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Abstract- *“A Clockwork Orange “ by Anthony Burgess, a famous English novelist, critic, and man of letters whose fictional explorations of modern dilemmas combine wit, moral earnestness, and a note of the bizarre. “A Clockwork Orange” is considered the most outstanding novel where the author uses special colloquial words, mainly: dialects, slangs and vulgars in order to depict authenticity to the main character of the novel. Moreover, Anthony Burgess successfully created new vocabulary called as a “Nadsat vocabulary”, where he uses specially constructed words combining Russian and English.*

Key words: “Nadsat vocabulary”, slangs and vulgars, authentic appearance, charismatic, thought-regulating , several effects, violence, text's setting, *juvenile delinquency*, good and evil, society, gypsy talk.

I. Introduction

The central message of “A Clockwork Orange” is that the freedom to choose is fundamental to mankind. Indeed, this element of moral choice distinguishes humans from machines and robots. Overall, the novel tells juvenile delinquency which is committed by main protagonist Alex and by his friends and satirizes extreme political systems that are based on opposing models of the perfectibility or incorrigibility of humanity. Burgess was a linguist and he used this background to depict his characters as speaking a form of Russian-influenced English. The name comes from the Russian suffix equivalent of -teen as in thirteen. This language is considered an artificial language and used apparently, as means both of immersion, alienation and repulsion of the reader. Following article analyses all functions and special features of special colloquial words from stylistic point of view and their appliance in literary works from literary point of view and appliance of special colloquial words for depicting the unique image of a main character and analyzing special colloquial words in “ The Clockwork Orange” by Anthony Burgess

II. Literature review

In Anthony Burgess' A Clockwork Orange, he creates his own language called Nadsat, which mirrors the future society shown in the tale. Many individuals, in fact, utilize a glossary to decipher the terms as they read in order to make sense of the work. Alex begins the narrative by telling the reader about the society in which they live, as well as the milk bar that he and his pals attend.

Anthony Burgess, an English polymath, is best known for his 1962 novella A Clockwork Orange, which was subsequently adapted for film later by Stanley Kubrick. It tells the narrative of Alex, the charismatic protagonist and narrator, who leads a future band of young gangsters on a campaign of violence and sexual assault, which ends with his capture, imprisonment, and attempted brainwashing by authorities. The morality story that follows investigates the limits of human free choice and its interplay with good and evil. It has been translated into over 30 different languages.

III. Analysis

It is possible to analyze it through literary work “A Clockwork Orange” which was written by Anthony Burgess. The plot of this novel about juvenile delinquency and unethical, violent behaviour of the group of teenagers who offend the crime not for money but for fun. Alex who is the main protagonist, described as sociopath who robs, rapes, and assaults innocent people for his own amusement. His ego is fragile particularly when he feels threatened. As being polyglot, Anthony Burgess spoke a number of Western languages, as well as Malay, Chinese, Russian, Hebrew and

Japanese. Burgess knew that using the slang of his time would only make his protagonist's speech outdated in years to come. Moreover, in order to create unique, specific and violent character the author applied slangs, rhyming slangs, compound words and archaism. In the words of his own characters, Alex spoke “a type of Slav, mixed with bits of old rhyming slang and a bit of gypsy talk too”¹. As an example, the word “Nadsat” is taken from Russian language, the suffix which added to numbers from 1 to 9, to make eleven to nineteen. It is the rough equivalent of “teen” in English and possibly the best name for a teen speak.

A Clockwork Orange depicts thought-regulating government, coupled with its use of Slavic-inflected slang, shows a clear preoccupation with Cold War politics and the increasing rivalry between the Soviet Union and Western democracies. 1962, the year of the book’s publication, saw the Cuban Missile Crisis, in which the United States and the Soviet Union faced off in a conflict that threatened worldwide nuclear warfare. A Clockwork Orange’s distinctive style makes hard to group with other works of literature. However, its dystopian theories and probing ethical investigations were undoubtedly influenced by George Orwell’s Nineteen Eighty Four, published in 1949. In turn, Burgess’s novel has also influenced subsequent works of many authors. Other novels that deal with profound moral dilemmas in perverse future scenarios include Philip K.

KEY FACTS

- Full Title: A Clockwork Orange
- When Written: 1962
- Where Written: England
- When Published: 1962
- Literary Period: Postmodern science-fiction
- Genre: Science-fiction
- Setting: Dystopian England in the not-so-distant future
- Climax: Alex’s suicide attempt
- Antagonist: The government
- Point of View: First person narrator (Alex)

In addition to being a novelist, Burgess was an enthusiastic composer. He asserted to have written a symphony when he was just 18 years old! All’s Well That Ends Well? A Clockwork Orange has been further immortalized by Stanley Kubrick’ film adaptation, which notably omits some chapters of Burgess’s book. In a strange slang dialect that mixes non-English words and elevated diction, Alex describes hanging out with his three “droogs,” (friends) Dim, Pete, and Georgie. The group decides to ramble the streets, and they beat and rob an elderly scholar. Later, the droogs meet by chance a rival gang-leader called Billyboy. Later, after a gang fight, the droogs break into a young couple’s country cottage and rape the wife in front of the husband and break down and tear the husband’s manuscript for a book called A Clockwork Orange. Later that night, Alex’s leading behavior offends his droogs due to the droogs don't act respectfully as some music is being performed. The next day, Alex skips school and his Post-Corrective Adviser, P.R. Deltoid, visits his house to warn him against misbehaving, but Alex ignores him. That evening, Georgie and Dim inform Alex that they will no longer bare his abusive leadership violent manner towards them . Alex fights them, and resumes his role as leader. The boys then decide to rob an elderly woman’s house and Alex breaks into the house where the woman and her cats attack him, and he retaliates brutally. He hears sirens and attempts to escape, but Dim strikes him in the eyes and the rest of the droogs abandon him to be captured by police. The next day, in police Alex realices that his attack on the old woman has killed

¹ Vincent, B & Clarke, J. 'The language of A Clockwork Orange: A corpus stylistic approach to Nadsat' Language and Literature, London.-2017p. 247-264.

her. Part Two starts with two years after Part One. Alex is serving a fourteen-year sentence in the State Jail (“Staja”) and while being in prison, Alex works for the prison chaplain who mentions a procedure, which deprives criminals of their ability to choose to misbehave. Later that day, a new prisoner is introduced to Alex’s cell. and he tries to abuse Alex, and Alex and his cellmates take turns beating him in retaliation. This beating demonstrate fatal, and the other cellmates blame Alex. The Minister of the Interior decides Alex will receive the experimental treatment—Reclamation Treatment—that the chaplain mentioned to earlier. Under the supervision and control of Dr. Brodsky and Dr. Branom, Alex is given injections and forced to sit through hours of violent films and is restrained in a chair that makes it impossible for him to close his eyes or turn away from the movie, and even though the violence begins to sicken him, the doctors simply subject Alex to film after film. One film, which plays Beethoven’s Fifth Symphony over footage of Nazi war crimes, makes Alex especially furious, because it causes him to connect his favorite music with deep-down sickness. Finally, Alex is ready for release and then he is brought in front of an audience and assaulted, but his disinclination to violence makes him unable to fight back. In Part Three, Alex returns to his home and finds that his parents have replaced him with a lodger called Joe. Homeless, Alex resolves to kill himself and by chance, he comes across by the scholar he assaulted years earlier. The old man and his friends severely beat Alex until police arrive to break up the fight. Dim and Billyboy are among the responding policemen, and they take Alex to the countryside, rape him to death and abandon him in a cold weather. Alex unknowingly returns to the same cottage he ransacked with his droogs, and homeowner—not recognizing Alex—takes him in and nurses him back to health

.Furthermore, one can also notice some vulgar words in the following short extract from the first page of “A Clockwork Orange”:

“Our pockets were full of **deng**, so there was no real need from the point of view of **crasting** any more pretty polly to **tolchok** some old **Veck** in an alley and **viddy** him swim in his blood while we counted the takings and divided by four, nor to do the ultra violent on some shivering **starry** grey-haired **ptitsa** in a shop and go sketching off with the till’s guts”².

In the example above there are seven Nadsat vocabulary which express followings: **veck** – man, human, **viddy** – see, watch, **deng** – money, **crasting** – to steal, **tolchok** – push or hit, **starry** – old, **ptitsa** – a bird (in this case means woman). In regard to this excerpt, several concerns about the description and identification of Nadsat might be raised.

IV. Discussion

Burgess, as a competent linguist, was perfectly positioned to face the subject of creating an art language such as Nadsat. He was a lifelong philologist who wrote linguistics textbooks like *Language Made Plain* (1964) and *A Mouthful of Air* (1992), as well as art languages like 'Ulam,' a reconstruction of proto-Indo-European devised for Jean-Jacques Annaud's (1981) film *Quest for Fire*. This linguistic foundation might explain Nadsat's success and the attention it has received. Elements of Nadsat, such as the word droog, have subsequently entered popular culture (Jackson, 1991), and there are several online glossaries and essays on Nadsat. Literary scholars have also paid particular attention to the novel's unusual use of language in particular Nadsat.

While reliance on unauthorised lists of Nadsat does not invalidate earlier work, the lack of clarity surrounding its characterisation and realization makes comparison between studies difficult; at least three different and conflicting definitions as well as numerous categorisations with varying degrees of precision exist. As a result, despite Nadsat's importance in popular culture and its effect on the creation of created art languages within literature, such as Jeff Noon's *Vurt* (1993), no systematic attempt to define and delimit Nadsat has been made. The ambiguity that results is of particular importance to us since we are working on a project to study what happens to Nadsat when

² Anthony Burgess. *A Clockwork Orange*. – London Press. 1962. p. 84-88.

it is translated into other languages. The purpose of this work is to address that lack of definition and demonstrate how corpus techniques might be used to investigate this art language. For starters, there is no way to identify specific things as Nadsat, such as by using a distinct typeface. This implies that - with the exception of a few spots where Alex glosses Nadsat goods - Nadsat item identification will be based on reader perception. While apparent foreign (mostly Russian) words such as deng for "money/cash" will stick out for most readers, other probable options such as beautiful polly and ultra-violent are less evident. To use Leech and Short's (2007) terminology, although it may be feasible to agree on which words are 'deviant' in relation to standard English and therefore depending on the speaker's background, various items may be 'prominent' (and so 'foregrounded') for different Nadsat candidates. Linguistically, what was interesting about the book was the language that Burgess put into the mouths of the narrator and main character, Alex, and other teenagers, particularly his group of friends, or droogs, who haunt the futuristic and dystopian landscape of *A Clockwork Orange*. Burgess was an avid linguist who saw that if Alex's speech resembled the young lingo of his day, it would rapidly become outdated. He chose to base this teen speak mostly on Russian, with some additional aspects added in, such as the odd usage of rhyming slang, to give it a more timeless character and dissociate it from any specific existent culture. The resultant art language, Nadsat, is part of a long line of anti-languages dating back to Elizabethan thieves' cant. Michael Halliday, a linguist, used the phrase "anti-language" to characterize a variant used by a group.

V. Conclusion

Clearly, Nadsat cannot function exactly like an agent in *A Clockwork Orange*. Readers would not grasp most of the text if they were anti-language. As a result, Burgess must use caution while introducing new concepts words. Nonetheless, the unwary reader may be taken aback when they begin reading the book. An excerpt from the novel's opening is presented here to provide an idea of the difficulty and variety of topics required. We can see that 9 of the items in this brief excerpt are likely to be unknown to readers and for this reason readers are requested to assess the extent to which they are successfully introduced by guessing the meanings without using the glossary: *A Clockwork Orange* (pg. 7-8 of the 2012 'Restored version')

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60	ISSN 2277-3630 (online), Published by International journal of Social Sciences & Interdisciplinary Research., under Volume: 12 Issue: 06 in June-2023 https://www.gejournal.net/index.php/IJSSIR
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