

Free Will versus Brainwashing in Anthony Burgess's *A Clockwork Orange*

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ABSTRAKT

Tato bakalářská práce se zabývá tématy vymývání mozků a svobodné vůle v románu Anthonyho Burgesse *Mechanický pomeranč* (1962). Hlavním cílem této práce je analyzovat a porovnat vymývání mozků, svobodnou vůli a dystopickou literaturu dvacátého století se samotným románem a jeho následná interpretace. První část této práce se skládá z analýzy života Anthonyho Burgesse od jeho narození až po vydání románu *Mechanický pomeranč*, dále z analýzy dystopické literatury dvacátého století, historie metod vymývání mozků a interpretace svobodné vůle. Druhá část je již analýzou románu a jeho vztahu k tématům z předchozí části. Cílem zde bude zejména analýza textu a jeho postav, děje, jazyka a témat, kterými se tento román zabývá.

Klíčová slova: Anthony Burgess, *Mechanický pomeranč*, dystopická literatura, vymývání mozků, svobodná vůle

ABSTRACT

This thesis examines the themes of brainwashing and free will in Anthony Burgess's novel *A Clockwork Orange* (1962). The main goal of this thesis is to analyze and compare brainwashing, free will and dystopian literature of the 20th century with the novel and its subsequent interpretation. The first part of this thesis consists of an analysis of Anthony Burgess's life from his birth to the publication of the novel *A Clockwork Orange*, as well as an analysis of 20th century dystopian literature, a history of brainwashing methods, and an interpretation of free will. The second part is an analysis of the novel itself and its relation to the subjects of the previous part. The aim here is to analyze the text and its characters, plot, language and themes that the novel deals with.

Keywords: Anthony Burgess, *A Clockwork Orange*, dystopian literature, brainwashing, free will

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I hereby declare that the print version of my Bachelor's/Master's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

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INTRODUCTION

When *A Clockwork Orange* was published for the first time in America, it was greatly misunderstood by some of the readers and even though the linguistic side of the novel gained almost nothing but praise and the plot and violence in this novel were quite controversial, which is one of the reasons why the reviews were mixed. The amount of violence that the protagonist, named Alex, and his gangmates, known as droogs, inflict upon the innocent people of dystopian London is immense and simultaneously very vivid. This is why some of the readers used to think that it did not try to convey any message whatsoever, but that it was only about praising an unreasonable amount of violence for which the only reason was the great amount of joy it was bringing to the protagonist.

The conflict of free will and brainwashing that is depicted in *A Clockwork Orange* is still relevant because since the 1950s, brainwashing has fully become a part of the world and not just a concept that is used in dystopian literature or movies. There are many examples from history, such as Pavlovian Conditioning, which dates back to the early 1900s and which was at first based on the reaction of dogs to external stimuli, but later the effects were also applied to people. The CIA's secret project MKULTRA, which used techniques such as sleep deprivation, experimentation with drugs and their effects on the individual, isolation, psychological abuse, and many other as a response to the Soviet use of conditioning on American captured soldiers during the Korean War. Canadian psychologist Ewan Cameron's attempts to alter the memories and thoughts of his patients by inserting false ones into their heads, using a method similar to the one employed by Aldous Huxley in his dystopian novel *Brave New World*, which is mainly through the use of instant repetition. Today, the use of brainwashing practices is usually associated with totalitarian states such as China and its internment camps, or with religious cults that have the power to make all their followers commit suicide by just telling them.

Therefore, it is important to understand the ideas behind *A Clockwork Orange* and not to dismiss it because it is difficult to read which may be due either to the language, which consists of words taken from Russian language, Cockney accents and thought-up words, or due to the very graphic descriptions of violence and other things that may make some readers feel uncomfortable or even nauseous. Everything that a reader finds while reading *A Clockwork Orange* and what might seem to be too much to take has its meaning and is not there only to make him feel discomfort.

The main focus of this thesis will primarily be the conflict between free will and brainwashing. The brainwashing in this novel is represented as The Ludovico Technique that is derived primarily from the Pavlovian conditioning, but unlike Pavlovian conditioning, the brainwashing technique in *A Clockwork Orange* also uses nausea-inducing drugs and combines them with films depicting violence. This feeling of nausea and physical illness is later associated in the subject's brain with the violence depicted in the films, and every time the subject tries to commit a violent act, the brain reminds him of this association and prevents him from doing so.

Free will in the novel *A Clockwork Orange* is characterized primarily by violence and love of classical music. In the case of violence, Alex is presented as a psychopath who likes to play with his victims before humiliating and beating them. His violent acts are similar to a play that is seen in the theatre. Alex is the author, he is the one who controls the actors, he determines what happens to them during the play, and he determines how the play ends. Alex's whole world is nothing but a giant stage on which he can do whatever he wants, but only until he gets arrested and ends up in prison, where his control over the world is limited, but he can still find some sources of pleasure, such as reading books, especially Bible and listening to classical music. Alex's free will vanishes completely after The Ludovico Technique and he becomes nothing but a "clockwork orange", which in this case is supposed to mean a man who had free will and was full of passion and aspirations but lost it all after the brainwashing and became just a living mechanism and some kind of a preprogrammed robot.

In the case of the analysis of free will, there may be a problem because the protagonist Alex is a very violent person and his only virtue is his love of classical music, which may make it difficult to remain unbiased. Also, there is not much information about Alex's social background which could help in studying how he became such a person. All that the reader knows is that he is 15 years old and that he is a gang leader who likes to go to Korova Milk Bar where he drinks milk-plus, which is milk with added drugs, to prepare for a night full of violence. Therefore, I will have to use outside sources and my own deduction to come up with a viable conclusion about Alex's behavior and his free will before The Ludovico Technique.

This thesis will consist of five main parts and a conclusion in which the most important points, ideas and facts will be summarized.

In the first part, this thesis will examine who Anthony Burgess really was throughout his childhood until the publishing of *A Clockwork Orange*. For this part I will use mainly two biographies, which are *Anthony Burgess: The Artist as Novelist* written by Geoffrey Aggeler and *The Aesthetics of Anthony Burgess: Fire of Words* written by Jim Clarke. These two biographies will be of great help in understanding his views and also his many professions, the most important ones for this topic are those of a novelist, composer, translator, linguist, playwright and librettist, as all of these influenced the way *A Clockwork Orange* was written. The most important themes in Anthony Burgess's life that will be discussed in this section are Anthony Burgess's visit to Leningrad, as it worked as a foundation for his novel *A Clockwork Orange*, and Anthony Burgess's illness, which inspired him to write even more because he wanted his wife, who was also getting increasingly sick after being beaten up by American soldiers in 1945, to be financially secure after his death. The inspiration that came from Anthony Burgess's visit to Leningrad is mainly the language itself and also the Stilyagi gang that tried to rob a place where Anthony Burgess and his wife were having dinner.

The second part of this thesis will consist of examining and comparing other dystopian novels, primarily in terms of free will and brainwashing, to understand why the brainwashing and the dystopia of *A Clockwork Orange* is unique. The dystopias that will be presented in this part are the one from George Orwell's novel *Nineteen Eighty-four* and the one from Aldous Huxley's novel *Brave New World*. The dystopias depicted in these two novels are much more advanced than the one in *A Clockwork Orange*. In *A Clockwork Orange*, the reader can observe the rise of dystopia, the first steps towards becoming a dystopian state through the use of brainwashing techniques, but in *Nineteen Eighty-four* and *Brave New World*, the story is set in an already fully dystopian world where brainwashing has been actively used for several generations and where everyone is already brainwashed. This creates a very interesting contrast between *A Clockwork Orange* and the other dystopian novels.

The third part of this thesis will consist of the examination of various brainwashing techniques during the 20th century with introduction in times of the inquisition and later moving on to Pavlovian Conditioning, brainwashing during the Korean War, Brainwashing in American prisons during the 1950s to 1970s and ending with MKUltra and one of its backed projects in Canada. The reason why this part of the thesis will use these brainwashing techniques as examples is that it will give the readers a closer look at the evolution of

brainwashing, while at the same time giving a comparison of brainwashing techniques in the real world to the one depicted in *A Clockwork Orange*.

The fourth part of this thesis will consider mainly the representation of free will in the world. This part will give the readers a summary of two interpretations of free will, which will be the one of Saint Augustine, which is the most dominant in today's society and the one presented by Sam Harris. The reason for these two examples is the contrast between them and the way in which they utterly change the interpretation of the Ludovico Technique and the conflict between free will and brainwashing itself in *A Clockwork Orange*.

The fifth part of this thesis will examine into detail the novel *A Clockwork Orange* itself. The main literary devices that will be examined in this part are characters, themes, language, setting and motifs. *A Clockwork Orange* has many distinctive features, such as the autodiegetic narrator, the language the novel is written in, the setting which is near-future dystopia and many more. These features are one of the reasons why *A Clockwork Orange* is even today considered hugely influential and important in the genre of sci-fi and dystopian literature. Anthony Burgess created a story that is not losing its relevance even though it was written more than 60 years ago.

1 ANTHONY BURGESS AND *A CLOCKWORK ORANGE*

Anthony Burgess was a very productive writer who emerged on the scene of novelists during the second half of the 1950s. Today he is remembered mainly for his novel *A Clockwork Orange*, which is still considered one of the best science fiction books ever published. This chapter will focus on the life of Anthony Burgess from his first successes in the field of art to the writing and publication of *A Clockwork Orange*.

1.1 Before *A Clockwork Orange*

Even though Anthony Burgess has become famous mainly because of his novel *A Clockwork Orange*, there is so much more that he did even before he started writing it. The first hints of Anthony Burgess's talent in art emerged very early in the year 1928, when some of his poems were published for the first time.¹ It is important to note that Anthony Burgess was only 11 years old at that time and according to his words, he composed his first symphony at the age of 18, which is even more fascinating when it is considered that he didn't have any musical education and everything he used in composing it, he learned by himself.² Therefore, it is not much of a wonder that Anthony Burgess wanted to become a composer at first. This goal was hindered by his enlistment in the army in the year 1940. However, later it turned out not to be that harmful to him and his passion. The reason it worked out so well for him is that after serving two years in the Medical Corps in England, he was transferred to the 54th Division Headquarters where he was able to pursue his passion for music as the musical director of the Army Band. During the last years of Anthony Burgess' life in the army, he served in Gibraltar with the Army Educational Corps. During that time Anthony Burgess also wrote his musical piece Sonata for Cello and Piano in G minor, which is considered today his oldest work from the ones that survived.³

During that time in Gibraltar something that served as a model for the gang in *A Clockwork Orange* happened. Anthony Burgess's pregnant wife was robbed and beaten by American soldiers, which resulted in her having an abortion, and she also became ill, which Anthony Burgess believed to be the result of the beating.⁴ This event not only had an impact on *A Clockwork Orange*, but also on the way Anthony Burgess thought about American

¹ "Anthony Burgess," The International Anthony Burgess Foundation, 2025, <https://www.anthonymburgess.org/about-anthony-burgess/>

² Geoffrey Aggeler, *Anthony Burgess: the Artist as Novelist*, (University of Alabama Press, 1979), 4.

³ "Anthony Burgess," The International Anthony Burgess Foundation, 2025, <https://www.anthonymburgess.org/about-anthony-burgess/>

⁴ Geoffrey Aggeler, *Anthony Burgess: the Artist as Novelist*, (University of Alabama Press, 1979), 8.

soldiers in particular. Anthony Burgess had great contempt for them, but it only lasted until he realized that any soldier from any country could have done the same thing.

When the Second World War ended, Burgess returned to England where he started working as a teacher. After finding out that most of his students were not interested in classical music, he resolved to write novels. This was one of the most important parts in Anthony Burgess's life, because it marks the birth of Anthony Burgess as most of the people know him today, the novelist. The first novels that he wrote were *A Vision of Battlements*, based on his experiences in Gibraltar during World War II, and *The Worm and the Ring*. Anthony Burgess even sent the book *A Vision of Battlements* to a publisher, but he refused to publish it, and in the end, it was published more than a decade later in 1965.⁵ At that time Anthony Burgess was also writing stage plays and composing music.

After returning from Gibraltar, Anthony Burgess took a job as a teacher in one of the schools in Britain, but this did not last long and after a few years of teaching in Britain, Anthony Burgess signed for a teaching post in Malaysia. Even though he made this decision while being drunk in a pub, it was another thing that later came to fruition.⁶ In Malaysia, Anthony Burgess found his love for linguistics, probably because of his love for the Malay community he found there, whose language and traditions were of great interest to him. This love for linguistics is also projected into *A Clockwork Orange* in form of the Nadsat language. Nadsat language is one of the aspects that make *A Clockwork Orange* unique and timeless. By using words from the Russian language, the Cockney accent and some made-up words, Anthony Burgess has managed to make this novel interesting, not only because they are used in it, but more importantly, because they help to create a certain kind of character for the young people in this novel. It enables readers to distinguish who is speaking without any context, based only on the words and style of communication that the current speaker is using.

Moreover, Anthony Burgess's time in Malaysia served as a base for the first novel that put Anthony Burgess on the map of novelists. Anthony Burgess wrote his first published novel there with the title *A Time for a Tiger*, which was the first book in Anthony Burgess's Trilogy *The Malayan Trilogy*.

⁵ "Anthony Burgess," The International Anthony Burgess Foundation, 2025, <https://www.anthonymburgess.org/about-anthony-burgess/>

⁶ Geoffrey Aggeler, *Anthony Burgess: the Artist as Novelist*, (University of Alabama Press, 1979), 9.

1.1.1 *The Malayan Trilogy* and Anthony Burgess as novelists

Anthony Burgess's stay in Malaysia gave birth to the novelist inside. At first, he thought of it mainly as a hobby, or as he himself said "as a sort of gentlemanly hobby, because I knew there wasn't any money in it."⁷ It is no coincidence that he didn't think of it much as a way to make money and have a reliable source of income considering that his first 2 books didn't get published. But this "gentlemanly hobby" got better with the first published and well-reviewed novel *A Time for a Tiger*, and the critics were even encouraging him to write more.

The Malayan Trilogy is a fictional story based on reality which focuses on the communities, languages, interracial strife and the passing of British Raj. This trilogy served mainly as a set of novels that would explore the culture of Malays and that would give the most truthful and real picture of what is happening there and who these Malays really are like as people.

There were more people from countries outside Malaysia, but Anthony Burgess was one of the few, if not the only one, who wanted to be truthful about what is happening there. Most of the people that were in Malaysia didn't want to leave the English-speaking community that resided there, and unlike Anthony Burgess, they were writing about how everything is great there without even talking to the Malaysians in the first place.⁸ This need, or passion, to understand the foreign communities by meeting the natives and talking to them remained with Anthony Burgess until his passing.

In 1957, when Malaysia got its independence, Anthony Burgess with other expatriates was given a sum of money and got expelled. After this event, Anthony Burgess found another teaching position in Brunei, which is located in Borneo.⁹ In Brunei, Anthony Burgess was still trying to learn more about the natives by being in their presence and interacting with them, rather than using the method of other British expatriates, who based their opinion on what they saw, or what the government wants to hear. Because of that, Anthony Burgess was favored by the Brunei leading party, which was a positive outcome of his actions, but also, because of his attitude towards the natives, people in Britain started calling him a communist. This got even worse when his then-present wife told Prince Philip, who had come to Borneo to investigate the situation, that the state of the country is only

⁷ Ibid.

⁸ Geoffrey Aggeler, *Anthony Burgess: the Artist as Novelist*, (University of Alabama Press, 1979), 9.

⁹ Geoffrey Aggeler, *Anthony Burgess: the Artist as Novelist*, (University of Alabama Press, 1979), 11.

getting worse and that the cause is very likely the British rule.¹⁰ This resulted in an even bigger government's disdain for Anthony Burgess, and it strengthened his image as a communist in the eyes of British citizens.

Soon after this incident, Anthony Burgess collapsed on the floor during one of his lessons which resulted in a quick transfer back to Britain and right to one of the hospitals. In the hospital Anthony Burgess was told that he had a brain tumor and did not have much time to live, probably one year or less. Because of this incident Anthony Burgess started to worry about his wife's situation after his death and decided to make as much money as possible so that his wife was financially secured after he dies. During the year 1959 he was the most productive and as a result 5 new novels were published. These novels were *Inside Mr. Enderby*, *The Wanting Seed*, *The Doctor is Sick*, *The Worm and the Ring* and *One Hand Clapping*.¹¹

Even though Anthony Burgess was quite prolific during the supposedly last years of his life, He was not stuck at home doing nothing but writing. He traveled around the world quite often and one of his most important trips for literature and his readers was to Leningrad in 1961. During this visit, as was usual with Anthony Burgess, he wanted to see who the people in this country were, what their world views were, what their traditions were, and what they were like in general. After he was expelled by Russian government, he came to a resolution that "the Russian soul is all right; it's the state that's wrong."¹² During this stay, Anthony Burgess wrote another 2 books, the first was *Honey for the Bears* and the second was *A Clockwork Orange*.

1.2 Anthony Burgess and *A Clockwork Orange*

When *A Clockwork Orange* was published in 1962 it did not garner many positive reviews. Some of the reviewers were not satisfied with it and thus, it lost some of the potential readers shortly after the publication. But after some time, especially after Stanley Kubrick's film adaptation, the book became more known, but simultaneously as the popularity of the book rose, it was also becoming increasingly controversial. The reason for this is that the movie, just as the book, was greatly misunderstood, which resulted in most of the negative reviews and some of the news blaming it for the increase in crime and violence, resulting in the movie

¹⁰ Ibid.

¹¹ Geoffrey Aggeler, *Anthony Burgess: the Artist as Novelist*, (University of Alabama Press, 1979), 12.

¹² Geoffrey Aggeler, *Anthony Burgess: the Artist as Novelist*, (University of Alabama Press, 1979), 14.

being pulled from British theaters and the book being banned and forbidden from sale.¹³ Nowadays *A Clockwork Orange* is Anthony Burgess's most selling book and widely acclaimed by various readers and there is even an Anthony Burgess Foundation in Manchester which serves as a museum of Anthony Burgess's life and simultaneously a place which hosts a number of conferences regarding Anthony Burgess.¹⁴

There were many things that influenced Anthony Burgess to write *A Clockwork Orange*. One of them dates back to 1944 when he was in the army. At that time, Anthony Burgess's wife was beaten by American soldiers, which led to one of the famous moments in *A Clockwork Orange* where Alex, accompanied by his "droogs," in pursuit of "ultra violence" comes to a destination called HOME where an old writer and his wife live a peaceful life. In this part Anthony Burgess puts himself in the book in the role of F. Alexander who is the victim of the novel's protagonist. This phenomenon is visible in some other works of Anthony Burgess. One more example, aside from *A Clockwork Orange*, would be Richard Ennis in the already mentioned *A Vision of Battlements* or Victor Crabbe in *The Malayan Trilogy*, also published as *The Long Day Wanes*.¹⁵

The other thing that influenced him, maybe even more than the previous one, happened in Leningrad. Anthony Burgess and his wife were just having dinner in one of the Leningrad restaurants and suddenly they heard a great thumping on a door. The ones that were making these sounds were members of a Leningrad gang called stilyagi. The interesting thing about these gang members was that they looked a lot like the British Teddy Boys, and what was even stranger was how polite they were. When the gang members opened the door, they let Anthony Burgess, and his wife just walk out without doing them any harm. When Anthony Burgess was talking about this incident, he said something that applies also to the gang in *A Clockwork Orange*. He said, "Even Lawless violence must follow rules and ritual."¹⁶ The acting of the stilyagi gang members and the ones in *A Clockwork Orange* is in a way quite similar. Both of these gangs had their rules and ways of doing things, their own principles in a sense. Alex and his droogs always make a theatre-like performance from their night

¹³ "Banned Books Week," Tulane University Libraries, 2024, https://libguides.tulane.edu/bannedbooks/more_banned_books#:~:text=A%20Clockwork%20Orange%20by%20Anthony%20Burgess%20has%20been%20banned%20for,and%20move%20to%20another%20city

¹⁴ Jim Clarke. *The Aesthetics of Anthony Burgess: Fire of Words*, (Palgrave Macmillan, 2017), 11.

¹⁵ Geoffrey Aggeler, *Anthony Burgess: the Artist as Novelist*, (University of Alabama Press, 1979), 7.

¹⁶ Geoffrey Aggeler, *Anthony Burgess: the Artist as Novelist*, (University of Alabama Press, 1979), 14.

assaults and during these assaults, just like during a theatre performance, there are rules and a certain continuity that is to be followed.

But the most important thing that set the theme of *A Clockwork Orange* were behaviorist experiments that were being examined in American prisons at that time. The expected result of these experiments was the limitation of free will of an individual and making him do only what is perceived by society as good. This can be seen in the second half of the second act, when Alex undergoes a new method called Ludovico Technique, which will enable him to get out of prison sooner. This method will be examined more into detail in one of the upcoming parts, now this thesis will examine the dystopian literature of 20th century.

2 DYSTOPIAN LITERATURE OF 20TH CENTURY

Dystopian literature was blooming during the first half of the 20th century. Be it the famous George Orwell's *Nineteen Eighty-four*, Aldous Huxley's *Brave New World*, or Ray Bradbury's *Fahrenheit 451*, dystopian literature was going through its most successful era. But dystopia takes many forms, and these books allow the readers to see them with great clarity.

2.1 Anti-utopian world of Brave New World

Brave New World is about a seemingly ideal society, where everyone is assigned their work while they are "hatching" in big tubes which function as uterus. Everyone can and should have sex with anyone who is from their caste, everyone is happy because of a drug called Soma and everyone lives in the same illusion. In *Brave New World*, Aldous Huxley used the world of the book more as a parody of utopia. As a result, the utopia of *Brave New World* ended up being its own humiliation.

Brave New World explores the Darwinian idea that science could "take control over human evolution and produce that mastery of the species which had eluded mankind from Plato onwards."¹⁷ In *Brave New World* people are bred in tubes, which are located in factories where they are controlled by "controllers", whose work is to secure that the people in tubes will get the right amount of oxygen, food, water and alcohol depending on their future caste that has been chosen for them by government. After they "hatch" from the tubes, they are assigned a nurturing process in which they are taught and "molded" to be functional members of society and, most importantly, functional members of their assigned caste. Also, just like during China's Cultural Revolution, all the monuments relating to history and culture were destroyed.¹⁸ All the books from the times "before Ford" are censored and unavailable to the citizens, except for the ones about technology. As for the censorship, some of the people are aware of what the state is doing, and these people are considered dangerous and are moved to St. Helen's Island where they live with other people who do not agree with the government's vision.

Just like most of the other dystopian novels, the main theme in *Brave New World* is freedom and free will of an individual, which is being repressed by the state. This applies

¹⁷ Gregory Claeys, *Dystopia: A Natural History : a Study of Modern Despotism, Its Antecedents, and Its Literary Diffractions* (Oxford University Press, 2017), chap. 6.

¹⁸ Ibid.

also to *Nineteen Eighty-four* and to *A Clockwork Orange*, but in each case, it is being done using different methods and exploiting different vulnerabilities of an individual.

2.2 Dystopia of George Orwell in *Nineteen Eighty-four*

Nineteen Eighty-four presents its readers with a form that is completely different from the one that is seen in *Brave New World*. This novel written by George Orwell is the purest form of dystopia and the most famous dystopian novel. It is not far from the truth that this novel in a way became a synonym for dystopia. The phrases like “big brother is watching you”, “newspeak”, “cancel culture” and many more are still being used in today even though the novel itself was written back in 1948.

The story of *Nineteen Eighty-four* is set in a dystopian world, probably in the year 1984, which is not said or implied in the novel, except for the name. After the end of the Second World War, there were a few years of calm, until the Third World War started in the early 1950s, during which nuclear weapons were used on major cities and the Soviet Union conquered most of Europe, except Great Britain. Great Britain later allied with United States, Canada, South Africa, Australia and New Zealand and created a new unified state Oceania, in which the story takes place. Shortly after the unification of the previously stated nations, a revolution began in Oceania, and Ingsoc, which later became the totalitarian government of Oceania, won. Later in the book a reader slowly finds out that all of this information is unknown to the citizens of Oceania and everything that happened in the past is rewritten or censored, resulting in a global illusion of reality created by the Government.

The main character of *Nineteen Eighty-four* is a 39-year-old man called Winston Smith who works in the ministry of truth where he handles the propaganda and censorship. There are other ministries, the ministry of love which handles Oceania’s prisoners, the ministry of war which handles the war and its affairs, and the ministry of plenty which manages the producing of goods and groceries. Winston Smith is a character who loathes Ingsoc and Big Brother, he does not believe in the good intentions of the Party and questions its morality and righteousness. He believes that almost everything that is produced by the party, be it the news, literature, brochures, etc., is a lie and nothing but a tool to brainwash people and keep them orderly. Winston Smith could be characterized as an anti-hero, even though he wants to join the secret revolutionist group and take down Ingsoc’s government, he does this by his own means and does not care that much for other people, mainly because they are already completely brainwashed and probably would tell the thought police about his intentions.

The story of *Nineteen Eighty-four* is about the hate against the totalitarian government, about the bit of freedom one can have in this kind of world, about the consequences of freedom and about the indestructibility of a strong totalitarian government and lack of future for people living in it. These are the main themes of *Nineteen Eighty-four* and even though there are also many lesser themes, these are the most scrutinized ones and the most characteristic ones for this book. Anthony Burgess, once lauded for his outspokenness about government, praised 1984, calling it "one of the few dystopian visions that has changed the way people think."¹⁹

The main difference between *Brave New World* and *Nineteen Eighty-four* is that in *Brave New World* the dystopia is created by progress towards utopia, thus unintentional. In *Nineteen Eighty-Four*, the government wants to control the people and creates a way to do so. All these ministries and things created and produced by the ruling party are there to make people incapable of thinking for themselves or scared, which is achieved by recreating the truth and keeping a close watch on every citizen.

¹⁹ Gregory Claeys, *Dystopia: A Natural History : a Study of Modern Despotism, Its Antecedents, and Its Literary Diffractions* (Oxford University Press, 2017), chap. 7.

3 BRAINWASHING TECHNIQUES OF THE 20TH CENTURY

The 20th century is filled with brainwashing experiments. Most of them relate to some war, be it the Second World War, Korean War or the Cold War. The main brainwashing experiments that this thesis will examine into detail will be the most important one for brainwashing as such, which is the Pavlovian classical conditioning, which came with the idea that the reaction between stimulus and reaction can be altered. The second one is brainwashing during the war in Korea, which was also hugely influential for the future of brainwashing. The third one is the brainwashing in American prisons during the 1950s to 1970s, which is important mostly due to the fact that it served as a direct inspiration to Anthony Burgess for the Ludovico Technique in *A Clockwork Orange*. The last brainwashing experiment that will be examined in this part is the MKULTRA project that was backed by CIA and its cooperation with Donald Ewan Cameron who was using the repetition and shock therapy to cure his patients with various mental problems.

3.1 Pavlovian Classical Conditioning

Pavlovian classical conditioning is the first famous experiment which aim was to change an individual's brain operations and behavior. But experiments that were conducted by Ivan Pavlov were not conducted using human subjects. Instead, Ivan Pavlov did his experiments with animals, especially with dogs, but also monkeys and other animals. But after 1919 when Ivan Pavlov was visited by Lenin, he started focusing more on the human brain and the question whether some of his results also apply to humans. The reason for this is that Lenin wanted to know if there was a way to shape the behavior of human beings and their thinking in a way that would be more in line with communism. Ivan Pavlov and Lenin agreed on the fact that some of the basic instincts that every human has can be conditioned into something else, and shortly after this agreement Ivan Pavlov was given funds and access to psychiatric patients whose conditions were studied by Pavlov and his team.²⁰ After Lenin died, Stalin got into power. Stalin also supported Pavlov's experiments, even though he knew that Pavlov did not believe in communism as it was envisioned by the totalitarian government of the time. Therefore, Stalin was imprisoning and killing some of Pavlov's associates throughout the years to give him a sign that this can happen to him if he will share some of his ideas with other nations than Russia.²¹ He was trying to keep Ivan Pavlov loyal using threats and

²⁰ Joel E. Dimesdale, *Dark Persuasion: A History of Brainwashing from Pavlov to Social Media* (Yale University Press, 2021), chap. 2, Kindle.

²¹ Ibid.

violence, especially on people that were close to him, and it worked until Ivan Pavlov died of double pneumonia in 1936.

Classical conditioning works on a scheme of stimulus and response. Ivan Pavlov noticed this phenomenon when every time the man who was supposed to feed the dogs entered the room (stimulus), the dogs started salivating in expectation of being given food (response). After he noticed it, he started experimenting with it. The way he experimented with it was that he would play a certain sound before the dogs were given their food, and after a few tests, the dogs would start salivating when they heard the sound, even though there was no food nearby. This is how classical conditioning works: the scientists try to create a conditioned association in the subject's brain between the stimulus and the response while using the original unconditioned association. This operation occurs instinctively in every being, and it helps in developing associations between the stimulus and the result which later supports it in surviving in the world.²² This is what Ivan Pavlov used as a basis for his hypothesis of inserting conditioned relations between stimulus and response.

Classical conditioning worked as a foundation for many of the oncoming brainwashing techniques, which were later used in *A Clockwork Orange* as a template for the Ludovico Technique. Throughout this thesis these techniques and their connection to *A Clockwork Orange* will be examined in more detail, especially the experiments of Donald Ewen Cameron in Canada and behavioral experiments in American prisons which occurred during the 1950s to 1970s and served as a direct inspiration for the Ludovico Technique.

3.2 Interrogation and brainwashing during the Korean War

The Korean War was an important moment in the history of the Cold War. It was the first Proxy war of the Cold War and lasted for 3 years from 1950 to 1953. Proxy war is a term used when two superpowers fight in other countries. In this case, the country was Korea.

But the Korean War was not only an important milestone in the Cold War. It was also an important milestone in the development of brainwashing. It was at that time, when the term brainwashing was coined by the OSS journalist Edward Hunter, and the methods to convert an individual into a different person got a name.²³

²² Jennifer Walinga, *Introduction to psychology - 1st Canadian edition*, (BCcampus, 2014), 8.1, <https://opentextbc.ca/introductiontopsychology/chapter/7-1-learning-by-association-classical-conditioning/>.

²³ Joel E. Dimesdale, *Dark Persuasion: A History of Brainwashing from Pavlov to Social Media* (Yale University Press, 2021), chap. 5, Kindle.

During the Korean War, most of the American POWs were captured in the early days, and the brainwashing took place in Korean POWs prisons. The methods used to get American POWs to confess or change sides included several days without sleep, several days without food, beatings, etc. The brainwashing in Korean POWs prisons did not occur during one session, rather it could have as many as 50 and in total it could last as long as 300 days. During these sessions of beatings, starvation, and with no chance to sleep, the soldiers simply had to confess to something and reveal some information, for which they were rewarded with food, medicine, cigarettes, and other things. This method of punishment and reward comes from Pavlovian conditioning, which was tested on various animals. Punish when the animal does not cooperate and reward it when it does. Throughout the war and after, this method proved to be successful and even though most of the prisoners came back to the United States, some of them had this hatred for America in them and some even didn't come back and stayed in Korea or China.

3.3 Behavioral experiments in American prisons during the 1960s to 1980s

The blueprint for the thought-provoking Ludovico Technique depicted in *A Clockwork Orange* comes from the behavioral experiments in American prisons, the aim of which was to transform the prisoners into a different person that could be conceived by society as “good” or “well-behaved.” When Anthony Burgess read a newspaper article on the subject, he thought that this was immoral and “most sinful,”²⁴ and so he wrote *A Clockwork Orange*, which served as a thought-provoking novel on the subject.²⁵

In the 1950s, psychology, especially the field of behaviorism, began to be studied more closely in American prisons. This also included a series of experiments which were very closely related to the ones performed by China and Korea on American POWs. These brainwashing methods in American prisons included “spying, segregation, sensory deprivation, destroying ties with the outside world by limiting mail and visits, and undermining sources of emotional support.”²⁶ The aim was to make the prisoners feel that

²⁴ Geoffrey Aggeler, *Anthony Burgess: the Artist as Novelist*, (University of Alabama Press, 1979), 170.

²⁵ Ibid.

²⁶ Zoe Colley, "Erasing Minds: Behavioral Modification, the Prison Rights Movement, and Psychological Experimentation in America's Prisons, 1962–1983" *Journal of American Studies* 57, no. 1 (2023): 84–111, <https://doi.org/10.1017/S0021875822000123>.

they had lost contact with the outside world and that it no longer cared about them. In this way it was possible to transform the prisoners into well-behaved and orderly people.

These procedures were used in American prisons to convert racial minorities, mostly African American Muslims, into orderly citizens. The main reason for this was that the African American Muslims caused many problems in American prisons due to their great aggressiveness. In addition, there was a huge number of African American Muslims incarcerated due to the crime rates caused by this minority. The main cause of these high crime rates was mainly blamed on their beliefs regarding race, pride, unity, and rejection of Christianity, which were consequently the things that the prison facilities were trying to fix with the behavioral experiments.

Comparable to *A Clockwork Orange*, the brainwashing in American prisons was for the so-called “social good” which was to be achieved by replacing physical oppression with mental oppression. As was said earlier in this chapter, the American prisons adopted the conversion method used on American POWs by China. In the words of Bernard L. Diamond: “They look good, shiny, sanitary. But inmates will tell you thousands of ways in which they are psychologically degraded.”²⁷ But these prisons in America also included the use of drugs on their inmates. Even though the choice of drugs in American prisons was different from that of Ludovico technique, they were still used mainly as a bridge to make the prisoner more controllable and easier to punish for his behavior, which supposedly gave way to replacing his personality with a new one. The drug of choice for prisons in America was mainly Thorazine, which is applied in the treatment of bipolar disorder or schizophrenia, which most probably was not the problem of majority of the prisoners. One of the possible reasons for the American prisons selecting this kind of drug could be that it was believed that crime is caused mainly by mental illnesses. The other reason might be that it made the person submissive and easy to shape. But these two explanations do not exclude each other, and it is highly possible that they were even dependent on each other.

Most of these experiments occurred after *A Clockwork Orange* was released, but their roots lie back in the 1950s when psychology became a part of the prison system, which later resulted in behavioristic experiments on prisoners. However, as was said in the beginning, these experiments were based on the conversion of American POWs in China and Korea,

²⁷ Ibid.

and so there is not many differences, except maybe that the brainwashing in American prisons was more humane.

3.4 MKULTRA and the most infamous use of brainwashing techniques

MKUltra, also called “Manhattan Project of the Mind,” was a CIA secret project which originated during the Korean War after seeing the results of Korean and Chinese brainwashing tactics used on American POWs. MKUltra's time span was from the early 1950s to the 1970s and consisted of many collaborations with various institutions and scientists such as, Harrold Wolff, The Macy Foundation, Geschickter Foundation and a number of universities and prisons. The aim of the MKUltra was to make a person think differently or adhere to the rules of different authorities in the most efficient way and by doing so get further in the field of brainwashing than the opposing side. To achieve these requirements, the MKUltra backed projects were mainly experimenting with drugs in search for a substance that could be called a “truth serum.” In the words of a writer for the CIA, who sums up the goals of MKUltra from a different perspective, “Basic changes in the functional organization of the human mind cannot be brought about by the traditional methods of physical torture... Newer or more subtle techniques had, therefore, to be considered.”²⁸

Some of the MKUltra projects have similar techniques to the ones used in Anthony Burgess’s *A Clockwork Orange* during the Ludovico Technique, mainly the mix of drugs and constant repetition which creates the conditioned reflex in the head of a subject, which in case of *A Clockwork Orange* is Alex. This part of the thesis will examine in detail one project backed by MKUltra, which bears a strong resemblance to the Ludovico Technique: the brainwashing of Donald Cameron in the Canadian psychiatric hospital called the Allan Memorial Institute.

3.4.1 Canadian brainwashing in hand of dr. Donald Ewen Cameron

The case of Donald Ewen Cameron and the incidents at Allan Memorial Institute being driven by the CIA and MKUltra is not as simple as it seems at first glance. The main problem is that it is not known if it was the CIA that asked Donald Ewen Cameron to do such things,

²⁸ Joel E. Dimesdale, *Dark Persuasion: A History of Brainwashing from Pavlov to Social Media* (Yale University Press, 2021), chap. 6, Kindle.

or if the CIA just funded Donald Ewen Cameron's lust to be written in the history of medical books as someone who found the cure for the incurable.

The brainwashing that took place in Canada in hands of Donald Ewen Cameron consists mainly of two parts. The first is psychic driving, which requires the patient to listen to short messages for up to twenty hours every day. The other part, which was introduced later, is depatterning, which aims to erase short-term memory using electroshocks, which prepares a way for the upcoming use of psychic driving. First, this thesis will examine psychic driving in more detail, because its repetition and the use of drugs such as Thorazine, which was used to induce a coma in a patient, and LSD, which was usually mixed with Thorazine, is one of the aspects that is very closely related to the brainwashing in Anthony Burgess' *A Clockwork Orange*.

Psychic driving as a form of brainwashing works on the idea that some memories can be rewritten through constant repetition. The main part of the whole process of Psychic Driving was the repetition, which was prescribed by Donald Ewen Cameron for ten to twenty hours a day, and to be sure that the patients would listen to these repetitions, they were forced to wear helmets with built-in headphones, or sleep with a speaker under their bed.²⁹ The messages that patients were forced to listen to were usually one or two sentence long recordings that were put into an infinite loop to ensure that it would run as long as necessary. But this was not the only method of keeping patients to listen to these messages. Donald Ewen Cameron was known for his willingness to find a cure for disease, no matter what means he used to do so. Therefore, Donald Ewen Cameron started using various drugs on his patients, sensory deprivation, drug induced coma, electric shock therapy, etc. But this still did not work as was intended, Donald Ewen Cameron did not find a cure for psychological illnesses, nor was there any change in success rate that would be worth mentioning and simultaneously had a direct connection to this new cure. But he was not interested in that, he was strongly convinced that this was the thing that would help his patients. Therefore, he believed that he has to look for something that would help him replace the patients' memories with a much more powerful effect.

That was the moment when depatterning came into play. The main goal of this method was to delete or “depattern” a patient’s memory up to the point, when he is not able to do anything by himself. According to Donald Ewen Cameron’s article about the depatterning

²⁹ Joel E. Dimesdale, *Dark Persuasion: A History of Brainwashing from Pavlov to Social Media* (Yale University Press, 2021), chap. 7, Kindle.

experiments “[the subject is] unable to walk without support, to feed himself, and he [sic] may show double incontinence.”³⁰ In this state, the patient was a blank slate for Donald Ewen Cameron to write whatever he deemed healthy. This process that was used to bring his patients into such a state was not that sophisticated and the main tool for this was the extreme use of electro convulsive therapy. Electro convulsive therapy was used at that time regularly, but what Donald Ewen Cameron did was that he abnormally increased the voltage, the number of repetitions and decreased the time between single sessions. Electro convulsive therapy was known to have an effect on the human memory and brain, it was known that if a doctor used a higher voltage than what was considered safe there would be negative effects, but this was what Donald Ewen Cameron wanted to achieve. As quoted above, Donald Ewen Cameron was proud that he discovered this method, he wanted his patients not to remember anything so that he could use psychic driving to insert new memories into his patients’ brains.

These methods used by Donald Ewen Cameron turned out to be a huge success, but unfortunately for his patients, only on paper. Donald Ewen Cameron was proud of himself, he was proud that he was the founder of the cure for psychological illnesses. But by being blind to the fact that his cure only solved one thing and added many more, and by "curing" as many patients as possible, problems began to arise. Many people criticized Donald Ewen Cameron and his experiments and 28 years after the end of his experiments his patients claimed compensation from the Canadian government because Donald Ewen Cameron died 2 years after the end of the experiments.

³⁰ D. Harper, *The American Way: Stories of Invasion* (Manchester: Comma Press, 2021), chap. Afterwords, <https://repository.uel.ac.uk/download/38983638cf076c6186ad63df9a37b7bdef554b7180fc633521e494cc51512e53/218947/Ewen%20Cameron%E2%80%99s%E2%80%9Cde-patterning%E2%80%9D%E2%80%9Dexperiments%E2%80%9Dand%E2%80%9Dthe%E2%80%99MK-Ultra%E2%80%9Dprogramme.pdf>

4 FREE WILL AND ITS INTERPRETATIONS

The concept of free will is not something new and its origins are not in religion as some people may think. The core concept of free will dates to Socrates's concept of having a choice as a human being. This was later elaborated into more detail by Plato and Aristotle, who believed free will to be an ability to choose the options that was more in accordance with the individual's reason.

The term itself was first used around 387 to 388 CE by Christian philosopher Saint Augustine in his book *On Free Choice of the Will*, at that time published under his name Augustine of Hippo. Augustine believed free will to be in close connection with the Original Sin. He believed that free will was given by God to Adam and Eve in Garden of Eden as a gift that was not supposed to make humans sinful, but that was supposed to make the love for God sincere.

This thesis will mainly use Saint Augustine's approach to the concept of free will, primarily because it is closest to what is commonly perceived as free will by most of the population today, and Sam Harris's approach to this topic, because it is the exact opposite of the former and provides an interesting contrast while simultaneously raising many questions.

4.1 Saint Augustine and the origins of free will

Saint Augustine's concept of free will is based on the idea that if people do not have free will, then their faith is not true, and without the choices of whether to do good or evil, the whole idea of going to heaven after death is just meaningless, because people did what they were forced to do and had no other choice. Therefore, if one wants to commit an act of evil, he can, because he has free will, but he will not get to heaven, because he has made a choice to deviate from what is right.

If one omits God in the Saint Augustine's concept of free will, only one thing will remain, and that is the existence of multiple options. Leaving God out, this notion of free will and choice is what most of the population think of as free will. Anthony Burgess used this in his novel *A Clockwork Orange* as one of the main themes and showed his readers what a person would act like if he was stripped of his free will. By leaving Alex with no option to be violent or to have sex, he became just an empty shell of a human being with no choice.

4.2 Sam Harris and the disappearance of free will

Sam Harris is an American philosopher and an author of many thought-provoking books like *Free will*, *The End of Faith*, *Waking Up*, etc. In his book *Free Will* he examines the existence of free will by using the deterministic approach, which completely refuses the idea of free will and argues that everything a person does is caused either by the information inherited from his parents in DNA, or by the external sources that have been shaping human being and influencing his “choices” since its birth until its death.

In *Free Will* Sam Harris examines such topics as the law system that relies on free will and that if people don't have it, then the cornerstone of the law system will crumble. Sam Harris in *Free Will* says “I generally start each day with a cup of coffee or tea—sometimes two. This morning, it was coffee (two). Why not tea? I am in no position to know. I wanted coffee more than I wanted tea today, and I was free to have what I wanted. Did I consciously choose coffee over tea? No.”³¹ This example is a very good illustration of Sam Harris' view of free will. He wanted a cup of coffee, because he may be a coffee drinker and does not drink tea very often. Also, later in the same chapter, he manifests a situation where he chose tea over coffee to prove that he has free will, but that would only show that he didn't do it because of his free will, but because of the fact that he has an urge that originated somewhere in time that makes him want to prove that he has free will and that he can choose tea over coffee.

This proves a good point in the study of free will, and it is one of the foundations upon which the deterministic approach to free will is built. But using this approach to free will in the context of *A Clockwork Orange* would result in the theme of brainwashing and its conflict with free will being utterly meaningless, because Alex did not have any free will to begin with. Examining the Ludovico Method using the deterministic approach would result in the fact that Alex was just reprogrammed by it because it was such a strong moment of his life that it basically overwrote most of his thinking process and nothing more. But by using this perspective the third chapter would not make any sense, because Alex still wanted to do violence, he chose it, but his body and brain gave him a clear sign that it was bad. Furthermore, even if the third act worked, then the book would have a completely different message, because from the deterministic perspective, the scientist did nothing wrong but cured Alex.

³¹ Sam Harris, *Free Will* (New York: Free Press, 2012), chap.2.

5 *A CLOCKWORK ORANGE* AS A NOVEL

A Clockwork Orange is a novel that is usually classified as 20th dystopian literature. But dystopia is not the only genre of this novel. *O Clockwork Orange* is a work that could also serve as satire, black comedy and in the case of the language even as experimental text. The reason for this is that Anthony Burgess was a really skilled writer who was able to mix genres and even add something more if it worked with the rest of the novel. This ability to mix genres and experiment with languages is very visible in *A Clockwork Orange*. However, he was not only able to experiment with genres, but he was also able to use his other professions in a very exciting way. The most notable use of this skill is when Alex is committing an act of violence and presents it as a work of art in the style of a very disturbing play. This is especially evident in the fight between him and Billyboy, where Alex presents the fight as a dance and the blood as curtains that close the scene because the police are on the way. Alex presents this scene as “my brothers, it was real satisfaction to me to waltz—left two three, right two three—and carve left cheeky and right cheeky, so that like two curtains of blood seemed to pour out at the same time”³²

5.1 Characters

A Clockwork Orange presents the reader with a variety of characters, each with their own role and interaction with the main character. Since the locations throughout the book change immensely, the characters in them also have to be different, and thus the reader meets different people in the first chapter, which is set in the city, than in the second chapter, which is set in the prison and later in the adjacent building where the Ludovico Technique takes place.

5.1.1 Alex

Alex is the main character and the “humble narrator” throughout the book. He is the autodiegetic type of narrator which means that he tells the reader his own story with himself as the main character. Throughout the book, Alex addresses the readers of the novel as his “brothers and only friends,”³³ which helps to create a bond between him and the reader, resulting in sympathy for him, even though the reader knows that if he was one of the characters in the novel and met Alex, he would be beaten by him.

³² Anthony Burgess, *Clockwork Orange: Restored Edition* (London, UK: Penguin, 2014), 23.

³³ Anthony Burgess, *Clockwork Orange: Restored Edition* (London, UK: Penguin, 2014), 85.

Alex is 15 years old and a very charismatic, manipulative, intelligent and twisted person, which can be seen throughout the book in multiple scenes and even in the reader's own feelings towards him. Also, these traits are supported by his manner of speaking, the way he plays with his victims and the way he experiences art, which in Alex's brain encompasses not only music but also violence. As a presentation of these will serve a scene from the novel where Alex with his droogs meet old man with books under his arm. At first, they just greet him not to give away what they are about to do and then they ask about his books "I see you have books under your arm, brother. It is indeed a rare pleasure these days to come across somebody that still reads, brother."³⁴ At this moment Alex and his gang start surrounding him and the victim knows that something is not right which gets even worse when Alex asks him, and in this part there is also a slight sense of black humor, "It would interest me greatly, brother, if you would kindly allow me to see what books those are that you have under your arm. I like nothing better in this world than a good clean book, brother."³⁵ After this Alex takes the books from the victim's hand and presents one to every member of the gang. The goal for Alex and his gang was now to find some "dirty" word in these books, rebuke the victim for reading such "dirty" books and beat him. There are more parts like this, but this part exclusively not only shows the way Alex plays with his victims but also the way Anthony Burgess uses features of black comedy.

In addition to the character traits that are usually associated with Alex there is also one more thing that is distinctive for him, which is his love of classical music, especially Beethoven, and his love of violence. These two things are very closely related to each other in Alex's story. This phenomenon can be seen especially when Alex explains what he imagines when he is listening to violin concert by Geoffrey Plautus "As I slooshied, my glazzies tight shut to shut in the bliss that was better than any synthemesc Bog or God, I knew such lovely pictures. There were vecks and ptitsas, both young and starry, lying on the ground screaming for mercy, and I was smecking all over my rot and grinding my boot in their litsos. And there were devotchkas ripped and creeching against walls and I plunging like a shlaga into them."³⁶ Music is one of the things that arouse the violent tendencies in Alex, which is presented to the reader after Alex's post of the leader in the gang is at risk. This can be seen in the part where Alex walks with his droogs to the Korova Milkbar and hears a Beethoven from some car that is driving by. At this moment he finally knows what

³⁴ Anthony Burgess, *Clockwork Orange: Restored Edition* (London, UK: Penguin, 2014), 11.

³⁵ Ibid.

³⁶ Anthony Burgess, *Clockwork Orange: Restored Edition* (London, UK: Penguin, 2014), 39.

to do to get in the position of leader again, he must beat his droogs and assert his dominance permanently.

5.1.2 F. Alexander

F. Alexander is another major character that appears in *A Clockwork Orange*. The first time he appears in the novel, he is a victim of Alex and his gang, and a writer of a manuscript called *A Clockwork Orange*. After this he plays a great role in the third part of the novel, where he is taking care of Alex after he is beaten by policemen, while simultaneously using Alex as a tool to get rid of the present government and its brainwashing experiments.

F. Alexander is an old writer and one of the opponents of the government. Throughout the novel, he is portrayed as an intelligent and caring man who is outraged by the government's approach to crime and concerned about the dangers it poses to free will. The role of F. Alexander in this novel is that of a foil to Alex, while at the same time being the insertion and self-portrait of Anthony Burgess into the novel. This fact is supported mainly by the manuscript on F. Alexander's table, which carries not only the same name as the novel but also the same idea. Alex, as a humiliation of F. Alexander in the first part, reads a few lines of the manuscript "The attempt to impose upon man, a creature of growth and capable of sweetness, to ooze juicily at the last round the bearded lips of the God, to attempt to impose, I say, laws and conditions appropriate to a mechanical creation, against this I raise my swordpen."³⁷ As a foil character, F. Alexander is an old man who fights against the government's oppression for the sake of everyone and by using words and intelligence, on the other hand, Alex is a young criminal who also fights against the oppression of the government, but only for himself and by using violence and force.³⁸

5.1.3 Dim

Dim is a minor character in the book and one of Alex's droogs in the first part. Dim is not really clever but that is not the reason for him being in the gang. The reason is that he is strong and that he can fight really well. During the first part, his role is not as important as in the third part because in the latter he is one of the policemen that beat Alex and leave him in the countryside. The reason why Dim is an important character in the third part of the

³⁷ Anthony Burgess, *Clockwork Orange: Restored Edition* (London, UK: Penguin, 2014), 27-28.

³⁸ Anna Dufková, "A Clockwork Orange: How the Manipulation of an Individual Can Help with the Manipulation of the Society." (Bachelor's thesis, University of Jan Evangelista in Ústí nad Labem, 2021), 29, <https://portal.ujep.cz/portal/studium/prohlizeni.html>.

book is particularly the fact that he serves as a presentation of the police strengthening its force by recruiting young criminals.

5.1.4 Georgie

Georgie is another member of Alex's gang and in the first part of the novel he plays a major role. Georgie, who is, after Alex, the most intelligent in the gang, wants to move from just mindless violence and a little money a night to being a real gang and doing real jobs for great sums of money. Georgie suggests this idea to Alex and even though Alex pretends to understand and agree, he knows that he is not the leader anymore and so he beats Georgie and Dim to strengthen his post of leader. But Georgie, being quite annoyed with Alex and his manners, continues to plan how to get Alex out of his leadership position. The plan that Georgie comes up with works splendidly, and Alex gets caught by the police and sent to prison. After about a year in prison, Alex learns during a visit from his parents that Georgie died during one of the robberies.

5.1.5 Prison chaplain

Prison chaplain "Charlie" is a priest that Alex meets in a prison and forms a bond with. But that bond is only from the side of the prison chaplain and not from Alex's side, because Alex sees him merely as a chance to get out of the prison sooner. Prison chaplain believes in Alex's good nature, mainly because he sees Alex reading the Bible quite often and thinks that it is a signal that he wants to be a good person once he leaves the prison. But oblivious to Alex's nature, he does not know that Alex is reading the Bible mainly because of the acts of evil and violence in it, imagining that he is the one who, for example, is putting Jesus on the cross which he describes as "While the stereo played bits of lovely Bach I closed my glazzies and viddied myself helping in and even taking charge of the tolchocking and the nailing in, being dressed in a like toga that was the heighth of Roman fashion."³⁹

The prison chaplain also involuntarily talks with Alex about the new method that will enable him to get out of prison sooner, the Ludovico Technique. While the prison chaplain is strongly against it, being very likely an Augustinian catholic, and presenting Alex with some of his stances to the Ludovico technique, Alex does not pay much attention to him, which will shortly turn out to be the demise of Alex and his free will.

³⁹ Anthony Burgess, *Clockwork Orange: Restored Edition* (London, UK: Penguin, 2014), 89.

After this the prison chaplain has also one more important role in the novel during the presentation of cured Alex. After Alex shouts at the audience asking if he is just to be a clockwork orange from now on, dr. Brodsky gives him an explanation “You have no cause to grumble, boy. You made your choice and all this is a consequence of your choice. Whatever now ensues is what you yourself have chosen,”⁴⁰ to which the prison chaplain retorts shouting “Oh, if only I could believe that.”⁴¹ After the presentation and final words by dr. Brodsky explaining to the audience that Alex is cured now and that he will be the true Christian, to which the audience reacts with a great excitement and approval, the prison chaplain retorts once again “it works all right, God help the lot of us.”⁴²

5.1.6 Dr. Brodsky

Dr. Brodsky is one of the major characters in the novel as he is the one leading the Ludovico Technique. He is a small and fat person with curly hair and strong glasses. Dr. Brodsky is not interested in the effects of Ludovico Technique and how the cure will change the life of the cured. In this novel he is a prototype of a totalitarian doctor that knows what he is doing and knows the effects, but does not care, because it is for the “greater good.”

5.2 Themes

A Clockwork Orange is a book that does not have that many themes, but what it does splendidly is that it examines these themes very deeply. Themes in this novel are mainly related to brainwashing and free will and it accomplishes in delivering a thought-provoking experience to the readers by using a protagonist that is a really bad person and who, in the eyes of many people, deserved what the government prepared for him. In this part of the novel, the main themes that will be examined are the use of brainwashing as a cure for violence and the theme of whether it is better to have a safe world with no free will, or to have a world that is crammed with violence, but also freedom.

5.2.1 Brainwashing as a cure for violence and crime

Brainwashing in this novel originates from the behavioral experiments in American prisons during the 1950s and 1970s and even though the methods to cure crime are vastly different in this novel, it managed to capture the dangers that such methods pose to free will and

⁴⁰ Anthony Burgess, *Clockwork Orange: Restored Edition* (London, UK: Penguin, 2014), 138.

⁴¹ Ibid.

⁴² Anthony Burgess, *Clockwork Orange: Restored Edition* (London, UK: Penguin, 2014), 140.

individuality. Alex is chosen as a criminal to be the first, from the prison where he is incarcerated, who will go through this process of eliminating any violent tendencies in an individual. After the successful outcome of the cure, Alex is not violent anymore, but this brings a great number of negative effects for him after he leaves the building where the brainwashing takes place. Alex, by being incapable of violence in any sense, not even self-defense, is thrown into the world that poses a great danger to a person who cannot defend. First, he must leave his home because there is someone else in there that replaced him. Second, he must let old people beat him, because by only thinking of a violent act, nausea and physical illness stops him before he is able to act. Third, he must let the police beat him and now he does not even try to defend or think of defending himself, he is just fully willing to endure whatever the police are to do to him.

Alex, by being cured of violence, lost the ability to defend himself in the world where violence is ever present and the ability to do violence is one of the most precious if one is to survive and it is up to the readers whether they consider this still ethical, or not.

5.2.2 Order and safety versus freedom and danger

In the first part of the novel, the readers are presented with a world that is highly dangerous, but the people in it are free. In the third part of the novel, the government is amazed at the success of the Ludovico Technique and starts using it regularly to make the world safer. However, this poses the question whether the safe world that is filled with people that are not capable of any act of violence is any better than the one in the first part. There is also the question of whether the government will stop at curing only the violence, or whether, with its totalitarian tendencies, it will try to use Ludovico Technique also on people who disagree with the government and are willing to speak out about its shortcomings. This question is raised by F. Alexander, who sees Ludovico Technique as a danger to free will: "Will not the Government itself now decide what is and what is not crime and pump out the life and guts and will of whoever sees fit to displease the Government?"⁴³

5.3 Representation of free will in *A Clockwork Orange*

A Clockwork Orange was first published in the year 1962 in America, but at that time the critics did not like it very much and neither did the readers. They thought the book promoted violence, and probably didn't even finish it, because who would finish it with such thoughts.

⁴³ Anthony Burgess, *Clockwork Orange: Restored Edition* (London, UK: Penguin, 2014), 173.

Today the book is critically acclaimed and even though it is still controversial and sometimes misinterpreted, it remains a thrilling piece of thought-provoking literature that is as relevant today as it was when it was published for the first time.

The interpretation of free will that this novel works with is that of Saint Augustine, who believed that the ability to choose between doing something bad or doing something good is exclusively the ability of humans. The reason for this is the Augustinian belief that God has given man the ability to decide whether to live according to him or according to the devil.

The controversy of this book has been primarily triggered by the way it presents free will to its readers. Free will is presented in the book by the protagonist's extreme acts of violence, robberies and rape. But even though the depiction of free will is that of an aggressive and evil one, it complements the whole theme of the book and makes the reader think about whether taking away such a person's free will is still considered unethical and despicable. To this question there is no single answer, because from one point of view Alex deserved it, due to not having an option to defend himself he became a victim, and his former victims became the aggressors. But then there is the other point of view, which is that Free will is what makes someone a human, having free will is what it means to be a human, and thus, by depriving someone of it the result is not a human anymore.

5.4 Setting

The world of *A Clockwork Orange* is set in a near-future dystopia that has two representations throughout the novel, one in the first part and a different one in the third part. Considering the second part of the novel, it works more as a bridge between the setting in the first and the third part. The reason why the second part is more related to a bridge is that it is not anymore in the city and due to Alex being isolated from the outside world for two years, the world he returns to is not the same as the one he was forced to leave.

5.4.1 Dystopia of the first part of *A Clockwork Orange*

During the first part of *A Clockwork Orange* the dystopia that is presented to readers of the novel is not controlled by the government, but rather by gangs of young criminals who can do whatever they want due to the understaffed police. This world is dangerous not only for the people who wander through the streets during the night but also for the people that are in their homes, because the gangs that are present throughout the whole city are willing to deceive the inhabitants of the houses and rob them. However, all of this happens during the

night, during the day most of the young criminals are in school. Alex describes the difference between night and day as “The day was very different from the night. The night belonged to me and my droogs and all the rest of the nadsats, and the starry bourgeois lurked indoors drinking in the gloopy worldcasts, but the day was for the starry ones, and there always seemed to be more rozzes or millicents about during the day, too.”⁴⁴

5.4.2 Alex’s time in prison and in the building used for Ludovico Technique

Prison in this novel is the place where Alex gets after he beats an old woman who later dies. Prison is here presented mainly as the isolation from the outer world and lack of power, which was the most important thing for Alex in the first part of the novel. Alex is powerless and isolated from the outer world and does not know about the changes that take place there and his lack of power results in him trying to appeal to the ones above him so that he can get released sooner. In addition, one of the other presentations of prison in this novel is also one of a “school for criminals” that teaches how to be a better criminal, and it serves as a criticism for the ways in which criminality is usually resolved in the real world, “Cram criminals together and see what happens. You get concentrated criminality, crime in the midst of punishment. Soon we may be needing all our prison space for political offenders.”⁴⁵ This is undeniably the reality of what is happening, if someone has criminal tendencies, the best way to solve it is to lock him in a single building with hundreds, or even thousands of other people that act the same.

When Alex gets to the building used for the Ludovico Technique, the first thing he thinks of is a change, the room assigned to Alex is clean, the food is good and brought regularly and the doctors are polite and talk to Alex with respect, as he is their patient. However, there is a twist, Alex did not come here to rest and be fed properly, but he came here to be cured and that is the moment when the prison comes up in Alex’s mind as a better alternative. After a few days of watching the films, Alex begins to realize that the cure is working and that he is becoming powerless not only to outside sources, but also to his own body and mind.

5.4.3 Dystopia of *A Clockwork Orange* in the third part

When Alex leaves the building where the Ludovico Technique takes place, cured of his violent tendencies, he realizes that the change did not happen only in him, but also in the

⁴⁴ Anthony Burgess, *Clockwork Orange: Restored Edition* (London, UK: Penguin, 2014), 48.

⁴⁵ Anthony Burgess, *Clockwork Orange: Restored Edition* (London, UK: Penguin, 2014), 101.

city. The city is now a dystopia where the Ludovico Technique proved to be successful and as F. Alexander tells Alex later in the novel is being fully in use. Dystopia in the third part is the one that is controlled by government and not by gangs of young criminals anymore. Ludovico Technique is being used at that moment only on criminals, but F. Alexander is afraid and explains it to Alex: “Will not the Government itself now decide what is and what is not crime and pump out the life and guts and will of whoever sees fit to displease the Government?”⁴⁶

5.5 Brainwashing in *A Clockwork Orange*

Most of the brainwashing techniques throughout history are, excluding some minor differences, very similar and the main reason is that almost every single one derives from the Pavlovian Conditioning which aimed to create a connection in the brain between the reaction and the stimulus, also called the conditioned reflex. *A Clockwork Orange* is not an exception and its use of drugs that are supposedly used to make Alex feel physically ill and nauseous also works with the Pavlovian Conditioning. However, the brainwashing in this novel also bears some resemblance to Donald Ewen Cameron and his experiments, mainly because the use of drugs and repetitions to help the subject cure its ailment, in this case extreme violence. Also, the fact that the doctors really see this procedure as a cure, and that their interest is in curing Alex and not destroying him as an individual. The problem with brainwashing in *A Clockwork Orange* is that there is not that much information about the Ludovico Technique. The only thing that the reader is aware of is that Alex is injected drugs, but it is not known whether the drugs are the thing that induces nausea and physical illness, or whether it is working more like LSD and the conversion of violent Alex into a non-violent one encompasses more aspects that would have connection to the drug itself and Alex’s perception of the movies. Both options are possible, because, if the subject does not know he is given LSD, it can result in severe panic, distorted vision and fear, which would result in Alex connecting these mentioned symptoms with the content of the movies that he is forced to watch. But this is just one of the possible explanations, the other is the simpler one, in which the drugs injected into Alex are simply meant to make him nauseous and physically ill, which he later connects with the violence in the movies that he is forced to watch.

However, this thesis will hold on to the option that the drugs that were given Alex are not LSD, or any other real drug, but that it is simply just a concoction that, after being

⁴⁶ Anthony Burgess, *Clockwork Orange: Restored Edition* (London, UK: Penguin, 2014), 173.

injected into the human organism, causes extreme feelings of discomfort and that the whole idea of the Ludovico Technique is to create a conditioned reflex with violence as a stimulus and the feelings of discomfort as a response.

5.6 Language

Language in *A Clockwork Orange* is not the self-indulgence of Anthony Burgess to just showoff how he can work with multiple languages and use them during writing as some reviewers thought. Language in *A Clockwork Orange* plays multiple roles. The most important roles that this thesis will examine closely are the differentiation between certain social groups, the attempt to make readers more immersed in the novel and specifically Alex's mind, and the use of language as a part of Alex's gentleman's goloss (gentleman's voice).

5.6.1 Use of language to differentiate between social groups

Language in *A Clockwork Orange* is a literary device that helps the readers differentiate between certain social groups while simultaneously looking at them through the eyes of Alex, who recognizes certain accents, but is not able to fully understand them.

The first accent called Nadsat is the most prominent throughout the novel. Nadsat is a Russian suffix for -teen as in тринадцать (trinadtsat), which is thirteen in Russian language. This accent is spoken mainly by Alex and his age group while most of the other age groups do not understand him which is depicted most clearly in the part where Alex is lead for the first time to the theatre "This must be a real horrorshow film if you're so keen on my viddyng it,"⁴⁷ to which one of the doctors replies "Horrorshow is right, friend. A real show of horrors."⁴⁸

The second accent that is present in this book is the one of approximately 10 years old kids. This accent appears throughout the book only in the first part, fourth chapter, when Alex is in a music store and meets two 10-year-old girls. When they speak for the first time, the reader notices instantly that their language is completely different from Nadsat "Who you getten, bratty? What biggy, what only?"⁴⁹ Alex does not understand them, being in a different age group and this being something completely different from what he knows, and

⁴⁷ Anthony Burgess, *Clockwork Orange: Restored Edition* (London, UK: Penguin, 2014), 112.

⁴⁸ Ibid.

⁴⁹ Anthony Burgess, *Clockwork Orange: Restored Edition* (London, UK: Penguin, 2014), 49.

he describes it as “But they went oh oh oh and said, “Swoony” and “Hilly” and other weird slovos that were the heighth of fashion in that youth group.”⁵⁰

The most visible use of language and differences between social groups can be seen when Alex talks with his cellmates in prison. Every cellmate talks in a different way and has his own accent. As a result, the reader's warm feelings for Alex are strengthened, because when the other prisoners talk, Alex is mostly the only one the reader can understand without deciphering the meaning of the sentence.

5.6.2 Use of language to immerse the reader in Alex’s mind

The whole novel is written in Nadsat language comprising words from Russian language, cockney accent and some thought up words. This is most visible when Alex and his gang get in fight with Billyboy and his gang “Well, if it isn’t fat stinking billygoat Billyboy in poison. How art thou, thou globby bottle of cheap stinking chip-oil?”⁵¹ The story is told by Alex, who, being a 15-year-old boy in a dystopian world, belongs to an age group that uses Nadsat. Alex, who is simultaneously the narrator and the main character in the novel, presents the reader with his story and his thoughts all from his perspective using the Nadsat language, which results in the reader being more connected with him and consequently even understanding the reasons for his behavior in a way. The reader lives through the whole story as an observer, friend and as a person that Alex can confide in. “The initial strangeness of nadsat induces immersion as reader curiosity is piqued”⁵²

5.6.3 Alex and his gentleman’s goloss as a part of the irony

Alex is very skilled in manipulating his victims using the gentleman’s goloss. He uses it to gain entry to the house which he and his gang want to rob and beat its occupants, or to make other people, especially the prison chaplain, Dr. Brodsky, and P.R. Deltoid, think that he has changed and is no longer willing to commit violence. However, the manipulation itself is not the only effect of the gentleman’s goloss. It also has one other effect, which depends mostly on the reader’s ability to understand the intentions of Anthony Burgess, and that is the irony.

⁵⁰ Anthony Burgess, *Clockwork Orange: Restored Edition* (London, UK: Penguin, 2014), 51.

⁵¹ Anthony Burgess, *Clockwork Orange: Restored Edition* (London, UK: Penguin, 2014), 21.

⁵² Natasha E. Ravyse, “Nadsat: The Oscillation between Reader Immersion and Repulsion,” *Literator* 35, no. 1 (2014), <https://doi.org/10.4102/lit.v35i1.433>, 1.

The main idea behind the irony and the gentleman's goloss is that the people will believe Alex that he is a good person only because he does not use Nadsat. This aspect of irony in *A Clockwork Orange* reaches its peak during the second part, where Alex is in prison and later in the Ludovico Technique facility. However, it is also present in the first part, especially in the first and second chapter, where Alex uses it to manipulate his victims into believing him that he is in dire need of help "Pardon, madam, most sorry to disturb you, but my friend and me were out for a walk, and my friend has taken bad all of a sudden with a very troublesome turn, and he is out there on the road dead out and groaning. Would you have the goodness to let me use your telephone to telephone for an ambulance?"⁵³

In the second part, the irony is heightened by the fact that Alex is no longer the leader and must find a way to gain the affection of those that are hierarchically above him. Alex always wants to persuade people that he is not a violent individual anymore and so he talks to them using only the gentleman's goloss "'But sir,' I said, 'how about this new thing they're talking about? How about this new like treatment that gets you out of prison in no time at all and makes sure that you never get back in again?'"⁵⁴

5.7 Motifs

A Clockwork Orange works with multiple motifs which recur throughout the novel on multiple occasions. This thesis will examine into detail mainly the motifs of violence, art and the "What's it going to be then, eh?" motif.

5.7.1 Violence

Violence is a recurring motif throughout the novel. Violence here has a role of presenting Alex's free will to readers. In the first part he is violent and indulges in violent acts, but after he is brainwashed by the Ludovico Technique there is a huge shift between Alex from the first part and Alex from the third part. Violence was a great part of life for Alex, it can even be said that he lived for violence and art and after it was taken from him, he became just a "clockwork orange" with no free will and with no place in society.

⁵³ Anthony Burgess, *Clockwork Orange: Restored Edition* (London, UK: Penguin, 2014), 26.

⁵⁴ Anthony Burgess, *Clockwork Orange: Restored Edition* (London, UK: Penguin, 2014), 92.

5.7.2 Art

Art is another motif in *A Clockwork Orange*, and it is very closely related to the motif of violence. It is the representation of free will in the book, but unlike violence, art is noble and very precious in a person. It shows not only that Alex was deprived of something that he enjoyed very much on behalf of others, which is violence, but it also shows that Ludovico Technique took away from him something that is very precious and exclusively the ability of humans, the ability to appreciate art.

5.7.3 “What’s it going to be then, eh?”

“What’s it going to be then, eh?” This is the sentence which starts every part of the book and is repeated throughout the first chapter in each of these parts. Every time this phrase is used, the meaning of it is slightly different. When it is first used in the beginning of the first chapter in the first part of the novel, it seems like Alex is asking the reader “So, you started reading the book, so what will happen now?” and afterwards starts describing his gang, the place where they are, the current moment and his thoughts on what he will do this night. In the first chapter of the first part, it serves as an introduction to the style of the novel. Anthony Burgess hints very clearly that the reader is part of Alex, and his friends and that Alex is kind of inviting the reader to join him and go through the story with him.

The differences in meaning are very clear if one considers mostly the start of each part. In the first part Alex invites the reader to join him, while simultaneously wondering what he will do that night. In the second part the meaning of the phrase is more like as if he was lamenting and thinking what he will do now that he is locked in prison and in the third Alex asks himself what he will do now, he got out of prison sooner, just as he wanted, but in doing so, he was deprived of his free will.

5.8 The omission of 21st chapter in American publications and its reason

“I was cured all right.”⁵⁵ That is how Alex ends the 20th chapter, which ends also the original American publication of *A Clockwork Orange*. Instead of telling the reader what Alex will do with his regained free will, as Anthony Burgess wanted, the publisher in United states did not include it to keep the ending opened to discussions.

⁵⁵ Anthony Burgess, *Clockwork Orange: Restored Edition* (London, UK: Penguin, 2014), 192.

“It’s a messy, punchy poem about a society that’s broken in just about every way: its politics don’t work; its authorities are impotent; its delinquents are “ultraviolent;” and its solutions to these problems lack all empathy and understanding.”⁵⁶ This is what *A Clockwork Orange* is if its readers omit the 21st chapter, it is gritty and violent and as a dystopian novel, it is one of the best of this genre, it is real and simultaneously terrifying due to it being set in near future. By omitting the 21st chapter the reader does not know what will happen next and it is only up to him and what he thinks will happen. Anthony Burgess, by adding the 21st chapter, not only destroyed all the tension and ideas that the readers had while reading it, but he also took a great amount of credibility that this novel, and its ideas, had. Which is the main reason why some of the readers prefer this book without the 21st chapter and also, most probably, why Stanley Kubrick did not include it in his film. Because it would be the death of the art and everything that is present in this novel.

5.9 Anthony Burgess’s version and the sudden change of Alex in 21st chapter

The main reasons why Anthony Burgess was not satisfied with the omission of the 21st chapter in American publications of the novel are that the 21 is the “symbol of human maturity, or used to be, since at 21 you got the vote and assumed adult responsibility”⁵⁷ and so the novel just must have the last 21st chapter. The other main reason is that the 21st chapter in *A Clockwork Orange* is meant to show some change in Alex, as Anthony Burgess says: “There is, in fact, not much point in writing a novel unless you can show the possibility of moral transformation, or an increase in wisdom, operating in your chief character or characters.”⁵⁸ This might not be the biggest problem, that Alex changes in the 21st chapter and goes on living a normal life with no violence, no classical music and with a family. The main problem that the readers have with that is that there is no hint that Alex would ever change throughout the whole novel, excluding the effect that brainwashing had on him, he is always more or less the same and then suddenly in the 21st chapter, after meeting his old droog Pete with wife and kids, Alex wants to change and lead a peaceful life. The change in characters is only in this chapter and it does not seem credible to the readers, it seems more

⁵⁶ Daniel Podgorski, “The Terrible Last Chapter of a Clockwork Orange - the Gemsbok,” The Gemsbok, October 10, 2022, <https://thegemsbok.com/art-reviews-and-articles/tuesday-tome-clockwork-orange-anthony-burgess/>.

⁵⁷ Ibid.

⁵⁸ Ibid

as if Anthony Burgess just wanted to make Alex a better person no matter how it would affect the rest of the book.

CONCLUSION

Anthony Burgess was a great writer and artist, and although he made some mistakes, like the infamous 21st chapter of *A Clockwork Orange*, he also did a good number of great things. He was not only a writer, but also a librettist, composer, playwright, etc. and he was actively using these other professions throughout his life. Be it *The Malayan Trilogy*, or *A Clockwork orange*, Anthony Burgess incorporated either music, theatre or real-life situations into these novels with such splendor that it is no wonder that he is by some groups of people considered one of the best-known English literary figures of the second half of 20th century.

Anthony Burgess used to visit foreign countries quite often throughout his life, but the most important for *A Clockwork Orange*, the novel that made him famous, but simultaneously the novel he loathes the most, was his trip to Leningrad in 1961. Due to this trip, Anthony Burgess was able to incorporate words from Russian language into the language of *A Clockwork Orange* and create Nadsat, one of the novel's most distinguishing features. One of the other ways in which Anthony Burgess benefited was that in Leningrad he found the form for the gang in *A Clockwork Orange*, he found there the stilyagi gang, wearing similar clothes as the British teddy boys.

A clockwork Orange was a revolution in the world of novels, mostly due to its thought-provoking ideas and the ways in which these ideas were incorporated and used in the novel. The representation of free will by using extremely graphic passages full of violence, the setting in near-future dystopia, which still, after 60 years, remained credible and realistic to a certain degree and the ways in which it manages to create a relationship between Alex and the reader which cannot be described simply as love or hate.

This novel, even though it was quite controversial and even banned during the 1970s, has garnered many followers throughout its years of existence and also many people that still detest it and see it as nothing but a great show of violence and incomprehensible language. However, *A Clockwork Orange's* legacy continues to live on because of the people that favor the style in which it is written. Speaking of the legacy of *A Clockwork Orange*, Stanley Kubrick's film adaptation also deserves some recognition, as the brilliant abstract set and costume design that keeps the film modern is one of the reasons why both the novel and the film continue to maintain their fan bases and even win new ones.

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