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A CLOCKWORK ORANGE: THE SIGNIFICANCE AND IMPLICATIONS OF
MUSIC IN BURGESS'S NOVEL AND ITS PRESENTATION IN KUBRICK'S FILM
ADAPTATION

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Anotace

Tato diplomová práce si klade za cíl analyzovat význam a vliv hudby na román *A Clockwork Orange* a porovnat její roli ve stejnojmenném filmovém ztvárnění. Autorem románu je britský spisovatel a skladatel Anthony Burgess, jehož dílo inspirovalo amerického režiséra Stanleye Kubricka ke ztvárnění stejnojmenné filmové adaptace. V první části se tato práce zabývá životem autora románu a zejména pak tím, jaký vliv na něj měla hudba. Dále se zabývá vztahem hudby k člověku obecněji, hudby k literatuře a konceptem hudby v širším kontextu. Hlavní část práce pak analyzuje užití a funkci hudby v románu samotném, interpretuje román se zřetelem k hudbě a v neposlední řadě porovnává pojetí hudby v románu a filmovém ztvárnění.

Klíčová slova

Anthony Burgess, Stanley Kubrick, hudba v literatuře, násilí, svobodná vůle

Abstract

This diploma thesis seeks to provide a thorough analysis of the significance and implications of music in the novel *A Clockwork Orange* and compare it to the role of music in the film adaptation based on this novel. Anthony Burgess, the author of the novel was an English writer and composer, whose work inspired an American film director Stanley Kubrick to make a film adaptation of the novel. The first part of this thesis deals with the life of the author of the novel, focusing mainly on the influence of music on his life. The thesis further explores the relation between music and man, music and literature, and examines the concept of music in general. The crucial part of the thesis analyses the use and function of music in the novel, provides the interpretation of the novel in terms of music and lastly, it compares the concept of music in the novel with the film adaptation.

Key Words

Anthony Burgess, Stanley Kubrick, music in literature, violence, free will

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Introduction

There are many literary devices that make *A Clockwork Orange* an outstanding novel of the 1960s. The fictitious register Nadsat used by the young delinquent characters that combines Russian, Cockney and other language influences; the satirical tone that describes the dystopian vision of the totalitarian future and above all—the music of words. Burgess combines his skills of composing and writing in one piece, resulting in the novel that brought both the fame and controversy.

It is hard to believe that Burgess spent only three weeks writing *A Clockwork Orange*, considering how much ado surrounded its publication. It was discussed due to the explicit description of violence that the protagonist enjoys perpetrating, the controversial treating method used on the protagonist that prominently resembles Pavlovian conditioning experiment and also the sexual fantasies and escapades that the protagonist experiences. While it was condemned as an aestheticization of violence by some, it was considered an ode to free will by others. The truth is, Burgess was affected by an incident that happened to him and his wife Lynne who was raped by four soldiers during the World War 2 and had a miscarriage as a consequence. Despite the fact that the author experienced the destructive consequences of violent behaviour at first hand, he did not encourage the totalitarian approach to solve the inconveniences in society. Rather than that, he questions the theories of behaviourism and psychoanalytical approach in the novel. Therefore, Burgess points out the detrimental effects of both violent behaviour and totalitarian regime and highlights the importance of individualism and freedom of choice.

The readers and the critics were most concerned with the themes of the novel, nevertheless, not that many appreciated the musical skills of the author that were projected in the novel. Having first read the novel at a young age, I wondered what it was that provided the novel with such a cadence and caught my attention more than the controversial topic of a dysfunctional social system. It was the musicality of words, the structure of composition and the story trapped in the literary symphony. I chose the topic of music in *A Clockwork Orange* as the main concern of my thesis, for I was amazed by the use of music in the literary work and most of all of the implications it has on the novel and the reader. I am convinced that the understanding of how music works in *A Clockwork Orange* and the awareness of its presence throughout the novel can

intensify the reading experience, and I dare to say that without the realization of the implications, the reader's experience cannot be complete. In my thesis, I aim to provide an in-depth analysis of the use of music in *A Clockwork Orange*, explain its significance and implications and finally, I will seek to provide the comparison of the use of music in the novel and music in Kubrick's film adaptation. The conclusion will aim to deliver the findings from the analysis.

1 Burgess and his life

1.1 The post-war situation and influence

As a late modernist, Anthony Burgess was influenced by the socio-cultural background of the post-war era. The conflict between social classes in the 1950s was a source of inspiration for the writers since many literary works reacted to the socio-cultural situation. T.S. Eliot addresses cultural problems in his essay *Notes towards the Definition of Culture* (1948), where he emphasizes the importance of social classes and focuses on the role of culture over individualism. George Orwell approaches the topic of scepticism, common sense, social sympathy and mainly anti-totalitarian criticism in his work (Hilský 10). The latter was also an inspiration for Burgess, as he based *A Clockwork Orange* on the similar idea of a dystopian vision of the near future and describes the protagonist as a victim of the totalitarian regime. As Stinton depicts it, “The world of *A Clockwork Orange* is one of the deepest Orwellian nightmares mixed with the blackest realistic violence although, as pointed out, the latter is mitigated by the linguistic alchemy” (58). Moreover, the story of *A Clockwork Orange* represents two opposites, reflected in—Alex vs. society. The protagonist who refuses to conform to the majority and society that seeks to achieve unity and obedience at the cost of free will.

Burgess started working on *A Clockwork Orange* after his return back to England from Malaya. He was surprised to see how the country changed, and the novel was a reaction to his perception of the situation. British conservatism was challenged, as were the traditional British values. In the novel, Burgess violates taboos such as sex and delinquency, discusses the traditional value of family and its importance and questions the nature of violent behavior. Despite the fact that Burgess’s *A Clockwork Orange* criticizes more than it praises, above all, it emphasizes the importance of free will and human rights.

1.2 Burgess and the music influence

Anthony Burgess was born in 1917 into the family with a great musical tradition. Although he did not remember his mother who died eighteen months after his birth, and he never got to know her, he lived his life surrounded by the myth of her, believing she was an excellent artist who passed her talent and the fondness of music on young Burgess. “My mother had been a singer and dancer in the old music halls: as I

never knew her, it has always been easy to make a myth of her, exaggerating both her talent and her beauty” (Burgess, *This Man and Music* 11). Burgess believed his father developed a strong feeling of hatred towards him for surviving his mother and his sister who both died of Spanish influenza. After his mother’s and sister’s death, young Anthony was raised by his aunt Ann Bromley and her daughters for five years, then his father took responsibility and raised young Burgess again. As Burgess states, his father first met his mother Elizabeth when he was sitting in a pit band for the regular pianist. He was a pianist and earned money occasionally by playing in the bars, so the musical talent was obviously inherited from both sides, mother’s and father’s, as they were both musicians. Burgess also describes his father as “a superb sight-reader” who never intended to become a professional but was aware of his talent and thought of himself as a good piano player. “He had been trained in book-keeping and become chief cashier of Swift’s Beef Market, reserving pianism for his spare time” (Burgess, *This Man and Music* 11).

After the reunion with his father and eventually with his new partner, Burgess was musically influenced by his new step-mother Margaret Byrne, the owner of a large public house in North Manchester called Golden Eagle, “with its innumerable snugs and bars and its three singing rooms with a piano in each” (Burgess, *This Man and Music* 11). His father continued to be musically active and participated in the evening performance in the public house as a stand-in. As Burgess puts it, “in the evenings my father played one of these pianos, accompanying small professional comedians and ballad-singers and the better kind of amateurs. He sat in also for cinema pianists down with alcoholic gastritis” (Burgess, *This Man and Music* 11). As he was raised in the family who owned a public house, Burgess was taught to admire music hall, a type of performance with a great tradition in the UK, reaching back to the first half of the 19th century. This type of theatrical performance encountered a decrease in popularity in the 20th century with the arrival of the new means of entertainment. The first British radio broadcasting in 1922, the rise of the cinema and the film industry and consumer society, all these factors were involved in the formation of popular music. Music hall that Burgess was well familiar with collided with the new kind of music that Burgess did not admire much. “There was thus in my early life an ancestral memory of the music hall and the actuality of much popular music” (Burgess, *This Man and Music* 11). Nevertheless, the newly emerged popular music shaped Burgess’s taste in music and defined his preferences, with popular music being at a disadvantage. His conservative

stance towards it reflected later in his works and inspired him to create the protagonist of *A Clockwork Orange* with the same attitude as he himself adopted in his early youth and preserved his whole life.

Another significant factor that contributed to Burgess's unique taste in music was the fact that he was raised by a staunch Catholic family. Having grown in Lancashire, Burgess claimed that it was the local religion and religious tradition that shaped the customs of the north-west area of England, with music being affected as well. The music he was raised in and he knew so well was of a very specific kind with the Christian and historical subtext. As he states:

... the songs of my boyhood were as much Irish as English, with the occasional cry of Jacobite rage from north of the border and our prized special tribute from Bonny Prince Charlie in the song 'Farewell, Manchester'. That I never knew Hymns Ancient and Modern but did know Gregorian chant. That the highest secular music that came into my early life was what had been popular in James Joyce's Dublin – opera of the order of *Martha* and *The Bohemian Girl*. (Burgess, *This Man and Music* 12)

The Irish influence was pervasive in Catholic Lancashire as it extended over traditions, customs and also the population. The ancestors from Burgess's father's side were half-Irish and his mother's family was „Scotticized Irish” which explains the impact of both nationalities on the writer (Burgess, *This Man and Music* 12).

Young Anthony was surrounded by musicians since early childhood, and he had technically no choice but to follow what he was taught—the passion for music. Although he was guided on his musical journey, he did not always enjoy music. As a young boy, in fact, he did not follow his parent's passion and talent at first. He admits the feeling of strangeness during the family gatherings, where everybody sang their favourite songs, as he could not find a song he would love and if he tried to sing, the attempt ended up being miserable. Burgess thought of himself as a “shame” for being part of a choir and claims that he “had failed to inherit either a good ear or a musical interest”. In his own words, he “did not care at all about music” (Burgess, *This Man and Music* 14). When seven years old, Burgess started to attend a music school in order to learn to play the violin. He sees the fact as an important step towards the enhancement

of the social status, as it was “an admirable aspect of the old lower middle-class life that everybody should be able to make his own music” (Burgess, *This Man and Music* 11). Violin seemed to be the only possibility that was left for him for several reasons. It was not the most expensive instrument back in the era, and it did not require a vocal accompaniment as for instance piano. Besides, Burgess claims that he “could not carry a tune and he used the piano only as a percussion instrument for expressing tantrums, so there was only the violin left”. Moreover, the only reason young Anthony was not expelled from the music school, despite his poor treatment of the instrument and lack of enthusiasm in playing and practising, was the fact that the music school was a private establishment dependent on fees (Burgess, *This Man and Music* 14). The fact that Burgess gave preference to the violin over the piano is a paradox since the violin is not regarded as an easy instrument to start off the musical career with, and skill-wise, it requires a decent amount of self-discipline and patience with practising which Burgess obviously lacked.

A turning point came only years later when Burgess’s father took him to his first musical performance which was not a success at first. He would go to the Hallé symphony orchestra concerts occasionally, as some of his fellow musicians were playing there, and he would take his son—young Burgess—with him. Perhaps it was due to the young age that Burgess did not appreciate the performance yet; however, the experience seemed to resonate with him long after that day.

My father gave me another chance to be wooed by music. He took me at the age of twelve, to a Wagner concert ... I liked the timpani in the *Mastersingers* Overture and did not object to the Venusberg Music from *Tannhäuser*. But on the whole I was bored and my legs grew tired. I did not wish to go to another Hallé concert. But a few days later I found a tune in my head and, having croaked it to him, asked my father what it was. It was, he told me, the second subject or aspiring tune of the *Rienzi* Overture. (Burgess, *This Man and Music* 16)

At that time, Burgess started to recognize his distaste for popular music. He distinguished classical music as “serious music” and the music that was played on the radio in the 1930s as “the trash” (Burgess, *This Man and Music* 16-17). The growing popularity of the radio broadcasting and popular music lead to consumer behaviour.

Consumerism then became one of the themes of *A Clockwork Orange* where Alex explicitly shows disrespect towards popular music and culture. The fictitious future city where the story takes place displays the consequences of consumerism that is taking over and the general pleasure in listening to popular music at the expense of classical music. However, the radio broadcasting eventually became an important source of inspiration for Burgess, as he fell in love with the work of Claude Debussy that introduced him into the world of classical music. Burgess addresses this important moment in his life as a psychedelic moment, or, an instant recognition of verbally inexpressible spiritual realities which was a definition of beauty in his view (Burgess, *This Man and Music* 17).

At that point, Burgess started to think about music from a different perspective. It was no longer a burden to him. Rather, it was a new way of thinking and understanding of the whole existence beyond the limits of the musical world. Also, he started to understand literature in terms of music: “I was asked to differentiate stylistically between Tennyson’s *Lotus-Eaters* and *Ulysses*, I said that the first had the voluptuousness of the Venusberg Music and the second the austerity of Sibelius seventh Symphony” (Burgess, *This Man and Music* 19). Even though he was not encouraged to analyse the literary works in terms of music at school, he applied this concept later in his own works—with *A Clockwork Orange* being a striking example. Music was the key to read the reality and perhaps to access the inaccessible. In order to do that, Burgess knew he needed to learn how to read music first. Something that his violin teacher failed to teach him. “I wanted to know what that music looked like, I sensed that its eternal reality, as opposed to the evanescent reality of performance, lay in printed symbols. I would have to learn to read music, something that trap-drumming Mr Bradshaw had failed to make me enthusiastic to do” (Burgess, *This Man and Music* 17).

Burgess was nearly fifteen years old when he started to learn to play the piano. He had no support from his family, as the vision of the career of a piano player was not a promising one. Nevertheless, Burgess saw himself becoming a composer, “like Debussy” (Burgess, *This Man and Music* 18). By that time, Burgess composed a few musical pieces; however, he considers his major feat the first symphony he wrote in 1935. All of his early compositions were lost, and it is not clear how many of them were actually completed. According to The International Anthony Burgess Foundation, he wrote a *Sonata for Violoncello and Piano in G Minor* in 1945, which has recently been discovered, and it is considered the earliest surviving complete work by Burgess

("Composer"). Even though Burgess started his career as a teacher in the 1940s in the Army Educational Corps, he never stopped working on music, and he even put his idea of combining literature and music into practice. As a teacher (at colleges in Wolverhampton and Bamber Bridge in 1950 and at the Malay College in 1954), he continued writing orchestral works, chamber pieces, settings of Eliot, Auden and Shakespeare, and pieces for the piano. During this period, he wrote several novels that were published later in the 1960s, and his first published novel was *Time for a Tiger* (1956), followed by *The Enemy in the Blanket* (1958) and *Beds in the East* (1959). Burgess became very prolific later in the 1960s. He began to work for the film industry, wrote music for television and theatre, including a musical version of Shakespeare's life ("Composer"). Series of his novels were published in the 1960s, such as: *One Hand Clapping* (1961), *The Doctor is Sick* (1962), *The Worm and the Ring* (1962), *A Clockwork Orange* (1962), *The Wanting Seed* (1962), *Honey for the Bears* (1963), *Inside Mr Enderby* (1963), *The Eve of St. Venus* (1964) and *A Vision of Battlements* (1965). In 1974–75, the first public presentation of Burgess's orchestral work took place. It was the performance of his *Symphony No. 3 in C*, performed by the University of Iowa Symphony Orchestra. From this moment on, Burgess started composing with new energy, and by the 1980s he completed (among others) the novel *1985* (1978) that was inspired by Orwell's *Nineteen Eighty-Four*, a ballet suite for orchestra based on the life of Shakespeare, *Blooms of Dublin*—a musical based on Joyce's *Ulysses* and in 1986 he reworked *A Clockwork Orange* as 'a play with music' ("Composer"). Meanwhile, he published the last volume of the Enderby quartet *Enderby's Dark Lady, or No End of Enderby* (1984) followed by *Mozart and the Wolf Gang* (1991). His last novel *Byrne* was published posthumously in 1995. In total, Burgess wrote thirty-three novels and more than twenty-five works of non-fiction, including two volumes of autobiography. He also composed more than 200 musical works ("A Brief Life"). Anthony Burgess died in 1993 in London.

1.3 Reception of ACO

Although *A Clockwork Orange* was published in 1962, it was acknowledged as a great novel a decade later. Burgess himself did not consider this novel his masterpiece, and his reaction to the public response to the novel was rather negative since he refused the public fame surrounding it. "It is ironic that I am always associated with *A*

Clockwork Orange. This, of all my books, is the one I like the least” (Burgess, *Extract* 257). The book has been discussed and praised by critics for several different reasons, one of which concerns mainly the author’s unique approach to the story, using a language invented for the novel: “soon you pick up the language and begin to see, as the action develops, that this speech not only gives the book its curious flavour, but also fits in with its prevailing mood” (Amis *A Clockwork Orange* 275). Burgess implements numerous unusual literary devices in *A Clockwork Orange*, and one of the most significant ones is the use of music and the illusion of the musical sound. In this way, he creates an unrivalled novel that includes the elements of a musical composition. From this point of view, one can talk about the novel with a music form, which is an admirable idea to realize, yet the critical reception of the novel was not always positive; it was rather ambiguous to some extent. On the one hand, Burgess was widely admired for the innovative language *Nadsat* that he created for the book: “what is remarkable about the book, however, is the remarkable argot that Mr Burgess invents to tell the story in” (Bradbury 278), which is also one of the means of making allusions to music in the novel. Also, he was admired for raising the awareness of the then problems occurring in society. On the other hand, he was criticized for the same. Burgess was reprehended for the extreme image he uses to reflect the problems, such as using the ultimate violence on innocent people that would the conservative British society have hard times process. As Kingsley Amis admits in his review: “This is a sort of cheerful horror which many British readers, adventurous or not, will not be up to stomaching. Even I, all-tolerant as I am, found the double child-rape scene a little uninviting, especially since it takes place to accompaniment of Beethoven’s *Ninth*, choral section” (276).

One could hardly deny the pivotal role of Kubrick’s film adaptation in achieving fame for the novel. As Petix suggests, Burgess—the author of nearly thirty books—has always been regarded as the author of *A Clockwork Orange*. And that is mainly because of the Kubrick’s film adaptation which became well-known for its controversy. Burgess himself was quite sceptical at first and distanced himself from the film, nevertheless, he appreciated Kubrick’s work later. “I went to see Stanley Kubrick’s *A Clockwork Orange* in New York, fighting to get in like everybody else. It was worth the fight ... The fact remains, however, that the film sprang out of a book, and some of the controversy” (Burgess, *Clockwork Marmalade* 245). Besides the fact that the film adaptation helped to bring fame to the novel, there are other reasons that *A Clockwork*

Orange called the readers' attention more than other Burgess's works. The first distinctive feature that strikes the reader's attention is the language Burgess invented and that is spoken by the protagonist and his group of young delinquents—Nadsat. Burgess was inspired by his own studies of language and the travels to Russia he took part in together with his wife. As Biswell describes:

As he began to study the language, it occurred to him that it might be possible to write a novel narrated in an invented slang which would be a hybrid of English and Russian, with elements of Romany, Lancashire dialect and Cockney rhyming slang. He set about the task of compiling a modified Russian vocabulary of about 200 words, with the intention of brainwashing the reader into learning the basics of Russian. (Biswell 237)

There are also many other socio-cultural reasons why the novel gained popularity among both the 1960's readers and the readers many years later. Regarding the themes, the social critique and critique of consumerism, protest against the totalitarian regime and the model of dystopian society are one of those that are fundamental for *A Clockwork Orange* and that are, at the same time, very popular among the readers. Bradbury refers to *A Clockwork Orange* as a modern novel, in the sense that it depicts the time and it is "concerned with the ills to which this time is heir" (277). He adds that it deals with human indirection and indifference, violence and sexual exploitation of one another, rebellion and protest (Bradbury 277). However, there are other themes that are distinctive, yet generally misunderstood in their meaning. These themes are misinterpreted as the patterns of behaviour that author advocates, such as violence or extreme sexual conduct, nonetheless, it is a major misconception. Petix refers to Burgess as "dismissed as a perpetrator of violence or as a comic" (86). The author's intentions were, nevertheless, more sophisticated and rather than to entertain he seeks to raise awareness of the problems in society and proposes a few existential questions, such as—is it better to be a free citizen who violates the regulations by committing extremely unacceptable crimes, or to be a citizen deprived of this possibility involuntarily and thus to be deprived of his/her free will? The question of free will is omnipresent in the novel and the novel offers two possible results to the process of the involuntary deprivations of human free will which happens to Alex after undergoing the

Ludovico Technique. These two results of the treatment differ according to the different editions of the novel. The original Burgess's version published in the UK in 1962 that contains all the 21 chapters and the version in which the 21st chapter was left out that was published in the USA in 1963. Although Burgess was quite determined in adopting his attitude towards the social approaches, "socialism leads to a loss of the will and behaviorism leads to a loss of the soul" (Petix 87), and he maintained the same stance throughout the novel which resulted in the authentic Burgessian end of the story, the novel was altered by the US editors. The reason for the alteration was a presumed reaction of the US readers that would be negative, according to the US publisher, in case of preserving the last chapter. The American publisher did not like the ending, "he said it was too British and too bland" as there was something implausible and unsaleable in it (Burgess, *Programme Note for A Clockwork Orange* 2004 261). As Burgess himself admits, ever since he published *A Clockwork Orange*, he has been plagued by the fact that it has really been two books: one American and the other for the rest of the world (Burgess, *Programme Note for A Clockwork Orange* 2004 261).

The protagonist Alex is at the beginning of the story a free citizen who perpetrates crimes and acts immorally by choice. It is a result of the decisions he makes freely. He is not punished at first since his deviant behaviour happens at night only, and he can easily escape the law. He consciously violates the laws without remorse and rises in private revolts with his mates, beating people, enjoying it and laughing at it:

Then we saw one young malchick with his sharp, lubbilubbing under a tree, so we stopped and cheered at them, then we bashed into them both with a couple of half-hearted tolchocks, making them cry, and on we went. What we were after now was the old surprise visit. That was a real kick and good for smecks and lashings of the ultra-violent. (Burgess, *A Clockwork Orange* 25)

All that happens until Alex is caught and arrested by the police. Consequently, he is treated as an object, rather than a human being, intended for an experimental treatment called the Ludovico Technique which uses music and the video recordings to cure his violent urges. From the free citizen Alex used to be, he becomes a constrained one with no choice. At the cost of his freedom, he turns into a harmless and a law-abiding citizen with no option of being dangerous to others anymore. Two different endings were

offered in the novel. The original version that includes all the 21 chapters displays Alex unbound—free from his past and his violent urges—with his soul healed naturally with time. After undergoing the treatment, Alex goes back to his violent escapades so he can eventually find out he is no longer entertained by this kind of lifestyle. In the last chapter, he goes through the awakening of his mind and realizes that he wants to have a family and a decent ordinary life. His choice is made of his own free-will which is one of the most significant themes of the novel. This ending did not seem attractive nor plausible to the American publishers, so they cut the story short omitting the very last chapter. Therefore, Alex remains the evil character in the end since he chooses to remain delinquent even after undergoing the Treatment. Working on the presumption that Kubrick was not familiar with the original version of the novel, he too based his film adaptation on the American version. “That is why the film puzzled European readers of the book” (Burgess, *Programme Note for A Clockwork Orange* 2004 261).

2 Music and literature, literature and music

2.1 What is music

As many musicians and philosophers define music from a different perspective, it is almost impossible to define it in unequivocal and clear terms. In fact, it is more accurate to say what is *not* music rather than what it is. It is not located in space, but to some extent it is limited in time. As Scruton puts it, music is not comprised of physical objects located in space, which can be “identified and reidentified by our normal criterion, of spatio-temporal continuity,” unlike paintings for instance (108). As he further indicates, it is safer to avoid trying to define music from the ontological point of view since there are many reasons for doing so (Scruton 97). One of the reasons is the complexity of the terms that are used when describing the fundamental nature of music. When defining music, or the work of music, the terms can get very confusing as it is difficult to precisely distinguish one from another. Terms such as: “versions of the same work,” “music” vs. “performance,” etc. (Scruton 97), are on the one hand interconnected and dependent mutually, but on the other hand, they are far from being synonymous.

It is the matter of the contemporary understanding of what is music since music nowadays has a different meaning as well as the means of creation and reproduction than it has had before. As Scruton suggests, it is a contemporary avocation to identify an individual work of music which coincides with the rise of the listening public. He says that “music was not always the solemn occasion that it has become in the culture of the bourgeois Europe and America. Far more often in the history of mankind it has been part of a larger event: worship, dancing, ceremony, even battle” (97). What Scruton tries to deliver is that rather than defining music in general, the contemporary society can define and understand better the individual work of music, and that is because of the cultural habits, traditions and the function of music that has changed throughout the centuries. The contemporary audience perceives music as an individual work of music, rather than a great unit, as people did far back in the history when they did not “focus on the piece itself, nor they savoured the sound as modern listeners do” (Scruton 97). Scruton, therefore, distinguishes between music and a work of music, stating that the first one could be understood and interpreted on the basis of the second one. He suggests that “the work of music has no identity: no *material* identity, that is. For the

work is what we hear or are intended to hear in a sequence of sounds, when we hear them as music” (108).

Since music as such has no identity and it is not representational, it requires the use of metaphors. There is no such thing as “the material world of sound” and therefore, music can be defined through “descriptions that are false” (Scruton 108). Since music is more of an abstract entity, it needs a mediator so it can be embodied and identified as a non-abstract composition. Therefore, if one insists on defining music in terms of the material world, it requires taking into account the three participants in making music. That is the composer, the performer and the listener. Scruton communicates it as follows: “To identify the work of music in the material world is to identify the sound pattern intended by the composer, which is realized in performance by producing sound events. This sound pattern defines that salient features of the musical work, and it can be written down in the form of a score (109). According to this statement, the only material representation of music is a score, or, a music sheet. Therefore, music as such is an artistic expression that needs to be recorded, performed and reproduced in order to be identified and perceived in the material world.

2.2 Music and literature

Having outlined the identity of music, it is now time to discuss the interrelation of music and literature. In order to be able to do so, it is inevitable to stress the importance of the relation between music and spoken language. The relation between music and language has been widely debated for years in different fields. As Jeannin states in the preface: “the idea that music and language share numerous similarities despite being, practically and theoretically, separate entities is not new and the study of their association or connection has proved to be a recurrent theme in various disciplines.” There were many theories explaining which of these two abilities the mankind acquired first; however, the findings differ and develop throughout the time. Also, the theories claiming that music and language belong to the different hemispheres developed and changed which is quite an important discovery. It was disproved that music and language should be treated as two different psychological faculties. This assumption was based on the hypothesis stating that the right and left hemisphere process the impulses in the opposite way, the right hemisphere being assigned with the analytical cerebration and the left one with the synthetic cerebration. This lateralisation

of speech and music is not very accurate since the two cooperate closely. It is true that speech is located in the left part of the brain, nevertheless, the right-located rhythm and intonation are required when performing a speech act. Also, the rhythm and intonation are musical properties which means that spoken language includes qualities that are primarily associated with music. As Tallal and Gaab bring forward, the use of the innovative approaches shows a different point of view on the neural and psychological underpinnings of music and spoken language. The findings of the recent studies display that music and speech functions have many aspects in common and that several neural modules are similarly involved in speech and music (382-390). Music and language are therefore closely related and should not be treated separately.

The relation between language and music has been the subject of many researches, as mentioned above, nonetheless, the relation between literature and music has been neglected to some extent. The absence of a discipline that would study the interrelation of literature and music leads to the assumption that such interrelation can be studied under the field of comparative literature. As Brown defines it, “comparative literature is often defined as the study of literature across national and linguistic boundaries” (101). Again, this is a highly debatable point whether music in literature crosses the linguistic or national boundaries or if it belongs within. Brown deals further with the topic, discussing the purpose of music in terms of its artistic values or communicative function. He proposes the idea that music and literature are treated as two different media of expression, therefore, the study of music in literature falls within the category of comparative literature. Proceeding from this assumption, he re-defines comparative literature as a “study of literature involving at least two different media of expression” (102). For the purpose of this thesis it is more convenient to understand the interconnection of music and literature as a cooperation of two media of expression since music and the written language use different means of expression; words vs. sound, and in order to connect these two media it is necessary to create the illusion of music in literature.

The interrelation of music and literature, or more precisely, the creation of music in literature is not equal to the creation of literature in music. It is possible for a literary work to be recreated or adapted to a musical work; however, this is not possible to do vice versa. A song or a musical composition can include a piece of literature in its lyrics. Such a situation in which a musical work quotes a literary work in its lyrics can be considered the explicit musical adaptation. On the other hand, the reference to the

literary work in a song can be referred to as an implicit or explicit reference. The method of including literature into music will always be the same—using the text of the literary work or the reference to a work in the lyrics. Contrarily, it is not entirely possible to recreate a musical work in the literary one since the sound is not transmissible through the words or text. The explicit or implicit reference is possible when directly referring to a piece of music or anything related to music; however, the complete recreation of music in a literary work is impossible. Jeanin introduces this issue in the preface of the anthology *Anthony Burgess: Music in Literature and Literature in Music*, and emphasizes the explicitness or implicitness of the musical-literary reference:

Music and literature—both human systems of artistic expression responding to conventional codes within their own frame of reference—are commonly and traditionally brought together in many cultures through vocal music. Beyond that association they can echo each other, for instance when literature explicitly or implicitly refers to music or when music is directly or indirectly inspired by literature, generating a myriad of interrelationships. (Jeanin, Preface)

Jeanin mentions the difference between the explicit and implicit reference, nevertheless, he does not stress the problem with the direct recreation of music in literature. The only possibility of recreating the musical work in a literary one is to create the illusion of music and sound through the literature and in order to do so, the author can use a variety of methods. The writer has to use the written language in order to recreate a musical work in the literary one. It means that the main device of the recreation is the words. The author can work with the vocabulary, intonation and prosody, with the aim of creating the illusion of music in literature. When writing, he/she does not work with the musical sound, so he/she seeks to imitate the required sound or tone with the right choice of words. In the case of *A Clockwork Orange*, Burgess works not only with the language of the novel but also with the structure which he relates to the structure of symphony. All the devices that Burgess uses in the creation of the ‘linguistic symphony’ are discussed in the next chapters.

2.3 Music and evolution

As Bártová states, the origins of the music formation began circa 30 000 b.c. (8). It has been long discussed whether music was prior to speech or vice versa. According to Charles Darwin, singing was the first means of communication and therefore, music was prior to speech. Rosseau, Spencer, Stumpf and Janáček, on the other hand, had a different opinion, stating that speaking came before singing. They justified their opinion by saying that there was an obvious relationship between the speech flow and music and that music evolved from the cadence (Bártová 8). Nonetheless, there is no doubt that music is one of the oldest human ways of expression and realization. There are many theories and discussions on what was the primary function of music and what it served for. Generally, the primary presumed function of music was the way of expressing the ‘self’ that differentiated humans from other animals. Also, it was the ability to express how humans perceived the surroundings. It is evident, that music has not always been considered art, as we perceive it nowadays, rather it was a very natural way of expressing human existence and the omnipresent phenomenon. As Bártová states, the original function of music was not aesthetical but magical, meaning that in terms of function, music was more practical than it is today (8).

Therefore, the history of music is not only important for the evolution of arts, but also it is important for the evolution of society and human being itself. Its significance within the scope of human evolution was described in Darwin’s theory of evolution in 1858. Peter Kivy analyses the significance and implications of music in Darwin’s theory in his paper *Darwin on Music*. The focus of the study is the bird singing which fascinated, among others, many poets and writers throughout history. According to the study, birds use the power of their singing as a means of fighting in the process of sexual selection. On the contrary, human beings use their physical aspect and power to win the fight for the reproduction: “the strongest, most active, or most attractive male will be the one most likely to gain a mate and reproduce. With respect to birds, the production of pleasing sounds, i.e., singing, is a primary means of attraction” (Darwin on music 43). This idea was the initial impulse that further led to the study of the relationship between music and the evolution of humankind. Criticism of Darwin’s theory refused the idea, suggesting that the prehistoric man used his voice during the process of sexual selection and “those characteristics of voice that were attractive to the opposite sex would have been passed on to succeeding generations, resulting finally in vocal music” (Darwin on music 43). Therefore, music is a prehistoric remnant that

remains anchored in humankind throughout history, and its function has been evolving. From the primary reproductive function, when the sounds produced by men were used during the breeding time only, its use has broadened, and the function of music has been more complex since then.

2.4 Music and its function

Music can be used as a great means of healing both mental and physical condition of people. It has been well known for its wholesome effects on the human body; however, contemporary society tends to disregard this fact, most probably due to the influence of the western medicine and its means of treating separately the human body and mind, as the two individual parts of the unit. Nevertheless, ancient nations were well aware of the great healing power of music and they studied its use and the effects of music on the body and soul. As Marek suggests, ancient Greeks considered music to be the healing means for the human body and spirit. They were very creative and used whole range of healing techniques, nonetheless, these did not survive to this day. Music was used as a cure until the 15th century, and later its function started to be generally perceived as an aesthetical rather than remedial (Marek 52).

Marek labels Pythagoras a founder of the philosophy which unified music, mathematics, medicine, health science and acoustics. He emphasized the spiritual aspect of life in harmony. Harmony was generally an important concept that was perceived in a different way than it is nowadays, and it was assigned a higher value than it is today. Pythagoras stressed the crucial role of the natural energy and the universal laws of harmony based on the mathematical principal of celestial bodies, the musical laws and the inner spiritual world of an individual—physical and mental. All the laws—laws of the universe, music and philosophy—were from his point of view in harmony and they were all equal. When the three sections are in harmony, they create music of the spheres. The universe, nature and God were understood as closely related; therefore, music of the spheres included all the aspects of these three parts, and most importantly, they were balanced. Music of the spheres reflected the understanding of God in those times and it used metaphors to describe it. The highest vibrations were the “good” ones, therefore, as Marek represents, they were associated with God, and so the vibrations of the highest tones were God’s vibrations. The lowest tone, produced by the loosest string, was associated with the substance, the very opposite of God—the imperfect.

Marek further explains that Pythagoras held the view of the possibility to heal the human psyche with the use of music. One can renew the disrupted order of the psyche by putting it in balance. When the harmony is renewed in the psyche, then the body as a whole is renewed and balanced (Marek 53). This holistic approach was widely applied to nearly everything since the ancient philosophers believed in unity and connection. It was not possible to cure the body without curing the psyche first, so the music was used to calm the spirit and put it in balance and eventually the whole body.

2.5 Music and changes to the temper

Music has been studied for its ability to cause changes to the mental and physical condition of an individual, and these changes were known to be deliberate as well as unintentional. Different implications and effects were ascribed to different kinds of music, and they were used for different purposes. Primitive forms of music, such as drumbeats, simple sounds and onomatopoeic cries are widely used by the tribes with the intention to stimulate the members, and they are often part of a ceremony or a ritual that serves religious or magical purposes. The music serves as a medium between the physical world and the spiritual one. It is also very often accompanied by a dance, and it can be used for a practical purpose too, for example recording the history and events. However, the ceremonial use affects the members of the tribes to a greater extent. Through dancing and playing the music, the members can experience an altered state of mind, and the music can cause changes to their conscious mind. Similarly, the music used for military purposes can have a stimulating effect on the listener. Vigorous beats of the drum and regular rhythm imitating the sound of a marching parade are used not only to celebrate the heroic acts but most of all they are used to encourage the combatants as they are “inciting human beings to aggression,” according to Vaughan. He also claims that “war drums and tribal dances have their own special effect on the body, and quite a precise vocabulary of rhythms exists for particular purposes” (The Power of Music 29). It is proven that listening to certain kinds of music can provoke aggression in the individual and can have violent consequences in general.

In the same way, as the individual can be stimulated by music into the aggressive behaviour, he/she can be soothed, relaxed and even healed. The healing effects are known if the rhythm of the music is in harmony with the human heartbeat. In this case, music is said to be efficient in curing both the physical and mental condition

of a person or even an animal. Vaughan specifies the terms that need to be followed in order to achieve the healing effects, claiming that the heartbeat tends to sound like the first two beats in a bar of waltz rhythm, and these need to be followed (The Power of Music 29). He further explains that if you disrupt the rhythm by placing a strong cut-off on a different beat in the bar, then “natural energy is abruptly disturbed, the heart gets a shock, and the subject soon become aggressive.” Contrarily, if you follow the natural heartbeat, the effect on the body is therapeutic.

3 The novel as a symphony

The structure of *A Clockwork Orange* is remarkable for its unique conception. It is divided into three parts, each consisting of seven chapters, with the exception of the American edition published in 1963 where the last chapter was omitted. It is no coincidence that the author chose to divide the novel into three parts since he finds an inspiration for this kind of division in music. Burgess's love for classical music brought the idea of the novel written in sonata form into being. In this chapter, I will explain how Burgess works with the novel structure and how he uses the features of the musical composition structure and applies them into the structure of the novel. I will describe three parts of the novel and explain their specific function in relation to the music form.

When focusing closer on the structure of the novel, one can notice that it is “structured like the symphonies of the Romantic age” (Sorlin 45). The first movement of a symphony has the structure of sonata form and the structure of sonata form usually comprises of three parts. “A sonata is composed of an exposition, a development and a recapitulation (before the final coda): presented in the exposition, the themes of the symphony are then developed before being exposed again” (Sorlin 45-46). An exposition, which is the first part, introduces the themes of the novel, such as: violence, consumerism, morality, free will, and it also introduces the motifs. For the purpose of my analysis, I found the most suitable the two of them—violence and free will. A development—the second part—then elaborates on the themes, works with them and shapes them, in order to motivate the formation of the last part, a recapitulation, and possibly a coda. This form is often characteristic for the first movement of the symphony, a complex classical composition consisting of usually four movements. *A Clockwork Orange*, therefore, resembles both the structure of sonata form and the structure of the first movement of a symphony. Yet according to Sorlin, “Burgess does not confine himself to the First Movement of a symphony: in the succession of chapters and books, he recreates a whole symphony based on its four traditional parts” (46). Sorlin suggests that *A Clockwork Orange* is not limited to the structure of the first movement of a symphony only, but it derives its form from the symphony as a whole and its four parts—movements. Nevertheless, I will focus most on sonata form, and therefore, on the first movement in this chapter, and I will explain how the novel is built according to its structure.

Symphony, the source of inspiration for the structure of *A Clockwork Orange*, is closely related to the protagonist's favourite composer Beethoven, whom he admires greatly and mentions very often throughout the story, as well as his symphonies, namely: *Symphony No. 5* and *Symphony No. 9*. Burgess's choice was obviously not accidental, and it correlates deliberately with the protagonist's music preferences. Alex not only admires the musical work of Beethoven, but he also lives his life in the form of one of his most brilliant musical compositions. He lives a symphony.

3.1 Sonata form

3.1.1 Exposition

The sonata's first part is the exposition that presents the themes and the motifs of a composition, in this case, the themes and the motifs of the novel. It includes seven chapters out of twenty-one. The important themes of the story are introduced in this part, most of them in the first and the second chapter. The narrative starts with a very sharp, brief, yet utterly satisfactory introduction to the world of the protagonist:

‘What's it going to be then, eh?’

There was me, that is Alex, and my three droogs, that is Pete, Georgie, and Dim, Dim being really dim, and we sat in the Korova Milkbar making up our rassoodocks what to do with the evening, a flip dark chill winter bastard though dry. The Korova Milkbar was a milk-plus mesto, and you may, O my brothers, have forgotten what these mestos were like, things changing so skorry these days and everybody very quick to forget, newspapers not being much read neither. Well, what they sold there was milk plus something else. (Burgess, *A Clockwork Orange* 7)

At the very beginning, Alex starts with a phrase he frequently repeats throughout the novel: ‘What's it going to be then, eh?’. It is one of the most frequent motifs in the novel. In the first chapter, Alex asks this question four times and he never receives an answer to it. He constantly asks if others have made up their mind and if they know what to do or what will happen. It is important to say that the question is partly rhetorical since Alex does not truly expect to get an answer to it, as he is the boss of the gang and he feels sovereign and the most intelligent among others—which allows him

to make a decision on his own. In this way, the question introduces one of the main themes of the novel—free will and choice. It emphasizes the choice that Alex has in the first chapter, of doing anything he wants, even if it is illegal. Moreover, the phrase serves as a narrative tool for maintaining the tension during the story, and it creates the nervous atmosphere that keeps the reader anxious to know how the exposition will develop and consequently end. Sorlin goes further in the interpretation of the question and suggests that: “The novel is indeed marked by the recurrence of the same question ‘What’s it going to be then, eh?’ echoing the recurring four-note motif powerfully opening Beethoven’s *Fifth Symphony*” (46-47). The fact that the question is repeated four times at the very beginning of the novel can be related to the creation of the illusion of the four-note motif that opens the *Fifth Symphony*, the same way as the question opens the story of *A Clockwork Orange*. Also, it opens every first chapter of the new part. Both motifs are aiming to the future, yet it is not clear where exactly, and they are “keeping the readers in suspense on their way to the finale” (Sorlin 47).

After bringing up the question, Alex starts with introducing himself and his “droogs” by their names, with the exception of Dim, whose character is introduced with a small explanation of the significance of his name. Alex enumerates the names of the young men in descending order, starting with his own name as the leader of the group and ending with Dim, adding that he is „really dim” (7). This little note is extremely important for the further development of the relationships among the men, and it anticipates the events that will happen in the second part of the novel—in the development. Consequently, Alex specifies the location they are situated in—the Korova Milkbar—the bar where all the “ultra-violent” nights begin with drinking a milk cocktail enriched with “something else” that is never explicitly named in the novel, yet it is obvious to the reader that it is drugs. After Alex and his droogs finish their drinks and also their nightly routine of sitting in the bar and contemplating what to do, and when Alex can feel “the knives in the old moloko starting to prick” (Burgess 10), they go out to the streets and start to commit the evil acts.

Apart from the introduction of the characters and the places, the main theme of violence is introduced in the first part of the novel. When the reader is familiar with the routine that Alex and his droogs go through every night, he/she is acquainted with the nastiness of the actions they perform. Beating innocent people, raping defenceless women and stealing things without any purpose indicates the character of their acts which is purely evil and inexcusable. Not only they have no reason or excuse for doing

it, but they also have no remorse. The reader can easily understand from the beginning that violence is pure joy for the young delinquents since they enjoy a sight of the blood or the moaning of the victims. In the following excerpt, where Alex and his friends beat an old man, it is demonstrated that they enjoy the sight of the blood:

‘You naughty old veck, you’, I said, and then we began to filly about with him. Pete held his rookers and Georgie sort of hooked his rot wide open for him and Dim yanked out his false zoobies, upper and lower. He threw these down on the pavement and then I treated them to the old boot-crush, though they were hard bastards like, being made of some new horrorshow plastic stuff. The old veck began to make sort of chumbling shooms – ‘wuf waf wof’ - so Georgie let go of holding his goobers apart and just let him have on in the toothless rot with his ringy fist, and that made the old veck start moaning a lot then, then out comes the blood, my brothers, real beautiful. (Burgess, *A Clockwork Orange* 12-13)

Violence and cruelty are one of the most important themes introduced in the first part of the novel. That is to say, the exposition of the behaviour and violent acts that the protagonist does. It suggests the rapid development, and one can expect either a punishment in the end or a different result of the development. Nevertheless, the tension that is created by the fast exposition of violence in the first part of the novel anticipates a certain twist of the story. Burgess states that: “The first movement was the weightiest, being in fast or moderately fast tempo and exhibiting the resources of sonata form” (Burgess, *This Man and Music* 50). As long as Alex is able to make a choice of his own free will in the first part, the story is fast-paced. Analysing the first part as a whole movement, one can notice its rapid course, and therefore, it can be recognized as allegro—the first and the fast movement of the symphony.

At the end of the exposition, Alex attacks his last victim of the first part, the elderly lady surrounded by her cats, and he makes a few mistakes that lead him to jail. He mistakes the lady’s calling for the police for her monologue to the cats: “I could hear the like muffled goloss of this old ptitsa down below saying, ‘Yes yes yes, that’s it,’ but she would be govoreeting to these mewling sidlers going maaaaaaah for more moloko” (Burgess, *A Clockwork Orange* 66). And by the time he and his droogs broke into the

elderly lady's house, his companions had already plotted against him which he failed to recognize. It is demonstrated that Alex as a leader is not flawless and he too makes mistakes. This feature of human imperfection changes the course of the story and leads the exposition to an end. Alex's failure is a motif that ends the first part of the novel and requires the development of a new situation. After the police are called by the lady, Alex is arrested and left behind by his mates. He is taken to the police station where a new part of the story begins. The new part that needs to develop the previous exposition of violence and protagonist's failure. It is the development.

3.1.2 Development

The repetition of the motifs and the elaboration on the themes from the exposition is a distinctive feature of the development in sonata form. Burgess repeats the motifs and the themes from the first part of *A Clockwork Orange*, alters the themes and consequently develops them, and in this way, he justifies its use in order to come to the conclusion after the final recapitulation. The possibility to choose freely and the urge to act violently is challenged in the development and slowly being transformed into the very opposite, that is the impossibility to choose and the urge not to harm others. Alex himself undergoes the process of development in the second part and suffers severe changes to his character.

From the exposition of the main themes, the violent actions and free will, Burgess proceeds to the development of the novel which is presented in order to not only elaborate on the themes but also to deepen the shallow reflection of the protagonist's character from the first part. The pace of the story slows down in the second part; therefore, it can be compared to the second movement of a symphony, called *andante* or *adagio*. As Sorlin indicates, "the second movement was usually slow and meditative" (51). In this part, the reader is offered an insight into the protagonist's persona from a different perspective. Alex is a complex character who is not limited to the criminal behaviour only, as it may seem from the part of exposition, and through the gradual revelation of his character the author proposes and develops other questions and themes of the book. In the second part, Alex is exposed to the different conditions in the prison where he cannot act violently, yet he still desires to, and he needs to adapt to a new environment and behave against his free will for the first time. The theme of free

will is to be challenged in the development since the idea proposed by the author is that free will is the essential right of human beings.

The question of whether it is preferable to be good against one's will or bad voluntarily, is the crucial query of Burgess's novel. "Is an evil human being with free choice preferable to a good zombie without it?" (Morris 44). In the exposition, Alex was free to choose what he wanted to do, whereas in the development he is being oppressed. The author elaborates on the idea of depriving an individual of his/her freedom in the second part of the story by demonstrating the possible solutions and the advantages and disadvantages of such actions. As an instrument for taking Alex's free will away—the Ludovico Technique is introduced in the development.

The second part opens up with the same question as the first part: 'What's it going to be then, eh?' The same motif is repeated at the very beginning of the second part, this time with a slight modification. The question is repeated again four times, nevertheless, the character proposing this question is different. It is not only Alex who asks but also the prison chaplain. On the one hand, it is clearly demonstrated that the question was raised by the chaplain "'What's it going to be then, eh?' said the prison charlie for the third raz" (Burgess, *A Clockwork Orange* 87), but on the other hand, it is not clear when since the question is actually repeated for the fourth time in this chapter and not third as the narrator states. Therefore, it is logical that one of the questions was raised also by the protagonist. Similarly to the exposition, the protagonist does not probably expect any answer since he is in the prison and his freedom suffers under the restriction of the guards. The motif is altered when the chaplain asks the question and he receives an answer to it, specifically, he answers himself with the sequence of rhetorical questions:

Is it going to be in and out and in and out of institutions like this, though more in than out for most of you, or are you going to attend to the Divine Word and realise the punishments that await the unrepentant sinner in the next world, as well as in this? A lot of blasted idiots you are, most of you, selling your birth-right for a saucer of cold porridge. The thrill of theft, of violence, the urge to live easy – is it worth it when we have undeniable proof, yes yes, incontrovertible evidence that hell exists? (Burgess, *A Clockwork Orange* 87-88)

In his monologue, the prison chaplain tries to persuade and even manipulate the prisoners into the improvement of their behaviour as he tries to convince them with the power of the religion to become better individuals. By questioning the prisoners' ability to improve their behaviour and become good individuals, he indirectly suggests how miserable and feckless they seem to him. Questions can be appealing, and this is the case. By asking "What's it going to be then, eh?" the chaplain intends to appeal to the prisoners, unlike Alex, who is asking this question in order to demonstrate the possibilities he has as a free person.

The theme of violence is developed to a great extent in this part. The violence presented in the exposition is almost a hobby to Alex; it brings pleasure, fulfilment and joy to him. Such a reaction to violence is very rare and incomprehensible to the majority of the characters, and that is the reason why Alex is arrested and treated in order to become a good citizen. Whether it is the feeling of aversion to a random person or sexual arousal when seeing a young girl, Alex's automatic reaction to the stimulus is always violent. His violent nature is inherent to some extent, nevertheless, it can be triggered and intensified by certain means that Alex uses deliberately. These are the milk cocktail from the Korova milk bar and music. After drinking the illegal cocktail, Alex's urges gain power and his violent character cannot be stopped.

I could feel the knives in the old moloko starting to prick, and now I was ready for a bit of twenty-to-one. So I yelped, 'Out out out out!' like a doggie, and then I cracked this veck who was sitting next to me and well away and burbling a horrorshow crack on the ooko or earhole, but he didn't feel it and went on with his 'Telephonic hardware and when the farfarculule gets rubadubdub. (Burgess, *A Clockwork Orange* 10)

In the same way, when listening to music, Alex cannot help himself but daydream about the "ultraviolence", rape, and beating.

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 smeking all over my rot and grinding my boot in their litsos. (Burgess, *A Clockwork Orange* 39)

It is an undeniable fact that Alex is an abusive individual, yet he has a certain level of control over his behaviour. He has his violent fantasies, which are apparently uncontrollable, nevertheless, he has a choice of whether to realize them or not. Without the needed stimuli, violence would possibly stay dreamlike in Alex's fantasies, never to be performed in real life. He decides to support and intensify his fantasies by drinking the cocktails and listening to music which stimulates him to behave violently. Provided that both the milk drink and music drive Alex to act violently, it is demonstrated in the second part of the novel how Alex's urges develop and change.

In the institution, Alex has clearly no access to his favourite drink, yet he is still allowed to occasionally listen to music. This time, however, music is a part of the Ludovico Technique, and therefore, it is an instrument for the delinquent correction. Music accompanies the violent movies which purpose is to break Alex's violent habits off. With the aid of medication, it manages to succeed.

‘Stop it, stop it, stop it,’ I kept on creeching out. ‘Turn it off, you ghrazny bastards, for I can stand no more.’ It was the next day, brothers, and I had truly done my best morning and afternoon to play it their way and sit like a horrorshow smiling cooperative malchick in the chair of torture while they flashed nasty bits of ultraviolence on the screen, my glazzies clipped open to viddy all, my plot and rookers and nogas fixed to the chair so I could not get away. [...] ‘Oh, I’ve had enough,’ I cried. ‘It’s not fair, you vonny sods,’ and I tried to struggle out of the chair but it was not possible, me being good as stuck to it. (Burgess, *A Clockwork Orange* 123)

The theme of violence is developed and inverted in the second part of the novel. Alex's violent behaviour, which was a result of his free choice, was much appreciated and awaited by him in the exposition. In the development it is a threat, source of anxiety and nausea to Alex. The actions that the protagonist loved to do in the first part turn into a nightmare that he seeks to avoid. Instead of choosing to perform violence, Alex now chooses to avoid the mere thought of it since the thoughts are the only thing that remains uncontrollable. This situation leads to the primary question of free will again,

yet it still remains without any answers. The answer is, as a matter of fact, for the reader to decide.

3.1.3 Recapitulation

The third and the last section of the first movement in sonata form is the recapitulation. After introducing the themes in the exposition, elaborating on them in the development, the resolution of the themes and the final denouement follows. As Burgess describes his intentions with the structure of the novel, he explains that the final section of *A Clockwork Orange* was intended to resemble sonata's recapitulation, "in which the themes appear again as in the exposition, but with certain subtle modifications" (Burgess, *This Man and Music* 50). The themes from the very beginning of the story are resurrected in this last part, and they are slightly modified in order to develop the story. Burgess creates the sensation of déjà vu by repeating the similar passages that appeared earlier in the story. Alex is reunited with the characters he met at the beginning, and he visits places he had visited before. The situation he finds himself in is different this time, yet all the renewed meetings and visits have something in common—the reversal of the roles.

The same motif that was used in the exposition and throughout the novel is opening the third part of the novel: "What's it going to be then, eh?" (Burgess, *A Clockwork Orange* 143). The question is asked by Alex again, the same person as in the first chapter; however, the situation is different this time. In the exposition, Alex is asking his friends what kind of ultra-violence they want to do that night, but they never answer his questions. Even though he asks his friends, he does not really need the answer to the question since he is the boss and he can control his gang and their plans. In the recapitulation, he has nobody around, so he can only ask and answer the question himself. Unlike in the exposition, Alex does not know the answer to the question this time and does not have much control over what is really going to happen in this part. He repeats the question exactly three times in the first chapter of the recapitulation:

'What's it going to be then, eh?'

That, my brothers, was me asking myself the next morning, standing outside this white building that was like tacked on to the old Staja, in my platties of the night of two years back in the grey light of dawn, with a

malenky bit of a bag with my few personal veshches in and a bit of cutter kindly donated by the vonny Authorities to like start me off in my new life.” (Burgess, *A Clockwork Orange* 143)

In the very first chapter, the question had also emphatic meaning, indicating the freedom of choice that Alex had. This time, he is also free to choose; however, he does not have much of a choice. He got out of the institution after the treatment, and he is supposed to start again from the beginning as a new person. The question this time rather translates as a doubt whether he is able to start as this new, re-born citizen. Next time, Alex asks himself again:

‘What’s it going to be then, eh?’

Some breakfast some mesto, I thought, me not to having eaten at all that morning, every veck being so anxious to tolchock me off out of freedom. A chasha of chai only I had peeted ... then I sat in a dark corner to eat and peet. (Burgess, *A Clockwork Orange* 143)

In the second excerpt, Alex is in a place where he orders something to drink, as he did in the first chapter of the book; however, this time it is a coffee and no special drug-drink. He also happens to be a witness of harassment and it makes him sick and not excited as it would in the very first chapter. He does not feel comfortable much when being released and set free after the treatment, so the third time he asks the question is when he aims to go back home to his parents’ place.

‘What’s it going to be then, eh?’

What it was going to be now, brothers, was homeways and a nice surprise for dadada and mum, their only son and heir back in the family bosom. Then I could lay back on the bed in my own malenky den a sloshy some lovely music, and at the same time I could think over what to do now with my jeezny. (Burgess, *A Clockwork Orange* 145)

Alex hopes to be welcomed by his parents and listen to his favourite music, nonetheless, the reality is very different from his expectations. Upon coming home, he finds out that he is no longer his parents’ “only son” and that he was replaced by Joe, a

random tenant. The new occupant also reminds Alex that he is the victim who shall suffer now. “‘You’ve made others suffer,’ said this Joe. ‘It’s only right you should suffer proper’” (Burgess, *A Clockwork Orange* 150). Alex is no longer in control of the situation; he is the victim this time, and he is forced to leave against his will. He cannot manipulate his parents as he did in the first part of the novel, and he is no longer able to command them. After the unsuccessful reunion with his parents, Alex heads towards his favourite music shop. The place he used to like and where he used to be welcomed. Although he expected to meet the old shop assistant there, he meets a new one: “I expected to viddy old Andy there, that bald and very very thin helpful like veck from whom I had kupetted discs in the old days. But there was no Andy there now, brothers, only a scream and a creech of a Nadsat (teenage that is)” (Burgess, *A Clockwork Orange* 151). The same place but not the same person. The new shop assistant did not know Alex, neither his taste in music, which made Alex sick. Not angry, as it would at first, but sick and nauseated. He was once again a victim in his favourite place, being treated like a stranger.

Next, Alex returns to the place he used to know very well—to the Korova Milkbar. This time, he finally orders ‘milk plus drink’, hallucinates, but it does not encourage him to be violent and delinquent as it did in the past. Instead, he feels desperation and hopelessness that leaves him with suicidal thoughts: “and then there I was as I was before, the empty glass on the table and wanting to cry and feeling like death was the only answer to everything” (Burgess, *A Clockwork Orange* 156). Instead of thinking about killing other people, Alex considers his own death in order to escape the sense of hopelessness. In this state of mind, Alex enters the public library—the place where he used to go—and a number of encounters from the past follow. He meets characters from the part one of the novel, such as the old man he once beat up with his gang; Dim, his old friend; Billyboy, his old enemy; and F. Alexander, the writer whose wife was raped by Alex. The reversal of the situation is very obvious since Alex who used to be the victimizer is now a victim. Even though he walks the same places as he did before the Ludovico Technique and meets the same people, it is no longer his territory where he can be offensive and aggressive towards others. On the contrary, Alex is now on the defensive, and he pays for his previous bad behaviour. In the library, the old man and his friends beat Alex, Dim and Billy Boy now working as police officers beat Alex too, and finally, F. Alexander tortures him with music as a vengeance for his wife who died after Alex attacked her with his group.

The recapitulation—or the part three—thus re-introduced the themes that were presented in the exposition (the part one) and modified them by switching the roles of the characters, with the main example being the protagonist Alex who is now a passive participant of violence rather than the active one. Morris views the difference between the three parts of the novel as a triunal division of the protagonist that creates the structure of *A Clockwork Orange*. “Again, there is the matter of structure. The triunal division of *A Clockwork Orange*—Alex damned, Alex purged, Alex resurrected—can be taken, depending on one’s predilections at the start, as the fall-rising pattern of comedy or the rising-falling pattern of tragedy” (Morris 38). It depends thus on the view of the reader and his/her interpretation of the recapitulation and whether it is considered to result in a tragical outcome or not. It has to do with the reader’s preference, if he/she prioritises the choice of free will (like Burgess does), or if the reader favours suppression of free will for the sake of public safety. The reader’s view can also differ according to the version of the novel, depending on whether or not the last chapter was omitted. The final chapter and the coda will be discussed in the following paragraph.

3.1.4 Coda

So far, I have explained the three main parts of the novel that represent the three parts of sonata form: the exposition, development and recapitulation, where the main topic and themes were introduced, developed and modified. However, they did not come to an end in the case of *A Clockwork Orange*, or at least, not in the original version. Burgess intended to divide the book into three parts, each consisting of seven chapters. The very last one should serve as a coda which is not compulsory in sonata form but often used as a conclusion to the composition. Therefore, the end of the story is presented in the coda. It is typical of the recapitulation to seemingly conclude the composition by slowing the movement down and resulting in some kind of an end. This happens in *A Clockwork Orange* also when Alex appears in the hospital one last time and receives a present from the Minister—a stereo. He listens to his favourite classical music and finds out that he is no longer sick when listening to it, and therefore, it is obvious that the effect of the treatment vanished: “I was cured all right” (Burgess, *A Clockwork Orange* 192).

The recapitulation starts sharply with Alex being released from the hospital, and it extends in the swift tempo continuously when Alex meets all the other characters

within a short period of time, so it can suddenly result in his suicidal attempt which creates the illusion of an ending. Nevertheless, it is actually the opening of the coda that is the true denouement of the story. As Burgess suggests, “The coda (as with Beethoven) might modulate, like a new development section, to remote keys, but the movement would always end with a reassertion of the key of the title” (*This Man and Music* 51). The coda appears as a new beginning, nonetheless, it is the genuine end of the story. The coda starts with the same question as every “movement” or the part of the book, and that is ‘What’s it going to be then, eh?’ The narrator then continues in a similar way as he did at the beginning. Starting off the final chapter the same way he did the very first one, he introduces his new group of friends. Again, the sense of déjà vu is created in this way. “‘What’s it going to be then, eh?’ There was me, Your Humble Narrator, and my three droogs, that is Len, Rick, and Bully, Bully being called Bully because of his bolshy big neck and very gromky goloss which was just like some bolshy great bull bellowing auuuuuuuuh” (Burgess, *A Clockwork Orange* 193). The beginning of the coda is analogical to the beginning of the exposition since Alex describes his droogs and emphasizes one of them—Bully. The exposition started with Alex describing the group and especially Dim, “Dim being really Dim” (Burgess, *A Clockwork Orange* 7). The following sentence is almost identical in the exposition and the coda: “and we sat in the Korova Milkbar making up our rasoodocks what to do with the evening, a flip dark chill winter bastard though dry” (Burgess, *A Clockwork Orange* 7), versus the coda: “We were sitting in the Korova Milkbar making up our rasoodocks what to do with the evening, a flip dark chill winter bastard though dry” (Burgess, *A Clockwork Orange* 193). Then Alex continues with the description of the milk plus drink and then how he and his group refreshed by the drink go to the streets and beat an old man and then go to Duke of New York and meet old ladies and have all the familiar encounters that were once described in the exposition. Nonetheless, Alex cuts his narration short this time since he already explained it all in the very beginning. The coda is similar to the exposition at the beginning; it echoes “the old Alex”, however, it is much faster than the exposition, and of course, much shorter. Also, it tends to repeat the motifs from the first movement. As Sorlin sees it, “The last chapter operates as a finale. It respects the function of the last symphonic movement which is to resume, to gather the themes previously developed. The literary finale indeed opens on the same notes/words as the first chapter (with a variation in the names of the characters)” (46). Therefore, the coda of *A Clockwork Orange* can be also referred to as a finale of the

linguistic symphony since it meets the requirements of the definition of finale. It resumes and gather the themes of the novel and opens in the same words, in this case the same question, ‘What’s it going to be then, eh?’ Also, the names of the protagonist’s friends differ in the last chapter.

As Burgess suggests, the movement ends with a reassertion of the key of the title (*This Man and Music* 51). The title of the book, *A Clockwork Orange*, has a metaphorical meaning. The phrase links two words without any seeming relation. However, there is a logical explanation behind the title of the book. With his novel, Burgess points out the helplessness of a citizen under control of the totalitarian government. He becomes a clockwork person acting like a clockwork toy—doing what others tell him/her to do with no choice. Orange, similarly, is a fruit with no emotions or brains. It cannot make a choice. As a teacher in Malaya, Burgess learned that ‘Orang’ means a human being in Malay. “The cockney and Malay fused in my mind to give an image of human beings, who are juicy and sweet like oranges, being forced into the condition of mechanical objects” (Burgess, *Programme Note for A Clockwork Orange* 2004 260). *A Clockwork Orange*, therefore, stands for an object that Alex has become after the brainwashing treatment he underwent.

Another important issue that is solved in the coda, apart from the key of the title of the novel, are the problems that were raised in the preceding movement. As Sorlin assumes, “As in many symphonies (Beethoven’s especially), the last movement brings about a resolution of the problems raised in the preceding movements” (46). In *A Clockwork Orange*, the problems are solved in the coda—the last 21st chapter. The underlying problems were the main themes of the novel, and therefore, the main message of the novel is the answer to the question of free will which is solved in the last chapter. In the coda, Alex comes to the realization that he is no longer happy with his reckless delinquent lifestyle. He finds no pleasure in violent acts; he is staying away from violent situations, and he does not enjoy being intoxicated anymore. He is confused at first, not knowing what is going on and not understanding the situation he finds himself in: “But what was the matter with me these days was that I didn’t care much. It was like something soft getting into me and I could not pony why. What I wanted these days I did not know” (Burgess, *A Clockwork Orange* 199). He describes random visions of himself that he has—being aged and settled down. He also starts to develop feelings of loneliness and the need for a wife. All is cleared up after his encounter with an old friend Pete, who used to be a delinquent, and his wife Georgina.

Alex is astonished and inspired at the same time. He realizes he is getting older and he wants a family. This realization is an answer to the omnipresent question of free will that is being raised by Burgess throughout the novel. As Sorlin indicates, "The last movement then offers a sort of liberation, a kind of answer to the question raised. As in the most Beethovenian finales, it presents the triumph of and not over the individual self" (47). Alex goes through the difficult journey, from being the young delinquent to being the victim of society. Naturally, he comes to the stage of his life where he gives up voluntarily on his young delinquent character and longs for the family life.

"Burgess's last chapter seems to celebrate this victory of the "I": at first a victim of a totalitarian power, Alex then moves on to be a writer, free to write his book in the first person and to denounce the abuse he was the victim of" (Sorlin 47). It is a triumph of the protagonist himself as his coming of age results in the victory of free will over the totalitarian supremacy and manipulation with an individual.

4 Nadsat as a musical instrument

The language and especially the vocabulary have been widely discussed since the publication of *A Clockwork Orange*. It is probably the most powerful device Burgess uses in the novel and it has much more than only esthetical meaning. The author uses the unique vocabulary, which he himself called Nadsat, in order to create associations and to unconsciously invoke perceptions and images in the readers mind. He also uses Nadsat as a part of the structure of the novel which is, as previously mentioned, based on sonata form. In this chapter I will explain how Burgess comes up with the idea of the fictitious language used in *A Clockwork Orange*, how he uses it to achieve the desired play on words and how it sets the pace of the story, and lastly, how Nadsat creates violence in the novel.

4.1 What is Nadsat

Nadsat is a word that comes from the Russian language and means “teen”. Burgess picked up a lot of language influence on his travels in Russia and thought it would be a good idea to include these language influences in his novel. When he was thinking of a special teenage argot that would be characteristic for the protagonist of *A Clockwork Orange* and his gang, he invented the special mixture of Slavic and English vocabulary, spiced up with gypsy and Cockney rhyming slang. The fact that the teenage gang has its own language alienates these youths from the adult world and puts them on the margin of society. It also emphasizes their differentness since they certainly do not fit in with their hobbies and behaviour, especially the protagonist Alex, who is the narrator and whose voice is the most distinctive in the novel. His sociopathic mind is represented by his distinctive speech, and despite the fact that he uses slang expressions many times, Alex sounds sophisticated and noble if he chooses to. “It would interest me greatly, brother, if you would kindly allow me to see what books those are that you have under your arm” (Burgess, *A Clockwork Orange* 11). Also, when talking to the reader Alex refers to himself as “Your Humble Narrator”, imposing the idea of a narrator who is a humble victim of the bad society and thus evoking a good person sharing his story with the audience. Therefore, the reader of *A Clockwork Orange* often finds himself/herself sympathizing with the protagonist, not knowing exactly why, as he is a youth delinquent with no sympathy or remorse. His way of speaking, however, creates

the illusion of him being a polite gentleman, even when the likeable language does not correspond to the terrific deeds he does.

4.2 Why Nadsat matters

It is obvious when reading *A Clockwork Orange* that English is the prevalent language. This fact does not have to be discussed since the novel was originally written in English, yet there is an important aspect of the use of English in the novel that makes it appear less dominant. It is the alteration of the English language. It changes the reader's perception of it and creates the illusion of almost a foreign language. Burgess mixes several different languages and their variations; the two of them are the most apparent—the English and Russian language. As Jeannin treats it, “in altering and distorting the English words, Burgess indeed plays with the rules of the major language, disobeying the standard linguistic laws” (48). He uses special means of word-formation combining Russian and English words that results in a linguistic hybrid resembling a diction of a native Russian speaker trying imperfectly to switch to English. In this way, Burgess suppresses the dominance of English as a major language and balances the importance of the major and the minor language—English and Russian. As a result, the novel creates the illusion of a symphony “written until the last movement in a minor key” (Jeannin 48). In order to demonstrate the impact of Russian on the language used in *A Clockwork Orange*, I will analyse a paragraph from the novel, where Alex talks about the incident he had with two young girls, and where he speaks in his slang language:

When the last movement had gone round for the second time with all the banging and **creeching** about Joy Joy Joy Joy, then these two young **ptitsas** were not acting the big lady sophisto no more. They were like waking up to what was being done to their **malenky** persons and saying that they wanted to go home and like I was a wild beast. They looked like they had been in some big **bitva**, as indeed they had, and were all bruised and pouty ... They were **creeching** and going ow ow ow as they put their **platties** on, and they were like **punchipunching** me with their teeny fists as I lay there dirty and **nagoy** and fair shagged and fagged on the bed.
(Burgess, *A Clockwork Orange* 52)

As one can see, there is at least one word in each sentence that was altered and translated from English into Nadsat. The word class varies since Burgess works with nouns, adjective and verbs in this particular extract. In the case of nouns, the author distinguishes between singular and plural, makes no changes to the singular form and makes a change to the plural by adding suffix -s, as in English. Adjectives remained grammatically unaltered. The verb was altered according to the English form of gerund:

Creeching – translates to English “screaming”, originated in Russian infinitive крича́ть (kričát'). Suffix -ing was added to the word stem to indicate gerund in English.

Ptitsas – translates as “girls” to English; however, literal meaning is “birds”. Originates in Russian пти́ца (ptíca). Suffix -s was added to indicate plural form of the word. Ptitsa – Ptitsas.

Malenky – translates to English as “very small”, originated in Russian adjective ма́ленький (málenkij). Russian uses one-word diminutive for the expression, unlike English two-word expression, which the author decided to preserve in Nadsat.

Bitva – translates to English as “fight” or “battle”, originated in Russian noun бítва (bitva). There were no alterations made in the word-formation process; the form of the noun was preserved.

Platties – translates to English as “clothes”, although literal meaning could be also “dress”. Originates in Russian пла́тье (plátje). The expression in Russian is not pluralia tantum and so the plural differs from the singular. In Nadsat the plural was made as in English, adding suffix -s. Platty – Platties.

Nagoy – translates to English as “naked”, originated in Russian adjective наго́й (nagój). A change was made to the spelling of the word.

4.3 Nadsat setting the pace of the linguistic symphony

The pace of the story of *A Clockwork Orange* is quite fast. As it was already described before, the individual parts of the novel represent the movements in the symphony and so the parts of the story alternate slow and fast, one another, just like the movements. The prevalence of the fast tempo is still obvious, with the fast Allegro and the Finale. Apart from the structure of a symphony that inspired Burgess to write the

novel in a fast tempo, there are other factors that keep the story moving and these are related to the language of the book and the choice of words. When reading *A Clockwork Orange* one can notice the nervousness of the narrator that keeps hurrying up for an unknown reason. The involuntary pressure and almost anxious atmosphere keep the reader tense and full of expectations of what is going to happen next. As Jeannin explains, “The symphony composed by Burgess has the boisterous rhythm of Beethoven’s symphonies. It gives the feeling of being perpetually moving. This is linguistically due to a particular choice of grammatical structures and forms” (48). Burgess found the inspiration not only in the structure of Beethoven’s compositions but also in other aspects of his musical pieces, such as rhythm and tempo. Unlike Beethoven, Burgess worked with written language, and therefore, he needed to use different devices in order to keep the story moving in a certain tempo. There are several of them that keep the story restless.

First device that keeps the story moving is the recurrent motif in the novel—the question “What’s it going to be then eh?” Every single part of the novel opens up with this question and it also appears randomly throughout the text, almost as a nervous shout out of nowhere to remind the reader that the story still continues, and it is important to decide what is going to happen next. The tension created by this question is growing with the course of the story, as the question is repeatedly asked by different characters with different intentions, nevertheless, most of the time it is the protagonists who asks it. The fact that the question is never fully answered contributes to the feeling of pressure as if the time was running out and the end was to be expected any minute. Petix emphasizes the importance of the division of the novel into three parts with the relation to the three ages of man. She assigns all the parts to the different age stages of Alex and thus indicates the process of aging of a human being that is inevitable and inescapable. Petix says that “each of these three parts begins with the question scanning the infinite and the indefinite” (88). The question therefore as if opens the supposed infinity and at the same time requires an answer that would interrupt the seemingly infinite story that is still ongoing. Such a regularity of repeating the question causes further anticipation of the same question again and again. As Petix suggests, “Its cadence and regularity are a masterpiece of grotesque precision. The reader is as much a flailing victim of the author as he is a victim of time’s finite presence” (Petix 88). Behind such a concept of regular passing of time one can almost hear the biological clock ticking in the rhythm of the question “What’s it going to be then, eh?” And when

the protagonist's coming of age comes to an end, the question slowly fades away as the tempo of the story slows down along with Alex's escapades. In the last chapter, Alex opens up once again with the same question, repeats it one more time shortly after, in the anticipation of an imminent ending indicated by the cadence, when finally, he and the reader get the answer which marks the termination of the infinite loop of nervousness and questioning:

That's what it's going to be then, brothers, as I come to the like end of this tale. You have been everywhere with you little droog Alex, suffering with him, and you have viddied some of the most grahzy bratchnies old Bog ever made, all on to your old droog Alex. And all it was was that I was young. But now as I end this story, brothers, I am not young, not no longer, oh no. Alex like growth up, oh yes. (Burgess, *A Clockwork Orange* 204)

With the final answer to the recurring question the story quietens down, in the manner of the protagonist's coming of age, who grows mature and cuts off his delinquency. Despite the slow cadence, the coming of age happens rather fast in the very last chapter, and so does the end of the story. In this manner, the story develops and results in the fast ending that concludes the endless fuss of the protagonist's life.

The second device is also present in the first one (the repeated question), and it is the use of the continuous tense. In order to keep the story moving Burgess uses excessively gerunds. The ING form creates the illusion of movement and process that is not finished yet. It constitutes the continuum of events that are evolving during the protagonist's coming of age and keep the reader restless. According to Sorlin, this phenomenon causes the effect of suspension, which further creates a form of tension since it continuously postpones the outcome of the story expected by the reader. She compares this approach to the Beethoven's, as he "would 'frustrate listeners' expectations through fake conclusion or unexpected detours" (Sorlin 49). Such a fake conclusion comes in the sixth chapter of the last part and it became the actual conclusion of the US edition of *A Clockwork Orange*. When Alex tries to commit suicide and appears in the hospital once again, he realizes that he regained his old violent nature. Nevertheless, this was not the true ending that Burgess intended. It was the 'Beethovenian' approach to frustrate the reader with the illusion of conclusion. These

fake conclusions bring the ‘fake beginnings’ into being, as the story needs to re-start after being seemingly finished, in order to come to the final and real conclusion. As Sorlin further points out, the language used in *A Clockwork Orange* gives a feeling of being in everlasting formation (49), and the seemingly never complete formation is constantly being achieved by the use of ING forms. The use of the ING forms intensifies the content of the story and the content of the characters’ statements in the novel, as it is not grounded in time and yet it is developing at the moment of speech. I will explain the intensification of the statements in the following excerpt where Dr Branom talks to Alex about the treatment he is currently receiving:

‘Violence is a very horrible thing. That’s what you’re learning now. Your body is learning it.’ ‘But,’ I said, ‘I don’t understand. I don’t understand about feeling sick like I did. I never used to feel sick before. I used to feel very opposite. I mean, doing it or watching it I used to feel real horrorshow. I just don’t understand why or how or what – ’

‘Life is very wonderful thing,’ said Dr Branom in a very like holy goloss. ‘The processes of life, the make-up of the human organism, who can fully understand these miracles? Dr Brodsky is, of course, a remarkable man. What is happening to you now is what should happen to any normal healthy human organism contemplating the actions of the forces of evil, the workings of the principle of destruction. You are being made sane, you are being made healthy. (*A Clockwork Orange* 119)

When Dr Branom describes the procedure, he does so by using the ING form, as in “That’s what you’re learning now”, or, “What is happening to you now...”, or “You are being made sane...”, to intensify the torture Alex is going through and the pain involved in it, for it is so enormous for Alex that it feels like it is never going to end. It creates the illusion of never-ending story, as the protagonist does not know what is going to happen afterwards and whether he is ever going to leave the hospital and the inhumane method of treatment. It puts emphasis on the helplessness of the situation that Alex happens to be in and the pain that seems to be endless at that moment.

Another device that propels the story and manipulates the tempo is the repetition of words. The most common one is the repetition of the conjunction “and”. As Sorlin puts it, it produces the “inexhaustible linguistic flow” and it is “linking and

accumulating clauses without discrimination” (49). The result is the “never-ending sentences impeding the usual reading rhythm” (49). In the following excerpt, Alex describes him going to sleep and the dream he had. The overuse of “and” is evident:

So I lay down on this vonny bed, my brothers, and went to very tired and exhausted and hurt sleep. And in this other better world, O my brothers, I was in like a big field with all flowers and trees, and there was like a goat with a man’s litso playing away on a like flute. And then there rose like the sun Ludwig van himself with thundery litso and cravat and wild windy voloss, and then I heard the Ninth, last movement, with the slovos all a bit mixed-up, like they knew themselves they had to be mixed up, this being a dream. (*A Clockwork Orange* 80)

Alex starts with the sentence describing his exhaustion. He uses three times “and” in just one sentence where it is not inevitable to use it, especially between the adjectives “very tired and exhausted and hurt”. Then he goes on with the description of the dream in only two sentences, each of them starting with “and”. Using the conjunction instead of interrupting the sentences creates the flow of speech that again, indicates the infinity and the rush setting the fast tempo of the linguistic symphony. Alex often uses “and” to specify his descriptions by repeating synonyms or similar words that are not inevitable, yet they are very characteristic for his speech such as “Kots and koshkas” (64) or “mewlers and mowlers” (70). The repetitive alliterations that Burgess uses in Nadsat also enhance the musicality of the language. For instance, very melodic alliteration of ‘l’ in “liny like litso” (63) when describing the appearance of the old lady, or “Hi hi hi” (67) when greeting her. Alex does not simply say hello, but he often repeats introductory phrases to make his performance seem theatrical. The use of the distinct interjections, such as “aaaaaaah” (39) also gives the impression of the flowing speech, and so does the noticeable use of monosyllabic words: “Then I woke up real skorry, my heart going bap bap bap, and of course there was really a bell going brrrrr, and it was our front-door bell” (Burgess, *A Clockwork Orange* 42).

4.4 Nadsat as a weapon for violence

Violence is one of the main themes of *A Clockwork Orange* and the story is full of descriptions of the protagonist's violent acts, such as beating or raping his victims. These are all horrible incidents, which in case of being written in its true authenticity, would not be very easy to read for an ordinary reader. Yet Burgess managed to write the novel in a way that it is acceptable and readable for the majority of readers, without detracting from its violent nature and without avoiding the detailed depiction of the violent scenes. In order to achieve this, he uses again the music of words.

Considering Alex's descriptions, he is very expressive and detailed in the depiction of his actions. The language he uses is very colourful and sometimes almost metaphorical, as he creates various connotations: "I drank this very strong chai with moloko and spoon after spoon after spoon of sugar, me having sladky tooth" (Burgess, *A Clockwork Orange* 46). These participate in creating the linguistic symphony, as they enhance the musical property of the text, nevertheless, they do not ease the gravity of violent aspect of Alex's statement. Sorlin emphasizes this fact by stating that the music itself creates violence. According to her: "The music of the letters is not a background music meant to attenuate or to aestheticize violence of the facts" (44). Contrarily, she emphasizes that music produces violence. She also claims that the musical language that Burgess uses in *A Clockwork Orange* is linked to the poetic language (Sorlin 44), and that it does not work, as it may seem, as a "cover up" for violence, it emphasizes it and amplifies the effect of it. As it was mentioned, the violent scenes are readable despite its violent nature, yet they are communicated by the narrator in a way that does not justify them. The question is, how is it possible and how do these two statements not contradict each other? The answer is—it is not important what exactly is said, but how it is said. This statement justifies the absence of the explicit violence in the narrator's first-person descriptions and it puts the blame on the sensory perception of the language which surpasses the literal understanding of the text and plays with the reader's imagination. In order to create the musical symphony, it is necessary to involve the reader in the process of creation.

As Sorlin proposes, "Like the violence emanating from Beethoven's symphonies, the violence of the novel is created by language. In other words, violence lies less in what is said, in the real facts, than in the way it is conveyed" (52). Burgess uses number of linguistic devices when diverting the reader's attention away from the content itself on the way the message is conveyed.

‘Woops,’ I said, trying to steady, but this old ptitsa had come up behind me very sly and with great skorriness for her age and then she went crack crack on my gulliver with her bit of a stick. So I found myself on my rookers and knees trying to get up and saying, Naughty naughty naughty.’ And then she was going crack crack again, saying, ‘Wreched little slummy bed-bug, breaking into real people’s houses.’ I didn’t like this crack crack eegra, so I grasped hold of one end of her stick as it came down again and then she lost her balance and was trying to steady herself against the table, but then the table-cloth came off with a milk-jug and milk-bottle going all drunk then scattering white splosh in all direction, then she was down on the floor grunting, going, ‘Blast you, boy, you shall suffer.’ (Burgess, *A Clockwork Orange* 69)

In this part, the reader can observe what Sorlin calls predominance of “percepts” over “concepts” (52). The reader is invited into the musical world of the protagonist who perceives the world through the sounds and enjoys listening rather than anything else. Therefore, the musical aspect of the text is more important than the literal meaning. When Alex talks about him being hit by the old lady, he uses the expression “crack crack on my gulliver”, where crack is the sound of the stick hitting his head and his head is referred to as “gulliver”, which can be associated to the Russian word “golova”, or to Swift’s *Gulliver’s Travels*, or to the word “gullible”. In just one word, there can be found numerous associations and perceptions of its meaning. When reproaching the old lady for hitting him, Alex repeats one word three times, “Naughty naughty naughty”, which sounds playful and almost infantile rather than angry. Then he repeats certain words and sounds throughout the text, as if he repeated the same melody, for example: “crack crack again”, “crack crack eegra”, “a milk-jug and milk-bottle”, etc.

The Russian influence in Nadsat is also very important for emphasizing the violent nature of the protagonist’s speech. The inclusion of the Russian-like words in Nadsat makes it sound harsher than the language of other non-delinquent characters. This happens due to the higher frequency of occurrence of consonants in the Russian vocabulary than in English. Take for instance words such as: “prestoopnick” and “ptitsa” from Nadsat, and its English equivalents: “criminal” and “woman”. With a single look, one can say that the Nadsat version of the English words includes more

consonants than vowels. In “prestoopnick” there are eight consonants to four vowels, whereas in “criminal” there are five consonants to three vowels. Moreover, the consonants in “prestoopnick” are mostly unvoiced: /p/, /s/, /t/, /k/, whereas in “criminal”, /m/, /n/, /l/ are voiced. In “ptitsa” there are four consonants to two vowels and none of the consonants is voiced. Contrarily, in “woman” all the three consonants are voiced, /w/, /m/, /n/. Therefore, when Alex and his ‘droogs’ speak their language, it sounds funny to other characters as the lack of voiced consonants make it sound harsh to native English speakers. As Pritchard puts it, combining Russian words with teenage argot into a hip croon sounds both ecstatic and vaguely obscene” (Pritchard 20). Together with Alex’s ill-mannered behaviour that reminds a theatrical performance, especially during the violent and rape scenes, the effect of the mixture of English and Russian in Nadsat is rather dark and grotesque.

With that being said, one can find a relation between Eliot’s concept of melopoeia and the linguistic symphony of Burgess. Eliot’s idea of music in words is originally associated with poetry since the reader of poetry can find the meaning to the words he/she does not understand through its musicality. Eliot ascribed words with special musical value and so does Burgess. As Mann puts it, “Burgess similarly has a passion for the pure and natural melopoeia of language, its very melody if not its form—what Alex in *A Clockwork Orange* so correctly calls “lip music” (Mann 31). This concept also explains the reason why Burgess did not want to include a dictionary of Nadsat into the novel at first. The importance of the sound or the music of words was prior to the actual meaning or exact translation to English. Therefore, the reader undergoes the process of learning the new language of the young delinquents, and thus involves himself/herself into the process of creating the story.

Despite the fact that the protagonist is a young delinquent, the reader tends to sympathize with him and even enjoy reading about his eccentric lifestyle—due to his narrative style. As Stinson presents the idea in his essay, he states that the reader is strongly drawn to Alex since he is the only character in the book who talks to the reader as if they were family (58). He addresses the readers “O my brothers” and talks about himself as your “humble” or “faithful” narrator and shares almost everything with the reader, from thoughts to acts, and thus the reader becomes a sharer with Alex in making of mayhem (Stinson 58). Alex tends to repent from time to time and puts himself into the vulnerable position of victim that he actually later in the novel becomes. In this way, the reader is willing to accept violence in the novel, although it is evident that *A*

Clockwork Orange would not be so easily acceptable if Burgess attempted to impose firm and realistic structure on his dystopia. Instead, he uses elements of surrealistic technique mixed with a basic realism (Stinson 58). This entitles the reader to be an accomplice to Alex's crime and the fellow composer of the linguistic symphony.

5 Genres of music and their function in *A Clockwork Orange*

Burgess's affection for classical music is genuine, hence, there are many references to classical music in the novel. The author reflects his passion for music in Alex, and so the protagonist is a reflection of the author's musical preferences. The novel also includes many references to popular music, nevertheless, this music genre was highly unpopular with the author, and it is reflected in the nature of these references. As Spencer puts it, "Burgess railed against the popular culture both in 'propia persona' and 'through his characters'" (38). Burgess deplored popular music for its "noise level" and "howled illiteracies" stating that he was "brought up on chamber music" (Burgess, *You've Had Your Time* 139). For these reasons, there is a noticeable difference in the significance and character of the references to classical music throughout the novel, which are generally perceived as the positive ones, and references to popular music that carry a rather negative connotation and that stem from the author's own preferences. Burgess expresses his attitude towards the different kinds of music through the protagonist, considering not only the music itself but also musicians and people who are somehow involved in musical performances. According to the music they like, Alex judges people and treats them differently.

As mentioned earlier, the affection for classical music is grounded in Burgess's childhood that significantly marked his further taste in music. It was actually impossible for Burgess to develop a liking for pop music during his childhood since the genre started to develop later, precisely from the 1950s on. In the 1950s, Burgess lived with his wife in Malaya, and they returned to slowly progressing Britain after five years. The cultural and economic prosperity was immense, and the birth of consumer society in Britain was a logical consequence of the situation. The music industry was affected by consumerism too. New influences coming to '60s Britain from the USA and other foreign countries intensified the general curiosity and open-mindedness of conservative British people, mainly the new generation of young people. Burgess, however, preserved his traditional British conservatism—at least in terms of music. His love for classical music survived all the changes that music and culture suffered and continued to influence his literary work. As Spence suggests, "Burgess's anti-pop music stance provided a ready source of material both in terms of defining character and as a symbol of the decline of English civilisation" (38).

Despite the fact that Burgess refused the popular music of the 1950s and later, there was yet the older kind of popular music that he respected, as Spence remarks, and that was “the popular music of the thirties and forties, and the music hall songs his mother would have performed as a soubrette” (Spence 37). This again, probably has to do with his family background and the environment he was raised in. It is important to note that when referring to popular music that Burgess refused, I am mainly talking about the pop culture rising from the 1950s to the 1960s. Popular music is a broader term referring to various music genres that are generally considered to be widely popular with the listeners, whereas pop music is a narrow term originating from the 1950s of the 20th century, standing for the concrete music genre within popular music. It was mainly the popular music of the 1960s that became the object of criticism in *A Clockwork Orange*. As mentioned before, Burgess uses Alex to interpret his distaste for pop music and pop culture in general. In the first chapter of *A Clockwork Orange*, there is a hint of the protagonist’s dissatisfaction with the state of society he lives in:

The Korova Milkbar was a milk-plus mesto, and you ma, O my brothers, have forgotten what these mestos were like, things changing so skorry these days and everybody very quick to forget, newspapers not being much read neither. (Burgess, *A Clockwork Orange* 7)

Alex describes in the excerpt above, how his favourite place has changed lately, how people who live in his hometown have changed too, and he hints that they are not interested in education much either. Alex despises such people and society since he himself, despite being delinquent, is paradoxically well educated. Overall, Alex criticizes the future England and the change it has undergone—mainly the formation of pop culture.

5.1 The Ludovico Technique and music

The novel contains many references to the world of music, including musicians, singers, composers, songs and compositions. As it was said, the references are made by the narrator of the novel and so the value of a particular piece of music or a performer is judged according to his point of view which changes as the story progresses. Alex ascribes different values to different types of music, and he goes further with his

judgement, surpassing the restriction of the musical world, and he judges random people who occur in his life according to the music they listen to or their reactions to a certain kind of music. In this way, music becomes the criterion according to which Alex evaluates people, with classical music being an indicator of the highest quality possible. However, his judgements do not remain the same and change as the story progresses. The change of his judgements happens simultaneously with the change of his character—before and after the Ludovico Technique—where music is used to support the change in Alex's behaviour.

After Alex's detention, the Ludovico Technique is tested on him. It is an innovative treatment method where Alex is given medication that causes him nausea while he watches violent scenes and listens to classical music. In this way, he is supposed to associate violence with the feeling of sickness, and therefore, instinctively refuse violence. Before the treatment takes place, Alex shows little respect for the non-classical music, its performers and the listeners of such kind of music. The discord between his behaviour during the nights that are full of violence and disgrace and the sophisticated taste in music that he has creates a huge contrast between his charismatic and criminal personality, suggesting that there is a certain possibility of improving his behaviour by destroying the bad part of Alex's personality. The process of improvement becomes a paradox since the means of treatment and defeating the bad personality is the music he likes, classical music that later in the novel becomes the source of displeasure for him. The Ludovico Technique uses classical music as a trigger of Alex's nausea, so he does not enjoy violence anymore, and in this way, it makes him a changed man who refuses to act violently. Therefore, the music that used to be a pleasure and means of relaxation for Alex becomes ultimately the source of anxiety and nausea for him. This change of the taste in music affects the protagonist's point of view and also the criteria he uses when evaluating people. Also, it is an indicator of Alex's freedom before the Ludovico Technique—as long as he enjoys classical music that triggers violence in him, he is using free will in order to decide what to do. From the moment he is cured of his violent behaviour, he no longer enjoys this type of music and does not want to listen to it, as it involuntarily makes him sick.

5.1.1 Alex and non-classical music

In the first part of the book, Alex is a free citizen using his free will without any restrictions. He represents an individual who fights against society and its rules, and who is not willing to adapt to the majority. He is also free to choose what music he listens to and what music he does not, with classical music being his most favourite and making him feel at his best. Contrarily, popular music makes him feel sick as he considers it to be poor quality music and associates it with consumer society that he despises. Alex praises people with the same taste in music and disdains people who prefer the music that he considers poor. Moreover, Alex cannot tolerate people who mock music in general.

In the second chapter, Alex and his ‘droogs’ encounter an old drunk man who is singing a song. Alex shows his disgust for the man and explains the reasons he has for doing so. The man is a representative of society that Alex criticizes—the ill-behaved citizens—and he is one of the people Alex cannot stand. The situation is intensified by a song the man is singing:

He was sort of flattened to the wall and his platties were a disgrace, all ceased and untidy and covered in cal and mud and filth and stuff. So we got hold of him and cracked him with a few good horrorshow tolchocks, but he still went on singing. The song went: And I will go back to you my darling, my darling, When you, my darling, are gone. (Burgess, *A Clockwork Orange* 19)

The irony is, that on the one hand, Alex represents the British conservatism, displaying it by the repulsion for the drunk man who is making noise in the streets. “I could never stand to see a moodge all filthy and rolling and burping and drunk, whatever his age might be” (Burgess, *A Clockwork Orange* 19). On the other hand, Alex himself drinks alcohol and consequently makes noise in the streets, moreover, he deals with his rage in a very inappropriate way and uses violence to teach the old man a lesson. The trigger here for Alex is the combination of the intoxicated performance and the song: “howling away at the filthy songs of his fathers and going blerp blerp in between” (Burgess, *A Clockwork Orange* 19). By singing it drunk, the man degraded “the song of his fathers”, and this is the fact Alex could not stand since he hates when people degrade music. This

part, therefore, shows both Alex's disgust for people who ridicule music and people whom he sees as a disgrace of society.

Another example of Alex's anger towards a person degrading music, or a musical performance, is to be found in the third chapter of the first part. Alex and his 'droogs' sit in the Korova Milkbar when a lady starts to sing an opera, apparently a piece of classical music that is Alex's favourite. When hearing the lady singing, Alex feels ecstatic:

... suddenly came with a burst of singing, only a bar and a half and as though she was like giving an example of something they'd been all govoreeting about, and it was like for a moment, O my brothers, some great bird had flown into the milkbar, and I felt all the little malenkyhairs on my plot standing endwise and the shivers crawling up like slow malenky lizards and then down again ... But old Dim, as soon as he'd slooshied this dollop of song like a lomtick of red hot meat plonked on your plate, let off one of his vulgarities, which in this case was a liptrump followed by a dog-howl followed by two fingers pronging twice at the air followed by a clowny guffaw. (Burgess, *A Clockwork Orange* 33)

Alex explains the feelings of pleasure he has when the lady sings the classical piece of music, and he does not dare to interrupt her as if the performance was almost sacred to him. Later, he is interrupted by his friend Dim who ridicules the performance by being impolite and by mocking the lady, something that Alex cannot tolerate. From his point of view, Dim is "bastard with no manners", and this judgment is based on Dim's perception of music since a person who is not able to appreciate classical music is, according to Alex, "filthy drooling mannerless bustard" (Burgess, *A Clockwork Orange* 34).

As it was said, all the references Alex makes to the music of pop culture and its representatives are rather disrespectful, unlike the references to classical music that he admires. As Smyth states, "the narrator, Alex, disdains the popular music of the day, regarding it as sentimental and shallow" (90). He attributes pop music to adolescents and teenagers mostly, positioning himself out of this category of immature people, which of course is incorrect since he is still a young man and belongs to the group of teenagers. He is well concerned with his otherness and uses it as an advantage, thinking

himself to be better than other same-age adolescents. Burgess often uses fictitious artists when making reference to music. In the following examples it is described how the protagonist perceives pop music:

I walked in and the only other customers were two young ptitsas sucking away at ice-sticks (and this, mark, was dead cold winter) and sort of shuffling through the new popdiscs – Johnny Burnaway, Stash Kroh, The Mixers, Lie Quiet Awhile With Ed And Id Molotov, and all the rest of that cal. (Burgess, *A Clockwork Orange* 49)

In this part, Alex goes to his favourite music shop and describes two young girls rummaging through the discs with pop music. He describes the artists as “the cal” which translates as “shit” to English. Similarly, in the following paragraph, Alex refers to pop music as “that cal you could sloshy” in his favourite Korova Milk bar:

This evening in the Korova there was a fair number of vecks and ptitsas and devotchkas and malchicks smecking and peeting away, and cutting through their govoreeting and the burbling of the in-the-landers with their ‘Gorgor fallatuke and the worm sprays in filltip slaughterballs’ and all that cal you could sloshy a popdisc on the stereo. (Burgess, *A Clockwork Orange* 194)

Likewise, Alex refers to the music coming from a jukebox in the bar as “rasping”:

The stereo was on and you got the idea that the singer’s goloss was moving from one part of the bar to another, flying up to the ceiling and then swooping down again and whizzing from wall to wall. It was Berti Laski rasping a real starry oldie called ‘You Blister My Paint.’ (Burgess, *A Clockwork Orange* 10)

During the treatment, a member of the staff sings a pop song to himself; Alex refers to it as “some vonny cally pop-song” which in English means smelly and shitty:

What happened now was that one white-coated veck strapped my gulliver to a like head-rest, singing to himself all the time some vonny cally pop-song. (Burgess, *A Clockwork Orange* 112)

It is clear from the excerpts that Alex does not support popular music, and he explicitly criticizes it.

5.1.2 Alex and classical music

Before Alex undergoes the Ludovico Technique treatment, he strongly favours classical music in all its forms and does not pay much attention to other types of music. He refers to classical music very often and when doing so, he speaks about the music with respect, contrarily to his references to other music genres as it was analysed above. Listening to classical music has multiple effects on Alex. First of all, it is a means of relaxation for him. After his violent adventures, Alex often feels exhausted and does not want to interact with other human beings. His form of escapism is then listening to his favourite music. Even though it is a means of relaxation for him, it does not calm him down much. Contrarily, it arouses him and his aggression. As Smyth puts it, “The classical music he prefers (a combination of fictitious and actual works) is not a calming or civilizing influence, however: rather its emotional intensity inspires him to extremes of violence—the ‘ultra-violent’ sprees in which he leads his gang of ‘droogs’” (90). While listening to music, Alex experiences numerous feelings which he usually lacks when being out with his ‘droogs’. In the social interaction he operates as a ‘clockwork orange’, emotionless and unsympathetic, whereas when alone, Alex lets himself be carried away with classical music and experiences strong emotions that arise from the music. His favourite artist is Beethoven who is a genius for him, and at the same time, Alex relates his aggression to Beethoven’s music. He often chooses Beethoven as a musical accompaniment to his violent escapades. In the following excerpt, Alex describes the feelings he has when listening to Beethoven, the perception of every single instrument that he detects in the musical composition, and eventually, the associations he makes when listening to the music and the images that spring instantly to his mind:

“Oh, bliss, bliss and heaven. I lay all nagoy to the ceiling, my gulliver on my rookers on the pillow, glazzies closed, rot open in bliss, slooshying the sluice of lovely sounds. Oh, it was gorgeousness and gorgeosity made flesh. The trombones crunched redgold under my bed, and behind my gulliver the trumpets three-wise, silver-flamed and there by the door the tims rolling through my guts and out again, crunched like candy thunder.” (A Clockwork Orange 38-39)

The emotions and feelings feed Alex’s imagination and further develop into the fantasies, and thus, the protagonist usually ends up contemplating his fantasies that are always of a violent nature. In his fantasies, Alex very often sees himself beating and raping other people, and these ideas make him feel happy and satisfied. “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 veks and ptitsas, both young and starry, laying on the ground screaming for mercy” (Burgess, *A Clockwork Orange* 39). Driven by the pleasant feelings he gets from this form of escapism, Alex then feels motivated to turn his fantasies into the real-life experience. As Spencer suggests, “Alex’s love of classical music provides the means for his salvation, as well as the soundtrack to his excesses” (42). For Alex, classical music is a source of soothing emotions and also a trigger of his violent nature. Listening to classical music forces Alex to act violently, for it begins with the violent images in his mind and further results in compulsive urges to hurt somebody. He is addicted to the effects the music has on him, and they are destructive in a sense, just like drugs.

Besides the fact that classical music provokes Alex’s violent behaviour, it also alienates him from other people since he believes that people who listen to classical music are superior to those who do not. In this way, he also describes the estrangement from his parents. After coming home, Alex listens to the violin concerto and relaxes after the stressful day that he had. The moment Alex has for himself is described almost as a sacred ceremony that helps him forget the outer world and its problems. While listening to music, he needs to be alone since his family does not share the same interest in music and so he “had taught them” not to disturb him. Alex’s parents, according to him, have no sense of music and perceive it as a noise. “Pee and em in their bedroom next door had learnt now not to knock on the wall with complaints of what they called noise. I had thought them. Now they would take sleep-pills. Perhaps, knowing the joy I

had in my night music, they had already taken them” (Burgess, *A Clockwork Orange* 39). He does not bother to try to teach his parent to enjoy classical music, and he only teaches them not to disturb him. Alex thus finds it useless to lose his time explaining the brilliance of such music to his parents, whom he finds less sophisticated than him, as they do not express an interest in any kind of music. He excludes himself from the category of people who are not interested in music at all and considers himself to be superior to them because he understands well the qualities and can appreciate the artistic aspect of music. In this way, he constantly criticizes and rejects consumer society. Therefore, his attitude towards popular music and culture stems from both his personal preferences in music and his elitist view of the world. In the novel, Alex attacks the genre of pop music and its representatives, and he cherishes classical music and the people involved in it.

6 Music in Kubrick's adaptation

Burgess's *A Clockwork Orange* inspired Kubrick to make a film adaptation of the novel. Accordingly, the fame of the novel was further accentuated in 1971 when Stanley Kubrick's film adaptation of *A Clockwork Orange* came into existence. The visual projection of Burgess's bizarre ideas was displayed in the movie and the disgraceful behaviour of the main character maintained the controversy that accompanied both the novel and the film.

A decade after the publishing of the novel, the film adaptation was finished. Whereas a piece of literature does not necessarily work with music or a musical illusion, it is very common for the contemporary film industry and the filmmakers to include music in films. While it was a unique approach to the novel to use music, it was not an unusual method for Kubrick, so the director had to think of a special reflection of music in the film adaptation. On that account, music was a secret weapon to both *A Clockwork Orange* the novel and the film. The unconventional way of implementing music into the novel by Burgess then inspired Stanley Kubrick to create the union of film and music and in order to do so, he had to challenge the possibilities and methods of introducing the music in his film so he could make the film adaptation at least as controversial as the novel. Therefore, Kubrick did not ignore the important role of music in his film and created an adaptation based on the novel including some of the musical elements from it and also, he implemented his new ideas of music in *A Clockwork Orange*. In this last section, I will discuss the method of using music in the film *A Clockwork Orange* based on the music of the novel, the alterations that were made to the music of the adaptation by Kubrick and the effect they have on the protagonist and the story in general. Finally, I will compare the novel and the film in terms of the use of music.

6.1 Kubrick's previous experience

Stanley Kubrick was born on 26th July 1928 in the Bronx, New York, into the Jewish family. He inclined to arts since a very young age and it was his family who helped him to find the liking for it. He was interested in photography and filming as well as literature and music. The first impulse most probably came from Kubrick's father who gave him a camera at a very young age. According to Duncan, his father was also the person to teach him admiration for literature (13). Besides that, he was fond of

music, especially jazz music, and he devoted his time to drum playing and he was supported by his family in all of these. Kubrick, however, was attracted mostly to the photography, and therefore, it was not surprising that he devoted his adolescence to this newly discovered hobby as soon as he got his first camera from his father at the age of 13. His main source of inspiration was a Ukrainian emigrant photographer, Arthur Fellig, famous for his rough crime photography style. “Pursuing his love of photography, Kubrick would visit neighbour Marvin Traub every five minutes to use his darkroom—they both adored Arthur Fellig, the crime photographer more commonly known as Weegee” (Duncan 13). This was probably the moment when Kubrick’s sense for representing the dark side of society started to shape. Similar to Felling, Kubrick portrays the hideous part of humanity in its spoiled and rotten form as he did later in *A Clockwork Orange*, where he shows the violent nature of the characters without censorship, and also the inhumane, totalitarian methods of treating violence by the government. As Duncan states, out of all the interests, photography was the one that dominated Kubrick’s life. “He was part of the school clubs, and often took photos for the school’s glossy magazine. Outside of this, Kubrick haunted the streets, developing his eye for a photo” (13). After his graduation, Kubrick was offered a position of the full-time photographer for the magazine *Look*. Gradually, his passion developed into his first real employment and also a presage of what was about to become his life career—the filmmaker. Since high-school, Kubrick has had cooperated with his friend Alex Singer, who helped him to begin his career as an independent filmmaker, and with whom he filmed his first short film *Day of the Fight* in 1950. Later, Kubrick started working on his own films. In 1953 it was *Fear and Desire*, followed by *Killer’s Kiss* (1954), *The Killing* (1956), *Paths of Glory* (1957), *Spartakus* (1960), *Lolita* (1962) and *Dr Strangelove* (1964). The films that followed Duncan marks as “decidedly different approaches” (8). *2001: A Space Odyssey* (1968) being “a visual poetry”, *A Clockwork Orange* (1971) with a “futuristic setting to explore attitudes of violence”, *The Shining* (1980) exploring the “creative urge subsumed by sloth and other pleasures of flesh”, *Full Metal Jacket* (1987) and *Eyes Wide Shut* (1999) (Duncan 8). Most of Kubrick’s films share several elements that make them distinctive and somehow connected. One of them is the message that lies in the films and that Duncan refers to as the constant conflict between the man and his environment, whether this be the social or political environment or the conflict with fellow men. The protagonist very often has the conflict with himself (Duncan 9). This is particularly true in the case of *A Clockwork Orange*

where the main hero is in a constant battle with his environment and fellow men and mainly with himself. There is no other choice for the young sociopath Alex than to feel the sense of alienation from his surroundings. Moreover, the conflict with the environment results in the battle with himself as Alex can no longer control his own free will. Some of Kubrick's films share the theme of violence, whether these are the anti-war films: *Fear and Desire*, *Paths of Glory*, *Dr Strangelove* and *Full Metal Jacket*, or the kind of violence as in *A Clockwork Orange* where the main message questions the importance of free will over the violent behaviour. Kubrick was also inspired multiple times by literature, and most of his films were adaptations based on the novels such as *Spartacus*, *Lolita*, *Dr Strangelove*, *A Clockwork Orange*, *The Shining*, etc. Last but not least, Kubrick likes to enhance the importance of music that he uses in his films. In the following section, I will analyse the use of music in *A Clockwork Orange*, the effects of the music and I will compare it to the use of music in *A Clockwork Orange* the novel.

6.2 The significance and implications of music in the film adaptation

Before the actual Kubrick's adaptation, there was a previous attempt to make a film based on the Burgess's novel; however, it failed to be created. Si Litvinoff, who was the first one to come up with the idea to make a film based on the novel, decided to give up the film, later after mutual agreement, and leave it to Stanley Kubrick.

Burgess sold the film rights to *A Clockwork Orange* long before Stanley Kubrick's film version was released. At one point in the 1960s, lawyer Si Litvinoff commissioned a screenplay adaptation of *A Clockwork Orange* from the author himself. Litvinoff was anxious to produce the film. It would have been his first, and he had envisioned Mick Jagger—a fan of playing Alex ... Litvinoff lost the rights and the discarded script was thought lost. The rights to *A Clockwork Orange* were subsequently acquired by Kubrick in 1969. (Gengaro 104-105)

Kubrick's admiration for music is reflected in his films and *A Clockwork Orange* is no exception. Considering the fact that Burgess wrote the novel drawing the inspiration from the musical symphony, it would be a self-destructive idea not to follow the

original Burgess's concept. Even though Kubrick did not digress from the original story much, at least not from the US version of the book, Burgess did not recognize the adaptation as successful at first, stating that Kubrick displayed violence in a very different way than the novel intended and rather than indicating the destructive impact of violence and aggression he exalted it. In this part of the thesis, I will explain how music is used in the film adaptation by Kubrick for I believe it is the use of music that causes the misunderstandings when it comes to the picture of violence in the film. Continuously, I will compare the use of music in the film version with the novel.

The first important difference between the implication of music in the novel and music in the film is the audience's perception of it. The film adaptation clearly works with the audio representation of music; therefore, Kubrick uses the privilege to play with the viewer's emotional response to real music. Unlike Burgess, who uses both the imaginary music and existing music, Kubrick chose to work mainly with the existing music and in this way, he makes associations in the audience's mind through the familiar sounds that arouse subjective feelings in the listeners. Kubrick uses the familiar sounds in the unfamiliar scenes and sometimes in the very unexpected situations. Such a combination of the familiar and the unknown creates a variety of emotional responses, depending on the viewer's personal experience and memories. As McQuinston puts it: "that some of the music comes from the real, familiar world opens up the realm of the audience's subjective memories, associations, and opinions to bear on what the works mean in each instance, and how they affect emotional responses" (54). Therefore, the response to the stimuli from the film can be very different for every person watching the film and listening to the music. Yet, there are some general patterns anticipating the audience's response, either positive or negative, which can be followed and recognized. These general assumptions of the audience's reaction will be discussed in the following part.

6.3 Use of classical music

Burgess used Beethoven as one of many musical inspirations to guide the protagonist through the story as Beethoven was an idol for Alex in the novel. This does not change in the film, nevertheless, the references to Beethoven increase in the film and Kubrick "exploits" Beethoven's potential by multiple visual and acoustic references to him and his work while Burgess often only alludes to the composer (Höyng 160).

The noticeable difference in the use of Beethoven in both works lies in the extent to which the two authors refer to Beethoven and his works, and subsequently in the effect that is created by the use of Beethoven's references in respective works.

The fact that Beethoven resonates the film adaptation the most is even enhanced by the fact that Kubrick uses his music diegetically in the film, meaning that both the audience and the characters are aware of the music and can hear it. The first time Beethoven can be heard in the film is when Alex comes home after the night of ultra-violence, turns the stereo on and listens to his favourite artist. The music is clearly diegetic. Another example of the diegetic use of Beethoven's music is when the lady in the Korova Milk bar starts to sing *Ode to Joy*. In this situation, the music is also clearly diegetic and in addition to it, Alex is not in charge of producing it. Therefore, the diegetic use of Beethoven's music suggests two effects on the audience. Firstly, it creates the sense of unity of the protagonist and the audience, as these two share the musical experience together at that moment and everybody is included in the same process of responding to the music, yet possibly in a different way. Secondly, it suggests that the protagonist is not fully in charge of his urges and deeds, and he cannot control the spontaneous musical performance. As McQuinston suggests, "Beethoven's music is always diegetic in the film, suggesting that even though Alex can play it on his stereo, or applaud a spontaneous performance at the milk bar, he cannot ultimately control it any more than those in the audience can from their seats in the theatre, or in so many other unbidden encounters" (54). The multiple situations in which music plays without Alex's efforts suggest that Alex is not always in charge of the situation and he too is a victim of the director's intentions, yet the effect of the Beethoven's music is not much of a violent nature. Unlike Burgess, Kubrick used Beethoven not as a perpetrator of violence in the story; he used him as Alex's virtue and also a victim to some extent. The only violent scene accompanied by Beethoven's *Ninth* is when Alex is undergoing the treatment and the music starts to play as a background to the therapeutic violent films Alex is supposed to watch in order to be cured. Kubrick's abuse of Beethoven's virtuous music creates the sense of sympathy with the protagonist as he suffers while listening to his favourite music that is being used against him, and it is also Beethoven himself who is being victimized along with Alex. McQuinston sees it as "careless inclusion in the conditioning process" by way of transformation Beethoven into the weapon, which can be understood as a degradation of Beethoven's music in a sense, resulting in the representation of "the greater violence done in a society that would endeavour to erase

its transgressors, embodied in the troublesome character of Alex” (176). On that account, it can be observed that Burgess uses Beethoven as a catalyst for violence, or almost as the violence itself, whereas Kubrick uses him as a victim and Alex’s fellow-sufferer.

It should be noted that there is also an analogy between the use of Beethoven’s music in the novel and the film. They both emphasize the anachronism of Beethoven’s music. The inclusion of Beethoven in the story of the novel emphasizes the otherness of the protagonist, as he can hardly relate to anybody who would share the admiration for the same kind of music. Burgess contrasts Beethoven’s music that Alex admires with the contemporary popular music that Alex refuses, and thus intensifies the time difference between the two different genres. Kubrick does not emphasize Alex’s repulsion for popular music to such extent, nevertheless, he also uses Beethoven to emphasize the “irony of its anachronism” (McQueen 174). The anachronism alienates the protagonist from the rest of the characters even more and digresses from the theme of brotherhood and equality. The contemporary view of Beethoven’s music does not help in Alex’s process of integration into the mainstream society, which is the main aim of the government in the story since they seek to reform Alex and make him one of them. Hence, the brotherhood of all the people is forced at the cost of free will of the citizens and Beethoven is used to demonstrate that the sameness of all the people will never be possible. In a way, it is a celebration of human diversity. Another similarity between the use of Beethoven’s music in the novel and the film lies in the lack of control the protagonist has. Whether it is the lack of control over Alex’s fantasies, urges and behaviour when listening to classical music, or the lack of control over the music that plays diegetically in the film, by all means, it is the motif that leads to the central theme of the novel; the lack of free will that has a harmful effect on the protagonist and on the humanity in general.

As it was said, Alex is very often stimulated by Beethoven’s music to behave violently in the novel, whereas in the film Beethoven’s music appears more in the violent-free scenes. Instead, Kubrick chose Rossini to advocate violence in the film. It must be noted that Rossini’s music is used solely in the film adaptation. While Burgess used a wide range of composers, Kubrick focused mainly on the alternation between Beethoven and Rossini. Beethoven’s music is used diegetically, in contrast with Rossini that is used exclusively in the non-diegetic sound. As McQuinston puts forward: “Beethoven’s music stands out for the amount of times it plays, for its roles in intense

scenes, and its exclusively diegetic presence, in which it conspicuously contrasts with the nondiegetic Rossini” (165). Specifically, the contrast can be demonstrated on the Beethoven’s *Ninth* and Rossini’s *La Gazza Ladra*, as these two were used in the film frequently. Rossini is played for the first time when Billy Boy’s gang tries to rape a girl. It first plays quietly, as the gang is only attempting to do violence, and then the music plays loud when Alex’s gang comes to the scene and beat the Billy Boy’s gang. The music continues to play in the following scene where Alex and his friends drive a car and cause multiple accidents on their way. The explicit violence is accompanied by *La Gazza Ladra* and the audience come to see the sex scenes, physical fights and different kinds of torture. McQuinston associates Rossini with “the bodily and sensual—and violent—escapades undertaken with joy by Alex and his friends” (166). Since the violence perpetrated by Alex is mostly physical, it can be observed that Rossini is used as a violent tool in the scenes full of physical and violent nastiness. Beethoven on the other hand, is used as an accompaniment in violent-free scenes in the first part of the film, nonetheless, as he is victimized later, he also becomes the source of nausea followed by anxiety for Alex after the Ludovico Technique, and he is used as a tool for mental violence against Alex to some extent. This twist refers back to what was already mentioned and that is the transition from Alex the victimizer into Alex the victim.

If one follows the pattern diegetic Beethoven and non-diegetic Rossini, there is a scene in the film that causes slight confusion. In the scene where Alex beats his own friends after an argument they had, *La Gazza Ladra* plays to accompany violence. Its use is apparently non-diegetic, as Kubrick uses the special effect of playing Rossini in real time while the scene plays out in slow motion. As McQuinston suggests, the visuals and music are literally out of sync which is a metaphor for the mounting discord between Alex and his gang (167). The effect shows the discord that has been developing between Alex and the majority of society, but also between Alex and his closest friends. This intensifies the disaffection of his friends that leads to Alex’s destruction. The interesting discrepancy between the non-diegetic use of Rossini’s music and diegetic Beethoven can be noticed in this scene. Even though *La Gazza Ladra* is clearly non-diegetic in the scene, as it plays in a different tempo than the scene, Alex suggests at the beginning that he heard the music playing and that led him to the violent action. It is not clarified what music it was since he said: “For now it was lovely music that came to my aid. There was a window open with stereo on and I viddied right at once what to do.” Therefore, it is not clear what music exactly he heard, whether it

was Beethoven as usually or Rossini that plays on the background, as the second option seems to be more obvious. According to McQuinston, “Kubrick conjures a variety of effects and results by problematizing the line between diegetic and nondiegetic” (39). Provided that, this misleading element in the story can be interpreted as a herald for the plot twist that is coming, as Alex is betrayed soon after this scene by his friends.

6.4 Use of popular music

Kubrick’s approach to the use of popular music in the film adaptation was similar to the Burgess’s in the sense that he contrasted the genre of classical music with popular music, with the first one being predominant over the second one. Classical music can be heard more often in the film and it has also a significant effect on the story, contrarily, popular music used in the film is not as pivotal as classical music. Yet both genres have their own function in the story and mostly, the contrast between the two helps to present the themes of the story. Firstly, popular music defines Alex as a character, nevertheless, not more than classical music. As McQuinston indicates: “The film’s soundtrack exhibits an array of classical works and popular-style songs that often help gauge Alex’s status in the story” (165). Alex clearly advocates classical music and does not demonstrate a liking for popular music. In contrast to the novel, Kubrick did not put the protagonist in the position of a strict opponent of popular music since Alex rarely objects explicitly to popular music. In the novel, Alex often refers to popular music in the offensive language which does not happen in the film. Therefore, it can be observed that it is rather the contrast between classical and popular music that shapes the character of Alex, as these two are used alternately.

Kubrick uses popular music in order to intensify the feeling of hopelessness and to lighten the atmosphere of violent scenes. This is demonstrated in the scene, where Alex returns home after the Ludovico Technique treatment to find out he was replaced by Joe—the new lodger. The song *I Want to Marry a Lighthouse Keeper* by Erika Eigen plays as the background music and it fulfils its role of “inane music” (McQuinston 165). It is evident that it plays diegetically since Alex’s father later turns off the radio, and it is obvious that Alex himself hears the music which pictures the whole situation as humiliating for him. “The facile song, in Alex’s ears, set in stark opposition to the classical music he loves, comes across as an insult added to the injury of his disownment and as a reminder of the intellectual and cultural divide between Alex and

nearly everyone else” (McQuinston 165). The infamous scene where Alex beats the married couple and sings *Singing in the Rain* is designed in a similar way. The viciousness of the situation where a husband is forced to watch how the gang of the young delinquents rapes his wife is somehow attenuated by singing Alex who intends to make the situation even more humiliating for the married couple by singing a playful song. Along with the singing he also dances, and the whole situation resembles a performance from a musical. The violent scene thus results in a weirdly grotesque situation that is attenuated by the song, so it is easier to watch and at the same time it creates the stifling atmosphere as the two opposites—the song and the violence—are contradicting each other. On the one hand, it makes the scene easier to watch for the audience. On the other hand, it intensifies the paradox of the situation and the fact that Alex is a cold-hearted sociopath that shows no mercy. Kubrick thus clearly does not advocate violence—he demonstrates how perverted it can be.

6.5 Beethoven synthesized

A special section of background music is comprised of electro-adaptations of the classical music used in the film. Kubrick synthesized several classical pieces and used them non-diegetically in the film. I will focus namely on Henry Purcell’s *Music for the Funeral of Queen Mary*, Beethoven’s *the Ninth Symphony* and Rossini’s *William Tell’s Overture*.

Music for the Funeral of Queen Mary in a synthesized version by Wendy Carlos is the main theme of *A Clockwork Orange*. It opens the story as the audience meet Alex at the very first time and it can be heard several times during the film. It is paradox that the funeral song that is meant to be played to bid a person’s farewell opens the story of *A Clockwork Orange*. On the one hand, the story begins at that point, but on the other hand, the protagonist is doomed from the beginning of the story. The song represents the herald of Alex’s fate, as he is soon to be deprived of his free will, and as the main theme of the story—free will—claims, a man without free will is no longer a man. Moreover, the pompous sound of the wind instruments is a very effective way of introducing the beginning of the story. As McQuinston sees it: “The fanfare elements impart the feeling that a show, albeit a grim one, is beginning” (55). The remake of the piece of classical music also suggests that the story will be somehow distorted and probably unexpected in the same way as classical music. This is well demonstrated in

the violent scenes that follow since the synthesized musical pieces accompany the most disturbing and violent scenes. For instance, when Alex and his gang break into the house of the married couple and beat them and rape the woman forcing her husband to watch it, *Music for the Funeral of Queen Mary* starts to play. It continues to play in the following scene, where Alex attacks his mate after he ridiculed the lady who was singing *Ode to Joy*. The song plays in the scenes where Alex is the perpetrator of violence, but later in the story, it plays in the scenes where he, contrarily, becomes a victim of violence. It is used to demonstrate the reversal of the situation and the theme, as it first played when Alex was in control of his fate and then when he is no longer responsible for violence in the story. For instance, when he is treated with the Ludovico Technique and then the results are demonstrated on him, a naked woman approaches Alex and the synthesized Purcell starts to play. Even though Alex is still aware of his sexual appetite, he is paralyzed due to the treatment and cannot choose to act as he wishes. As the themes are recapitulated towards the end of the film, Alex is assaulted by his old friends and since he is being the victim now, *Music for the Funeral of Queen Mary* starts to play again. The last time this music plays in the film is when Alex appears in the hospital, after the attempted suicide, and it plays in a slow tempo emphasizing the grievous situation Alex ended up in, for he is the victim now.

Another synthesized version that can be heard in the film is Beethoven's *Ninth* which plays when Alex wanders through the music shop. Even though Alex is in the music shop, he does not pay attention to music much, instead, he is interested in the girls he meets there. The situation is rather satirical, for the scene is full of hints; the girls are licking penis-shaped popsicles, and the music that plays non-diegetically is synthesized and sounds funny and rather lightens the atmosphere. At the same time, it motivates Alex to have fantasies and consequently to seduce the girls, similarly to the novel, where Beethoven's music stimulated Alex to have sexual tendencies. The next synthesized version that follows is the *William Tell's Overture*. It introduces the next scene with the fanfare presenting the ceremonial act. The scene is in fast motion and so is the music. Comparing to the novel, the scene where Alex rapes the two teenage girls does not seem so drastic in the film adaptation. Moreover, it is not clear whether it is the rape scene or not since the two girls do not seem to try to escape Alex even when they have the chance. The fast motion sequence along with the music gives the impression of a grotesque scene. The synthesized versions of classical pieces have thus two effects, first one is that they introduce the distorted harmony that goes along with the distorted

character of the protagonist, and the second one is when they play in fast tempo it distorts the reality and creates the grotesque atmosphere.

6.6 Structure of the film

Burgess approached *A Clockwork Orange* as a symphony, as it was explained previously in the text, and divided the novel into three main parts: the exposition, development and recapitulation. Ultimately, the 21st chapter could be interpreted as an optional coda. Kubrick based his film adaptation on the US version of *A Clockwork Orange*, where the 21st chapter was omitted in order to make the story more plausible. Therefore, the film ends with Alex being “cured all right”, which means that the protagonist finds himself in the same condition as at the beginning of the story. Apart from this major difference, the structure of the film is similar to the structure of the novel. Dividing the film into three parts, one can distinguish the first part of the story with Alex the victimizer, the second part with Alex the victim, and the last part combining the two. The film starts with the exposition of the themes in the first part just like the novel. It is also abundant in music, as Kubrick uses music in order to introduce the main themes of the film. The audience hear music playing when Alex and his gang perpetrate violence, when they rape women, when Alex listens to classical music and fantasizes, when he admires spontaneous musical performance, when he reproaches his friends and when he is betrayed by his them. As McQuinston suggests, music “navigates a film’s larger themes and a progress of its characters” (40). Music changes along with the progress of the audience’s perception of “Alex the antagonist” into “Alex the victim” (McQuinston 40).

In contrast to the first part, which was fast-paced, the second part of the film tends to slow down. While the exposition of the themes resembles a ride on the roller-coaster, in the sense that it is mad, fast and restless, the second part—the development—suddenly slows down as the music quietens down. First, Alex the victimizer was free to listen to the music he liked, and music accompanied the vast majority of the scenes. In the second part, Alex the victim can no longer choose what he wants to listen to. During Alex’s detention, very quiet and almost tragic music can be heard occasionally to support the feeling of anxiety from the deprivation of free will. Kubrick plays with the audience’s emotions and feelings through the music and through the actors’ performance. As McQuinston suggests: “Kubrick relied in actor’s

performance to convey mood and, in turn, relied on music played on set to help his actors feel and show the appropriate emotion” (39). Therefore, the background music in the second part mainly underlines the atmosphere of the situation in the prison, so it can intensify the audience’s experience. The diegetic use of music, on the other hand, is included in the process of the Ludovico Technique, so that the music can develop along with the characters. McQuinston ascribes this mainly to the dynamism of music which is related to the connotations it creates and that are fluctuating. He says that: “The musical works in the film assume a great deal of dynamism and even a sense of agency by their refusal to stay put, in terms of their sonic qualities, their connotations, or the way in which characters respond to them” (McQuinston 54). Music in the film adaptation changes constantly, in terms of the tempo or kind of performance and so do the characters. Contrarily, the music in the novel does not change much—only the protagonist’s attitude towards it changes.

The last part of the film, which in the novel stands for the recapitulation, starts with Alex being released from the hospital and returning home just to find out he was replaced by the new lodger. *I Want to Marry a Lighthouse Keeper* by Erika Eigen plays as the situation is mockingly awkward now for Alex the victim. As the themes in the recapitulation of the novel reappear, so do the themes in the film. Alex meets the characters from the beginning of the film and the music that plays, both, diegetic and non-diegetic is repeated. The audience can hear *Funeral of Queen Mary* again, when Dim and Georgie beat Alex, *Singing in the Rain* that Alex hums in the bathroom, or the *Symphony no. 9* when Alex is being locked and tortured with the music. The last mentioned is used in a very different situation now since Alex’s attitude towards Beethoven’s music changed after the Ludovico Technique, and *the Ninth Symphony* is no longer a source of pleasure for the protagonist. As mentioned previously, the movement of a symphony “would always end with a reassertion of the key of the title” (*This Man and Music* 51). Kubrick ends *A Clockwork Orange* with the 20th chapter, leaving out Burgess’s 21st chapter, and in this way, he foreshadows the beginning of a new cycle of violence, and at the same time, he disrupts the symphonic structure. “Stopping short at chapter 20 boils down to unbalance the symphonic structure Burgess intended to imitate. The writer seems to have desired to be faithful to the positive aspect of Beethoven’s symphonies, always full of joy that did not wait for the Ninth Symphony to express itself” (Sorlin 47-48). This is something that Kubrick decided to do differently. The director did not consider the optimistic end to be much likely and

decided to renew Alex the victimizer at the end. In the last scene, Alex hears the finale of the *Ninth Symphony* and realizes that he no longer feels nauseated when hearing the melody. Kubrick once again plays with the audience's emotions and memory, for the composition is used in the same way as it was in the first part of the film. It is associated with the violent fantasies since in his mind, Alex sees himself raping a girl upon hearing Beethoven's music and he realizes that he is not the victim of society anymore and he regained his free will.

7 Conclusion

The aim of this thesis was to analyse the use and implications of music in the novel *A Clockwork Orange*, explain the significance of music and its function and compare it to the presentation of music in Kubrick's film adaptation. The research was based on the in-depth analysis of the novel, with regard to music, and also on the theoretical contemplation of the concept of music in a broader sense. The findings from the thesis are revealed in this part.

In the first chapter, I introduced the persona of the author and described the milestones of his life that influenced his future work. I emphasized the importance of his family background that represented the crucial role in his musical journey. As he was raised in a family with great musical tradition, Burgess learned to admire classical music and contrarily, he developed a sense of aversion to popular music. He connects consumerism and popular music and reflects his negative attitude towards these two in *A Clockwork Orange*. Therefore, the author identifies with the protagonist to a certain extent and reflects some of his characteristics in Alex. Finally, the critical reception of *A Clockwork Orange* and the role of the film adaptation in bringing the fame to the novel was discussed. The themes of the novel were introduced, and I intended to clarify the misunderstanding and confusion that surrounded the novel concerning mainly the explicitness of violence. I also intended to disprove the assumption that Burgess advocates violence which is clearly wrong. Contrarily, he demonstrates the dangerous consequences that violent behaviour has, and he emphasizes the flaws of society. It can be observed that Burgess compares the harmful effect of violent behaviour to the devastating effect of deprivation of free will.

In the second chapter, the concept of music was introduced. The problem with its definition was outlined and also the change of the concept through the time. I suggested that it is very difficult to define music in terms of the material world and I attributed this fact to the change of the function of music. Further, the relation of literature to music was discussed. The creation of music in literature and literature in music was explained since it is crucial for the further analysis of *A Clockwork Orange*. I argue that the literary adaptation of a musical piece is not entirely possible, and the writer can only create the illusion of music in literature. In this way, *A Clockwork Orange* creates the illusion of a symphony, working with the structure of the novel, and the illusion of musical sound, working with the vocabulary that is chosen carefully. This

was explained in the third chapter in detail. I tried to prove that *A Clockwork Orange* has a structure of sonata form and I interpreted the three parts of the novel with respect to music. First, Burgess presents the themes and motifs of the novel in the first part which stands for the exposition in sonata form, where the themes and motifs are usually introduced, moreover, it is in a fast tempo which is typical for the first movement of the symphony. The second part is interpreted as the development, exhibiting the resources of the development in sonata form. The tempo is slower, and the motifs are repetitive since the protagonist has no choice of what to do and lives the routine of a prisoner. The themes of free will and violence are developed in this part since we see the protagonist being deprived of his free will and cured in order to be obedient and not free, and also the protagonist is not a perpetrator of violence anymore; he is the victim of it. The third part of the novel stands for the recapitulation in sonata form. It starts almost identically to the exposition, but instead of the development the final coda follows. The recapitulation is thus very fast since the protagonist repeats his actions from the exposition and goes through them very quickly. Finally, the recapitulation seemingly finishes the story with the protagonist's suicidal attempt. However, it is very typical for the recapitulation to create the illusion of ending, but the true ending comes in the final coda. The coda is voluntary in sonata form and so is in the novel. It is included in the original version of *A Clockwork Orange*, nevertheless, it is not included in the American version. It is very short, one chapter in the novel, and it ends the story with a reassertion of the key of the title. Burgess achieves the reassertion by starting the very last chapter of the novel in the same way as the very first one, thus the repetition reasserts the conclusion, and he offers the final answer to the omnipresent question of whether it is better to be a good man without free will or a free man with bad intentions. According to him, the first choice is always the right one. As a result, I propose that the significance of sonata form and symphony was profound for *A Clockwork Orange* and that the novel resembles the musical composition on account of its structure. Burgess was definitely inspired by music when writing the novel, and when he worked with the themes, motifs and the structure of the novel he followed the pattern of sonata form. As explained in the fourth chapter, in addition to the structure, Burgess worked carefully with the language of the novel, with the intention of creating the illusion of musical sound. I suggest that the implications of music in *A Clockwork Orange* are the most considerable when analysing the structure and language. Nadsat, the fictitious language used in the novel, has a crucial role in the linguistic symphony. Its main purpose is to

create music and violence. The analysis showed that even though the protagonist speaks in Nadsat and uses diminutive language, it still sounds harsh and it is the words that create violence. I tried to point out that the influence of the Russian language helps to create a language that is sharper and more violent compared to English. The contrast between the two languages is considered immense and that is owing to the high concentration of consonants. Also, the use of the Russian language and creating a linguistic hybrid leads to the suppression of the dominance of the English language and as a result, the novel resembles the symphony written in a minor key. Moreover, I tried to prove that Nadsat sets the pace of the novel. Firstly, I believe that the question ‘What’s it going to be then eh?’ that is repeated so many times in the novel keeps the story moving and it speeds up the course of the individual parts. Secondly, the extensive use of ING forms creates the illusion of movement and constitutes the illusion of never-ending continuum. In this way, Burgess postpones continuously the outcome of the story that is expected and thus causes tension.

In the next chapter, I tried to explain how Burgess treats different genres of music in the novel. As it was mentioned in the first chapter, the author was not a fan of popular music and culture, and he reflects his taste in music and opinions in the protagonist of the novel. Through my analysis, I found out that the references to musical works and their implications differ in the novel and the film adaptation. In the novel, Burgess refers to various musical compositions and songs—some of them fictitious and others real. Contrarily, Kubrick works with existing music. Burgess sharply distinguishes between popular music and classical music, using popular music to provoke aggression and violence and classical music as a virtue of the protagonist in the first part of the novel and a weapon used against the protagonist in the second and the third part. In contrast to the novel, Kubrick focuses on the work of Beethoven and Rossini. He uses Rossini’s music to accompany the violent scenes and exploits Beethoven using him against the protagonist. Rossini’s music plays mainly as the background music during the violent scenes in order to achieve a grotesque effect. The violent scenes then resemble a dance performance rather than an act of violence, so they can be followed easily. To contrast the classical music, Kubrick uses synthesized versions of the famous compositions, with the intention to ridicule. It is not used strictly in the negative sense, as popular music in the novel, rather it is used in order to enhance the comic scenes.

In conclusion, this thesis intended to prove the significance and implications of music in the novel *A Clockwork Orange* and its presentation in the film adaptation. I hoped to clarify the use of music that influenced mainly the structure of the novel, vocabulary and the effect on the reader. I also attempted to analyse music in the film adaptation and finally, to compare it to music in the novel. The thesis demonstrated that Burgess based his novel on music, whereas Kubrick used it more as a background music to his film. Therefore, music in the film is meant to attenuate and aestheticize violence. Contrarily, music in the novel creates the violence and intensifies it.

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