TURUN YLIOPISTO

The Forms and Functions of Constructed Languages in 20th Century Dystopian Literature

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Abstract

This thesis examines the use of constructed languages in 20th century dystopian literature. The aim of this thesis is to find what common functions constructed languages serve in dystopian literature, and what the constructed languages are like in terms of their linguistic forms. To accomplish this goal, I analyse three different constructed languages: Newspeak from George Orwell's *Nineteen Eighty-Four* (1949), Nadsat from Anthony Burgess' *A Clockwork Orange* (1962) and Láadan from Suzette Haden Elgin's *Native Tongue* trilogy (1984, 1987, 1994).

I examine the languages individually in terms of their forms and functions, after which I move on to compare them with each other to find their differences and similarities in function both from the perspective of their historical context as well as the modern day.

I found that while the languages are very different in terms of their linguistic forms, they all share certain functions. Most prominently, they tend to comment on themes of linguistic relativity, and they are used to build both individual and group identities among other functions. In future research these findings on constructed languages in dystopian literature could be examined in contrast to other genres of literature.

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1   Introduction

In this thesis, I examine the use of constructed languages in dystopian literature by analysing three different languages: Newspeak from George Orwell's *Nineteen Eighty-Four* (1949) (henceforth referred to as *1984*), Nadsat from Anthony Burgess' *A Clockwork Orange* (1962) and Láadan from Suzette Haden Elgin's *Native Tongue* trilogy, which consists of *Native Tongue* (1984), *The Judas Rose* (1987), and *Earthsong* (1994). These novels were chosen primarily because they feature languages that were specifically created for these works of fiction and developed to the degree that they can be for most parts analysed much like natural languages. While fictional languages are commonly featured in certain types of literature, they are most often "short stretches of speech, supposedly representing an actual language, for which, however, there is provided neither a lexicon nor a syntax" (Eco 1994, 3). All of the three aforementioned languages include a fleshed-out lexicon, and Newspeak and Láadan are also developed in terms of syntax. While Nadsat lacks a syntax and merely exists as a slang on top of standard English, it is featured much more prominently than the other two languages, and it is therefore a prime candidate for analysis. In addition to how developed the languages are, they are also very different from each other in all aspects, and for this reason they are especially suitable for establishing a wider view of constructed languages in dystopian literature.

The genre of dystopian literature was selected for several reasons. Firstly, fledged-out constructed languages in literature are rather uncommon, so options were limited in the first place. The second reason is that I consider previous research on constructed languages in literature to be more focused on fantasy and that dystopian literature has just as much potential for analysing constructed languages. While *Nineteen Eighty-Four* and *A Clockwork Orange* are both widely known, the constructed languages they feature are not as well-known as for example the languages from J. R. R. Tolkien's works, and while J. R. R. Tolkien's works are prime examples of constructed languages in literature, they have also been thoroughly researched. In addition to this, in the genre of fantasy, constructed languages are often used in a different way, as they are not as inherently connected to pre-existing languages like Newspeak, Nadsat and Láadan, and instead, for example, they serve to differentiate between different types of beings. The three languages analysed in this thesis are all human languages that coexist with English, and the interplay of English and the constructed

languages enables a different type of analysis, for example by adding to the social critique that is most always present in dystopian literature.

My research questions are the following: What are constructed languages in dystopian literature like from a linguistic perspective? What are the functions of constructed languages in dystopian literature? The purpose of this thesis is to establish the common features of constructed languages in dystopian literature and to find out why they are often connected to the genre. To achieve this goal, I will first discuss the wider context and history of constructed languages and examine dystopia as a genre in the background section. Following that, I will analyse each language individually and in detail in the order of their release, beginning with *1984*, then moving on to *A Clockwork Orange* and then finally the *Native Tongue* trilogy. Following these individual analyses, I will discuss the three languages in comparison with each other to further examine their similarities and dissimilarities in order to form a wider understanding of constructed languages in dystopian fiction.

2   Background

Before diving further into the world of constructed languages in literature, I will first define the term *constructed language* more clearly, as there are several schools of thought on the proper terminology for the languages I will discuss in this thesis. Following that I discuss the history of constructed languages outside of fiction before moving on to the role of constructed languages in fiction.

2.1   Constructed Languages

Constructed languages exist in contrast to natural languages, which have naturally evolved over time without a definitive author or a date of creation, as constructed languages are artificially created to serve a specific purpose (Cheyne 2008, 386). They are also commonly called *artificial languages*, but the term *artificial* is considered pejorative by some, especially when it is used to refer to constructed languages outside of fiction, such as Esperanto (Large 1985, viii-ix). Several other terms have also been used to describe constructed languages, for example auxiliary language, invented language, imaginary language, and fictional language (Cheyne 2008, 386). These different types of constructed languages can also be categorised into philosophical languages, artistic languages, and universal languages for example (ibid.). Cheyne (ibid.) refers to constructed languages in science fiction as *created languages*, because "[c]onstruction implies a thorough and logical extrapolation, whereas the workings of created languages in [science fiction] are typically not so much scientific and rigorous as creative." While all of the languages discussed in this thesis could conceivably be called created languages, especially if the languages are only examined in the context of the novel, I will use the term constructed language when referring to the three, as Láadan exists as a fully-fledged constructed language intended for use outside of the novel. The other two languages however belong to the class of created languages as Cheyne defines it, but for the sake of clarity, all three will be called constructed languages, as the term seems to be the most neutral way of describing a language that is not a natural one.

2.1.1   History of Constructed Languages

To properly understand Newspeak's, Nadsat's, and Láadan's commentaries on constructed languages in a wider sense, they must be placed into context not just with other fictional constructed languages, but with all constructed languages, and this warrants a look at the history of these languages.

Umberto Eco (1995) writes about the history of constructed languages. The earliest known attempts to create a new language took place in the 14th century when interest rose in finding a perfect language, or the original language of Eden that was spoken by all humans before the Tower of Babel (Eco 1995, 15, 53). Eco describes how during the following centuries, this pursuit for a perfect universal language continued, although the ideologies driving the search varied between Christianity, mysticism, and philosophy among others.

Andrew Large (1985) goes into greater detail of the later developments in constructed languages that are more resemblant of those discussed in this thesis. Large describes efforts towards creating a universal language beginning in the 17th century, and then moves on to describe the growing interest in universal languages at the end of the 19th century. It was at this point when the best-known simplified auxiliary languages, such as Esperanto in 1887, were created (Large 1985, 72). In the following decades, the popularity of constructed languages soared, although no language has seen widespread adoption to the degree of functioning as a lingua franca. Constructed languages in the 20th century will be further discussed in the section on *1984* later on.

2.1.2 Constructed Languages in Fiction

Constructed languages are common in fantasy and in science fiction, where they are often used as stylistic devices and can be used to depict future societies as is the case with Newspeak and Nadsat, and they are often used for characterising non-human characters (Beinhoff 2015, 6). Cheyne (2008, 396) concisely expresses that "created languages are primarily vehicles for communicating information about the beings who speak such languages", and she also points out how the linguistic relativity hypothesis and the connection between language and culture is often brought to stage when created languages are employed in fiction. Cheyne (2008, 397) also points out how created languages can also be used as emblems for the cultures they represent, as in the form of the created language reflects the nature of the culture it is connected to, for example a simple alien language is an emblematic implication of the aliens' simplicity. Cheyne and Beinhoff both focus primarily on alien languages, while this thesis focuses on human languages. The concepts presented by them are however just as applicable to constructed languages spoken by humans.

2.2 Defining Dystopia

To establish that the literary works analysed in this thesis belong to the dystopian genre, the term must be defined. The term *dystopia* first saw use in 1747, but only started seeing widespread usage in the late 20th century in describing both real-world societies under despotism and totalitarianism as well as literary depictions of such societies, and the term was defined in 1952 by Glenn Negley and J. Max Patrick as "the opposite of *eutopia*, the ideal society" (Claeys 2022, 53). According to Claeys (2022, 54), the genre-defining texts for dystopian literature are Yevgeny Zamyatin's *We* (1924), Aldous Huxley's *Brave New World* (1932) as well as George Orwell's *Nineteen Eighty-Four* (1949). As genre tends to exist on a continuum, and the definition of dystopia is not very strict, Negley and Patrick's definition is arguably enough for categorising the novels examined in this thesis as dystopian literature, as they all depict societies with oppressive governments and loss of individual rights. Claeys (ibid.) also mentions that "[w]orks of dystopian fiction sometimes appear as counterfactual "future histories," which project narratives from the present into the future", and that they commonly also feature "technological and scientific projections of various kinds" and for this reason they are sometimes categorised as a "subset of science fiction".

The novels analysed in this thesis all feature futuristic technologies of some kind and thus exist on a continuum of science fiction, although *1984* and *A Clockwork Orange* are not as unequivocally science fiction as the *Native Tongue* trilogy, which is very much primarily science fiction with its inclusion of all sorts of futuristic technologies such as interplanetary travel. However, I would hesitate to call dystopia a subset of anything, as the term can reasonably be combined with other genres, provided that dystopian features are included.

3 Nineteen Eighty-Four

In this chapter, I will discuss *Newspeak* from George Orwell's (1903–1950) *Nineteen Eighty-Four* (1949). It is the oldest of the three constructed languages this thesis focuses on. In this and the next two chapters I will be examining the three languages separately in their order of publishment.

3.1 Background Information on *Nineteen Eighty Four*

Before moving on to the language itself, its textual context should be examined. As is the case with all of the books this thesis is focused on, *1984* is a dystopian novel. Set in the year 1984, it features a world that is controlled by three superpowers in endless war with each other. All of the novel's events take place in Oceania, a country under the rule of a totalitarian government ruled by a party called Ingsoc. The citizens of Oceania are under strict control and surveillance at all times, and all aspects of their life are dictated by Ingsoc. The authoritarian regime aims to suppress and prevent all dissenting thoughts and actions and it does this using a plethora of different tools. The end goal is to make it impossible to even think of anything that is a *thoughtcrime*, which, straightforwardly, is the Newspeak term for an illegal thought. While surveillance is enough to prevent actions, thoughts are harder to control. While the party employs propaganda, it is still only a means of guiding thought towards the party's ideals rather than actually limiting thought. This is where Newspeak steps in.

Orwell's Newspeak is the official language of Oceania, and it is in essence a version of English that has been stripped of all elements that are absolutely not necessary for state-approved communication. This most prominently features a lexicon that has been minimised by all means possible, and as is said in the novel, "Newspeak is the only language in the world whose vocabulary gets smaller every year" (1984, 135). Several other simplifications have been made as well, but these will be further discussed in the next section. The purpose of all these simplifications is to limit expression and the sharing of ideas. In the novel, Newspeak has not yet been fully finished and implemented and instead it is used alongside *Oldspeak*, which is the Newspeak word for standard English (1984, 386). If a Newspeak user knows other languages, it only limits their expression. The end goal of Newspeak is to limit thought as well, which is only possible if Newspeak is the only language the user knows. While abstract rebellious thoughts cannot be prevented, the lack of any language to describe

them makes it nigh impossible to actually formulate the thoughts to a degree that could be harmful for the totalitarian regime (1984, 384).

3.2   The Form of Newspeak

As previously mentioned, Newspeak is very strongly rooted in English, and the way it is used in the novel's present day, one could even make the argument that it is not yet a separate language on account of an existing mutual intelligibility between Newspeak and Oldspeak. The use of Newspeak is rather limited within the main story novel. This is explained by the fact that the language is still unfinished and not ready for mainstream use (1984, 384). Most appearances of Newspeak are singular words or phrases in otherwise standard English sentences. However, *1984* includes an appendix called "The Principles of Newspeak", which gives a detailed look into the language in a more complete form. It describes how the Newspeak used within the actual story is based on the Ninth and Tenth Editions of the Newspeak Dictionary which still contain many features to be removed in the final Eleventh edition of the Dictionary, which is to be the perfected final version of the language and it is this edition of the Dictionary that is discussed in the appendix (ibid.). It is to be noted that Newspeak is not a fully developed language, and even if some features of the language are discussed in the appendix, there might not be any examples of that feature being used. For this reason, I cannot provide examples of every feature that I mention in this thesis. It is also presumably for this reason that Newspeak has not been thoroughly researched from a linguistic perspective previously, as there is not much content to be analysed.

3.2.1   The Grammar of Newspeak

The defining feature of Newspeak is how pared down it is and how everything is as straightforward and simplified as possible. This principle of simplification guides the structure and form of the language on all levels.

Beginning with grammar, a key difference between Oldspeak or English and Newspeak is the fact that word classes are much less defined in Newspeak, as any word can be used as a verb, noun, adjective, or adverb (1984, 375). This is achieved by the widespread use of affixation which can be used to either change the class of a word or modify its meaning (1984, 375–376). This affixation is always regular, and Newspeak's aim is to remove all irregularity from

language (ibid.). As a practical example of this, the appendix mentions the word *thought* which does not exist in Newspeak and the word *think* is instead used in its place as a noun and a verb (ibid.). It could then be made into an adjective by adding the suffix *-ful* as in *thinkful*, which would be equivalent to the English *thoughtful*. An adverb would be formed with the suffix *-wise*, as in *thinkwise*, which would in English be *thoughtfully*. Newspeak has no synonyms, and it does not have antonyms in the traditional sense either, as a word's meaning can be turned into the opposite with the prefix *un-*, for example *unthinkful*, which would likely be best translated to *inconsiderate* or *thoughtless* (ibid.). Intensity or strength can be altered with the prefixes *plus-* or *doubleplus-* and certain prepositional prefixes are also possible (ibid.).

In addition to the regularity in affixation, inflection is also almost completely regular, save for a few exceptions in pronouns, relative pronouns, demonstrative adjectives, and auxiliary verbs (1984, 376). Other than these exceptions, everything is inflected in the same way. In verbs, the simple past and the past participle are both formed by adding the suffix *-ed* and plural forms are always formed using the suffix *-s* or *-es* (ibid.) Adjective comparison is also always regular with the suffixes *-er* and *-est* and the words *more* and *most* are not used in adjective comparison in any situations (ibid.). Some other exceptions to the regularity are present in word formation as well for the sake of convenience and ease of speech, although no examples are given of this (ibid.).

3.2.2 The Vocabulary of Newspeak

The lexicon of Newspeak is strictly limited to the absolute smallest number of words a citizen would need to communicate Ingsoc-sanctioned ideas and thoughts (1984, 386). For this reason, each word has a single, often nuanced, meaning that no other word has, which means the language has no synonyms nor polysemy as mentioned in the previous section (ibid.). The appendix separates Newspeak vocabulary into three separate categories: the A, B, and C vocabularies (1984, 374). The A vocabulary is comprised of words that come directly from Oldspeak, although their meanings are much more rigid than in Oldspeak, and the number of words has been minimised (ibid.). The possibilities offered by affixation and inflection as described in the previous section makes a large chunk of Oldspeak vocabulary redundant, and the aim of Newspeak is to remove all redundancy.

The B vocabulary consists of politically motivated compound words specifically constructed for Newspeak (1984, 377). From the point of view of this thesis, the B vocabulary is the most

interesting of the three groups, as it is where the features of Newspeak are most prominently on display, and it is where the biggest difference to standard English lies. Somewhat curiously, while the B vocabulary is what one might call the most artificial part of Newspeak, it is also where the most irregularities can be found. These irregularities are a result of striving for ease of pronunciation and euphony (1984, 377–378). The ease of pronunciation or euphony takes priority over regularity because while Newspeak is built on being as regular as possible, it is also intended to be as efficient as possible, communicating as much as possible with as little as possible. The sheer efficiency as well as the political motivation of the B vocabulary is demonstrated in the appendix with the example sentence "Oldthinkers unbellyfeel Ingsoc" (1984, 378). In standard English, the shortest way to put the message would be "Those whose ideas were formed before the Revolution cannot have a full emotional understanding of the principles of English Socialism" (ibid.). Even this translation however is claimed to be insufficient, as words like *oldthinker*, *bellyfeel*, and *Ingsoc* contain much more nuance and deeper meaning than what can be easily described in English, as each word has had their meaning extended to contain information that would require an immense amount of words in English, but which can then be removed when the single word covers them in Newspeak (ibid.)

Another important feature of the B vocabulary is the use of euphemisms, as they are called in the appendix, such as *joycamp* for forced-labour camps and *Minipax* for Ministry of Peace which in truth is the ministry concerned with war (1984, 380). It is however to be noted that to a native speaker of Newspeak, these words would not be perceived as euphemisms. The use of euphemisms further serves the purpose of the language in shaping or distorting the way its users perceive their surrounding reality. I will discuss this topic in further detail in the next section.

The C vocabulary is comprised of supplementary scientific and technical terms of which no examples are provided in the appendix nor the novel itself (1984, 382). For this reason, there is not much else to say about the C vocabulary. While many constructed languages in literature are developed to the point that an avid reader can actually learn the language and use it to communicate with other people, only the basic principles of Newspeak are explained in the novel and no further resources exist for learning the language. Of the three languages discussed in this thesis, Newspeak is likely the least likely to be used outside of the context of the book, as Newspeak is intrinsically tied to the context of the totalitarian dystopia of the

book, although some words that have their roots in Newspeak have spread into mainstream use. The cultural impact of Newspeak will be further discussed in section 3.3.

3.3   Linguistic relativity and satire in *1984*

As is the case with most dystopian literature, *1984* is a commentary on politics and society and its bleak depiction of a future under a totalitarian government is a warning against certain worrisome societal developments. Newspeak and the strict regulation of communication serve a prominent role in establishing the novel's socio-political message, and the inclusion of control on a linguistic level transforms the message from a general critique of totalitarianism into something more specific. George Orwell was rather outspoken about his ideas and concerns on the state of language in his contemporary society, for example having published several essays on the topic, and for this reason approaching the novel's message through the author's intent is possible in a reliable way.

In Orwell's essay 'The Prevention of Literature', he writes on the effect totalitarianism and the political climate of the 1940s has had on writing and language, voicing his concerns over the loss of freedom of expression, the suppression of creativity and imagination, and how it affects literature (Orwell 1946b, n.p.). These concerns are a driving force behind the dystopia of *1984* and Newspeak, as the fictional world embodies the worst-case scenario that results when freedom of expression is limited. Furthermore, in his essay 'Politics and the English Language', he voices his concerns for the general state and "decline" of language, arguing that thought can corrupt language, and that language can corrupt thought, saying that language "becomes ugly and inaccurate because our thoughts are foolish, but the slovenliness of our language makes it easier for us to have foolish thoughts" and that politics is a driving force in this decay of language (Orwell 1946a, n.p.). It is this relationship between thought, language, and politics that *1984* examines.

Newspeak is Orwell's extreme example of language that has been corrupted by politics, lacking any possibilities for free expression, only serving as a medium for spreading ideology with no deeper meaning. Thom (1987) uses the term *wooden language (langue de bois)* for this type of language and argues that having observed the use of language in the 1920s Soviet Union, Orwell was the first to notice this shift in language towards something that presents itself as objective scientific discourse, but instead only serves an ideological purpose (Thom

in Constantinescu 2021, 224). Newspeak is a satire of wooden language, having been stripped of all substance aside from ideology.

The relationship of language, reality, and thought in *1984* is strongly rooted in the concept of linguistic relativity or determinism, which is the concept of language either shaping or determining an individual's perceptions of their world (Constantinescu 2021, 225). Linguistic determinism, also often referred to as the Sapir-Whorf hypothesis, is usually discussed in a cultural context, and Sorin Antohi, a Romanian historian, contrasts the Sapir-Whorf hypothesis with the *Orwell model*, which only refers to political language (Antohi in Constantinescu 2021, 225). According to Constantinescu, *1984* presents "the hardcore version of the Orwellian thesis: political language may even *determine* political thought" (Constantinescu 2021, 225). Newspeak and Oldspeak are diametrically opposed, where Newspeak represents linguistic determinism, Oldspeak represents linguistic instrumentalism, which means that language has a mimetic role, and it expresses pre-existing thoughts instead of shaping them (ibid.). This opposition is personified in the main character Winston and a character called O'Brien. Winston represents Oldspeak and linguistic instrumentalism, whereas O'Brien represents the political elite, Ingsoc, Newspeak, and linguistic determinism (ibid.). While the novel ends with the victory of determinism, *1984* does not take a direct stance on the viability of either theory, and it instead serves as a reminder of the importance of maintaining linguistic diversity.

In addition to criticising the language used by totalitarian governments, Newspeak can also be read as criticism towards constructed languages. In the late 1800s and the early 1900s, there was growing interest towards creating a universal international language. Simplified constructed languages designed to be easy to acquire and use such as Esperanto were rapidly gaining steam during the first decades of the 1900s (Large 1985, 85). Newspeak draws strong parallels to some of these languages. Perhaps the most direct criticism is towards Basic English. The language was published in 1930, and it is the most famous of the constructed languages that proposed to modify English (Large 1985, 162). It, much like Newspeak, had a vocabulary reduced to the extreme, claiming that Basic English only needed 850 individual words for a person's daily needs. The creator of Basic English, C.K. Ogden described the language's vocabulary as follows: "[A] careful systematic selection of 850 English words which will cover those needs of everyday life for which a vocabulary of 20,000 words is frequently employed" (Ogden in Large 1985, 163). This quote brings to mind the character Syme in *1984*, a linguist who is developing Newspeak. Syme enthusiastically explains how

vocabulary is minimised and words are destroyed and removed from the language, and how they can be replaced with the methods described in section 3.1 (1984, 135). Both languages also intend to remove all redundant parts of language in the name of simplicity (Large 1985, 163). Basic English also uses compounding and affixation to stretch its limited vocabulary further, much like Newspeak does (ibid.). In addition to being satire of Basic English, Newspeak also satirises "cablese", which is a "sort of verbal shorthand, used by journalists to dispatch their messages, which operates on the principle of systematic truncation and condensation of words" (Courtine 1986, 71). Shorthand communication is also used in *1984* in internal communications in the Ministry of Truth, where Winston works at (ibid.). All in all, Newspeak comments on several linguistic phenomena that were current at the time of its release.

Courtine compares Newspeak to Jeremy Bentham's *panopticon*, which is a concept for a penitentiary house in which all prisoners are always potentially under supervision, although they do not know when they are actually being watched (Courtine 1986, 72). The world of *1984* as a whole is in itself a massive panopticon, as the inhabitants of Oceania are under constant surveillance of the seemingly all-seeing and all-hearing telescreens, undercover police and peers that are likely to report all transgressions. Courtine (1986, 73) continues to explain how Orwell used the concept of absolute visibility in the creation of Newspeak and took inspiration from Ogden's Basic English, which was developed on the principle of the whole language being possible to view at a single glance and was even further developed into *Panoptic English* by Ogden. In a novel which depicts a society-wide panopticon, the inclusion of a panoptic language is fitting. All in all, the inclusion of Newspeak in *Nineteen Eighty-Four* enables many new perspectives for examining the book's themes and social critiques.

4   A Clockwork Orange

In this chapter, I will discuss *A Clockwork Orange* (1962) by Anthony Burgess. The novel incorporates a constructed language called *Nadsat*, which is spoken by the teenage characters, most notably the main character and narrator Alex, of the book. The word *nadsat* is a Russian suffix for numerals and an equivalent of the English word *-teen*. The language was created by Anthony Burgess solely for the purposes of *A Clockwork Orange*. What makes the language especially interesting and unique is the way it is used in the novel. Depending on the chapter, between 4 and 9 percent of all words used in the book are Nadsat (Vincent and Clarke 2017, 257). The all-permeating presence of Nadsat forces the reader into learning the language to actually understand what they are reading about.

 Of the three languages discussed in this thesis, Nadsat is the least developed, as it lacks a set grammar or even the outline of one, and while dictionaries of Nadsat have been included with the book, it originally did not include one, as using a dictionary to learn the language somewhat goes against the very idea of Nadsat and the reason for its inclusion in the novel. Arguably, it could be called a slang instead of a language on account of its strong reliance on English when it comes to grammar. On the other hand, on account of mutual intelligibility or more so the lack of it, Nadsat could very well be viewed as a separate language. While most characters in the book understand Alex, save for a few exceptions where Alex first uses a Nadsat term and then repeats himself in standard English, a first-time reader has to work hard to understand all of the Nadsat vocabulary used just from context. In the next subsections I will first briefly go through the plot of the novel, and then move on to examine the form and function of Nadsat, first examining the language's vocabulary, and then discussing its effect on the reading experience.

4.1   Background information on *A Clockwork Orange*

A Clockwork Orange is set in England in a near future where juvenile delinquency has become a major problem. The story follows Alex, a teenager who commits heinous and violent crimes along with his band of *droogs* or friends. The first act of the book describes Alex and his friends committing acts of wanton violence, theft, burglary, rape and even murder. The reader follows the story through Alex's narration, and because of this, the language he speaks and thinks in is also the language through which the reader experiences

the whole story. At the end of the first act, Alex is betrayed by his droogs, and he accidentally causes the death of a victim of his. He is caught by the law enforcement and then imprisoned.

The second act of the book is about Alex's time in jail. He is given a long sentence for all his crimes, but after he partakes in the beating of a cellmate and ends up killing him, Alex is chosen for a rehabilitation program with the promise of an early release. This program, called *the Ludovico Method*, consists of Alex being conditioned to have a strong adverse reaction towards violence by first drugging him with nausea-inducing medication and then showing him films depicting all sorts of gruesome antisocial acts to the tune of grandiose orchestral pieces he previously was very fond of. After going through the deeply uncomfortable process, Alex has been brainwashed into being incapable of committing acts of violence even when provoked, essentially stripping him of his free will.

The third act is then about Alex's experiences following his release. His past however continues to follow him and gets him in several difficult situations with people he wronged before his incarceration. After being beaten by his old friends who had now joined the police force, Alex seeks shelter at a strangely familiar house owned by a widowed writer. Alex recognises the writer as a previous victim of his, and it is revealed that his wife died as a result of the violence and rape inflicted by Alex with his droogs. The writer however does not catch on as fast, and having read about Alex's reconditioning in the papers, sets out to use Alex for political purposes as an example of the government's inhumane acts. The writer along with his friends then locks Alex in a room and plays him orchestral music, driving him mad and causing him to attempt suicide by jumping out of a window. Alex however survives and finds that the blow to his head has undone his conditioning. He then returns to his old ways and forms a new band of droogs, but in the end he starts dreaming of starting a family and then leaves his old ways behind voluntarily and of his own accord.

The novel is therefore a coming-of-age story of sorts. The most prominent theme is that of free will and brainwashing, and whether a person is actually good if they are simply forced into it. The inclusion of Nadsat brings more layers to the theme of brainwashing and free will. Burgess himself wrote of *A Clockwork Orange* and Nadsat in his autobiography *You've Had Your Time* as follows: "As the book was about brainwashing, it was appropriate that the text itself should be a brainwashing device. The reader would be brainwashed into learning minimal Russian" (Burgess in Ravyse 2014, 3).

4.2   Form and Function of Nadsat

 In this section, I will examine the form and composition of Nadsat and then move on to discuss the functions of the language. To begin, it has to be mentioned that the form of Nadsat cannot be examined as an individual language to the degree that Newspeak and Láadan can, as Nadsat simply does not have a grammar that would differ from English. Nadsat exists mostly on top of English, residing in open word classes such as verbs and nouns, and most everything discussed in this section will only have to do with vocabulary. In previous literature on *A Clockwork Orange* and Nadsat, because Nadsat is not a fully constructed language and consists of only vocabulary, there has been no consensus on how it should be classified, but most commonly it is called a slang or an argot (Adams 2011, 242). Despite this difficulty of categorisation, in this thesis I will use the term constructed language when referring to Nadsat for the sake of clarity and uniformity with the other two languages. I argue that categorising Nadsat with other constructed languages in fiction is very much justified, as even though it lacks certain linguistic features, its lexicon is notably broad, and it is used more frequently than any other constructed language in dystopian fiction is in their respective novels. In addition, categorising and separating languages is a difficult issue in general, and a common criterion for establishing that languages are separate is mutual intelligibility, and as I will later discuss, a high concentration of Nadsat is not intelligible to an English speaker without previous knowledge of the language.

At first, I will discuss the origins of Nadsat, or where its vocabulary comes from. As an *a posteriori* language, Nadsat consists almost entirely of words that are borrowed from elsewhere, although often with some changes. Within *A Clockwork Orange*, the use of Nadsat is not commented on much, but at one point two adult characters discuss the language briefly, and they describe it as follows: "[T]he dialect of the tribe. […] Odd bits of old rhyming slang, […] [a] bit of gipsy talk, too. But most of the roots are Slav. Propaganda. Subliminal penetration." (ACO, 125). "The tribe" is here used to refer to teenagers, or *Nadsats* as they are called in the book. The quote is right in that a large part of Nadsat is based on Russian and rhyming slang, but to date no "gipsy talk" or influence of such has been found in the language (Jackson 2011, 69).

Nadsat has been a somewhat popular subject of literary studies, and the actual composition of Nadsat vocabulary has been analysed in great detail by Vincent and Clarke (2017, 252–253) who used *A Clockwork Orange* as a corpus and compared it against a larger corpus of English

text to separate out the Nadsat words that did not occur elsewhere and thus were not a part of standard English. The identified Nadsat words, of which there were a total of 356, were then separated into seven different categories according to how they were formed (Vincent and Clarke 2017, 254).

The most prominent category is core Nadsat, which covers 218 loan words mainly from Russian along with ten words from other languages, for example *droog* for *friend* from Russian and *tass* for *cup* from French (Vincent and Clarke 2017, 255–256). The core Nadsat words appear on average once every 17 words, and it is 35 times more frequent than the second most frequent category and 10 times as bigger as all other categories combined, which makes the category by far the most important for Nadsat in general (ibid.). The second biggest category is compound words, which consists of 46 words formed by compounding, for example *afterlunch* or *ultra-violent* (ibid.). The third largest is archaisms, of which there are 36 (ibid.). This class of Nadsat words consists entirely of archaic English words such as *ashake* or *thou* (ibid.). At 21 words is truncations, which consists of truncated English words, for example *sinny* for *cinema* (ibid.). Following that comes creative morphology at 20 words, which consists of words formed by either adapting an existing words morphology to change the meaning, for example making an adjective out of the word *clown* by adding the suffix *-y* as in *clowny*, or by making changes to the spelling of a word, like in *syphilised* as a replacement for *civilised* (ibid.). Then the second-smallest category is babytalk at 10 words which are for example reduplications such as *eggiweg* for *egg* (ibid.). Only five examples of the final category, rhyming slang, are present in the book and they are for example expressions such as *luscious glory* for *hair*, the rhyme being *upper storey* (ibid.).

4.2.1 Reading Experience and Learning Nadsat

In comparison with the other languages discussed in this thesis, Nadsat has the biggest presence within the novel and thus it has a tremendous effect on the reading experience. To a new reader, this effect presents itself most prominently as the difficulty of understanding and learning the language. As mentioned in previous sections, Nadsat is the only language that the reader must actually learn to comprehend the novel's content, and it is not really possible to read the novel without learning Nadsat vocabulary due to its frequent use. This learning process is largely an example of incidental and possibly implicit language learning, meaning that the reader simply learns the language through exposure to the language as a by-product of reading the novel. This incidental learning can be implicit if the reader is not consciously

aware of them learning the language, which is also fitting in a book with themes about brainwashing. However, the concentration of Nadsat and thus words foreign to the reader is high enough that the beginning of *A Clockwork Orange* is noticeably more laborious to read than an average text, and it is likely that the reader will pay conscious attention to learning some basic Nadsat vocabulary, which again alters the reading experience. However, the relationship between the reader, the novel, and the linguistic medium of Nadsat will be further discussed later in this section.

I argue that learning Nadsat resembles the process of learning any second language through guided immersion. In contrast to standard language immersion where the learner is simply immersed in language without any particular instruction or guidance, *A Clockwork Orange* guides the reader into learning Nadsat. This is done using a multi-pronged approach. First, the concentration of Nadsat words mixed into English varies between chapters, and crucially for learning, the first chapter's first parts have an upward trend of Nadsat vocabulary (Vincent and Clarke 2017, 257). In addition to the amount of Nadsat vocabulary, the use of different categories of Nadsat words varies to aid the reader's learning and comprehension. As mentioned in the previous section, the largest category of Nadsat words is core Nadsat, and the category is also the most frequently used. However, the first chapter of *A Clockwork Orange* shows a disproportionate increase of words from other easier and less foreign-sounding categories (ibid.). Core Nadsat words appear 15% less in chapter 1 while other categories are 65% more frequent (ibid.)

In addition to easing the reader into Nadsat using easier words, the novel also guides the reader to learn from context. When a new word is introduced, it is often incorporated into a phrase that should otherwise be familiar to the reader. The second Nadsat word used in the first chapter of the book is *rassoodocks*, which translates to *minds* (ACO, 7). It appears in the phrase "we sat in the Korova Milkbar making up our rassoodocks what to do with the evening" (ibid.). The reader can easily decipher the meaning of the unfamiliar Nadsat word because in over 80% of cases the combination of *make up* and a possessive pronoun is followed by *mind or minds* in non-Nadsat English (Vincent and Clarke 2017, 259). This is probably one of the most unambiguous ways of teaching the reader Nadsat vocabulary without directly giving a translation or explanation for the word, as is the case occasionally.

In the case of more frequently appearing words, meaning can still be deducted from the word's context. Vincent and Clarke (2017, 258) use the word *veck* as an example of this. The

word appears 144 times, and the first time it is used it appears in the sentence "to tolchock some old veck in an alley and viddy him swim in his blood" (ACO, 8) and while the reader cannot be entirely sure of the word's meaning in this context, the reader knows that a *veck* can be described as *old*, it can be *tolchocked* and the act of *tolchocking* will result in the *veck* losing blood (Vincent and Clarke 2017, 258). Furthermore, a *veck* is referred to with the pronoun *him*. From all this, the reader can quite reliably assume that the word *veck* refers to *man*, or at least something similar. The word *starry* also appears quite frequently along *veck* (ibid.). At the beginning of the novel, *veck* appears frequently with the word *old*, but as the novel progresses, the word is gradually replaced by its Nadsat counterpart *starry* (ibid.).

Now that I have established how Nadsat is learned, I will move on to examine its effect on the reading experience of *A Clockwork Orange*. Arguably, the two most memorable aspects of the novel are the use of Nadsat and perhaps even more so the gruesome violence depicted in it. On a purely anecdotal basis, I find that these two are also coincidentally the features that are most likely to result in difficulties or even giving up reading the book, as learning Nadsat can be taxing, and reading about all of the gruesome acts of *ultra-violence* can be too much for more sensitive readers. However, it is arguable that the presence of Nadsat can be the decisive factor in making the reader continue reading.

Nadsat also functions as a linguistic tool for keeping the brutalities of Alex at a distance for both the character and the reader as slang can function as "resistance to the inhuman condition" according to Adams (2011, 242). While the atrocities Alex commits are enough to make one consider him a cold-blooded psychopath incapable of emotion, the conclusion of the novel proves the opposite to be true, as he begins longing for a family. By distancing himself from his actions with linguistic means, he suppresses his morality and sense of empathy, but they still remain within him. However, the more important aspect of Nadsat's function as a tool for distancing is the interaction between the reader and the language, which I will discuss next.

Ravyse (2014) applies ludic reading, immersion, and flow theories in her article "Nadsat: The oscillation between reader immersion and repulsion". She describes how Nadsat results in the reader oscillating between a flow state of immersion driven by curiosity towards learning Nadsat and then almost being driven to stop reading once they sate that curiosity and start understanding the gruesome content of the novel, only to keep reading due to that curiosity towards Nadsat and a feeling of sunk-cost fallacy in not wanting to waste their efforts in

learning the language (Ravyse 2014, 1–2). The sensational and extreme content, while being repulsive, might also draw the reader further in by piquing their curiosity on how extreme the content gets. Nadsat functions as an intriguing veil on top of the novel's events, and bit by bit, like assembling a puzzle, the reader is kept hooked on learning the language.

As I mentioned earlier, learning Nadsat resembles guided language immersion. However, the frequency of Nadsat occasionally ramps up quickly and the guidance is reduced, resulting in Nadsat obscuring the events being described. The concentration of Nadsat often increases significantly at pivotal points of the novel. For example, in chapter 6 of part 1, where Alex attacks and kills an old lady and is finally caught by the police, Nadsat is used so much that reading becomes significantly more laborious:

> Now as I got up from the floor among all the crarking kots and koshkas what should I shlooshy but the shoom of the old police-auto siren in the distance, and it dawned on me skorry that the old forella of the pusscats had been on the phone to the millicents when I thought she'd been govoreeting to the mewlers and mowlers, her having got her suspicions skorry on the boil when I'd rung the old zvonock pretending for help. (ACO, 70)

While this example is from a point in the book where the reader is likely starting to feel comfortable with reading Nadsat, the sheer number of Nadsat words is still likely to make the reading hard, submersing the reader in the language. Furthermore, Nadsat serves a narrative role as well here, as it adds to the sense of urgency, chaos, and confusion that Alex is feeling.

4.2.2 Nadsat as a Teen Language

Nadsat is very explicitly a language of the youth, starting from the name of the language, which translates to *teen*. Being a slang for teenagers imposes certain requirements on the language, and also helps explain the very existence of the language on several levels. Without yet delving into the political aspects of Nadsat and instead looking at the slang on a practical level, being a constructed language makes *A Clockwork Orange* much more timeless. The problem with borrowing slang from actual language users and actual teenagers is that they are teenagers for only a few years. Language evolves constantly, and adolescents are always at the forefront of language, as they look for their own identities and want to differentiate themselves from previous generations. By creating an entirely new language for teenagers just for the purposes of *A Clockwork Orange*, Burgess ensured that the book could be timeless

instead of being a remnant of a bygone generation of teenagers. The ever-changing nature of teenage sociolects is also addressed in the novel, as when Alex meets younger teenagers, he too identifies their language as their own way of speaking, and the reader too can recognise that they are not using Nadsat, as can be seen from this example of their speech: "Who you getten, bratty? What biggy, what only?" (ACO, 49). Their slang also seems to lack the Russian influence present in Nadsat, which I will discuss next.

Typical to the genre of dystopian literature, *A Clockwork Orange* is rather political, and basing Nadsat on Russian is by no means a coincidence, considering the novel was released in the midst of the Cold War in a time coloured by clashing political views and a fear of communism. The novel's dystopian climate echoes Britain's societal problems in the 1950s and the early 1960s, such as a fear of communist sympathisers, rioting Teddy boys, and certain political scandals according to Goh (2000, 265). He argues that *A Clockwork Orange* remains apolitical in the sense that it does not take part in judging the morality of "the larger socio-political system (ibid.). While it is true that the novel does not directly and explicitly take a political position, I argue that the word *apolitical* is almost inherently incompatible with dystopian literature, as a dystopia is almost essentially defined from the contrast it makes to real world societies. While *A Clockwork Orange* does not explicitly make any moral statements regarding society or politics, the connection to Russian can hardly be read as a coincidence instead of a cold war era political statement and teenage delinquency is inherently tied to language in the novel. While the book does not take a stance on morality, it does not need to do so, as the immorality of Alex's actions is universally recognised on a societal scale. The correlation between immorality and Nadsat draws attention to the potential causality between the two, especially as the influence of Russian on Nadsat is claimed to be a result of propaganda and subliminal penetration. Furthermore, when Alex meets his previous *droog* Pete, who has left his violent past behind him, it is also noted that he has stopped speaking Nadsat (ACO, 201).

In addition to playing on Cold War era polarisation and British societal problems, Nadsat can also be read as a commentary on the effect of American English on British English, or the Americanisation of English teenage speech (Bergonzi in Adams 2011, 244–245). In the 1960s, the effect of American culture on the language of British teenagers was a concern, and while transference from American English is less noticeable, Nadsat uses Russian instead of American influences in a teenage language to draw attention to the external influences on teenage language (ibid.).

In this section I have described the form of Nadsat and examined its functions from several different points of view. In the next section, I will move on to discuss Suzette Haden Elgin's *Native Tongue* trilogy.

5   Native Tongue

In this chapter I will discuss the *Native Tongue* trilogy by Suzette Haden Elgin (1936–2015). The three books in order of publishing are *Native Tongue* (1984) (NT1), *Judas Rose* (1987) (NT2), and *Earthsong* (1994) (NT3). The series is a prime example of 1980s feminist literature, and thematically it brings to mind Margaret Atwood's *The Handmaid's Tale* (1985) with their similarities in depicting a patriarchal society. The books feature a language called *Láadan*, which was constructed by Elgin for the series. Láadan is a language that has been specifically made to suit women and their communicative needs, both in real life and within the novel trilogy's context. Of the three constructed languages discussed in this thesis, it is the only one that has been developed to the extent of being usable in day-to-day communication, even though the presence of the language within the novels themselves is mostly limited to single words that are explained by the characters using them. In addition to the trilogy of novels, grammars, and dictionaries of Láadan have been published, and a small online community of Láadan hobbyists still exists and continues to develop the language further with permission and assistance from Elgin, who has since passed (Láadan Language n.d.).

The *raison d'être* for Láadan as a full constructed language is four-pronged according to Elgin herself. The first reason is that as she was writing a novel about the process of constructing a language, she thought that doing the same thing herself would give her more information on how it actually happens instead of having to rely on imagination alone (Elgin 2002a). The second reason is that in science fiction, authors who are also scientists are always expected to include expert information on their field in their books, and as a linguist she considered herself obligated to include information about linguistics and by actually constructing the language, she was less likely to make scientific errors in the novel (ibid.). The third reason is that to create a "language designed to express the perceptions of women", she had to find out what it would actually mean in practice and what sorts of elements could be included (ibid.). The fourth reason is that as a teacher and a public speaker Elgin had spoken of the problems women have with language, and she was often asked why constructed languages were exclusively made by men, and not being aware of any constructed languages made by other women at that time, Elgin considered the making of one a necessity (ibid).

5.1   Background Information on the *Native Tongue* Trilogy

The novels are set in a future in which humanity has made contact with aliens and gained access to their technology. To communicate with these aliens, a special class of people, the linguists, has formed and they have a complete monopoly on understanding and interpreting these alien languages. The linguists lead ascetic lives, and they are exposed to alien languages from infancy in devices called *interfaces*, where the children spend time with actual aliens from which they acquire their alien language just like any other native tongue. In addition to speaking an alien language as an additional native tongue, they learn as many other languages as possible too, to ensure that they can function as interpreters in as many situations as possible.

The society depicted in the Native Tongue trilogy is intensely patriarchal, and the first book's first chapter begins with the 19th amendment to the US constitution being repealed and women effectively being stripped of their human rights and getting declared legal minors in need of male supervision (NT1, 7). The reader is introduced to this world with several intertwining stories told from multiple perspectives. These stories demonstrate women's subordinate role in the trilogy's setting as men have total control of their careers, possessions and even bodies.

The society depicted in the novels is also segregated by class to a degree. The linguists are shunned, considered less than human, and called *lingoes* as a slur by other people, even though they are irreplaceable due to their importance in interplanetary affairs. They are considered greedy, and they are believed to live a life of luxury with their earnings from interpreting, while in reality their lives are rather Spartan and devoid of luxuries and free time. Similarly, physicians are called *med-sammys* or *medicoes*, and they are hated and despised for their greed and their special role as "an elite class responsible for life and death", much like the Samurai in Japan, hence the name med-Sammy (NT3, 321, and NT2, 44).

The linguists as a class are comprised of 13 Lines, which are large families that live together in large complexes. The focalised linguists all belong to the Chornyak household. In all of the Lines, women who are not fertile, either due to age or due to some other condition, live in Barren Houses together with other women. It is in these Barren Houses where women have the time and a place to voice their frustrations regarding the patriarchal society. As linguists, they consider language to be the answer to their problems, and so starts the project of creating Láadan, a language specifically built for women. The novels follow their efforts in creating

the language and then trying to spread it to other non-linguist women in hopes of triggering a social change.

5.2 The form of Láadan

In this section, I will describe the linguistic features of Láadan, including its phonology, syntax, morphology, and vocabulary. This chapter is not intended to be a comprehensive summary of Láadan's features, as the language is far too complicated for that. Instead, this chapter focuses on the core aspects of the language.

5.2.1 Phonology of Láadan

In comparison to Newspeak and Nadsat, Láadan is the only one that features sounds that are not used in English. While Láadan is intended to be a language that would serve the purposes of all women, it has been created from an Anglocentric point of view, and as a result of that, all learning materials are in English too (Elgin 2002a). The phonemes of Láadan are presented in most cases using English words as follows:

Vowels:

a   as in "c<u>a</u>lm"

e   as in "b<u>e</u>ll"

i   as in "b<u>i</u>t"

o   as in "h<u>o</u>me"

u   as in "d<u>u</u>ne"

Consonants:

b, d, sh, m, n, l, r, w, y, h – as in English

th   as in "<u>th</u>ink"

zh   as in "plea<u>s</u>ure"

(Láadan Language n.d. b)

The singular exception to this type of description is *lh*, which, depending on the instructional material is either mentioned in passing and said to be explained later on like in Elgin's original material (2002b) or is described with instructions on how the hiss-like sound is physically made (Láadan Language n.d. b). The *lh* sound is omissible from the first lesson on

account of its usage, as it is only used in words that refer to something unpleasant, or it can be added to a word to make their meaning negative (Láadan Language n.d. b)

Somewhat peculiarly, none of the resources for learning Láadan uses the International Phonetic Alphabet (IPA) to describe the sounds. While English examples are likely easier to approach for a native English-speaking person, a non-native speaker might have issues with using these examples if their ability in English is lacking. Defining Láadan's sound system in IPA would lower the possibilities of misunderstandings. However, it has to be considered that most laypeople are not familiar enough with IPA to utilise it in a context like this.

A major difference between English and Láadan is the fact that the latter is a tonal language (Elgin 2002b). With the English-speaking learner in mind, tonality is approached by associating it with word stress:

> When a Láadan vowel is written with an accent mark above it, it is a vowel with high tone. English doesn't have any tones, but that will be no problem for you, since you can express it as heavy stress. Think of the way that you distinguish the noun "convert" from the verb "convert" by stressing one of the two syllables. If you pronounce a high-toned Láadan vowel as you would pronounce a strongly-stressed English syllable, you will achieve the same effect as high tone. Because Láadan does not use English stress, this will not be a source of confusion. (Láadan Language n.d. b)

It is unclear how well this explanation works for learning the language, as there are no native speakers to compare learners to, and as Láadan is a very small constructed language with a very small community of learners, there is not much information on how it is to actually attempt to learn the language.

5.2.2 Syntax and Morphology of Láadan

Láadan's word order is quite rigid. A prominent feature of the language is that each sentence begins with a *speech act morpheme* and ends with an *evidence morpheme* (Elgin 2002b). Between these morphemes, a verb-subject-object structure is used. This is the most basic way to describe Láadan's syntax, and other components can be included, for example the word *ra* which follows the verb and turns the sentence into negative (ibid.). Elgin gives an example sentence *"Bíi wida with yuth wa"* which translates to "The woman carries the fruit" (ibid.). Here the first word *bíi* is the speech act morpheme, which marks that the sentence is a declarative statement (ibid.). The word for fruit, *yu*, has the suffix *-th* to mark it as the clause's object (ibid.). The last word *wa* is the evidence morpheme, which gives information on the

speaker's relationship to the sentence and the word *wa* means that the sentence is "claimed to be true because the speaker has observed it with her or his own senses" (ibid.).

Morphologically, the biggest difference between English and Láadan is the widespread use of grammatical cases in the latter. Láadan has 13 different cases which are used in many different ways, including marking the subject and object of a sentence, functioning as a copula without a verb, and in many situations where prepositional phrases would be used in English (Láadan Language n.d. d).

As Láadan is a language that is intended to serve the communicative needs of women, each feature of the language should be examined with this in mind too. The speech act morpheme and the evidence morpheme that bookend each Láadan sentence are perhaps the most prominent features that emphasise the focus on women's communicative needs. In the novels, the female characters often struggle with the ambiguity and lack of precision and clarity in English, often finding that to voice even a simple thought, English requires several sentences, and that more complex thoughts are almost impossible to voice with any semblance of conciseness (for example NT1, 201–202), and Láadan's use of these bookending morphemes is a way of alleviating this issue. From the first word of an utterance, the listener knows the purpose the utterance has, and the last word concisely describes the reliability of the information as well as the speaker's position toward it to minimise misunderstandings. From a modern-day perspective the trilogy's point of view on language and the need for a separate language to fulfil women's communicative needs is rather strange, and the novels' examples that illustrate this need are rather ambiguous and artificial. From the perspective of modern-day intersectional feminism, the emphasis on these differing communicative needs feels dated and inequal, and emphasising the differences between men and women brings to mind the problematic slogan "separate but equal" from racial segregation in the US.

5.2.3 Vocabulary of Láadan

In contrast to Láadan's grammar, which remains essentially the same as it was 40 years ago when the language was first created, Láadan's vocabulary is still being updated by Láadan hobbyists. In the beginning, Elgin's goal was to build a vocabulary of one thousand individual words, but this goal was reached soon after she set out to create the language (Elgin 2002c). While Elgin herself continued working on the vocabulary even after the publication of the book trilogy, the language keeps on growing as a community effort even in the present day after Elgin's passing. Elgin was an active part of this community and encouraged anyone

interested to partake in forming the language, and to ease the creation of new words, she wrote instructions on how Láadan's word formation worked and how the language's phonotactics should be taken into consideration to ensure the uniformity of vocabulary (Elgin n.d.).

Láadan's vocabulary was originally constructed with ease of pronunciation and understanding in mind, regardless of the language user's native language (ibid.). The emphasis on ease of pronunciation is visible in the language's phonology as described earlier. Compound words are used to make the language easier to learn and the vocabulary easier to grasp (ibid.). As an example of compounding, Elgin uses the word *zhomid*, which translates to *bee*, and the word consists of the word *zho* for *sound* and *mid* for *creature* (ibid.). Furthermore, parts of the vocabulary are onomatopoetic, such as the word for *cat*, *rul*, which is derived from the sound of a cat purring, and in some words the pronunciation is intended to resemble the object it refers to, as is the case in *oódóo* for *bridge*, as the sound of its pronunciation is intended to bring to mind the shape of a bridge according to Elgin (ibid.).

As the language is meant to serve the purposes of women and be feminine in itself, it is somewhat expected that masculine forms are not the default, like in several other languages. In Láadan, words are feminine by default, and the meaning can be turned masculine using affixation (Elgin 2002b). An example of this would be the word *with*, which translates to *woman*, and the meaning of which can be turned into *man* by using the suffix *-id* as in *withid* (ibid.). Laadan does not however have grammatical gender, and the aforementioned suffixation is more of a reflection of the reverse phenomenon in natural languages, for example like the English *actor-actress* pair or German's *Lehrer-Lehrerin*. From the perspective of a modern-day reader, it seems rather backward to fix a perceived problem by simply reversing the situation instead of favouring neutrality as is popular today. As the language turns 40 this year, it is starting to show its age.

Láadan's focus on women's communicative needs is perhaps most prominent when it comes to the language's vocabulary. The vocabulary includes countless words that have a very long and specific definition in English as they describe specific concepts, such as emotions, that are hard to put into words. Most words like these would be expressed in English with a single imprecise word that would then warrant a more specific explanation to avoid misunderstandings. Láadan has a wider array of words that describe emotions. For example, the English word *love* has 13 different Láadan words connected to it in the English to Láadan

dictionary (Láadan Language n.d. f). Some examples of these words are *áazh* which translates to "love for one sexually desired at one time, but not now", *ashon* which translates to "love for one not related by blood, but heart-kin" and *aye* which translates to "love which is an unwelcome burden" (ibid.). The language also uses affixation to include more information about emotion, such as the reason for the emotion, whether its cause is internal or external, whether someone can be blamed for evoking the emotion and whether something can be done about the emotion (Láadan Language n.d. e).

5.3   Function of Láadan

Now that we have established Láadan's form, it's function can also be examined. What makes Láadan especially interesting and unique as a constructed language in literature is the fact that it was created for widespread usage instead of only appearing in the trilogy. It's actual presence in the novels is almost disappointingly limited, and in *Earthsong* the language has been almost completely abandoned. The most interesting aspect of Láadan is that the whole language was built to be a linguistic experiment (Elgin 1999). Elgin herself described the experiment as follows:

> When I put Láadan together, it was to serve two purposes. First, much of the plot for Native Tongue revolved around a group of women, all linguists, engaged in constructing a language specifically designed to express the perceptions of human women; because I'm a linguist and linguistics is the science in my novels, I felt obligated actually to construct the language before I wrote about it. Second, I wrote the novel as a thought experiment with the express goal of testing four interrelated hypotheses: (1) that the weak form of the linguistic relativity hypothesis is true [that is, that human languages structure human perceptions in significant ways]; (2) that Goedel's Theorem applies to language, so that there are changes you could not introduce into a language without destroying it and languages you could not introduce into a culture without destroying it; (3) that change in language brings about social change, rather than the contrary; and (4) that if women were offered a women's language one of two things would happen -- they would welcome and nurture it, or it would at minimum motivate them to replace it with a better women's language of their own construction. I set a ten-year time limit on the experiment -- since the novel came out in 1984, that meant an end date of 1994 -- and I turned it loose. I didn't know in 1984 that the experiment would escape from the novel that was its lab, but in the long run I was glad that it did; it make the final results more interesting. (Elgin 1999)

The existence of resources for learning Láadan is advertised in printed books of the trilogy, and especially the first two books can feel like advertisements for the language in themselves,

as Láadan is hailed as a tool of emancipation. This encouragement to learn Láadan leads to a curious situation in which the books about the linguist women's efforts to spread Láadan across a fictious Earth also serve the purpose of spreading Láadan in the real world.

At the end of the ten-year period Elgin assigned for the experiment, her fourth hypothesis of women adopting the language had been proven false, which also meant that there was no usable information regarding the other three hypotheses (ibid.). The results of Elgin's experiment are also visible in the third instalment of the trilogy, *Earthsong*. The novel was released after the ten-year period of the experiment, and as Láadan had failed to catch on in the real world, Elgin decided that the same should happen in the fictious universe of the trilogy, and instead the book focuses on what linguists would do after a failed experiment, which in this case means coming up with a new one (Elgin 2002d). This interaction between the novels and the real-world state of Láadan as a constructed language is rather unusual and is really what enables the analysis of the language itself rather than the novel as a whole.

5.3.1 Linguistic Relativity and Láadan

Dystopian literature often uses the concept of linguistic relativity in creating the dystopia, for example in *Nineteen Eighty-Four* as previously discussed. Therefore, it is no surprise that Elgin focused on the concept as well in her experiment. What however separates Láadan and the *Native Tongue* trilogy from other examples of dystopian literature mingling with linguistic relativity is the fact that the relationship between language and the essence of the dystopia is completely reversed. In contrast to Newspeak for example, Láadan is an emancipatory tool for breaking free from the chains of a dystopian patriarchal society, whereas Newspeak is intended to force society deeper into dystopia. As Anderson (1991, 95) points out, the traditional formula of "language determines perception" is modified to "language determines what perceptions can be talked about easily" by Elgin, as language does not limit women's perceptions in the novel, and instead they just lack the language to describe them. Language has historically been used to enforce inequality between genders, and even as language has changed over time, English still features a strong male bias, which is reflected for example in the use of *man* as a generic term, and thus by creating a language more suited for women, these inequalities can be lifted to change the world by changing language (Anderson 1991, 95–96). This same modified version of linguistic relativity can also be applied to Orwell's *1984*, as it is even explicitly mentioned that the goal of Newspeak is not to limit perceptions, but to make expressing them impossible (1984, 148). The way English uses male as a default

also causes otherness among those who deviate from the default, and this further helps strengthen the patriarchy, as this otherness limits empathy between men and women (Bruce 2008, 54). As Láadan uses the feminine as the default, it simply just reverses this setting and considers the issue solved. From the perspective of modern-day feminism, this point of view is problematic in many ways, beginning from the way gender is treated in *Native Tongue*. Masculinity and men are framed as violent and aggressive, while femininity and women are nurturing, caring, peaceful and further developed than men. These narrow moulds for gender roles are damaging for all parties, and in third-wave feminism they are considered dangerous myths (Bruce 2008, 52). While Láadan intends to strengthen the societal standing of women, it can also be damaging to those it is supposed to help, as they are forced into the narrow roles the language offers them, just like in English. These issues are however explained by the historical context Láadan was developed in, as feminism in the 1960s and 1970s was greatly affected by essentialist thinking, or the belief that men and women's perceptions of the world are fundamentally different (Bruce 2008, 56). Furthermore, essentialism attributed positive values more to women than men (ibid.). From this essentialist point of view, these differing perceptions can not be voiced in one language, which is where Láadan steps in (ibid.).

6 Comparison

In this section I will discuss and compare all three languages to see what they have in common, where they differ and what makes constructed languages so suited for dystopian literature. While I have examined the languages from a linguistic perspective in their respective sections, I will primarily focus on their functions rather than forms, as there is little to be compared about the languages themselves due to them all being very unlike each other.

6.1 Language and Group Identity

Language is strongly connected to identity, and each of the languages discussed in this thesis are closely tied to a certain group of people and the identity of the group. Nadsat serves as a tool for teenage rebellion and differentiation from previous generations, Newspeak intends to homogenise the citizens of Oceania and make individuality impossible, and Láadan is a tool for the liberation of an oppressed group. Language plays an integral part in the formation of the dystopias depicted in these novels. The main difference between the three languages is how they are positioned in relation to their respective dystopias.

Láadan and Newspeak are perhaps the easiest to directly compare, as they are essentially each other's polar opposites. While Newspeak aims to limit its users' possibilities for expressing themselves, Láadan tries to make self-expression possible for the intended users of the language. In *1984*, not using Newspeak is an act of rebellion against the oppressive government, and in the *Native Tongue* trilogy, Láadan is created to be the language of a peaceful rebellion against an oppressed group.

Nadsat on the other hand is not as straightforward or black-and-white, as *A Clockwork Orange* has a higher degree of moral ambiguity, and the language alone is very difficult to position in relation to the dystopian world of the novel. While Alex's delinquency is very much rebellious and tied to the existence of Nadsat, the nature of his rebellion is different, as it seems to lack an explicit cause, and instead it presents as an extreme example of youthful rebellion without an actual end goal in mind. The moral ambiguity of *A Clockwork Orange* also makes it harder to properly define the nature of its dystopia. While it features authoritarianism just like the other novels, the dystopian atmosphere is not entirely built on it, as the acts of terror committed by Alex and other nadsats play a major role in establishing the dystopia. Therefore, instead of being a language that is inherently depicted as a tool for enslavement or emancipation, Nadsat as a language represents polarisation. Both sides, that

being the authoritarian government and the anarchistic youth, contribute towards the dystopian atmosphere of the novel. Nadsat plays an important role in the formation of a group identity and an us-versus-them mentality. In addition, the Russian influences present in Nadsat point towards the real-world polarisation at the time of the book's release as well as the present day.

Language plays a major part in the formation of different identities in the real world, and different groups often differentiate themselves from other population by means of language, for example by utilising slang, jargon or an entirely different language, and this same relationship between group identity and language is present in these novels, too. However, in literature the relationship between language and identity is much more pronounced as fewer options exist for conveying a sense of group identity. While in the real world identity can be defined and built on a plethora of different things, these alternatives tend to be connected to the physical world, and although in literature these alternatives, for example, dressing in a certain way, can be described in detail, as is often the case in *A Clockwork Orange*, I argue that the literary medium is inherently better suited for using language as a differentiator for identity. While in the actual world things can exist outside of language, literature is experienced solely through the lens of language, and it is for this reason that constructed languages are an especially effective tool in literature in defining group identities.

6.2 The Medium Becomes the Message

Language is the medium through which all meanings and themes are delivered to the reader in literature, and the use of constructed languages draws special attention from the reader to the language itself due to its foreignness, and then the medium of language becomes the message in itself, as it does in the novels discussed here. The messages the languages convey can be explicitly mentioned as is the case with Newspeak and the reduction of language, or it can be something that the reader needs to decipher themselves as is the case with Nadsat and its implications regarding brainwashing and Russian as discussed earlier. In the case of Láadan, the language is used in such a limited way within the trilogy itself that a similar direct connection between the use of the constructed language and the message of the book is not as clear, but Láadan's existence still results in the reader paying special attention to language, and the way it is used. As Láadan is in essence a critique of English and its limitations, and these limitations are explicitly mentioned and discussed in the novel, the reader is directed towards paying attention to problems of the English language that they likely have not

considered before, as language is often taken for granted. In addition to explicitly stating the problems female characters have with the language, the inefficiencies of English that are the reason for Láadan's existence both in the novel's universe as well as in real life are highlighted on a linguistic level.

However, whether the primary purposes of the languages are explicitly mentioned or not, their inclusion in the novels carries implicit meanings and a wider range of perspectives for close reading. Each of the three constructed languages can also be read as a criticism of natural languages or contemporary linguistic trends at the time of their publication, and this reading is also further supported by examining the authors' intents in creating the languages as I have discussed in previous sections. As discussed in the background section of this thesis, constructed languages are most commonly seen in certain genres of literature, those being fantasy and science fiction. Most commonly in literature, constructed languages are spoken by non-human creatures, which explains the prevalence of these two genres, and while constructed languages spoken by humans usually appear in the same genres, they are most commonly of the dystopian sub-genre, as are the novels discussed in this thesis.

I argue that the reason constructed languages spoken by humans and dystopian literature are such a common pairing is partially explained by authorial intent and the authors themselves. The writers who use constructed languages in their works are often linguists, as is the case with Elgin and Burgess, or they are simply very interested and involved in language without a background in academical linguistics as is the case with Orwell. This interest in language is then reflected in their writing, and dystopia as a genre is particularly well-suited for criticising or raising attention towards contemporary phenomena, such as linguistic developments. Then employing a constructed language for this purpose is a logical extension of the combination, as a constructed language can be designed specifically to draw attention to a certain phenomenon, and the foreignness of the language can be used to force the reader into looking at the phenomenon at hand from a new different perspective because of the defamiliarizing effect of the language. As dystopian literature uses imaginary societies to point out problems in actual societies, constructed languages can be used to point out problems in natural languages.

7   Conclusion

Now, as described in the previous sections, it can be said that constructed languages are used in dystopian literature in multiple different ways, and that the presence of a constructed language in a novel can have a drastic effect on reading experience as most notably is the case in *A Clockwork Orange*. In addition to transforming the experience of reading a novel, constructed languages can also alter the messages and meanings of the literary text. This is especially useful in dystopian literature, as the genre typically includes social criticism by depicting societies where the subject of the criticism has become an extreme version of itself. By using constructed languages, this criticism can be directed towards language, as removing the familiarity of a pre-existing language, and replacing it with a new unfamiliar one can be used to draw attention to problems that would not otherwise be noticed in the pre-existing language.

There are no singular answers to the two main research questions of this thesis, which were the following: What are constructed languages in dystopian literature like from a linguistic perspective? What are the functions of constructed languages in dystopian literature? From a linguistic perspective, the three constructed languages I have examined are very different from each other, and no universal statements can be based off of them. The functions of the languages on the other hand are on some levels very similar, and especially the concept of linguistic relativity is often connected to these constructed languages. However, they each serve very different functions, and again, no universal statements can be made. This thesis however demonstrates that constructed languages can have a variety of different functions that have a great effect on the works they are featured in.

Furthermore, constructed languages are an effective tool for characterisation and world-building, as the languages can be reflections of society as well as of the individual or group using the language. Constructed languages can be used as methods of oppression, liberation, and polarisation. All of the novels discussed in this thesis use their respective constructed languages to build group identities, whether it be by empowering the group like in the *Native Tongue* trilogy, oppressing the group like in *1984* or simply by differentiating the group from the rest of society in a morally ambiguous way like in *A Clockwork Orange*.

There is no singular reason as to why constructed languages are so often used in dystopian literature, and even in a single novel the effects of using a constructed language are so multi-

faceted that they cannot be conclusively defined. The languages discussed in this thesis were chosen on account of the extent they have been developed to, but in future research the approaches used in this text could also be used for other examples of dystopian constructed languages. A comparative approach could also be used, and the use of constructed languages could be compared between dystopian science fiction and non-dystopian science fiction, as the novels examined in this thesis can all be placed on a continuum of the science fiction genre. At the beginning of writing this thesis, I considered the constructed languages spoken by humans in science fiction to serve very different purposes than those spoken by other beings, but over the course of writing, the effects the languages have on characterisation started seeming more and more similar, and for this reason further research could also be done by comparing the languages to alien languages such as Klingon from Star Trek or even to constructed languages from fantasy, such as some of Tolkien's languages from *The Lord of the Rings* universe. One of the main difficulties in researching Newspeak, Nadsat and Láadan was the lack of resources on the languages, especially in the case of Newspeak and Nadsat, as they were never intended to be fully developed languages. Comparisons to Klingon and Tolkien's languages could thus be fruitful as they have been developed further than the two aforementioned languages examined in this thesis. Láadan and Klingon also have a striking number of parallels to examine.

In conclusion, the possibilities offered by constructed languages in dystopian literature are multi-dimensional, and developing a language for the purposes of a novel enables the use of language as a creative tool in expression, exposition and narrative in countless ways that would not be possible without constructed languages.

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Appendix 1: Finnish Summary

Tässä tutkielmassa käsittelen keinotekoisia kieliä dystopiakirjallisuudessa. Analysoitavina kielinä ovat George Orwellin *newspeak* teoksessa *Vuonna 1984* (1949) (engl. *Nineteen Eighty-Four*), Anthony Burgessin *nadsat* teoksessa *Kellopeliappelsiini* (1962) (engl. *A Clockwork Orange*) ja Suzette Haden Elginin láadan *Native Tongue* -trilogiassa, joka koostuu kolmesta teoksesta: *Native Tongue* (1984), *The Judas Rose* (1987) ja *Earthsong* (1994). Tarkastelen kaikkia romaaneita niiden alkuperäiskielillään eli englanniksi. Nämä teokset valikoituivat analyysin kohteiksi siksi, että niissä käytetään poikkeuksellisen näkyvästi kyseisiä kirjoja varten kehitettyjä keinotekoisia kieliä. Kielten näkyvyyden lisäksi ne ovat myös poikkeuksellisen pitkälle kehitettyjä, eli toisin kuin useimpien kirjallisuudessa esiintyvien keinotekoisten kielten tapauksessa, kieliä käytetään laajasti, sekä niillä on vähintään kattavat sanastot sekä erityisesti newspeakin ja láadanin tapauksissa myös englannista erilliset itsenäiset kieliopit. Nämä kolme kieltä kuitenkin myös ovat huomattavan erilaisia keskenään, ja niitä hyödynnetään eri tavoin, minkä ansiosta näitä kolmea kieltä tutkimalla voidaan luoda laajempaa kuvaa keinotekoisten kielten kentästä dystopiakirjallisuudessa.

Dystopiakirjallisuuden genre valikoitui analyysin kohteeksi useista syistä, joista tärkein oli luonnollisesti se, että dystopiakirjallisuudessa hyödynnetään keinotekoisia kieliä yleisemmin kuin useimmissa muissa genreissä. Sen lisäksi yleinen tietoisuus dystopioiden keinotekoisista kielistä jää usein omakohtaisen kokemukseni mukaan fantasiakirjallisuuden ja erityisesti Tolkienin kielien varjoon. Verrattuna fantasiaan, dystopioiden keinotekoisista kielistä tekee erityisen kiinnostavia genrelle ominainen yhteiskuntakriittisyys, joka näkyy myös kielissä. Lisäksi dystopiakirjallisuudessa kielten käyttäjät ovat yleensä ihmisiä, joiden maailmassa keinotekoinen kieli ja luonnollinen kieli ovat molemmat läsnä, ja keinotekoista kieltä voidaan käyttää erilaisten teemojen käsittelemiseen kuin esimerkiksi tilanteessa, jossa keinotekoista kieltä käytetään jonkin ihmisestä poikkeavan olennon äidinkielenä.

Tämän tutkielman tavoitteena on hahmottaa laajempi kuva keinotekoisten kielten käytöstä dystopiakirjallisuudessa, ja selvittää, miksi juuri dystopiakirjallisuudessa hyödynnetään tavallista useammin keinotekoisia kieliä. Tähän tavoitteeseen päästäkseni analysoin ensin kaikkia kieliä yksittäin monesta näkökulmasta kielten ilmestymisjärjestyksessä, ja sen jälkeen vertailen kielistä tekemiäni havaintoja keskenään.

Ensimmäisenä käsittelen George Orwellin luomaa newspeakia, joka esiintyy teoksessa *Vuonna 1984*. Kirja sijoittuu lähitulevaisuuteen, jossa maapallo on jakautunut keskenään sotiviin totalitaarisiin supervaltoihin. Romaanin tapahtumat sijoittuvat yhteen supervalloista, Oseaniaan, jonka virallinen kieli newspeak on. Oseanian kansalaiset ovat jatkuvan seurannan alaisia, ja totalitaarinen hallitus, Ingsoc, pyrkii ohjaamaan kansalaisten elämää ja jopa ajatuksia kaikin mahdollisin tavoin. Ingsocin tavoitteena on kitkeä kaikki mahdollisuudet kapinaan ja vastarintaan, ja newspeak on yksi valtiollisen kontrollin keinoista. Newspeak on englantiin pohjautuva äärimmilleen yksinkertaistettu kieli. Newspeakin tavoitteena on rajoittaa sen käyttäjien ilmaisua äärimmilleen, jotta kielen käyttäjä ei edes pysty ilmaisemaan valtapuolueen linjasta poikkeavia ajatuksia. Rajaamalla kieltä Ingsoc pyrkii myös rajoittamaan ajattelua ja maailmankuvaa.

Rakenteeltaan newspeak muistuttaa hyvin pitkälti englantia, vaikka pelkkää englantia puhuva ei välttämättä suoraan ymmärräkään kieltä. Newspeakin sanasto pohjautuu englantiin, mutta siitä on poistettu kaikki sanat, jotka on mitenkään mahdollista poistaa. Esimerkiksi vastakohtaisia sanoja ei ole, vaan sanan päinvastaisen merkityksen saa muodostettua käyttämällä prefiksiä. Ylipäänsä newspeak nojaa pitkälti affiksaatioon. Mitä tahansa sanaa voidaan käyttää minkä tahansa sanaluokan jäsenenä affiksijohdoksilla. Lisäksi kielestä on pyritty poistamaan kaikki epäsäännöllisyydet, vaikka tiettyjä englannin epäsäännöllisyyksiä on periytynyt kieleen käytännöllisyyden ja puheen helpottamisen nimissä. Ylipäänsä kielen tavoitteena on myös mahdollisimman tehokas ja ytimekäs kommunikaatio, jossa jokaiseen sanaan on ahdettu niin paljon moniulotteisia merkityksiä kuin suinkin mahdollista.

Newspeakin läsnäolo vaikuttaa romaanin viestiin monipuolisesti. Newspeak on ensinnäkin suuressa roolissa kirjan yhteiskuntakriittisessä viestissä, sillä kieli toimii ikään kuin kauhuskenaariona äärimmilleen viedystä yksilön- ja sananvapauden rajoittamisesta. Sen lisäksi newspeak kritisoi ja satirisoi 1900-luvun alkupuolen kielellisiä ilmiöitä kuten muodikkaita universaaleiksi kieliksi suunniteltuja keinotekoisia kieliä, jotka pyrkivät äärimmäiseen yksinkertaisuuteen, ja Orwellin huomaamaa muutosta yleisessä diskurssissa, jossa kieli muuttui vähitellen entistä enemmän ideologioiden sävyttämäksi. Kuten tavallista, yhteiskuntakritiikki ja satiiri kulkevat käsi kädessä Orwellin romaanissa, ja newspeakia käytetään molempiin tarkoituksiin. Lisäksi newspeakin läsnäolo ottaa omalta osaltaan kantaa Sapirin-Whorfin hypoteesiin eli teoriaan kielen suhteellisuudesta, joka vahvassa muodossaan tarkoittaa sitä, että kieli määrää ajattelua, ja heikossa muodossa sitä, että kieli ohjaa ajattelua. Newspeakin olemassaolo romaanissa nojaa kielen suhteellisuuden ajatukseen.

Seuraavaksi käsittelen Anthony Burgessin *Kellopeliappelsiinia*, jossa esiintyvä kieli on nimeltään nadsat. Newspeakista ja láadanista poiketen nadsatia ei voida yksioikoisesti luonnehtia täytenä kielenä, vaikka sitä käytetään kirjassaan huomattavasti enemmän kuin toisia kieliä omissa teoksissaan. Nadsat on enemmänkin englannin päälle rakentuva nuorisoslangi, ja se koostuu lähinnä vain omasta sanastostaan, eikä sillä ole erityisiä määriteltyjä kieliopillisia piirteitä. Nadsatia puhuvat *Kellopeliappelsiinin* nuoret hahmot, ja *nadsat* tarkoittaakin itsessään *teini-ikäistä*. *Kellopeliappelsiini* sijoittuu lähitulevaisuuden Iso-Britanniaan, jossa nuorisorikollisuus on riistäytynyt käsistä, ja kirjassa seurataan kertoja-päähenkilö Alexin rikoksia ja niistä seuraavaa rangaistusta. Kirja kerrotaan Alexin näkökulmasta tämän idiolektillä, minkä seurauksena luvusta riippuen noin neljästä yhdeksään prosenttia kirjan sanastosta on nadsatia. Lukijan on siksi pakko itsekin opetella kieltä, jotta kykenee ymmärtämään kirjan tapahtumat. Nadsatia käytetään pääosin siten, että lukija voi päätellä sanojen määritelmät niiden käyttöyhteydestä. *Kellopeliappelsiinin* juonessa käsitellään aivopesuun ja vapaaseen tahtoon liittyviä teemoja, ja omalla tavallaan lukijakin aivopestään opettelemaan nadsatia.

Nadsatin sanasto koostuu näkyvimmin venäjänkielisistä lainasanoista, mutta sanoja johdetaan muualtakin, kuten englannin rimmaavista slangeista. Nadsatin sananmuodostuksessa on aiemman tutkimuksen mukaan seitsemän erilaista kategoriaa. Teoksessa kieltä luonnehditaan propagandana ja subliminaalisena vaikuttamisena, ja lukukokemuksen kannalta nadsat on myös lukijalle omalla tavallaan jälkimmäistä. Lukijan täytyy opetella kieltä, jotta ymmärtää kirjan tapahtumat. Aiemmassa tutkimuksessa oppimisprosessia on luonnehdittu heiluriliikkeenä kiinnostuksen ja kuvotuksen välillä, sillä kielen oppiminen on lukijasta koukuttavaa, mutta sitten kun kieltä ymmärtää, lukija pystyy käsittämään kirjassa nadsatilla kuvatut raa'at väkivaltaisuudet, jotka saattavat olla luotaantyöntäviä, ja ne voivat jopa aiheuttaa lukemisen lopettamisen. Nadsat kuitenkin saa lukijan jatkamaan, sillä lopettaminen saattaa tuntua nadsatin oppimisen heittämiseltä hukkaan. Nadsatin vaikutus lukukokemukseen on siksi valtava.

Aivopesemisen ja vapaan tahdon teemojen käsittelemisen lisäksi nadsatin olemassaololle on myös yksinkertaisempi syy: Mikäli kirjassa olisi käytetty nuorisoslangina jotakin jo olemassa olevaa nuorisoslangia, olisi se tuntunut slangin nopean muutostahdin seurauksena jo vuosikymmenen jälkeen auttamattoman vanhentuneelta. Kokonaan uusi ja keksitty slangi on siksi omalla tavallaan ajaton. Silti nadsat heijastaa myös omaa aikaansa, sillä sen venäläiset

juuret heijastelevat sen ajan Iso-Britannian yhteiskunnallisia ilmiöitä, kuten kylmää sotaa, kommunismin pelkoa sekä nuorison levottomuuksia.

Seuraavaksi käsittelen Suzette Haden Elginin *Native Tongue* -trilogiaa ja siinä esiintyvää láadania. Láadan poikkeaa huomattavasti kahdesta aiemmasta kielestä, sillä itse kirjasarjassa kieltä ei juuri käytetä, vaikka kirjojen tapahtumat pyörivätkin kielen ympärillä. Láadan on kuitenkin kaikkein pisimmälle kehitelty kieli, ja lukija voi halutessaan opetella sitä puhumaankin. *Native Tongue* sijoittuu toisia kirjoja hieman kauemmas tulevaisuuteen reilun sadan vuoden päähän. Kirjoissa maapallolla on poistettu naisilta käytännössä kaikki ihmisoikeudet, ja he ovat täysin miesten alistamia. Lisäksi ihmiskunta tekee yhteistyötä eri ulkoavaruuden kansojen kanssa, ja maapallolla on siirtokuntia avaruudessa. Avaruusolentojen kanssa neuvotteluihin tarvitaan tulkkeja, jotka muodostavat oman yhteiskuntaluokkansa, kielitieteilijät. Kielitieteilijänaisten keskuudessa herää ajatus siitä, että englannin kieli ei mieskeskeisyydessään palvele naisten käyttötarpeita, ja siksi he kehittävät naisille suunnitellun láadanin, jossa englannin patriarkaaliset rakenteet on käännetty naisia suosiviksi, ja jonka sanasto ja kielioppi sopivat paremmin naisten käyttöön. Trilogiassa seurataan kielitieteilijänaisten yrityksiä saada kieli leviämään, joskin kolmannessa kirjassa projekti todetaan epäonnistuneeksi, ja *Earthsongissa* kieli mainitaan enää lähinnä sivuhuomioissa.

Elgin, joka on itse reaalimaailman kielitieteilijä, toteutti kirjalla eräänlaisen kokeen, jossa testasi, lähtisikö naisille suunnattu kieli leviämään myös oikeassa maailmassa. Lisäksi hän testasi kielellä Sapirin-Whorfin hypoteesin heikkoa muotoa sekä eräitä muita teorioita. Elginin kokeesta ei kuitenkaan tullut juuri dataa kaikkiin hänen kysymyksiinsä, sillä kieli ei lähtenyt leviämään pieniä piirejä laajemmalle. Myös kolmannen kirjan kieliprojektin epäonnistuminen heijastelee Elginin tosielämän kokemusta láadanista. Láadanilla on kuitenkin edelleen olemassa harrastelijajoukko, joka ylläpitää erilaisia resursseja kielen oppimiselle. Elgin julkaisi itse myös romaanien lisäksi láadanin kielioppikirjan.

Láadanin vaikutus kirjassa on lähestulkoon täysin päinvastainen verrattuna newspeakiin. Láadanin tarkoitus on tehdä kommunikaatiosta vapaampaa ja edistää sukupuoltenvälistä tasa-arvoa. Myös *Native Tongue* -trilogiassa käsitellään Sapirin-Whorfin hypoteesiin liittyviä teemoja, vaikka Orwellista poiketen kielen ei ajatella ohjaavan ajattelua, vaan se mahdollistaa ajatusten jakamisen ja siten ympäristön ja näkökulmien muuttumisen.

Kaikille tässä tutkielmassa käsitellyille kielille on yhteistä niiden sidonnaisuus johonkin tiettyyn puhujaryhmään. Kielillä on myös välinearvoa ryhmän yhtenäistäjänä, vaikka

yhtenäisyyden tyyppi vaihteleekin kielten välillä. Keksityt kielet sopivat erityisen hyvin ryhmäidentiteetin luojiksi kirjallisuuteen, sillä kirjallisuudessa kieli itsessään saavuttaa lukijan suoremmin kuin kuvailu. Erityisesti *Kellopeliappelsiinissa* kieltä käytetään ryhmäidentiteetin merkkinä, ja kieleily ja kielten näkyvä vaihtelu ilmaisee selkeästi kuuluvuutta johonkin tiettyyn ryhmään.

Keinotekoiset kielet soveltuvat myös erityisen hyvin juuri dystopiakirjallisuuteen siksi, koska dystopiakirjallisuus on lähtökohtaisesti yhteiskuntakriittistä. Keinotekoisella kielellä pystytään esittämään kieleen liittyvää yhteiskuntakritiikkiä tehokkaasti, sillä esimerkiksi newspeakin karikatyyrimäisyys herättää äärimmäisyydessään lukijan pohtimaan myös omaan kieleensä liittyviä ongelmia. Lisäksi kieltä hyödyntämällä kritiikkiä voidaan esittää hienovaraisemmin kuin selittämällä ongelmat suoraan. Keinotekoisten kielten keinoin kieltä, joka yleensä toimii vain neutraalina viestin välittäjänä, voidaan käyttää itse viestinä.

Lisäksi keinotekoisten kielten ja dystopiakirjallisuuden yhteyttä tarkastellessa tulee ottaa huomioon keinotekoisia kieliä kehittävien kirjailijoiden omat taustat. Kaikkia tässä tutkielmassa käsiteltyjen teosten kirjailijoita yhdistää vähintäänkin syvällinen kiinnostus kieleen, ja Burgess ja Elgin molemmat olivat peräti kielitieteilijöitä itsekin. Tämä kiinnostus kieleen itseensä heijastuu kirjailijoiden kirjoissa, sillä kaikki näistä teoksista kommentoivat keinotekoisilla kielillään kirjan ulkoista ympäröivää kielitodellisuutta. Kielestä kiinnostuneet kirjailijat tarkastelevat kielen ilmiöitä, ja niiden kritisoiminen kirjallisuudessa on luontevaa erityisesti dystopian kautta, sillä dystopian äärimmäisyyksiin viedyt tulevaisuudenkuvat ja niihin liittyvät keinotekoiset kielet vievät lukijan pois hänen oman kielensä arkipäiväisyydestä, ja tällä vieraannuttamisella saavat lukijan kääntämään huomionsa myös omaan kieleensä.

Keinotekoisten kielten käyttämiselle dystopiakirjallisuudessa ei tietenkään voida nimetä yksittäisiä syitä, mutta erilaisia keinotekoisia kieliä hyödyntämällä dystopiakirjallisuudessa voidaan laajentaa yhteiskunnallisten viestien vaikuttavuutta ja kehittää lukukokemusta sekä tarinankerrontaa monin tavoin.