of you, my boyos, because I'm too drunk to feel the pain if you hit me, and if you kill me I'll be glad to be dead. We smecked and then grinned but said nothing, and then he said: “What sort of a world is it at all?” (p. 13)

The borrowing of the noun begins in the primary adaptation by adapting the same meaning from the model. It continues further in the secondary adaptation by expanding the number of meaning and changing word class. The replica is used as a verb as well.

СМОТРЕ́ТЬ, v. [smʌtr'et]

1. на кого-что и ео что. Направлять взгляд, чтобы увидеть кого-что-н., глядеть.

To direct eyes in order to see someone/sth, to look.

2. кого-что. Присутствуя где-н. и рассматривая, знакомиться с кем-чем-н,, изучать.

By being somewhere and observing, to meet someone or with sth, to study.

3. что. То же, что видеть.

The same as to see.

4. кого-адпо. Производить осмотр, обследование.

To conduct a survey, inspection.

5. за кем-чем. Иметь попечение, заботиться о ком-чем-н.

To take care about someone/sth.

6. на кого-что. Брать пример с кого-н., считаться с кем-н. (разг.).

To follow someone's example (coll.).

7. на кого-что. Так или иначе относиться к кому-чему-н., оценивать кого-что-н.

To relate somehow to someone/sth, to evaluate someone/sth.

8. кем-чем. Иметь какой-н. вид (разг.).

To look like (somehow) (coll.).

9. (1 и 2 л. не употр.). Быть обращенным, повернутым куда-н.

To be turned to somewhere.

10. смотри (-те), обычно с отриц; в знач. частицы.

Выражает предостережение, предупреждение.

To express caution, warning.

SMOTTING, v. 1 To direct eyes in order to see someone/sth, to look.

SMOT, n. 2 A look.

[smɒt]

“Oh,”said poor old Dim, smotting over Pete's shoulder and going too far, like he always did, “it says here what he done to her, and there's a picture and all.” (p. 7)

“He took a very close smot at me but then went back to being like kind and cheerful and spooning up the old eggiweg.” (p. 118)

The borrowing of the verb begins in the primary adaptation by restricting the number of meaning. It continues further in the secondary adaptation by expanding the number of meaning and changing word class. The replica is used as a noun as well.

СНИ́ТЬСЯ, v. 1. Представляться, казаться во сне.

[snit's'a] To appear in dreams.

SNEETY, n. 1 A dream.

['snɪtɪ]

“But I let on to be back in sleepland and then I did doze off real horrorshow, and I had a queer and very real like sneety, dreaming for some reason of my droog Georgie.” (p. 28)

The replica is adapted according to the secondary adaptation because it has changed word class and in that way has expanded in number of meaning.

СОБРА́ТЬ, v.
СОБИРА́ТЬ
[sʌbirat']

1. кого (что). Сосредоточить, соединить в одном месте, созвав или велев прибыть куда-н.
To focus, to join in one place.
2. что. Сосредоточить где-н., добывая, приобретая или разыскивая.
To focus somewhere by acquiring or searching.
3. что. Снять, сорвать, убирая.
To remove, to collect by cleaning.
4. что. Узнав из разных источников, сосредоточить в одном месте.
Having known from various sources, to collect in one place.
5. что. Соединив в одном месте, сложить, приготовить.
By gathering in one place, to prepare.
6. кого (что). Приготовить (уезжающего, отбывающего куда-н.), снабдив чем-н.
To prepare the one who is leaving, to equip him with sth.
7. что. Создать; восстановить (что-н. целое), соединив отдельные части.
To create sth by connecting separated parts.
8. что. Напрячь, приведя в активное состояние (свои способности, душевные силы).

After tense, to come down (abilities, feelings).

9. что. В нек-рых сочетаниях: сделать складки, сборки на чем-н. (спец.).

In some expressions: to make folds, assembley.

10. что и с неопр. Приготовить все необходимое для еды, подать на стол (разг.).

To prepare food and put it on the table (coll.).

SOBIRAT(TED), v. 1 To pick up.

['səʊbɪrʌtəd]

“The point was whether to leave the auto to be sobiratted by the rozzes or, us feeling like in a hate and murder mood, to give it a fair tolchock into the starry watersfor a nice heavy loud plesk before the death of the evening.” (p. 20)

The verb is adapted according to the secondary adaptation because it has been expanded in number of meaning. The replica has adapted none of the meanings from the model.

СПАТЬ, v. 1. Находиться в состоянии сна.

[spat'] To be in the state of sleep.

2. перен. Быть бездеятельным, вялым (разг.).

Not to be active, to be sluggish (coll.).

3. с кем. Находиться в половых отношениях (разг.).

To have sexual realtions with someone (coll.).

4 Спальный район (разг.).

A sleeping area (coll.).

SPAT, v. 1 To have sexual relations with someone.

[spæt]

SPATCHKA, n. 2 A period of sleeping.

['spæʧkə]

“These were supposed to be the names of the different malchicks they'd spatted with before they were fourteen.”(p. 4)

“I would have liked much better to have a nice quiet spatchka on the bed, nice and quiet and all on my oddy knocky.” (p. 75)

The borrowing of the verb begins at the primary adaptation by restricting the number of meanings; the replica has adapted only one meaning from the model. It continues further in the secondary adaptation by extending the number of meanings, i.e. by adding one more meaning which cannot be found in the model and by changing word class.

СУ́МКА, n. 1. Небольшое вместилище из ткани, кожи или другого плотного материала для ношения чего-н.

[sumkə] A small container of fabric, such as leather, that is used for carrying sth.

2. У сумчатых животных: полость, глубокая кожная складка в виде подбрюшного мешка, в к-рой донашиваются и развиваются детеныши (спец.).

In marsupials: cavity, deep skin fold as subperitoneal bag where brood is carried and developed (spec.)

3. Название нек-рых органов из соединительной ткани, окружающих собой или вмещающих в себя другие органы, суставы (спец.).

The name of certain organs of connective tissue surrounding a other organs, and connecting them (spec.).

SOOMKA, n. 1 A woman considered ugly.

['sʊmkə]

“So then I got real bezoomny myself, brothers, and hit out at them, but this baboochka said: “Toad, don't touch my kitties,”and like scratched my litso. So then I screeched: “You filthy old soomka”, and upped with the little malenky like silver statue and cracked her a fine fair tolchock on the gulliver and that shut her up real horrorshow and lovely.” (p. 48)

The noun is adapted according to the secondary adaptation because it has been expanded in number of meaning. It matches with English slang expression *bag* which stands for a woman which is considered ugly.

ТОЛЧО́К, n. 1. Резкий, короткий толкающий удар.

[tʌɬtʃok] A sharp and short hit.

2. Резкое колебательное движение, сотрясение чего-н.

A sharp oscillatory motion, concussion of something.

3. В спорте: движение, к-рым толкают что-н. (напр. ядро, штангу).

In sports: the movement that pushes, hits sth. (eg. ball, rod).

4. То, что вызывает что-н., побуждает к чему-н.

Sth that causes sth.

TOLCHOCK, n. 1 A sharp and short hit.

[təʊ'ltʃək]

TOLCHOCKING, n. 2 Kicking, beating.

TOLCHOCK, v. 3 To kick somene, to hit.

TOLCHOCKING, adj. 4 The one who beats someone.

TOLCHOCKED, adj. 5 Beaten.

1 “And I was running in like circles and Dim was after me, smecking his gulliver off, cracking with the old whip, and each time I got a real horrorshow tolchock with this whip there was like a very loud electric bell ringringring, and this bell was like a sort of a pain too.”(p. 28)

2 “Every day, my brothers, these films were like the same, all kicking and tolchocking and red red krovvy dripping off of litsos and plotts and spattering all over the camera lenses.” (p. 87)

3 “Then I raised my two fisties to tolchock him on the neck nasty, and then, I swear, as I viddied him in advance lying moaning or out out out and felt the like joy rise in my guts, it was then that this sickness rose in me as it might be a wave and I felt a horrible fear as if I was really going to die.” (p. 90)

4 “That very same evening I was dragged down nice and gentle by brutal tolchocking chassos to viddy the Governor in his holy of holies holy office.” (p. 70)

5 “Well, then she had to be tolchocked proper with one of the weights for the scales, and then a fair tap with a crowbar they had for opening cases, and that brought the red out like an old friend.” (p. 10)

The borrowing of the noun begins at the primary adaptation by resticting in number of meaning. It continues further by expanding in number of meaning and by changing word class. It is used as a verb and an adjective as well, and the noun occurs in two forms.

ФОРЁЛЬ, n. 1. Небольшая рыба сем. лососей.

[fʌr'el'] A small fish, like salmon.

FORELLA, n. 1 An elderly woman.

['fərelə]

“I got up on to my nogas, and there was this nasty vindictive starry forella with her wattles ashake and grunting as she like tried to lever herself up from the floor, so I gave her a malenky fair kick in the litso (...)” (p. 48)

The noun is adapted according to the secondary adaptation because it expanded the number of meaning. The meaning of the replica corresponds to the meaning of English expression *old trout* which is used in British as an offensive slang expression.

ЧИ́СТИТЬ, v. 1. кого-что. Удаляя грязь, какое-н. наслоение, делать чистым.

[ʧ'istit'] To remove dirt, to clean some overlay.

2. что. Приготовляя в пищу, освобождать от кожуры, чешуи, оболочки, косточек.

While preparing food, to remove skin, shells, bones.

3. что. Освобождать от чего-н. накопившегося, загрязняющего.

To remove sth polutant.

4. что. Удалять (то, что засоряет, загрязняет, загромождает).

To remove (sth that pollutes, contamines).

5. кого-что. Грабить, обворовывать (прост.).

To rob, to steal sth (coll.).

CHEEST, v. 1 To remove dirt, to clean some overlay.

['ʧi:st] 2 Clean oneself.

1 “ His cravat was like someone had trampled on it, his maskie had been pulled off and he had floor-dirt on his litso, so we got him in an alleyway and tidied him up a malenky bit, soaking our tashtooks in spit to cheest the dirt off.” (p. 11)

2 “ And when I'd cheested up my litso and rookers a bit and done dressing(...)” (p. 32)

The borrowing of the verb begins at the primary adaptation by restricting the number of meanings; the replica has adapted only one meaning from the model. It continues further in the secondary adaptation by expanding the number of meanings, i.e. by adding one more meaning which cannot be found in the model.

ШАР, n.	1. В математике: часть пространства, ограниченная сферой.
[ʃar]	In mathematics: the part of the space bounded by the sphere.
	2. Предмет такой формы.
	An object of such form.
SHARRIES, n.	1 The buttocks, ass.
['ʃeris]	

“A terrible grahzny vonny world, really, O my brothers. And so farewell from your little droog. And to all others in this story profound shooms of lipmusic brrrrrr. And they can kiss my sharries.” (p. 141)

The noun has expanded in number of meaning because it has added one more meaning.

ШУТЕ́ЙНЫЙ, adj.	1. Сделанный, сказанный в шутку.
[ʃ'ut'enɨ̯ɪ̯]	Made, said as a joke.
SHOOTY, adj.	1 Silly, foolish.

SHOOT, n. 2 One who has been tricked or made to appear ridiculous; a fool.

[ʃu:t]

1 “Let me be like your true knight,”and down I went again on the old knees, bowing and like scraping. And then I felt real shooty and dim, it having been like an act again, for this devotchka smiled and bowed to the audience and like danced off, the lights coming up to a bit of applause.” (p. 98)

2 “The four of us then went roaring in, old Dim playing the shoot as usual with his jumping up and down and singing out dirty slovos, and it was a nice malenky cottage, I'll say that.”(p. 18)

“I viddied then, of course, what a bezoomny shoot I was not to notice that it was the hypodermic shots in the rooker.” (p. 86)

The borrowing of the adjective begins at the primary adaptation and it adaptes the same meaning from the model. It continues further in the secondary adaptation by expanding number of meaning. The replica is used as an adjective (primary adaptation) but it is also used as a noun (secondary adaptation), hence in the secondary adaptation it changed the word class and has expanded in number of meaning.

7.3.2. THE ADAPTATION OF RUSSIANISMS ACCORDING TO EXPANSION IN SEMANTIC FIELD

The number of russianisms that have adapted semantics according to expansion in semantic field is the smallest one. Only 7 russianisms have formed semantics according to this sub degree. The examples are classifies in a way that it begins with the model on the left side which is immediately followed by abbreviation for a word class. The transcription occurs below the model and on the left side the meaning(s) of the model is/are provided. The replica

occurs in the same way and below replica are listed quote(s) within which the replica is underlined.

ДУХ, n. 1. Сознание, мышление, психические способности; начало,

[duh] определяющее поведение, действия.

Consciousness, thinking, mental ability; defining behaviour, actions.

2. Внутренняя, моральная сила.

The inner, moral force.

3. В религии и мифологии: бесплотное сверхъес-тественное существо.

Religion and mythology: ethereal supenatural being.

4. чего. Содержание, истинный смысл чего-н.

The content, the true meaning of sth.

DOOK, n. 1 The prevailing quality, mood, or attitude of a person.

[du:k]

“For being a bastard with no manners and not the dook of an idea how to comport yourself publicwise, O my brother.” (p. 22)

The borrowing of the verb begins in the primary adaptation by restricting the number of meanings; the replica has adapted only one meaning from the model (the first one). However the meaning is not completely the same, hence the borrowing continues further in the secondary adaptation by expanding the field of meaning.

ЗВОНО́К, n. 1. Устройство, прибор для звуковых сигналов.

[zvʌnok] A device for audio signals.

2. Звук, звуковой сигнал, производимый колокольчиком или специальным прибором.

A sound produced by a bell or a special device.

3. Телефонный разговор с кем-н. (обычно деловой и краткий).

A short conversation over the telephone.

ZVONOCK, n. 1 A doorbell.

['zəvənɒk]

“So I pushed the old zvonock a malenky bit more urgent.” (p. 44)

The borrowing of the noun begins in the primary adaptation by restricting in number of meaning. It contiunes futher in the secondary adaptation by extending semantic field, the replica refers to doorbell and not only to a sound produced by a bell.

КО́ЛОКОЛ, n. 1. Металлическое (из меди или медного сплава) изделие в

[kołʌkəl] форме полого усеченного конуса с подвишенным внутри стержнем (языком) для звона.

The metal (copper and copper alloy) product in the form of a hollow truncated cone with hooked bar inside for the ringing.

2. Предмет такой формы для разных технических надобностей.

The object of this form for the various technical necessities.

COLLOCOLL, n. 1 An electrical device which makes a ringing sound when a

['kʌləkəl] button on it is pushed.

“Bully rang the collocoll and a waiter came in rubbing his rookers on his grazzy apron.” (p. 134)

The borrowing of the noun begins in the primary adaptation by restricting the number of meaning; the replica has adapted only one meaning from the model. It continues further in the secondary adaptation by expanding the field of meaning, that is the meaning of the model and the meaning of the replica are different, while in the model we have *metal product*, in the replica appears *an electrical device*. Furthermore, russianism is used only twice in the novel and it may seem difficult to understand the meaning of it, but it is used within the phrase *ring a collocoll*, hence the verb *ring* suggests the meaning of the replica.

МИЛИЦИОНЕ́Р, n.	1. Рядовой или сержант милиции (в 1 знач.).
[m'il'its'iʌn'er]	Soldier or police sergeant.
MILLICENT, n.	1 A policeman.
['mɪləsənt]	

“Then we slooshied the sirens and knew the millicents were coming with pooshkas pushing out of the police-autowindows at the ready.” (p. 15)

The noun is adapted according to the primary adaptation and according to the 3rd degree at the semantic level because the replica expanded in semantic field. In the model the noun is explained with two nouns that have specified meaning, i.e. police sergeant is more specific (highly ranged than policeman). Thus the meaning in the replica refers to policeman and that is more general, has more general meaning.

ЧАСОВО́Й, n.	1. Военнослужащий, стоящий на посту, на часах.
[tʃəsʌ'voi̯]	A soldier standing at the entrance.

CHASSO, n. 1 A prison guard.

['tʃəsəʊ]

“ I was at the back of the Wing Chapel (there were four along here in Staja 84F) near where the warders or chassos were standing with their rifles and their dirty bolshy blue brutal jowls(...)” (p. 58)

The noun is adapted according to the secondary adaptation by expanding the meaning, i.e. the field of meaning. In the model appears noun *a soldier* while in the replica *a prison guard.* Furthermore replica lacks expression *standing at the entrance.*

ЧЕЛОВЕ́К, n.
[tʃ'ɯʌv'ek]

1. Живое существо, обладающее даром мышления и речи, способностью создавать орудия и пользоваться ими в процессе общественного труда.
A human being who has a gift of thought and speech and the ability to create tools and to use them in the process of social labor.
2. В России при крепостном праве: дворовый слуга, служитель, лакей, а позднее официант, слуга.
In Russia during serfdom, a palace servant, lackey, and later, a servant.

CHELLOVECK/VECK, n. 1 A human being, a man.

['tʃelɒvek] [vek]

“And that was the state of all the cells in all the prisons in those days, brothers, and a dirty cally disgrace it was, there not being decent room for a chelloveck to stretch his limbs.” (p. 64)

“Also there was Big Jew, a very fat sweaty veck lying flat on his bunk like dead.” (p. 64)

The borrowing of the noun begins in the primary adaptation by restricting the number of meanings; the replica has adapted only one meaning from the model. It continues further in the secondary adaptation by expanding in semantic field; the model lacks the noun *a man*, while it occurs in the meaning of the replica.

Я́МА, n.	1. Углубление в земле.
[jamə]	A hole in the ground.
	2. Оборудованное углубленное место для хранения чего-н., размещения чего-н. (спец.).
	A hole that is used for keeping and storing sth (spec.).
	3. Впадина, низина (разг.).
	A depression, lowland (coll).
	4. Тюрма, арестоне помещение (стар.).
YAHMA, n.	1 A hole, as a hole of mouth.
['jʌmə]	

“Then he let out a very shoomny smeck - “Ho ho ho”– pretending to start wiping his yahma with it.” (p. 8)

The borrowing of the noun begins in the primary adaptation by restricting in number of meaning. In the secondary adaptation is expands in semantic field, it refers to *hole of a mouth.*

8. CONCLUSION

In the paper orthography and semantics of 186 russianisms that form *Nadsat*, slang spoken among teenage characters in the novella *A Clockwork Orange*, have been analysed.

Russianisms have formed orthography according to: a) the pronunciation of the model, b) the orthography of the model, c) combination of pronunciation and orthography of the model, and according to f) the omission of Russian palatalized consonant. The orthography of most russianisms is formed according to combination of orthography and pronunciation of the model (62), according to the orthography of the model (54) and according to the omission of Russian palatalized consonant (54). 14 russianisms have formed orthography according to the pronunciation of the model.

Graphemes suggested by four systems for transliteration of Cyrillic graphemes were also analysed. The systems suggest, in most cases, the same graphemes for transliteration of Cyrillic graphemes but some differences also occur. Out of 33 graphemes, the four systems match in 27. The differences are evident in the graphemes that came after Russian palatalized consonant, <е>, <ю>, <я>; in grapheme <ы> which comes after non palatalized consonants and in Russian graphemes <й> and <э>. These differences are shown in the table in the chapter 3 as well as graphemes that occur in russianisms in *Nadsat*. Graphemes of russianisms in *Nadsat* occur according to the prescribed norms. However, many graphemes, besides following the transliteration norms, occur as one or several variants. Thus, only 6 graphemes out of 33 match with the graphemes suggested by the systems.

Semantics of russianisms have been formed according to three degrees (with four sub degrees): 1) Zero semantic extension, 2) Restriction of meaning, further subdivided into: a) restriction in number of meaning, and b) restriction in semantic field; and the last degree 3) Expansion of meaning, further subdivided into a) expansion in number of meaning and b)

expansion in semantic field. More than half of russianisms have adapted semantics according to restriction of meaning (103). Out of 103 russianisms, 85 formed semantics according to restriction in number of meaning, and 18 according to restriction in semantic field. 48 rusianisms have adapted semantics according to expansion of meaning, 41 have formed semantics according to expansion in number of meaning and only 7 according to expansion in semantic field. The smallest group comprises russianisms that have adapted semantics according to zero semantic extension (35).

The main reason for orthographic and semantic inconsistencies is that russianisms are part of slang. Words are formed deliberately in slang, hence, the orthography and the semantics are formed in a specific way. Slang represents inovation and evolution of a language and due to this graphemes are written in several ways as well as some graphemes are omitted or added in the replicas. However, as it is possible to see from the analyses the pronunciation of the model and the replica does not differ a lot and it is possible to easily recognize the derivation of words. In the same way replicas have omitted, added and completely changed the meaning. Anthony Burgess adapted words from Russian, but he went even further by replacing Russian graphemes with those of English and by constructing the meaning that would better illustrate and bring closer '*Nadsat* russianisms' to English speakers.

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Summary

Russianisms in A. Burgess's Novella *A Clockwork Orange*:

Orthographic and Semantic Analysis

The paper presents an analysis of the adaptation of orthography and semantics of russianisms in Anthony Burgess's novella *A Clockwork Orange*. Orthography of russianisms is formed according to: a) the pronunciation of the model, b) the orthography of the model, c) combination of pronunciation and orthography of the model, and according to f) the omission of Russian palatalized consonant. The paper also presents comparison of graphemes/signs used in transliteration of Cyrillic alphabet with those used in the adaptation of orthography of russianisms in a slang named *Nadsat*. Graphememes/signs of four transliteration systems were compared and analysed. Semantics of russiansims is adapted according to: 1) Zero semantic extension, 2) Restriction of meaning, further subdivided into: a) restriction in number of meaning, and b) restriction in semantic field; and the last degree 3) Expansion of meaning, further subdivided into a) expansion in number of meaning and b) expansion in semantic field.

Key words: russianisms, *A Clockwork Orange*, *Nadsat*, English language, transliteration, orthography, semantics, adaptation

Sažetak

Rusizmi u noveli A. Burgessa *Paklena naranča*:

Ortografska i semantička analiza

U radu se analizira adaptacija ortografije i semantike rusizama u noveli A. Burgessa *Paklena naranča*. Ortografija rusizama formira se prema izgovoru modela, ortografiji modela, kombinaciji izgovora i ortografije te prema izostavljanju ruskog palataliziranog suglasnika. Također se uspoređuju i analiziraju grafemi/znakovi transliteracijskih sustava s onima koji se pojavljuju u ortografiji rusizama koji su sastavni dio *slanga* po imenu *Nadsat*. Uspoređeni su i analizirani grafemi/znakovi četiri transliteracijska sustava. Semantika rusizama se formira prema nultoj semantičkoj ekstenziji, prema suženju značenja koje se nadalje dijeli na suženje značenja u broju te suženje značenja u polju. Zadnji stupanj prema kojem se formira semantika rusizama jest proširenje u značenju koje se također nadalje dijeli na proširenje u broju značenja te na proširenje značenjskog polja.

Ključne riječi: rusizmi, *Paklena naranča*, *Nadsat*, Engleski jezik, transliteracija, ortografija, semantika, adaptacija