



ANTONY BURGESS'S SKILL TO USE SPECIAL COLLOQUIAL WORDS IN DEPICTING THE IMAGE OF THE MAIN PROTAGONIST

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Abstract – It is possible to analyse 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 Burgess knew that using the slang of his time would only make his protagonist's speech outdated in years to come.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.

Key words: “Nadsat vocabulary”, slangs and vulgars, authentic appearance, charismatic, thought-regulating , several effects, violence, text's setting.

Introduction

“ 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. 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.

Main Part

There are several reasons why the special colloquial words can be used in literature. With the aid of special colloquial words several effects can be achieved:





- to give characters a genuine and authentic appearance
- to increase the reliability of characters and speakers
- to reflect societal demographics and the text's setting
- to make a time period clear
- to express mood of the work
- to create the real speech of the protagonist
- to create uniqueness

To give characters a genuine and authentic appearance

Social contexts, culture, and time all have an impact on colloquial language. Because readers who are familiar with the character's background will be able to relate to the language used, adopting colloquialisms in literature can make characters seem more authentic. 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. "There were three devotchkas sitting at the table."

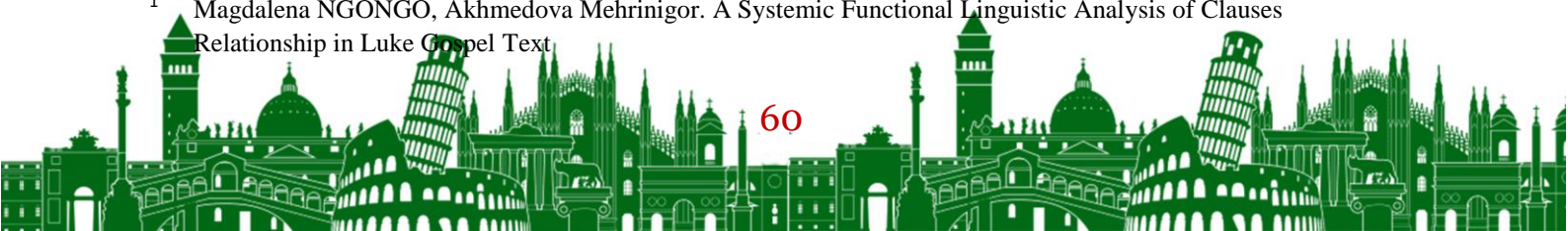
Devotchkas - girls

Malchicks -boys

Anthony Burgess, an English polymath, is best known for his 1962 novella *A Clockwork Orange* (ACO), 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.¹

A Clockwork Orange depicts thought-regulating government, coupled with its use of Slavic-inlected 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

¹ Magdalena NGONGO, Akhmedova Mehrinigor. A Systemic Functional Linguistic Analysis of Clauses Relationship in Luke Gospel Text





Nineteen Eighty Four, published in 1949. In turn, Burgess's novel has also influenced subsequent works of many authors. Alex – The narrator and protagonist of A Clockwork Orange. Alex is a smart “nadsat” [teen] boy with a preference for what he calls “ultra-violence,” as well as a deep love for classical music. He is a manipulative sociopath, and he rarely feels remorse for his violent actions. After being sent to prison when he is caught after committing criminal acts such as rape and murder, Alex elects to undergo Reclamation Therapy in order to be released from prison and this therapy makes him unable to even think about violence without experiencing pain, and also keeps him from enjoying music—but it does not seem to actually teach him about right and wrong. Post-therapy, he is so antogonized by the sound of music that he attempts suicide, and survives only after receiving a blood transplant, which also reverses the Reclamation Therapy. Several years later, after splitting from his first gang of “droogs,” Alex finds a newly-married Pete in a coffeehouse, and seems stirred to settle into a more moral life.

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. 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 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 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' for different Nadsat candidates.

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





Conclusion

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.

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