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Bakalářská práce

Modern British Dystopian Fiction,
Anthony Burgess' A Clockwork Orange
Britský román Anthonyho Burgesse
Mechanický pomeranč jako příklad
moderní dystopie

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Poděkování

Hlavní poděkování patří mé vedoucí bakalářské práce, paní PhDr. Alici Sukdolové, Ph.D., za velmi cenné rady, výběr sekundární literatury a zejména za čas, který do této práce investovala. Dále děkuji svému otci a příteli za neustálou podporu nejen při jejím psaní, ale při celém studiu. Těž děkuji všem svým přátelům, kteří se mnou zhlédli film natočený podle knihy, která je hlavním subjektem zkoumání této bakalářské práce.

Anotace

Hlavním cílem zkoumání této bakalářské práce je literární a kulturní odkaz románu *Mechanický pomeranč* z roku 1962, jehož autorem je Anthony Burgess. Úvodem se práce soustředí na literární kontext britské prózy první poloviny 20. století v rámci žánru literární dystopie a pokusí se porovnat dílo Anthonyho Burgesse s významnými dystopickými romány anglicky psané moderní literatury. Práce dále popisuje děj a definuje základní témata a motivy románu *Mechanický pomeranč*. Zaměření se na jazykovou stránku díla včetně užití argotu jako formy experimentálního románu je též tématem práce.

Abstract

This thesis aims to examine the literal and cultural legacy of the novel *The Clockwork Orange* published in the year 1962, which was written by Anthony Burgess. In the first part of the thesis, the main focus will be on the literary context of British literature in the first half of the 20th century, mainly the dystopian literature genre. The plot and basic themes and motives of the novel will be the object of the thesis analysis as well as comparing the work of Anthony Burgess with other significant dystopian novels of modern literature written in English. The thesis will also focus on the style of language and word stylization used in the work, including the use of argot as a form of the experimental style novel.

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1. Introduction

Nothing offers a more chilling vision of the future as much as *dystopian fiction*. By projecting the collective fears of modern society into their works, the British authors of the twentieth century played a crucial role in the development of dystopian fiction. Among the most critically acclaimed works of fiction like *1984* by George Orwell (1949), or *Brave New World* by Aldous Huxley (1932), can be found *A Clockwork Orange*, a dystopian novel written by Anthony Burgess, which was published in 1962.

The first part of the thesis focuses on the literary context of the twentieth century, under which circumstances the novel was created and how it was affected by other novels published before it.

A Clockwork Orange is a timeless piece of literature that inspired many other dystopian novels. The story, set in the near future, follows Alex, a fifteen-year-old boy, and his crew of fellow young delinquents who indulge in rather violent criminal activities. The novel explores themes of morality, the nature of evil, government control and free will. The plot and said themes and motives will be examined in the following part of the thesis.

The narrator, who is the main character himself, and those of his age use Nadsat, a type of slang influenced by the Russian language, which will be also a subject explored here - its origin, its role within the story and an analysis of specific words will be described.

2. Literary context

To understand the contents of A Clockwork Orange the readers must first comprehend what the novel was inspired by and in which era it was written as the author's intentions may be unclear without it.

Grasping the very concept of dystopia, the themes and motives of dystopian literature of the twentieth century written before A Clockwork Orange and having knowledge of the most impactful historical events that affected Great Britain that have inspired such literature may help the reader with creating a general idea of said aspects.

2.1. Meaning of utopia and dystopia

“All utopias are dystopias. The term “dystopia” was coined by fools that believed a “utopia” can be functional.” - A.E. Samaan (1)

Utopia, a term used to describe the ideal form of life in perfection, is what many people consider a paradise. The term comes from a publication “Utopia” by Thomas Moore, written in 1516. The story depicts an unreal reclusive island, on which living in peaceful coexistence with all is achieved, with ideal living conditions – such as perfectly clean working spaces in roomy buildings with pleasant co-workers, where everything is running seamlessly. The core of utopian literature in general is a hidden criticism of a social structure since it highlights the deficiencies of a current system and proposes the possibilities for a better future. (1)

Dystopia, the opposite extreme of utopia, was utilized in the literary genre as a response to the mentioned idealism. Both types of literature make us think about what could be done to achieve a perfect world, they are however vastly different when it comes to the ways of achieving such perfection. In a sense, dystopia could serve as a warning, a deterrent example of a possible near future. (1)

Writers from the middle of the twentieth century were known for imagining societies of the future where individuals existed within a controlled and oppressive state, superficially resembling a utopia from an external perspective. These bleak portrayals of the future serve

as an excellent means for exploring themes like freedom, repression, religion, individuality, class distinctions and advanced technology. In literary discussions, the term dystopia typically implies a meticulous portrayal of a society operating under a particular system which is perceived as superior to any alternative by the author. (1)

The evolution of this genre proved itself to be notably more complicated than the development of utopias. Idealized visions of life and society remain mostly consistent across different eras, while the possible scenarios of humanity's deterioration continuously change and develop. Such contrast distinguishes the two genres and possibly explains the enduring popularity of dystopian literature over the past several decades. Dystopian writing stays relevant due to reflecting and reacting to the currently occurring events and therefore it is influenced by the condition of the world we live in.

2.2. Great Britain in the first half of the 20th century

The historical events that the British Empire experienced reflected on society as well as literature. In this part of the thesis, I will point out the major ones, which had influenced dystopian literature.

Britain stepped into the twentieth century in its Edwardian era as the most powerful country while undergoing significant change due to the ongoing modern industrial period. First powered flight was now a possibility and communication technologies have seen its rise by the first wirelessly sent message. New forms of entertainment were on the rise such as cinema and popular newspapers. (2)

Perhaps the most known event from this earlier part of the century is the sinking of the Titanic, in 1912. This event illuminated the contrast in treatment of the classes which was nothing new for Edwardians, as they had been experiencing said contrast for a long time already. (2)

The First World War had many social and political consequences on Britain. During the four and a half years of brutalization, the empire suffered a decline in its population and the carnage did not end with the war – there were violent crimes and bloody riots in which soldiers and ex-servicemen played a prominent part even after the war ended. On the positive side,

Britain managed to save itself from Bolshevism and the standard of living has risen for the working class. (3) (4)

The political meetings in Britain were shifted from Victorian and Edwardian ways. The meetings of politicians became stately exercises in rational debate. The three parties – Labour, Liberal and Conservative sought to refashion public politics by bringing the enthusiasm of the pre-war era under control, which became ultimately successful in restoring stability to society and the political system after the war. (2)

Many noteworthy events followed the First World War - the first major one being the General Strike of 1926 which involved over 1.7 million workers, meaning it was one of the largest strikes in British history. Trades Union Congress called it to support coal miners facing wage cuts and longer working hours. This nine-day-lasting strike disrupted the country's economy and infrastructure. (2)

In October 1929, the stock market crashed in the United States, which began the Great Depression which quickly spread to other parts of the world, including Britain. The Great Depression continued through the 1930s causing soaring unemployment, poverty increase, and social unrest. (2)

Leading up to the Second World War, the rise of Fascism and Nazist ideologies appeared. Britain did not experience the same level of extremism as Germany or Italy, but there were still fascist movements within the country, the British Union of Fascists being one of them.

The Second World War itself took a heavy toll on Britain, especially the Blitz, a bombing campaign conducted by Nazi Germany against British cities, particularly London from 1940 to 1941. It resulted in significant loss of lives and widespread destruction of property, but it also showed the resilience and spirit of the British people. (2)

In the attempt to mobilize the country's resources for the war effort, rationing was introduced to ensure fair distribution of essential goods such as food, clothing, and fuel, which were in short supply. To protect civilians, especially children, from the bombing raids, organized evacuations to rural areas took place, where thousands of children lived with host

families or in designated evacuation centres. Women contributed to the war effort by taking on various jobs in factories, agriculture, and other essential industries, which challenged the traditional gender roles. (2)

The period after the war saw the gradual dismantling of the British Empire. The nationalist movements in the colonies called for independence, which was granted to countries such as India, Pakistan, and Ceylon (now Sri Lanka) in the late 1940s. (2)

The Cold War between the Western Allies and the Soviet Union started immediately after the war ended. Britain played a significant role in this geopolitical conflict since it was a key ally of the United States, and it took part in initiatives such as the formation of NATO (North Atlantic Treaty Organization) in 1949. (2)

The Second World War had a lasting impact on Britain, shaping its economy, society, and global position in the post-war era. The post-war period until the middle of the century included mostly reconstruction - rebuilding the economy and infrastructure after the war did its damage. This period saw significant social and cultural changes in Britain. There was an influx of immigrants from the Commonwealth countries contributed to the development of a more diverse and multicultural society. Additionally, there were shifts in social attitudes, including changes in gender roles and the emergence of youth culture. (2)

The impact of the Second World War on literature was severe. Previously popular romantic idealism was now rejected, as gruesome wartime experiences led authors towards realism. Aftermaths and harsh realities of war were depicted by writers like George Orwell, Graham Greene, and Evelyn Waugh.

The trauma of war and the threat of possible nuclear annihilation (after witnessing the bombing of Japan) fuelled genres such as existentialism and absurdism. Powerful dramatists like Samuel Beckett and Harold Pinter explored the individual existence, the meaninglessness of life, isolation, as well as the breakdown of language. (5)

Another popular genre was social commentary, which included pondering the nature of power and the question of equality of different social classes, or gender. The working-class writers were given the opportunity to gain recognition and the movement "Angry Young Men"

of the 1950s gave voice to working-class frustration and anger. Expressed discontent with the established political and social order captured the frustration felt by many young people. The “Angry Young Men” rejected traditional values and authority, expressing a sense of disillusionment with post-war Britain. They questioned the status quo and sought to expose the flaws of society. Kingsley Amis and John Osborne were writers included in the said movement. (6)

In Britain, the decade of the 1950s saw significant changes including post-war recovery, social upheaval, and cultural shifts. In the early part of the decade, the rationing was still ongoing and there were economic challenges and housing shortages. On the positive side, healthcare was established and the economy began to grow, which led to rising living standards and consumerism. Youth culture emerged, influenced by the American trends, challenging the traditional norms and values. Still, despite some liberalization taking place, the 1950s remained a conservative period, where traditional gender roles and social expectations were still prevailing. (7)

As for the impact on literature, a new sub-genre of realism emerged, an escape from earlier artistic styles, still focused on the mundane lives of the working class. It was called “Kitchen Sink Realism,” where the term “Kitchen Sink” referred to domestic and often stereotypical settings, mirroring the realities of post-war Britain. This type of realism embraced authenticity, portraying the harsh reality of poverty, social inequality, gender roles and unemployment. “Kitchen Sink Realism” existed before the rise of “Angry Young Men”, and few of the authors wrote in this type of realism. The sub-genre gave voice to the working class and addressed social issues previously ignored. (8)

The Cold War and advanced technological development of the 1950s spiked an interest in science fiction, exploring themes of dystopia, nuclear war, alien encounters, and scientific progress, with its potential dangers. The space race and the development of nuclear weapons lead to anxieties about the uncertain future and humanity's place in the universe, providing fertile ground for said themes. (9)

As the threat of nuclear war loomed in the public consciousness, fiction was mirroring this fear. The works of fiction often featured post-apocalyptic scenarios, where the survivors

of nuclear conflict are struggling to rebuild society. The space exploration and the mentioned space race between the US and the Soviet Union ignited a fascination with extraterrestrial life and space travel. Writers of science fiction described imagined journeys to other planets, encounters with aliens and the potential for humanity to colonize space. (9)

Focusing on dystopian visions, many works of fiction explored dystopian societies, often depicted totalitarian regimes, environmental disasters, or technical overreach. The dangers of advancing technology and its benefits were also focused upon by the writers. There were speculations about artificial intelligence, genetic engineering, and other breakthroughs in the scientific field, which raised ethical questions about the impact of these technologies on humans. Social commentary played its part in fiction too – stories were set in futuristic worlds and were addressing social issues reflected from the real world. (9)

The first half of the century came to an end and so it would seem this part of the thesis should too, however, it is not so, as it is important to describe the events occurring just before *A Clockwork Orange* was published.

The 1960s, also known as the “Swinging Sixties,” continued economic growth, as well as the progression of technological advancements. The youths became a dominant force in society as they were driving trends in music, fashion, and attitudes. This young generation challenged traditional norms and values and embraced a more liberal and individualistic outlook. There were anti-war protests that sparked thanks to the Vietnam War and there was an influx of immigrants from former colonies of Britain. (10)

Regarding literature, there was a trial of Penguin Books in 1960 for publishing *Lady Chatterley's Lover*, a novel challenging the censorship laws, which resulted in the obscenity charges getting dropped. The event led to liberalization and greater openness in literature. (11)

A Clockwork Orange, published in 1962, was written in times of great technological advancement, change in social norms and uncertainty about the future of humanity. All these aspects are reflected in the novel.

2.3. The dystopian literature of the first half of the 20th century

Considered to be one of the earliest notable works of dystopian fiction, *The Time Machine* by H.G. Wells (published 1895) may have inspired many stories that followed, possibly including *A Clockwork Orange* and that is the reason why it is included in this section. Being greatly influenced by the industrial revolution of the 18th and 19th centuries, the novel *The Time Machine* explores themes such as inequality between social classes, since all the wealth that was generated by the revolution went almost exclusively to the upper class. This inequality is the subject of exploration in *A Clockwork Orange* as well, as there is a clash between the rich and the poor, however, said clash is more politically oriented. (12) (13)

Another motive of *The Time Machine* is closely tied to the first mentioned one – it is progress and technology. Many science fiction works explore intricate and thrilling futuristic technologies, but this one differs from them and takes a contrasting stance by suggesting that the Victorian era might have represented the peak of the technological achievement for humanity, followed by a decline in both cultural and technological advancement, which was not what many people envisioned. (13)

A Clockwork Orange also explores the impact of technology and progress on future individuals and society, especially modern techniques of altering one's self that use technology (the Ludovico method).

After the First World War had passed, mortality increased, and the health of the general public was declining. That affected the mental health of people too, including British authors - the visions and dreams of many were crushed and that only fueled dystopian fiction. In between the two world wars emerged into the spotlight a prominent author Aldous Huxley, known especially for his dystopian novel *Brave New World*, which was written in 1931 and published in 1932, therefore it was influenced by the ongoing Great Depression. (4) (14) (15)

The novel's vision is that of a future where suppression of individuality is favoured for establishing societal stability and conformity. The product of such a vision is a dehumanized society, which is stable only due to social conditioning and genetic engineering. It could serve

as a warning that the more advanced technology gets, the more we could be endangered by it, since it could take over us and we would possibly lose the core things that make us human. (15)

While being quite different in terms of narration and settings, the similarity of this novel to *A Clockwork Orange* lies in exploring the depicted dystopian societies. Both works tell the stories of societies that had drifted away from traditional norms and values, creating oppressive and dehumanizing environments. As it was stated before, the society in *Brave New World* is stabilized by genetic engineering and social conditioning such as the suppression of individuality. Maintaining order in *A Clockwork Orange* means testing aversion therapy on violent individuals, which strips them of free will, making them easier to control. (16)

Both novels serve as a critique of technology. The Industrial Revolution has imprinted heavily upon *The Brave New World* and since *A Clockwork Orange* was written three decades after it, technology has made even more progress, therefore it is no wonder that technology is such a huge influential factor in both stories.

The Second World War left Britain and her empire exhausted and devastated. Many British cities were destroyed by aerial bombardment, and it left the country struggling with shortages of goods needed for the rebuilding of the country. The situation has imprinted on literature in many ways – authors explored more dark themes such as loss, fear, trauma and reflection and the human condition in times of crisis. The war encouraged a shift towards realism in literature, with writers depicting the harsh realities of war and its aftermath in chilling detail. Plays, poetry, and novels often depicted the experience of soldiers, civilians and families affected by the war, exploring themes such as patriotism and resilience as well as the damage and hurt that was done to them.

The war also inspired literature that resisted authoritarianism and promoted democratic values. That brings us to George Orwell, a writer of said literature, who used allegory and satire to critique totalitarianism. His dystopian novels *Animal Farm* and *1984*, published in 1945 and 1949 respectively, both depict the dangers of unchecked power, and propaganda that result in the loss of freedom and individual identities. (17) (18)

Additionally, each novel explores its own specific themes – *Animal Farm* describes the corruption of ideals, specifically how revolutionary ideals can be corrupted by those in charge. The pigs initially rebelled to achieve equality and freedom from humans, but their plans devolved into a new form of tyranny done by them to the people. On its own, *1984* depicts the control of language and thought since the Party manipulates language through Newspeak, a language so simple it cannot express complex ideas, therefore limiting people's ability to express themselves and even begin thinking of rebellion. (19) (20) (21)

Artificial language is also present in *A Clockwork Orange*; however, it does not serve such a totalitarian purpose as Newspeak does. Nadsat, a slang used by teenagers in *A Clockwork Orange*, serves many purposes that are covered in the later part of this thesis, one of the main ones being the characterization of said age group, reflecting their identity and subculture of their gangs. By having their own language, they are creating a sense of belonging and marking themselves as outsiders to mainstream society.

3. Story

This part of the thesis focuses on introducing the characters of *A Clockwork Orange*, as well as summarizing its storyline. The novel has three parts, each containing seven chapters, therefore twenty-one chapters in total, which symbolizes the age one reaches adulthood (the work was published in 1962 when the age of majority was indeed twenty-one in Britain), as stated in the author's notes. (22)

3.1. Characters

The following pages of this essay introduce all the key characters in the story, which are essential to acknowledge.

3.1.1. Alex

Alex, a fifteen-year-old boy, and the narrator of the novel, is a violent thrill-seeker. The character has an insatiable craving for ultra-violence and lacks the ability to feel empathy or remorse for his victims, viewing them as objects for his amusement.

Despite his violent tendencies, Alex possesses a strange charm. He is witty, intelligent, and enjoys classical music, especially Beethoven, which creates a disturbing duality between his barbaric actions and cultured tastes.

Being a master manipulator, he shows his cunning in controlling his friends and exploiting authority figures for his own gain, while also using his wit to deflect blame or get himself out of trouble. Alex shows his ability to manipulate even when narrating the story, which makes him rather unreliable, leaving the reader questioning the amount of sincerity with which he describes the world through his warped perspective.

The main reason for the way he behaves may be the violent dystopian society Alex lives in. The novel explores how societal breakdown can contribute to such disturbing characters, while not excusing the character's actions.

His character develops throughout the story, mostly in the last chapter, where he realizes he is not getting the same ecstasy from the ultra-violence he used to get when he was younger and steps into a new era of his life - adulthood.

3.1.2. Droogs

Despite Alex being the youngest of the gang, he is their leader. They call themselves Droogs and engage in drug-fuelled activities like brutal assaults, robberies and acts of rape. There are four Droogs in total, the other three are Dim, Georgie and Pete.

Dim, the strongest one of them, on whom Alex relies for his brute force during their escapades, is not very bright. Due to his limited intellect, he struggles to comprehend complex ideas and relies on Alex, whom he follows loyally and executes his orders without hesitation. Dim lacks the cunning or ambition to even try to challenge Alex's dominance. He is described as unrefined, unhygienic, and using crude language, which reflects his lower social standing and lack of education. Dim's personality is rather childlike, which he displays even while enjoying violence, because during those activities he seems almost like a child playing a game, while not fully grasping the true gravity of his actions. Dim represents the unthinking destructive brutality that can flourish in a violent society, while also being the symbol of moral ambiguity of the Droogs.

Georgie, the most ambitious one of them, is actively trying to undermine Alex's leadership by plotting and scheming against him because he sees himself more fit for the role. He resents the dominance of their leader, which makes him the complete opposite of Dim, who is content with being obedient. Another difference that sets him apart from the other Droogs is his materialistic side – while Georgie does enjoy inflicting pain, he seems more motivated by personal gain. He tries to use the vision of easy money as an instrument to manipulate the other Droogs into wanting to do jobs on a bigger scale. Most of the time, he is unpredictable, either when it comes to his shifting moods or his sadistic cravings. Georgie is the source of most conflict within the group as he stands for the potential for rebellion and highlights the fragility of Alex's authority. After Alex's imprisonment, Georgie becomes the leader of the remaining trio, which eventually leads to his demise.

And finally, Pete, the oldest and most mature of the Droogs, stands out for his contrasting personality when compared to the other three. He is not ambitious or power-hungry, like Georgie, he is not a manipulative sociopath, like Alex, and nor does he have limited intellect, like Dim. Pete is easy-going, enjoys violence rather casually, and actively tries to avoid conflicts within the group and even outside of it. He does get thrilled from violent activities, but he does not indulge in cruelty the way the others do. Pete is content with Alex's leadership and does not crave material possessions. He is the only one with conscience, which he exhibits by questioning their actions, by which he shows the ability to reflect on their wrongdoings, which suggests Pete is more mature than the rest of them. He definitely matures by the end of the novel, where he is living a seemingly normal life, by which Alex gets inspired to finally grow up and change his way of living.

The dynamic between the four of them bounces between solidarity and tension. Violence and the creation of chaos are their bonding forces, while rivalry and ambitions for power create a sense of instability within the group. Moreover, their leader exploits the other Droogs' weaknesses for his own gain, which none of them counter, so they blindly allow Alex to further his own violent agenda.

Alex thinks of Droogs as sheep in need of a shepherd. While he actively uses them and their respective strengths for his own benefit, he fails to see that they are capable of thinking on their own and does not give them any freedom to decide until he sees that there might be a rebellion brewing. His decision to give them a taste of discretion leads to the end of his freedom by the opportunistic betrayal initiated by Georgie and conducted by Dim. This ultimately proves the bond of the gang fragile and emphasizes the self-serving nature of their connection.

3.1.3. Supporting Characters

A Clockwork Orange features a wide variety of supporting characters, who play crucial roles in the development of the novel's plot as well as the development of the main character himself. The main supporting characters, who are closely tied to Alex's journey, except for the Droogs, are:

Billyboy, the leader of a rival gang, whom the Droogs encounter on the first night full of ultra-violence the novel describes. He could be seen as a mirrored version of Alex since Billyboy is as aggressive and violent as him. Eventually becoming a police officer would call for a rather significant character development, except it does not happen with Billyboy. The transition from being a criminal to having the authority to arrest criminals does not change him one bit, which he proves by exhibiting the same violent tendencies.

P.R. Deltoid, the post-corrective adviser assigned to Alex, is described as an overworked public servant with ever-tired eyes. Even though he is aware there is no actual result of his hard labour, his effort to advise never withers, which he displays by not giving up on the main character until he becomes a murderer. What sets him apart from other characters is his way of speech because he speaks in questions, which Alex finds amusing. Deltoid represents the overwhelmed and therefore failing societal systems, which are attempting to get juvenile delinquency under control.

F. Alexander, an intellectual writer who witnessed a violent assault on himself and his wife done by the Droogs during a brutal home invasion. This event leaves him physically and emotionally traumatized and while his wife succumbs to depression and commits suicide, which happens during Alex's imprisonment, F. Alexander lives on with his trauma. After Alex winds up at his doorstep following a traumatic thread of events, F. Alexander takes him in without realizing who he truly is. He seeks help for Alex and his fight against the state, however, the realization soon comes, and F. Alexander shows no mercy in his revenge on Alex. Using him as a pawn in his political struggle against the government, F. Alexander shows his manipulative and controlling side, which adds layers to the theme of manipulation and control.

Minister of the Interior, sometimes referred to as the Minister of Inferior by Alex, is another character closely tied to said themes, as they naturally come with him being a high-ranking government official in this dystopian world. The Ludovico Technique, a controversial treatment in the eyes of many, is perceived by him as a potentially powerful tool in maintaining social order and political power over citizens since it could be a solution to the rising crime rates. He thinks of criminals as a problem to be solved, not people to be reformed and the fact that the technique could strip its subjects of free will is none of his concern.

That changes once the rehabilitation backfires with Alex's aversion to violence becoming so extreme that it removes his free will and makes him incapable of independent moral choice, even when it comes to defending himself. After learning of the traumatic ordeal Alex went through as the outcome of the treatment and the fact, that the public stands against the technique, Minister's belief becomes challenged, and it makes him question the true meaning of reform. Although the Minister interacts with Alex only very few times in *A Clockwork Orange*, he is undeniably a key figure in the novel, as he stands for the dark side of society that prioritizes control order over individual rights.

Prison Chaplain, a religious figure in the prison where Alex is held, represents the traditional values of religion and rehabilitation. By attempting to connect with Alex on a spiritual level, the Chaplain tries to encourage him to reflect on his actions and seek redemption. The Ludovico Technique is something the Chaplain opposes because he believes in the potential of humans to reform on their own and by undergoing the method, they are stripped of free will without even getting the chance to change themselves. Being aware of the dehumanizing nature of the method, unlike the government officials who prioritize control, the Chaplain genuinely cares about Alex's well-being, which he also shows by giving him a chance to talk and express himself within the prison walls, which is rare for Alex. However, showing kindness and understanding is not enough to reach the protagonist, as he still views the Chaplain with scepticism and resists his attempts to instil guilt or remorse. While he has limited impact on Alex, the Chaplain remains a symbol of humanity and hope, which directly opposes the violence and manipulation that surrounds Alex.

Dr. Brodsky, a scientist responsible for administering the Ludovico Technique to Alex, oversees Alex's conditioning alongside Dr. Branom. Dr. Brodsky keeps a calm and scientific demeanour, even as Alex experiences extreme physical and emotional distress, which could also point out his potential lack of empathy. Said detachment raises questions about the ethics of the Ludovico Technique and whether the doctor derives some pleasure from inflicting pain. This creates a contrast between the violent delinquent and the supposedly civilized doctor, who employs violence for the sake of conditioning. While Dr. Brodsky does not have many direct interactions with Alex outside the treatment sessions and his ultimate impact on Alex's transformation remains unclear, his presence in the novel as well as in this thesis is needed,

as he is yet another character focused on controlling others, which in Dr. Brodsky's case raises ethical concerns about the Ludovico Technique and its potential for dehumanization.

And finally, Alex's parents, whose portrayal offers a glimpse into Alex's upbringing, and who play a relatively minor role in *A Clockwork Orange* as well as a rather insignificant role in Alex's life. Their names are never mentioned, Alex refers to them as pee and em, a childish way of saying pa and ma, which points out their lack of authority and individuality in his eyes. The parents are characterized as passive and timid figures and they lack the authority to control Alex's violent behaviour, which raises questions about whether their parenting style contributed to Alex's delinquency. After witnessing their son's violent transformation following the treatment, they become afraid of him, but once he starts struggling with his conditioned aversion to violence, they become a source of frustration and annoyance for him. Alex's parents can be seen as a symbol of a complacent society that allows violence to fester and their inability to control their son reflects a broader struggle of society to address issues of juvenile delinquency.

These characters provide various perspectives on control, manipulation, free will, authority, violence, and the potential for redemption, by which they collectively enrich the narrative and themes of *A Clockwork Orange*. There are a few minor characters I have not described simply because they do not stand for any of the major themes of *A Clockwork Orange* and therefore are not worth mentioning in this part of the thesis (they may appear in the story description part, which follows below).

3.2. Part One

As was already mentioned, each of the three parts of the novel has seven chapters and the first seven chapters introduce us to how the dystopian world works in *A Clockwork Orange* – the corrupt justice systems, the ever-present violence through the eyes of the rather unsettling narrator, Alex, a deeply disturbed teenager, who leads a gang of thugs called the Droogs.

The whole story starts at a Korova Milkbar, where the four Droogs are deciding about their activities for that evening over glasses of potent milk-based drinks laced with

psychoactive drugs. Alex briefly describes his comrades - Dim, Georgie and Pete, and the dynamics within the group become obvious almost at once, especially who is the leader. What also becomes clear is the fact, that he relishes in violence by the way he describes ultraviolence, an extremely brutal and often sadistic way of violence, which he views as a kind of art form and finds a twisted beauty in the chaos and destruction he creates.

Upon exiting the Korova Milkbar, their minds still reeling from the effects of drug-laced milk, they set off on a destructive rampage through the town. Their first victim was an unsuspecting man carrying rare books, which they destroy, scattering the pages like confetti before assaulting him and leaving him lying helpless on the pavement. Their next stop was an establishment known as the Duke of New York. In a perverse display of calculated manipulation, they purchased drinks for two elderly women, ensuring a false alibi for their night of ultraviolence. Then, all disguised with masks, they proceed to rob a nearby shop, beating the owner violently. Upon their comeback to the Duke of New York, they ensure they have the alibis secured, so when the police come, the elderly women stand by them, saying they have been there all evening.

The second chapter commences with the gang exiting the Duke of New York and encountering a homeless man, inebriated, and loudly singing. Without hesitation or provocation, they proceed to assault the unfortunate individual. Despite the violence inflicted upon him, the man remains defiant, expressing a desire not to live any longer in this world without law and order and even encourages his attackers to continue their assault. The Droogs persist in their brutal beating until the man's singing is silenced, his voice extinguished beneath their relentless fists and kicks.

Their path intersects with Billyboy and his five comrades, a rival gang with whom the Droogs share a history of violent clashes. After a tense standoff, the inevitable chaotic brawl erupts. Despite being outnumbered, the Droogs quickly gain the upper hand thanks to Dim's formidable fighting skill, which proves to be the equivalent of three of Billyboy's men. As Alex finally confronts Billyboy himself, the police arrive, scattering the gangs. The four Droogs make a hasty retreat, seeking refuge in an alleyway between the flat blocks. Here, they witness an eerie blue glow emanating from the television screens in every window, something that Alex describes as the "world cast" – a programme broadcasted globally. Dim, seemingly

experiencing a moment of existential wonder, expresses a fascination with the night sky, as if encountering it for the first time. His subsequent philosophical questions are met with dismissive indifference from Alex.

The Droogs' latest target is a Durango 95, a car they discover abandoned near a dilapidated cinema. After stealing the vehicle, they embark on a joyride, their objective being an "old surprise visit," as they call it. These visits follow a predictable pattern: gaining entry under false pretence, assaulting the homeowners, and subjecting any women present to sexual violence before vandalizing the property. Their search for a suitable victim leads them to a small village, where a quaint cottage adorned with a gate bearing the inscription "HOME" catches their eye. Alex initiates the charade by feigning a medical emergency for his friend, requesting the use of the resident's phone. A young woman answers the door, informing him they do not have a telephone. Alex, noticing a chain restricting the door's opening, quickly concocts a new story, asking for a glass of water. As the woman leaves to retrieve it, Alex swiftly removes the chain, granting them access inside. In the living room, they encounter a man, the very author of *A Clockwork Orange*. Alex, with characteristic audacity, mockingly reads aloud a passage from the book. The writer reacts with anger, and as he lashes at Alex, he is silenced by Dim's swift counterattack. Before Alex can assert his authority, Pete, and Georgie return with food, much to his disgust, as he had not granted them permission to eat.

As the premise of this surprise visit gets fulfilled further, the woman is subjected to a horrifying ordeal, a brutal rape by all four Droogs while her incapacitated husband is forced to witness the entire scene. With their resistance thoroughly broken, the gang proceeds to recklessly vandalize the apartment. Dim, in a display of depraved behaviour, attempts to defecate on the carpet. However, Alex, disgusted by the actions of his Droog, intervened swiftly, ordering the group to leave, after he assessed that the couple's injuries, while severe, were not life-threatening.

The third chapter picks up immediately after they depart from the village. Their journey is short-lived, however, as the Durango 95 sputters to a halt due to a fuel shortage. Fortunately, their proximity to the train station mitigates this inconvenience. Instead of simply abandoning the vehicle, they opt for a more destructive approach. In a display of wanton

vandalism, they trash the Durango 95 before sending it to a watery demise in a nearby waste-filled pond. This act serves a dual purpose: satisfying their destructive urges and ensuring the car is not impounded by the police.

After buying their train tickets, the Droogs embarked on their journey towards the town centre. The three-minute ride provided an opportunity for them to indulge in their destructive tendencies, gleefully vandalizing the upholstery of the seats. Arriving at the Korova Milkbar once again, they noticed a group of individuals from the television studio. One such individual, presumably showing off her skill in singing in front of the others, launched into an aria. Dim, in a display of crude humour, made an obscene gesture towards the woman. Alex, incensed by Dim's lack of decorum, responded with a swift punch to the face, simultaneously hurling a string of insults at him, branding him a 'filthy, drooling, mannerless bastard'. This unexpected outburst left Dim both confused and angered.

Tensions are escalating, threatening to erupt into violence. However, Pete, the eldest and most level-headed member of the group, intervenes with a calming influence. Alex, seeking to maintain control, reminds them of his leadership role, emphasizing the need for discipline within the group. While the others disagree with his assessment of Dim needing to "know his place," they are wary of directly contradicting their leader. Dim, in a surprisingly astute move, suggests they postpone further discussion until the next day, attributing their current animosity to fatigue. This proposal finds agreement from Pete and Georgie, Alex is surprised by Dim's clever thinking.

As Alex walks home, he notices a battered boy lying on the pavement and two girls who appear to have been sexually assaulted. He lives in Municipal Flatblock 18A, and upon entering the lobby, he sees that someone has defaced the mural with obscene drawings. The elevator was out of order, so he had to trudge up ten flights of stairs to his apartment. Dinner was waiting for him and he thinks of how pain milk has forever lost its innocence in his mind. Before going to bed, he blasts classical music, unconcerned about his parents, whom he had trained to take sleeping pills. While listening to the music, he thought of "A Clockwork Orange" and how he would relish inflicting even greater violence upon its author and his wife.

The fourth chapter transitions the narrative to the following day, where Alex awakens feeling too lethargic to attend school. His mother expresses doubt when he complains of a headache but does not attempt to convince him otherwise, simply informing him that breakfast awaits in the oven before leaving for her job. Alex then reveals to the reader that his mother is employed at the Statemart, a state-run supermarket, where she works as a stock clerk. He also mentions his father's occupation at a dye factory. Additionally, Alex further notes that in this society, anyone who is not a child, with a child, or elderly is obligated to work, implying that unemployment is likely non-existent in the world of *A Clockwork Orange*.

He drifts back to sleep and dreams of Dim and Georgie commanding him, then Georgie urging Dim to assault Alex, who pleads for mercy and attempts to flee. This dream foreshadows events that are about to unfold with eerie precision, as the gears of fate are already in motion.

His slumber is interrupted by the persistent ringing of the doorbell, the doing of P.R. Deltoid, his post-corrective advisor. Alex initially considers feigning absence, but upon hearing Deltoid's voice, he reluctantly opens the door. Deltoid cautions Alex to avoid trouble, as he has been apprised of the previous night's altercation with Billyboy and his gang. Alex's name, along with those of his Droogs, surfaced during the subsequent interrogation. Alex maintains his stance about being innocent, but Deltoid remains sceptical, expressing a foreboding expectation that Alex will soon find himself entangled with the police. In a moment of introspection, Deltoid ponders aloud, perplexed by Alex's delinquent behaviour. Despite having seemingly good parents and possessing intelligence, Alex remains inexplicably rotten.

While eating his breakfast, Alex peruses the newspaper, encountering an article lamenting the state of today's modern teenagers. The article posits that the lack of sufficient authority from both parents and teachers is the root cause of their delinquency, a statement Alex finds amusing. He then recalls a separate article he read in the past, in which a priest attributes such behaviour to the work of the devil, a notion that appeals to him as it would absolve him of personal responsibility for his actions. Another article comes to mind, a theory suggesting that a greater appreciation for art could have a calming effect on teenagers. Alex

scoffs at this idea, as art, in his experience, is inextricably linked to crime, catalysing his transgressions.

Dressed and ready, Alex proceeds to Andy's record shop to collect a previously ordered recording. At the counter, he observes two girls, no older than ten years old, a fact he deduces from their distinct slang, different from Nadsat, which immediately indicates to him that they, too, are skipping school. As the girls, Marty and Sonietta, browse the pop music section, one of them addresses Alex directly, sparking a devilish idea in his mind that nearly overwhelms him with anticipation. He proposes that they accompany him back to his room to listen to their newly acquired recordings on his stereo system, harbouring ulterior motives beyond mere musical appreciation.

After dining at an Italian restaurant, the group proceeds by taxi to Flatblock 18A, to Alex's room. He deliberately intoxicates them with alcohol while playing their recent musical purchases. Once assured of their impaired state, he administers narcotics to himself and initiates sexual assaults on them both successively, the atmosphere punctuated by Beethoven's final movement resonating from his stereo. The girls, too inebriated to grasp their circumstances, resort to verbal abuse and threats of police intervention as their sobriety partially returns. Unfazed, Alex peacefully drifts to sleep as Beethoven's symphony reaches its crescendo.

The fifth chapter begins with Alex waking in the late afternoon. Exiting his room, he announces to his parents that he is leaving for work. His father, with a hint of unease, questions him about the nature and whereabouts of his employment. Alex offers a vague response, stating that he primarily engages in "mostly odd jobs, helping like," and suggests that his father should be grateful as he never seeks financial assistance from him. His father then describes a disturbing dream in which Alex was viciously attacked on the street. Alex reassures him, provides him with some money, and encourages him and his mother to go out for a drink.

Descending to the lobby, Alex encounters his Droogs awaiting him, their demeanour noticeably altered. Their sarcasm soon gives way to a lengthy discussion regarding imminent shifts in the group dynamics. Georgie takes the lead in the conversation, accusing Alex of

childish behaviour and unilateral decision-making without considering the rest of the gang. Fearing a loss of authority, Alex attempts to assert himself by targeting Dim, but Georgie swiftly intervenes, declaring such actions prohibited as part of the new way. This new approach the rest of the agreed upon while Alex was absent, emphasizes a more democratic style in the gang's activities, with a focus on generating greater profits through doing "man-size things."

Unwilling to confront them in the confined lobby, Alex feigns compliance to encourage their departure. Once outside, a passing car with an open window plays Beethoven's music, igniting Alex's fighting spirit. He brandishes a razor at Georgie, sparking a brawl that culminates in Alex slashing Georgie's hand. Dim uses his chain, striking Alex's back, but Alex inflicts deeper cuts on his leg and hand than those suffered by Georgie. Alex then challenges Pete, who declines, claiming to have made no negative remarks towards Alex and expressing concern over Dim's severe injuries.

Alex tends to Dim's bleeding hand with his handkerchief and leads the gang to the Duke of New York, where they encounter the same elderly women from the previous night. Having given all his money to his father, Alex is unable to purchase drinks, but he seeks to restore harmony within the gang by endorsing Georgie's proposal for a lucrative endeavour. This plan, a tip from Willy the English, a notorious figure in the juvenile crime scene, involves targeting The Manse, a cat farm rumoured to be brimming with valuables.

In chapter six, the Droogs locate the Manse, where Alex, eager to solidify his leader position, insists on reprising the previous night's ploy of feigning injury. This tactic fails to deceive the Manse's owner, prompting Alex to step on Dim's shoulders and gain entry through a closed window above the main entrance. Once inside, he resolves to exclude the rest of the Droogs, aiming to impress them by single-handedly assaulting the elderly woman, looting the most valuable items, and making a grand escape.

Alex's scheme goes awry: he snatches a silver ballerina statue as a makeshift weapon and enters the next room, confronting the elderly woman. Distracted by a Beethoven bust, he trips over a bowl of milk (the house is teeming with cats), prompting the woman to charge at him with a walking stick. Alex deflects the cane, but his retaliatory kick lands on a cat

instead. The injured feline latches onto his leg, biting and scratching as he struggles. Another stumble over a milk bowl sends Alex sprawling to the floor. The woman summons her well-trained cats to attack, and Alex, overwhelmed by pain and surprise, lashes out with the ballerina statue, striking the woman unconscious. As police sirens wail, a panicked Alex flees, realizing too late that the woman must have alerted the authorities right after they spoke through the door.

Alex grapples with the multiple locks on the door, eventually opening it to find Dim waiting. Without warning, Dim strikes Alex with a chain, blinding him. With a mocking comment about getting even, Dim escapes, leaving Alex sightless and vulnerable in front of the Manse. In no time, the police arrive, and one officer recognizes Alex. They proceed to harshly mistreat him before forcing him into a patrol car, outnumbered by four officers. Alex desperately pleads for the arrest of his treacherous companions, only to realize they are at the Duke of New York, creating false alibis with elderly women by buying them whiskey. Any hope for justice is shattered when Alex realizes that the passing siren belongs to an ambulance dispatched for the woman he harmed.

Chapter seven opens with Alex describing the odours of the police station room he finds himself in. Glaring lights illuminate the space, where he is surrounded by four officers. His demand for a lawyer is met with a demonstration of their own legal "knowledge": the burliest officer delivers a gut-wrenching blow, leaving Alex breathless and nauseous. The officers revel in his agony, their amusement further fuelled when Alex retaliates with a kick to the man's shin. This triggers a barrage of blows, leading to Alex's humiliated vomiting. Ashamed, he offers a meek apology.

P.R. Deltoid arrives at the police station, regarding Alex with detached disdain. Clearly disappointed, he reminds Alex of his earlier warnings, yet assures him of his forthcoming support in court. The officers offer Deltoid a chance to strike Alex, but instead, he spits in his face. Alex, grateful, thanks him for the gesture. Throughout this interaction, Alex muses on the officers' supposed role as upholders of good, expressing pointed relief that he resides on the opposing side, a sentiment seemingly designed to manipulate the reader's perception.

The police extract a full confession from Alex, who brashly inquires from what point in time they would like him to begin. He recounts his crimes, ensuring the incrimination of his Droogs as well. Subsequently, he is thrown into a cell with a crew of criminals and inebriates. Two homosexual inmates attempt to molest him, but he fends them off with the help of a warden. Alex then forcibly evicts an elderly man from a bunk bed and succumbs to a deep sleep.

A policeman rouses Alex and escorts him to an office, where he encounters a high-ranking officer, distinguished by stars on his shoulders. Alex's characteristic arrogance is met with a chilling revelation: the elderly woman he assaulted has died. Remarkably, Alex's mood has not turned for worse upon learning of the death of the victim herself, but instead for her cats, waiting for milk, which will never come from the woman's hands ever again.

3.3. Part Two

While the first part of the book entailed the everyday life of Alex and his eventual doom, while also focusing on the explanation of the societal situation in the world of *A Clockwork Orange*, the second part describes his imprisonment and the treatment of his violent tendencies, using the experimental Ludovico Technique.

Chapter eight (if the chapters count did not reset with a new part starting) jumps two years ahead, as Alex recounts the intervening events: the trial, where P.R. Deltoid turned against him, and his parents' dismay at his actions. Sentenced to fourteen years in Staja 84F, an adult prison, Alex describes the brutal reality of his imprisonment: beatings by warders, sexual assaults, and menial labour crafting matchboxes. His only solace lies in reminiscing about his past ultraviolent exploits. Dressed in brown prison attire, identified solely by the number 6655321 embroidered on his chest, Alex has become a nameless inmate.

However, Alex's incarceration was punctuated by a delightful revelation, learned over a year into his sentence: Georgie had died during a robbery with Pete and Dim. While his accomplices escaped through a window, Georgie slipped on a rug and met his demise at the hands of the homeowner, who bludgeoned him to death with a pipe. The homeowner's

claim of self-defence absolved him of any legal repercussions, a fact Alex deemed entirely justifiable.

Amidst the harshness of prison life, there is only a single warder who refrains from tormenting Alex, and his bunkmates surprisingly offer no violence or sexual advances. He secures a new role operating the stereo for the prison chaplain, a position advantageous to both of them. Alex's talent for fabricating damning tales about fellow inmates endears him to the chaplain, who relays these falsehoods to the governor, seeking to boost his own standing. Alex also delves into the Bible, drawn to passages depicting violence and sex. The chaplain rewards him with the privilege of listening to music while reading, a concession Alex exploits by indulging in Bach and Handel. At the chaplain's suggestion, Alex begins reading about Jesus's suffering, finding perverse pleasure in fantasizing about personally inflicting the torment.

Alex learns of a method promising immediate release and a guarantee against re-imprisonment. Inquiring with the chaplain, he alludes to the Ludovico Technique, an experimental programme devised by the government. The chaplain expresses scepticism, questioning the free will of those subjected to such conditioning. Despite Alex's pleas for a recommendation, the chaplain remains dismissive. The Ludovico Technique's relevance to a widespread problem—prison overcrowding—is underscored by Alex's own experience: on the very day he seeks the chaplain's support, he receives yet another cellmate, bringing the total to seven in a cell designed for three.

A ninth chapter unfolds as Alex recounts the events following the arrival of the new cellmate. This latest addition attempts to claim Alex's bed, citing his youth as justification. However, his presence is met with disdain by the other occupants even before lights out. Alex's resentment deepens when he awakens in the night to find the cellmate whispering obscenities to his ear while molesting him. In the ensuing darkness, after Alex hits his molester, a brawl erupts, with all the other roommates rallying to his defence. Together, they unleash a brutal assault upon the newcomer. The commotion attracts the warders, who swiftly restore order, albeit temporarily. Upon their departure, the inmates resume their punishment, each landing a blow upon the new arrival's face. Fuelled by the escalating

violence, Alex's aggression intensifies, culminating in his delivery of the final, decisive strikes. Exhausted, the cellmates finally succumb to sleep.

Upon awakening, the discovery of the new cellmate's lifeless body triggers immediate accusations directed at Alex. When the warders arrive, his roommates unanimously incriminate him, resulting in yet another betrayal that resonates deeply due to past experiences of betrayal at the hands of his former gang.

With the prison in lockdown, the inmates endure a lengthy wait within their cells. The Governor's return to the cell is accompanied by the prison's administrator and a well-dressed stranger, presumably a government official, the Minister of the Interior, whom Alex does not know yet. Alex's limited understanding of the Interior Minister's subsequent speech tells the reader it revolves around penology theories and methods to suppress criminal behaviour. The Minister's mention of political prisoners and the need for additional space highlights a shift in the priorities of the government. Addressing the inmates as common criminals, the Minister locks eyes with Alex, who boldly refutes this categorization. This audacious response seals Alex's fate, as the Minister selects him for the treatment.

Chapter ten unfolds in the Governor's office, where Alex, accompanied by warders, learns of his impending fate. The Governor explains that the Interior Minister has selected him for a trial involving a two-week program, promising a return to normal life upon completion. Despite the Governor's reservations, Alex readily signs the consent form, eager to undergo the state's proposed "cure."

Prior to Alex's departure, he is called upon by the prison chaplain, who appears inebriated and expresses sympathy. The chaplain assures Alex of his non-involvement in the upcoming events and hopes to avoid resentment from his side. Alex remains bewildered, unaware of the specifics of the treatment except for its duration. The chaplain poses a philosophical question regarding God's preference for inherent goodness or the capacity to choose it. He asserts that the method will render Alex incapable of choosing between good and evil, thereby stripping him of his humanity and transforming him into a machine. The chaplain's belief that the method will make Alex a "good boy" is met with Alex's internal amusement.

The following day, Alex is transported to a brand-new hospital facility, where he once again notes the distinct scents. He encounters Dr. Branom, forming an instant positive impression. Alex marvels at his good fortune: a private room, new green pyjamas, overshoes, old newspapers to read, and even a cigarette with lunch. Dr. Branom outlines the method, omitting crucial details. Alex is informed about watching movies and receiving injections after meals, which he assumes contain vitamins. Branom allows this misconception to persist, despite the truth being far different.

The same day, before his first afternoon movie session, Alex receives the initial injection. A male nurse arrives with a wheelchair, but Alex, feeling energetic, declines, insisting on walking. However, his legs feel strangely weak, a sensation he attributes to the prison diet and lack of proper nutrition. He remains optimistic that the injection will soon remedy this.

Chapter eleven begins with Alex's arrival in a room dominated by a massive silver screen. Opposite, a wall features square openings for projection, while a control panel with meters lines the right side. A dentist-like chair with wires running from it occupies the centre of the room. Strapped into the chair, Alex's head is immobilized, forcing his gaze upon the screen. Clips on his forehead ensure his eyes remain open, despite mounting nausea. A sudden stiffening among the staff indicates the arrival of a significant figure, Dr. Brodsky, a plump man with curly hair and small eyes.

The treatment commences with Alex being forced to watch a film depicting a brutal street assault. A man is savagely beaten by two younger assailants dressed in height of fashion. The graphic violence induces nausea in Alex, but he attributes his illness to the hospital food, dismissing any connection to the film. The second film follows immediately, showcasing a gang rape. Alex marvels at the realism of the scene, questioning whether such a production could be state-sanctioned. This raises ethical concerns about the nature of the films and their purpose in the treatment.

The third and fourth films expose Alex to extreme violence and sadism. The graphic depictions of the mutilation of a face and the terrifying screams of the woman burning alive in the shop she was ambushed in overwhelm him, triggering intense nausea and a feeling of sickness. His desperate plea for something to vomit into is met with cold indifference from

Dr. Brodsky, who dismisses his suffering as purely psychological. This further intensifies Alex's distress, as he is left to endure the physical and emotional trauma alone.

The last film described, depicting the Second World War, focuses on Japanese soldiers engaging in horrific acts of torture against their enemies. The graphic scenes of decapitation, castration, and burning alive were too much for Alex, who desperately pleaded for the film to be stopped. However, Dr. Brodsky callously dismissed his pleas, stating they were just getting started, while the other observers in the room laughed at Alex's distress.

As the twelfth chapter begins, Alex declines to elaborate on the remaining films, as the mere recollection of them sickens him. He considers the individuals at the clinic to be more deranged than any of the criminals he encountered in Staja 84F. The screening concludes, and Alex feels profoundly ill, yet Brodsky expresses satisfaction with this outcome, as it indicates the efficacy of the Ludovico Technique on Alex.

Back in his room recuperating, Alex is visited by a sympathetic Dr. Branom, who anticipated he would be feeling better by then. However, Alex is shocked to learn that starting tomorrow, there will be two daily sessions. He inquires about the expected level of sickness, and Dr. Branom assures him that he will improve as his body learns that violence is bad. Alex reacts with aggression, claiming everyone at the clinic, including Dr. Branom, enjoys his suffering. Yet, when questioned about his current state, Alex realizes he feels better and even has an appetite, which he finds surprising and unsettling.

Alex begins to doubt the alleged vitamin injections, suspecting the vires tied to him are the true cause of his aversion. He contemplates refusing treatment the following day, but a visit from the warder, in charge of prisoner releases, interrupts his thoughts. The warder inquires about Alex's living arrangements upon discharge from the clinic. Hearing the word "release," Alex is reminded that enduring the treatment for two weeks will grant him freedom. They discuss Alex's employment plans, but he remains noncommittal, secretly intending to return to his former life of crime.

Before departing, the warder taunts Alex, inviting him to strike a blow but dodging at the last moment. Confused and unsettled by the encounter, Alex is suddenly overwhelmed by nausea reminiscent of his experience in the projection room. His dreams that night mirror his

aversion therapy, as he is part of a group rape scenario, where he becomes paralyzed and gets mocked for it. He awakens feeling sick and realizes he is trapped, after noticing the locked door and barred window. The nausea eventually subsides, leaving Alex afraid to fall asleep again, though his subsequent slumber is dreamless.

The thirteenth chapter starts the following day, the films display less violence, yet Alex experiences heightened discomfort. During one scene, Beethoven's music accompanies the violence, triggering a visceral reaction from Alex. He screams, protesting the use of Beethoven's work and proclaiming it is a horrible sin to pair it with such terrible movies. The projection continued, and only after its conclusion did the doctors inquire about Alex's outburst. He then vomited for the first time since the treatment began. Dr. Brodsky, lacking Alex's musical appreciation, knew only that music could evoke strong emotions. He explained the Ludovico Technique's success hinged on associating violence with pain, while Alex pleaded for the torment to cease.

Alex continues to communicate in Nadsat, which Dr. Brodsky refers to as the "language of the tribe" and inquires about its origins with Dr. Branom. Dr. Branom explains that it is a mixture of old rhyming slang and elements of gypsy talk, but primarily rooted in Slavic propaganda. He describes it as a form of subliminal penetration.

At this point, Alex still naively thinks it is probably the vires making him sick, but Dr. Brodsky clarifies that they merely measure his brain's response, Alex finally realizes the hypodermic shots he's been getting are responsible for his nausea. Brodsky assures him of the Ludovico Technique's inevitability, stating there are numerous methods of administration, rendering resistance futile. Alex shifts tactics, attempting to charm the doctors by proclaiming his transformation and newfound understanding of the value of peaceful coexistence. He declares himself cured, but his words only elicit another round of laughter.

As the treatment progresses, Alex loses track of time, unsure of how many days have passed. In a rebellious attempt to provoke a reaction, he deflects the nurse's syringe, but four men swiftly restrain him while the nurse forcefully administers the injection. Desperate, Alex tries to knock himself unconscious by hitting his head against the wall, but to no avail.

One day, the usual injection is omitted, and a male nurse instructs Alex to walk to the treatment room instead of using the wheelchair. Alex then experiences the horrifying realization that the films, not the cables or the hypodermic shots, are the source of his pain. This revelation triggers tears, which the attendants hastily wipe away to resume the viewing. Determined to escape, Alex feigns appendicitis to rouse the warder, but he sees through his ruse and slaps him. The pain of the blow leads Alex to a chilling conclusion: it is preferable to be the victim rather than the perpetrator of violence.

The fourteenth chapter begins with the Ludovico Technique treatment concluding, a fortnight had elapsed since its commencement. Alex, dressed in the clothes he wore upon arrest, is led to the familiar projection room. He even receives his confiscated razor. Upon entering, he immediately discerns alterations to the room: the projector is concealed behind a curtain, and a live audience is present, including familiar faces such as the Minister of Interior, the Staja Governor, the Prison Chaplain, Chief Warder of Staja, and of course, Dr. Branom and Dr. Brodsky.

As Dr. Brodsky notices Alex's entrance, Dr. Brodsky directs the audience's attention to him, introducing him as a test subject and inviting them to observe his behaviour as a supposedly reformed, law-abiding citizen. The lights dim, and a man, older and taller than Alex, enters the scene and begins to provoke him, escalating from verbal to physical aggression. Alex instinctively reaches for his razor but is overcome by excruciating pain, driving him to contemplate suicide. The only way to stop the pain, he realizes, is to befriend his attacker, prompting him to offer a gift. Finding himself without cigarettes, Alex resorts to offering the only item he possesses: the razor. The man, however, rejects the gesture and pushes the razor away.

Desperate to appease his attacker, Alex offers to lick his foot, which he proceeds to do. The man responds by kicking him, prompting Alex to cling to his ankles and pull him to the floor. The audience erupts in laughter, but the sight of the man sprawled on the ground triggers Alex's nausea, compelling him to help the man back up. Just as the man is about to strike Alex, Dr. Brodsky intervenes, ending the demonstration. The man bows, revealing his identity as an actor, much to Alex's realization.

Dr. Brodsky elucidates that Alex's violent tendencies have been successfully linked to feelings of pain and nausea, which can only be alleviated by engaging in virtuous actions. He then leaves room for questions, sparking a debate wherein the prison Chaplain criticizes the method for depriving Alex of genuine moral choice. Dr. Brodsky and the Minister of Interior counter by emphasizing the technique's efficacy and practicality, focusing on its positive outcomes rather than the ethical implications.

Unable to endure being discussed without his input, Alex interjects, questioning his role in this experiment and whether he is perceived merely as an animal. His initial remarks elicit only protests from the audience, so he raises his voice, asking, "Am I just to be like a clockwork orange?" These words uttered impulsively, silence the room. A professorial-looking man stands and declares that Alex has no cause for complaint, as this is merely the consequence of his own choices.

As the audience resumes arguing, with the word "love" frequently invoked, Dr. Brodsky silences the debate and unveils the second part of the presentation. A young woman, possessing an ethereal beauty and dressed in nothing but her skin, enters the room. Alex's mind races with thoughts of sexual conquest, but nausea quickly overwhelms him. To escape the pain, he kneels before her, bowing and pledging his allegiance. The woman then bows and exits, drawing lecherous glances from some of the men in the audience. Dr. Brodsky expresses great satisfaction with the demonstration, declaring Alex a "true Christian" ready to embark on a new chapter in life.

3.4. Part Three

The third and final part of the book shows us Alex's conditioned life after being discharged from the clinic. His current state makes him unable to defend himself, and so the oppressor becomes the victim.

The fifteenth chapter (if the count did not reset again) takes us to the day of Alex's release back into society. Standing outside the clinic beside the State Jail, dressed in his old clothes and carrying a small bag with personal belongings and a bit of state-provided money, he reflects on the preceding day's events. It included interviews for television, numerous

photographs taken for newspapers, and further demonstrations of his aversion to violence. It becomes evident that Alex's release is not only a return to freedom but rather a carefully orchestrated display designed to showcase the supposed success of the Ludovico Technique.

Upon awakening that morning, he was promptly dismissed from the facility without breakfast. Alex proceeded to a nearby dilapidated café, where he sought solace in a corner booth and immersed himself in newspapers to reacquaint himself with society. The news appeared predominantly government-aligned, emphasizing the urgency for citizens to vote in the upcoming election. Alex noted an article highlighting the improved effectiveness of the police force in maintaining public safety during nighttime hours, attributed to increased salaries and leniency towards employing forceful tactics against criminals.

Turning the page, Alex was startled to encounter a familiar face: his own. The photograph depicted him looking frightened, an expression he attributed to the relentless camera flashes. Alongside his image was a photo of the Minister of the Interior, and the accompanying article detailed the Ludovico Technique treatment, with the Minister flaunting the imminent arrival of crimeless times.

Deciding to return to his parents' apartment, Alex envisioned himself relaxing on his bed, listening to classical music while contemplating his future. He boarded a bus and arrived at Municipal Flatblock 18A, surprised by the absence of graffiti in the lobby and the functional lift. After opening the door to his family's flat, he was met with three pairs of frightened eyes: his parents and a stranger, a man in his thirties or forties who seemed remarkably at ease in their home.

The unfamiliar man initiated the conversation, demanding to know where Alex acquired the keys. Alex's parents were visibly terrified, and he deduced they had not read the newspapers yet. His mother, suspecting he had escaped prison, insisted on calling the police and berated Alex for his supposed prison break, accusing him of disgracing the family. As she dissolved into tears, Alex attempted to explain his situation, offering to verify by calling to Staja if they doubted him. After Alex is done explaining, he directly asks the stranger to explain his presence. Before the person could answer, Alex's father interjected, expressing their surprise at his early release, having expected him to remain incarcerated for several more

years. In the same breath, he gloomily conveyed their satisfaction at seeing him, which was a polite lie. Redirecting his attention to the stranger once again, Alex inquired about his presence, but his mother answered instead, introducing the man as Joe, their lodger.

Joe, the lodger, then addressed Alex, revealing that he had been informed of the horrible deeds inflicted upon his parents and vowing to prevent any further misery done to them. He asserted his new-found role as a son to them, implying Alex had forfeited his claim. In response, Alex issued a five-minute ultimatum for Joe to vacate his former room. Upon entering, Alex discovered the room had been transformed: his flags were absent, the stereo and record collection were gone, and even his locked treasure chest, which once contained drugs and syringes, had vanished.

Bewildered, Alex asked about the whereabouts of his belongings, only to learn from his father that the police had confiscated them as restitution for his victims, as part of a new government policy. Alex laments that the woman he killed had no need for financial compensation, to which his father pointed out that her cats, now without an owner, required sustenance.

Overwhelmed by the situation, Alex sits down. Joe begins verbally assaulting him, and Alex retaliates while forcing a smile to suppress the rising nausea. He questions his parents about what they intend to do, only to be informed that they cannot evict Joe due to his prepayment of the next month's rent. Alex breaks down in tears, attempting to guilt his parents, but observes Joe consoling his mother in a manner befitting a son, despite being of similar age as her. Joe continues to insult Alex, who eventually leaves, declaring he would rather return to Staja.

The sixteenth chapter opens with Alex visiting the music shop formerly owned by Andy. Passersby on the street judge Alex either for his outdated fashion sense or for the fact, that his attire consists solely of a suit in the depths of winter. Disappointed to find the shop under new ownership, Alex discovers the current owner speaks Nadsat, like himself. A group of Nadsat-speaking teenagers, engrossed in the latest pop music, deride Alex when he requests to listen to Mozart's Symphony Number Forty.

The shop owner mistakenly plays Mozart's Prague Symphony, which would normally annoy Alex. However, the music triggers intense pain due to the Ludovico Technique, which made emotion-evoking music tied to violence, particularly through its use in violent movies Alex was shown. He flees the shop and seeks refuge at the Korova Milkbar, where he consumes a hallucinogenic drug-laced milk. The potent concoction induces powerful hallucinations, causing Alex to speak gibberish, scream in euphoria, and envision angels and God. As the drug's effects subside, Alex realizes he needs to kill himself.

Alex is not sure how to go about his suicide, since he cannot even handle violence being self-inflicted. He seeks knowledge about suicide options that echo the tranquillity of sleep, nonviolent. His quest leads him to the library, where initial searches prove fruitless. In desperation, he turns to the Bible, which now makes him sick (it was not like that just two weeks ago). A concerned onlooker opposite of him inquires about his distress, and Alex reveals his profound despair, expressing a desire to end his life as it has become too overwhelming for him.

A third man, seated beside Alex, signals for silence twice before their eyes meet, triggering mutual recognition. This individual is the victim of an earlier encounter, the one whose rare crystallography books were destroyed by the gang. He states his uncanny ability to remember shapes, explaining how he identified Alex. Swiftly mobilizing the other library patrons, he orchestrates a brutal assault on Alex, who, unable to defend himself, is overwhelmed by nausea at their cruelty. Summoning the library attendant, Alex urges him to contact the authorities, who arrive to find him prostrate on the floor.

Chapter seventeen commences with the police intervention, halting the ongoing brutal assault on Alex within the library. One officer, unfamiliar to Alex, apprehends him near the entrance, while the other two, whose backs seem vaguely familiar, subdue the remaining assailants. Upon concluding their intervention, one officer addresses Alex, a greeting tinged with the familiar term "droog," leaving Alex perplexed. The uniform and helmet obscure the officer's identity, but a glance at his companion reveals the unmistakable figure of Billyboy. A wave of disbelief washes over Alex as he turns back to the first officer, now recognizing his former droog, Dim.

Bewildered, Alex struggles to reconcile the image of his former companion and enemy as law enforcement officers, dismissing the possibility due to their youth. Dim counters, reminding Alex that he himself was the youngest of their gang and that they have since reached the age of employment. Alex observes their lack of surprise at his presence and learns that their superior had informed them of his treatment and release through newspaper reports. In a sarcastic retort, Alex questions if Dim remains too dim to read independently, a remark met with apparent regretful dismissal.

In a stunning reversal, the three policemen accuse Alex of initiating violence in the library, fabricating a narrative where he is the aggressor. Exploiting this pretence, they announce their intention to bypass standard procedure and forgo taking him to the police station. Instead, they declare their intent to administer justice on behalf of the state. Driving to a desolate location in the countryside, they take off their uniforms and subject Alex to a brutal beating. Despite the assault, Alex remains conscious and, after their departure, rises unsteadily to his feet, wandering aimlessly through the icy rain, his destination unknown.

Chapter eighteen finds Alex drawn towards the sound of a farm machine, leading him to a nearby village rather than returning to the town where he anticipates only further hardship. Exhausted, famished, and shivering from the relentless icy rain, he reaches the village, a place that evokes a sense of familiarity. He approaches a cottage bearing the sign "HOME," knocking on the door and pleading with the occupant for water and respite from the cold. The man welcomes him inside, labelling Alex a victim of the modern age and offering nourishment and warmth. Oblivious to their prior encounter, the man remains unaware that Alex is the very perpetrator who assaulted him and his wife years ago during his ultraviolent days. Alex chooses to conceal his true identity from his host, the writer he once brutalized.

The man recognizes Alex from the newspapers, perceiving him as a victim of injustice. While Alex enjoys the meal and warmth provided after a bath, he learns of the man's dissent towards the current government. Intrigued, the writer eagerly inquires about Alex's imprisonment, about the method of his conditioning, and the circumstances that led him to seek refuge at his doorstep. Convinced that fate has orchestrated their encounter, the writer reveals his belief that Alex could be an instrumental tool in his goal of dismantling the ruling regime.

Alex observes the writer repeatedly wiping the same plate, a compulsive gesture that prompts him to comment. The host explains that since his wife left, he has struggled with household tasks. Alex inquires about her leave, and the writer reveals the tragic truth: she took her own life after suffering a brutal assault.

Chapter nineteen commences with Alex, refreshed after a restful sleep, resolving to uncover the author's full name, F. Alexander, from a copy of "A Clockwork Orange." Upon reading the work, he finds the content perplexing. Within the novel, F. Alexander thinks of people as fruit growing on a tree planted by God, suggesting that they can be transformed into machines under the pressures of modern life. As Alex delves deeper into "A Clockwork Orange," he begins to question the author's mental stability.

F. Alexander dispels any lingering doubts about his sanity by heartily summoning Alex downstairs for breakfast. He informs Alex that he has spent the morning contacting important individuals and has even drafted an article portraying Alex as a victim of the totalitarian state. The article awaits only Alex's signature before it can be released to the public.

Alex inadvertently remarks on his previous assumption that F. Alexander did not have a telephone, causing the writer to momentarily stiffen. Alex wonders if this triggers a recollection of the brutal assault he and his gang inflicted on the writer and his wife under the guise of seeking a call for an ambulance for a sick friend. However, F. Alexander quickly regains his cheerful demeanour, seemingly dismissing Alex's comment and remaining focused on his current objective.

The writer intends to leverage Alex's experiences as a weapon against the current government, aiming to incite public outrage by exposing the harsh dehumanizing realities of the Ludovico Technique. In response to Alex's inquiry about his role in this scheme, the host, with a manic glint in his eyes, proclaims him the witness to these diabolical proposals, instead of directly answering him. He emphasizes the urgency of informing the public about the true horrors inflicted upon those subjected to such conditioning.

Alex asks about the writer's motives beyond financial gain from the article and the source of his deep-seated animosity towards the government. F. Alexander responds with a passionate declaration about the need to defend the tradition of liberty. Unconvinced, Alex

presses for a more personal answer, asking how the publication will directly benefit him and potentially alleviate the aversion he experiences towards classical music and life in general, while using a few Nadsat words. Alex observes a perplexed expression on F. Alexander's face as if the writer hadn't considered these implications before. The writer reiterates Alex's status as a living witness, failing to address the core of his concerns and perhaps judging Alex for a hint of selfishness in his desire for personal gain.

After reading the writer's portrayal of him in the article, Alex feels sorry for this portrayal of himself. The piece paints him as a victim, highlighting his suffering and the government's stripping of his free will, advocating against their continued rule. Alex expresses his admiration for the author's work in Nadsat slang, which initially puzzles F. Alexander until Alex clarifies its meaning.

The doorbell rings, ushering in three men at F. Alexander's invitation. Z. Dolin, a diminutive figure with a cigarette perpetually dangling from his lips, enters first. He is followed by Rubinstein, a tall, polite man with a gentlemanly voice and a well-groomed beard. Lastly, D.B. da Silva comes in, characterized by his quick movements and a pungent odour that precedes him. All three examine Alex with a mixture of fascination and glee. Dolin declares Alex a "fine device," expressing a preference for a more zombie-like and sickly appearance for the article.

Alex bristles at the suggestion of altering his appearance to resemble a zombie and questions their intentions in Nadsat. F. Alexander, sensing a familiarity in Alex's way of speech, remarks that they must have met before. Silva clarifies their plan to utilize Alex as an exhibit at public meetings and as a subject for newspaper articles, emphasizing the strategy of presenting him as a ruined life to evoke public sympathy. Alex reiterates his demand for personal gain, asking what awaits him in return. Rubinstein cryptically promises a "little surprise." Alex expresses his sole desire to be restored to his state before the treatment, a plea met with Dolin's reminder of his role as a martyr for the cause of liberty.

Overwhelmed by frustration, Alex screams at the men, denouncing their objectification of him and emphasizes he is not an idiot, nor is he dim. The mention of "dim" as an adjective triggers a flicker of recognition in F. Alexander. In a moment of unguarded

impulsivity, Alex blurts out a question about Dim's involvement, inadvertently exposing his connection to the gang. F. Alexander's eyes widen with realization as the pieces fall into place, confirming Alex's identity as one of the perpetrators who brutalized him and his wife.

Alex attempts to retreat upstairs to dress and bid farewell, but Dolin insists on him accompanying them, grasping his hand. The thought of physical confrontation repulses Alex, so he remains rooted in place. Catching F. Alexander's manic expression, Alex resigns himself to their control, requesting a swift resolution as he yearns to escape the cottage.

They transport him to a familiar-looking flatblock near his own home, informing him that this will be his new residence and indicating where necessities can be found. Rubinstein declares their work done and announces their departure. Dolin inquires whether Alex was indeed involved in the assault on F. Alexander. Alex confesses, asserting that he has already paid the price for his and his Droogs' actions. They leave without any further comment on Alex's past crimes. Exhausted and disillusioned, Alex drifts into a restless sleep, after pondering the disheartening realization that there is no one he can trust in the entire world.

Jarred awake by the blaring strains of classical music emanating from the neighbouring flat, Alex initially experiences a fleeting moment of joy, quickly replaced by agonizing pain. Writhing on the floor in agony, he pounds on the wall, desperately pleading for the music to be turned off. His attempts to open the locked door prove futile. After enduring the torment for what feels like an eternity, Alex resolves to complete the act he had contemplated in the library – ending his life. The advertisements on the pamphlets scattered across the coffee table seem to beckon him, and in a final act of desperation, he jumps out the window.

The twentieth chapter opens with Alex recollecting the events following his fall to the ground. Although he hadn't attempted to jump from a great height, he was still injured. Bystanders gathered around him, and in his final moments before losing consciousness, he realized that the men he had encountered that day, who intended to manipulate him for their own agenda against the government, were the ones behind the music playing from the neighbouring flat. It became clear to him that they had taken advantage of his aversion to classical music, which he had mentioned to them earlier.

He loses consciousness and awakens in a hospital, identifiable by its sterile whiteness and characteristic odour, after what feels like an eternity. The medication renders him pain-free despite his bandaged and splinted limbs. A nurse, seemingly engrossed in a provocative novel, sits beside his bed. Alex attempts to entice her to join him on the bed, but his speech is impaired due to his injuries. Nevertheless, he manages to alert her to his regained consciousness. As she departs to summon the doctors, Alex notices he is isolated in a private room.

His consciousness fades once more, and he can only vaguely recall the subsequent events: doctors examining him with furrowed brows, accompanied by the Prison Chaplain, who, reeking of alcohol, laments Alex's condition, revealing his abandonment of the State Jail to preach against the Ludovico Technique.

Upon regaining consciousness again, Alex perceives the presence of D. B. da Silva, Rubinstein, and Z. Dolin. One of them, unidentified, congratulates him on his success in destabilizing the government and serving the cause of liberty. Alex attempts to respond that his death would have better served their political agenda, implying their exploitation and potential satisfaction with his demise, but his speech remains garbled and unintelligible due to his injuries.

One of the men presents Alex with numerous newspaper clippings, among which he recognizes a bloodied image of himself and vaguely recalls the flashes of cameras as he was transported to an ambulance after the fall. The headlines proclaim him a victim of a failed criminal reform experiment, condemning the government as murderers and demanding the resignation of the Minister of the Interior.

Following their departure, Alex succumbs to sleep, plagued by violent dreams. Upon waking, he finds his tearful parents at his bedside and, having regained his speech, engages in conversation. He questions their right to visit, invoking guilt. His father, upon reading the newspaper reports, invites him to return home upon recovery. Alex inquires about Joe, as his presence would leave no room for him. He learns that Joe was unjustifiably assaulted by the police and subsequently returned to his hometown, unable to continue his job and no longer requiring lodging.

Alex expresses consideration for the offer but attempts to silence his mother's sobs, threatening violence, a remark his father gently rebukes. Instructing his parents to leave, Alex declares that any homecoming would necessitate a change in dynamics, with him assuming control. His father enables him, promising to accommodate his wishes as they depart.

After learning he has been in the hospital for a week, Alex becomes suspicious of his suddenly regained ability to contemplate violence without adverse effects, prompting him to question the nurse about potential cerebral manipulation. The nurse's ambiguous reassurance that their actions are for his ultimate benefit only deepens his doubts.

Subsequently, a group of young physicians introduce a pictorial assessment, employing deep hypnopaedia to gauge Alex's responses to various images. His violent tendencies are evident in his expressed desire to destroy a bird's nest and harm a peacock. Even seemingly ordinary pictures of attractive women elicit violent fantasies of ultra-violent sex. To other scenes containing violence he states he would like to be a part of them.

They proclaim him to be cured, and Alex gets angry at them, asking if he seems cured to them, tied to a hospital bed like that. One physician assures him of impending improvement, and indeed, Alex's condition does eventually stabilize. Once it does, the announcement of a special visitor comes, whose identity remains undisclosed.

Shortly after, photographers and journalists arrive, followed by the Minister of the Interior, amid a flurry of camera flashes. Alex greets him informally in Nadsat slang, prompting a bystander to encourage a more respectful address. However, the Minister disregards this, claiming to speak to Alex as a friend. Alex reciprocates, stating he is a friend to all except his enemies. When asked who those might be, Alex replies it is simply those who do him wrong.

The Minister reveals the government's desire for Alex to consider them friends, citing their role in curing his conditioning and providing medical care. The Minister then implies there are others who wish harm to Alex, further suggesting it is the men who wanted to use him and his potential death in their agenda against the government.

Mentioning a writer named F. Alexander who seeks revenge, the Minister assures Alex of his protection. Alex expresses a fondness for F. Alexander, but the Minister clarifies the writer's hostility stems from a perceived wrong committed by Alex, namely the death of someone dear to him. Alex avoids confessing and instead thanks the government for their intervention.

The Minister promises Alex a well-paying job upon his release, emphasizing his value to the government. Confused by his supposed contribution, Alex receives only a vague reassurance that the government aids its friends. He is then instructed to smile, resulting in a staged photo opportunity that the press eagerly captures.

The Minister calls Alex a "good boy" and presents him with a stereo as a gift. Alex requests Beethoven's Ninth Symphony, and everyone eventually departs except for one person who asks him to sign a form. Immersed in the music, Alex obliviously complies, his mind then consumed by violent fantasies. The passage concludes with the ironic observation that Alex has indeed been cured.

The final chapter mirrors the first one in wording in the beginning, set a year after the twentieth chapter, as it is winter again. Alex finds himself in the Korova Milkbar surrounded by a new trio of Droogs, Len, Rick and Bully. While Alex maintains his position as their leader, a subtle challenge emerges from Bully, who harbours ambitions of usurping his authority.

As they indulge in drug-laced milk, contemplating their evening's activities, Alex details their attire: sleek black leather jerkins worn over open-necked shirts, accented by scarves tucked neatly inside. He also mentions his well-compensated position at the National Gramodisc Archives, which offers the added perk of acquiring complimentary records.

Three Nadsat-speaking girls catch the attention of Alex's companions, who suggest pursuing them. However, Alex, feeling weary and uninspired, proposes they venture outside instead.

Strolling along a boulevard, devoid of police presence, they encounter an elderly gentleman who has just purchased newspapers. Alex, assuming the role of detached observer,

commands his gang to accost the man like obedient dogs. Following this act of aggression, one member suggests visiting the Duke of New York, a proposal met with agreement from the others, prompting Alex's approving nod.

Inside the Duke of New York, they encounter the very same old women from the beginning, greeting them instantly and expecting drinks from the Droogs. Alex tells them indirectly that they can buy their own liquor. Alex explains to the reader, that nowadays he wants to keep all the money to himself and hoard it up for some unknown reason.

He retrieves money from his pockets as well as notes, and other stuff, intending to pay for the drinks after all, and instead of his usual whiskey, he orders a small beer for himself. This uncharacteristic choice prompts his Droogs to inquire about his well-being. One of the things Alex has gotten out of his pockets caught the Droogs' eyes – it was a picture of a baby. Alex struggles to explain to the reader that it is just a photo he had cut out from the newspapers, and without further clarification to his Droogs, he tears the picture into pieces and discards them on the floor.

An elderly woman, mistaking the torn fragments for money, reproaches Alex for his apparent wastefulness. One of his companions corrects her, identifying the picture as that of a baby, to which Alex retorts that his gang members are the true babies for preying on the defenceless. This comment perplexes the rest of the group, as they consider him their mentor in random acts of violence.

Finding the beer's taste repulsive, Alex pours it onto the floor. He declares his disinterest in their planned activities and instructs them to proceed without him while avoiding the Nadsat slang completely. Leaving behind the bewildered Droogs and elderly women, he exits the bar.

Alex then shares his existential crisis with the reader, revealing that his days of ultraviolence are fading into the past due to increased police brutality. He has lost his taste for violence and finds himself drawn to romantic music, instead of his usual orchestral preferences.

Alex, unknowingly undergoing a process of maturation, attributes his altered state to a possible lingering effect of the treatment he received. While strolling through town, a sudden wave of fatigue prompts him to seek a milky chai at a nearby café, where the patrons appear remarkably harmless.

With his beverage in hand, he settles down and notices a couple seated nearby. The woman captivates Alex with her beauty, but it is only when the man turns to check the time that Alex recognizes him as Pete, his former Droog. Pete, now appearing older despite being only nineteen, greets Alex warmly and introduces his wife, Georgina, who finds amusement in Alex's Nadsat slang.

Alex expresses disbelief at Pete's young marriage, but Pete reminds him that he is nearing twenty, a suitable age for settling down. He briefly describes their current life and acknowledges Alex's notoriety due to extensive media coverage. As Pete and Georgina depart for a word games party, Alex is left to contemplate his thoughts again.

Alex experiences a profound realization that his current lifestyle may no longer be fulfilling, perhaps a consequence of having outgrown it. The age of eighteen suddenly seems less youthful, prompting him to reflect on the remarkable achievements of his favourite composers at a similar age. As he wanders through the cold streets, he ponders his future direction.

A vision of returning home from work to a loving wife and a warm meal reifies in his mind. The newspaper clipping of a baby and Pete's domestic bliss coalesce into a revelation of his true desire: to start a family.

In a symbolic farewell to his youth, Alex acknowledges the inevitability of his child potentially following in his footsteps, even committing violent acts. He accepts that this is a path his son must forge independently, as he would not understand Alex's warnings. Resolute in his newfound aspiration, Alex concludes that his immediate task is to find a woman to bear his child, a pursuit he intends to embark upon the following day.

The humble narrator, as he has consistently referred to himself throughout the novel, bids farewell to the readers. Tomorrow marks a turning point as he embraces adulthood, but the narrative ends here, leaving the readers unable to accompany him in this new chapter.

4. Themes and Motives

This part of the thesis will try to describe the major motives present in *A Clockwork Orange*, which make the novel be considered dystopian literature. Then I will point out general themes non-specific to dystopian literature.

As was mentioned in the literary context part of this thesis, *A Clockwork Orange* was written in times of great technological advancement, uncertainty about the future of humanity and change in social norms. The novel reflects all of these aspects in various ways.

The great technological advancement is portrayed mainly with the Ludovico Technique, as the treatment based on conditioning makes a human turn into a machine, unable to even think about doing anything violent, without feeling pain. The narrator describes the treatment as someone who knows little to nothing about science, but the most important parts of the Ludovico Technique are clear.

The treatment is based on Pavlovian conditioning, first published in 1897. While the dogs in these experiments learned to associate bell ringing with food, Alex learned to associate violence with pain in this work of fiction. When the bell rang, dogs subjected to the experiment would start to salivate excessively in anticipation of receiving food, while the protagonist of *A Clockwork Orange* would just think about violence and feel excruciating pain, without even actually doing the act of violence. (23)

The conditioning of Alex, as described in chapter eleven, is done through him watching violent, state-sanctioned movies strapped to a dentist-like chair, with his head immobilized so it would be impossible to turn away from the projection screen and clips on his forehead to prevent him from shutting his eyes. An injection shot of the Ludovico testing drug has been administered to him prior to the treatment, invoking nausea and terrible pain that goes away as soon as they release him from watching the movies. And so, the association is successful.

Burgess's depiction of the Ludovico Technique serves as a critique of attempts to override individual autonomy in the name of social order. Such treatment is inhumane and would never be approved of in the modern world. Not only does it strip the subject of any moral choice, it also rids him of the ability to reproduce, as he now views the act of sex as

violence too, as shown in chapter fourteen. During the demonstration, a woman without any clothes on enters the room and Alex's mind immediately drifts to pursuing her sexually. After being overwhelmed with pain, he pledges his undying allegiance to this female actor in hopes of purifying his thoughts and therefore ridding himself of the inflicted pain.

Mental castration is not the only downside aftermath. Before the rather underdressed female actor appears on the demonstration, a male actor joined Alex on the stage first. This man verbally and physically assaulted Alex with the intent of showing the audience, that not only is Alex unable to inflict violence, he is also unable to retaliate it back.

Alex being rendered defenceless could serve as an ironic element because it turned him into a victim of his own past deeds and he cannot do anything about it. The third part serves as a twisted mirror of the first part of the novel, as in the first part he is the aggressor, in the third part he becomes the victim. He has a place to call home at first, then in the third part, he is denied accommodation by his parents and left to his own devices. His passion for classical music made him joyous once, but in the third part, it drives him to suicide.

Speaking of music, it serves as a theme too, as it appears repeatedly in all parts of the novel. The reader learns Alex is keen on music early on, in chapter three, as he beats Dim for interrupting the aria sung by the woman from the television studio. The protagonist does not only casually enjoy classical music, he revels in it and it serves as a trigger for violence in some scenarios in the novel. To give a few examples, in chapter four Alex plays Beethoven's Last Movement of the Ninth Symphony, shoots drugs into his system and proceeds to assault the two young girls, Marty and Sonietta sexually. The drugs could serve as a symbol too, as here (and in the scenes with drug-laced milk from Korova Milkbar) their use is recreational, but then during the treatment, they inflict nausea and pain to Alex.

Then, in chapter five Alex hears Beethoven's music coming out of the car passing by his gang just after they demanded to have more democracy within the group. The music inspires him to seek to establish his leadership position using violence and he invites Georgie (and eventually the other two) to a duel, which he wins.

Later, the treatment done with Ludovico Technique accidentally strips the narrator of his love for classical music, the only thing he really loves, which makes him feel somewhat

hollow. Then the sides turn and music serves as a catalyst for violence being done to him, as it drives him to jump out of a window, in a suicidal attempt.

Suicide could be considered a theme too, as there is one other character, who has attempted suicide, but in her case, it was a successful attempt. It is the Droogs' victim, the wife of F. Alexander.

I have mentioned uncertainty about the future as another theme reflecting the time period this work of fiction was written, so I shall elaborate on that too. This theme is rather subtle, showing itself only through details that might go unnoticed at first glance. Like when the Droogs encounter the inebriated homeless man in the second chapter, who has a monologue about the current state of the world, saying there is no law nor order no more. Within that monologue, he also mentions that the attention of the state and its citizens is grabbed entirely by the "men on the Moon," instead of paying attention to earthly law, which is an allegory for the ongoing space race between the US and Russia.

Another hint at the exploration of space is given when Dim experiences a moment of existential wonder while looking at the night sky later in the second chapter. He wonders what is on the planets and stars he sees, but Alex dismisses him saying it is probably the same up there just as it is on Earth. Dim, being the most dense among the gang, is fascinated by the unknown, as nobody can know for sure what is up there, therefore he does not feel like a complete idiot for not knowing something for once.

The change in societal norms of the 1960s was also mentioned to be tied to the story previously, so I shall elaborate on that as well. There were growing concerns about the rebelliousness and perceived moral decline of the younger generation in the 1960s. Alex, a youthful protagonist, and his gang embody a rejection of societal norms and a desire for autonomy, even if it manifests in destructive ways. This theme resonates with historical and contemporary fears about youth culture and its impact on social order.

Violence, or ultra-violence, is one of the great dystopian motives of *A Clockwork Orange*. The novel's graphic depictions of (not only) Alex's violent acts serve to shock the reader and underscore the brutal realities of this world. However, the author uses violence not merely for sensationalism, but to explore deeper issues related to human nature and

societal decay. Violence is ever-present in the novel, as there is not a single chapter without it. Be it the ultra-violence the Droogs use on their victims, or the violence used on Alex by the policemen, warders, and eventually his former victims, or even the violent treatment the protagonist undergoes. Violence also frequently appears in Alex's dreams before conditioning and after he is cured. In chapter twelve, during the conditioning, he dreams about gang rape, however, within the dream, he becomes paralyzed unable to do anything, therefore dreams reflect the protagonist's current state of mind and could also possibly serve as a theme.

Why does Alex use such an extreme form of violence? The simple answer would be that he is a narcissistic sadist, who uses violent activities to fight boredom and that would be true, as he states toward the end of the first chapter - there is nothing to fight against in the world with everything being way too easy. The more complicated answer would be that Alex uses violence as a rebellious response to the state of the world he is living in, as oppression from the government is a common occurrence and his parents enabling him is not helping either.

The portrayal of youth rebellion is complex in this work of fiction, as it acknowledges both the vitality and danger inherent in youthful defiance. This novel suggests that any efforts of suppression towards this rebellion through authoritarian measures are ultimately counterproductive, as they fail to address the underlying issues driving such behaviour. Lastly, the term ultra-violence is not a common term among citizens or even teenagers in this world. It is a term used solely by Alex, not even his gang uses it.

Mentioned government control on society in the dystopian world of *A Clockwork Orange* is an extreme one. The government employs the use of the already mentioned Ludovico Technique on Alex as a chilling example of the lengths to which the state will go to maintain order. They use the conditioned protagonist as a part of their propaganda for upcoming elections, trying to persuade the public, that they will make the streets at night safe again with the treatment. This theme resonates with the contemporary concerns about authoritarianism, surveillance, and the erosion of personal freedoms.

The author critiques the notion that societal order can be achieved through coercive means, suggesting that such measures ultimately dehumanize individuals and undermine genuine moral development. The novel's portrayal of dystopian governmental overreach serves as a warning against the dangers of sacrificing individual autonomy for the sake of security and stability.

This sacrifice of individual autonomy, or free will, is one of the central dystopian themes of *A Clockwork Orange*. Alex's journey from being a violent delinquent acting on a whim to being a conditioned subject raises fundamental questions about human nature and the right to make the moral choice between good and evil. The true morality of a person is shown through the choices said person makes. Ridding the individual of the capability to do evil things, the concept of goodness loses its meaning, because it is determined. The prison chaplain advocates strongly against the aversion therapy mainly because of this reason, as shown during the demonstration in the fourteenth chapter.

The prison chaplain is the only character, who genuinely cares about Alex's well-being, without any personal gain. Others often objectify him, for example, his parents denied Alex's claim on his room, choosing money from the lodger over their own son, throwing him out like a disposable thing. F. Alexander cares about the protagonist only because the writer sees him as an asset for bringing the current government down and he does not shy away from driving him to suicide after he learns it was Alex who assaulted him and his wife. Other characters, the Minister of the Interior, and the government he is part of, and Dr. Branom with Dr. Brodsky, also see Alex as a disposable subject to see in their agendas. The Minister uses Alex to persuade the public to vote for the current government again, while Dr. Branom and Dr. Brodsky use Alex as a test subject for the treatment with Ludovico Technique. Then there are the Droogs, who decided to rebel against Alex's absolutist leadership by an opportunistic betrayal, leaving him blinded and lying on the ground in front of The Manse like a bag of garbage. And hence, objectification becomes a theme.

A betrayal is a recurring theme within the story too. The Droogs' betrayal was already mentioned, but then there is the one from P. R. Deltoid, Alex's post-corrective advisor, who promised to advocate for him during the police interrogation in the seventh chapter, but turned against Alex during the court. Dr. Branom also technically betrays him, as he does not

reveal the true principle of the Ludovico Technique to Alex right away. There is also the betrayal from his parents and from F. Alexander and the three men associated with him. Towards the end, in the final chapter, Alex keeps betraying himself and his feelings, as he matures, but keeps assigning the “symptoms” of maturing to some sickness. When he finally realizes what is happening, he is ready to turn to a new chapter of life, adulthood.

Power, another great theme of *A Clockwork Orange*, is the motivation of many characters in the novel, perhaps even more than money. Mostly it is power over people, which can be observed within the gang, especially Alex and Georgie, as well as with the Minister of the Interior and the government's power over the general public using the news media and the prisoners, that will eventually undergo the Ludovico Technique, after Alex indirectly sided with the government in the twentieth chapter.

The language, especially the linguistic innovation Nadsat, is also a theme, however, it will be described closely in the following part of the thesis.

As a conclusion to this part, I would like to mention the name of the novel itself is an oxymoron, as a fruit oozing with juices cannot have any mechanical parts. If the orange ever became mechanical, it would cease to be natural, just as Alex became a person with predetermined choices, removing the burden of morality off of him, and making him a machine able to only do good.

5. Style of language

This part of the thesis examines the unique linguistic style of Anthony Burgess's *A Clockwork Orange*, focusing on the creation and the use of the fictional argot known as Nadsat. It explores how this constructed language serves as a narrative device and how it reflects the themes of youth rebellion and social control, while also challenging the reader's engagement with the text. The linguistic roots of Nadsat, its functions within the novel, and its impact on both the characters and readers will also be examined. A part of the analysis will also examine one paragraph taken from the novel directly, to observe how Nadsat is implemented in the text and to dissect the origin of the Nadsat words used there as well as other Nadsat words, such as the most used ones and the ones with origin in languages and slangs other than Russian.

5.1. Stylistic and structural analysis

The narrative style in *A Clockwork Orange* is distinctive thanks to the use of first-person narration and linguistic creativity. As was already mentioned, the novel is narrated by Alex, a rather morally ambiguous narrator, whose voice is marked by articulate expressions reflecting his youthfulness. This choice of narration immerses the reader in Alex's worldview, which may not always be accurate, making the reader complexly engaged with his character.

The novel's impact is crucially affected by the story being told through Alex's perspective, as Burgess allows the readers to experience the protagonist's thoughts, emotions, and justifications for his actions. Alex is manipulating the reader into thinking he is the protagonist, when in fact he is an anti-hero. Upon realizing the reader's responses to Alex's behaviour are controlled, a dynamic and often unsettling reading experience is created.

The novel is divided into three parts, each containing seven chapters. Each part is clearly divided, as the first part depicts his criminal life, the second imprisonment and the third his post-conditioning experiences. This narrative structure symbolises the progression from freedom to control and then back towards the possibility of redemption, which finally happens in the twenty-first chapter. This type of structure provides an easily comprehensible narrative arc.

On the other hand, Nadsat, a linguistic invention, challenges the comprehensibility of the story to any reader, who cannot understand any Slavic language, as Nadsat is a fusion of Russian and English, which brings us to another part of this thesis.

5.2. Origin of Nadsat

The term Nadsat is derived from the Russian suffix “-надцать” (“-nadtsat”), which can be translated to “-teen,” which indicates its use by teenagers. (24)

Anthony Burgess was a composer before he was a writer, and he wanted to be known for his composed music pieces more, than for his writing. A Clockwork Orange is one of his earlier literature works, one his later published novels could not surpass in fame. He resented writing it, as is stated in the notes. (22) (24) (25)

His composing career is reflected in the creation of Nadsat, a slang created as the fusion of English and Russian, which sounds sonorous in his delivery, especially for readers, who can understand both languages. To an only English-speaking readers this blend of English slang and Russian sounds both familiar and alien at the same time. Burgess thought of that and most of the published versions of the novel have an added Nadsat dictionary translating about three hundred Nadsat words. (25)

Besides Russian language and English slang (and Cockney rhyming slang, Juvenile mutation slang, as well as derivations from other languages, such as French, German, Greek and Arabic) (26) there is one other slang affecting Nadsat greatly – the gipsy talk. This is stated in the novel itself, as two characters are discussing the dialect Alex uses:

“,Quaint,’ said Dr. Brodsky, like smiling, ,the dialect of the tribe.’ ,Do you know anything of its provenance, Branom?’ ,Odd bits of old rhyming slang,’ said Dr. Branom, who did not look quite so much like a friend any more. ,A bit of gipsy talk, too. But most of the roots are Slav. Propaganda. Subliminal penetration.’ ” (Burgess, 2019) (22)

Mentioned subliminal penetration happens, when a subject responds to a short or not so intensive stimuli for them to become aware of it. Here it refers to the Slavic Propaganda, which Alex never directly mentions, which further supports the theory that he may not be

aware of the fact, that he is being controlled by the state during his whole life, not only in the second part of this work of fiction. (27)

5.3. The role of Nadsat

The invented argot, Nadsat, spoken by Alex, his peers and all the other teenagers in the world of *A Clockwork Orange*, serves multiple functions ranging from thematic and symbolic functions to narrative and structural functions.

It is not expected of the reader to understand Russian or any Slavic language, therefore Nadsat is supposed to be alienating. It should make the reader feel excluded thanks to the linguistic barrier, which directly mirrors the moralistic divide between Alex and the conventional society. The fictional slang should encourage readers to engage deeply with the text, to decipher meanings and therefore become more invested in Alex's world, seen through his narration.

The mentioned youth rebellion typical for the 1960s is reflected in Nadsat too. By using this distinctive argot Alex and his peers rebel against the societal norms. Nadsat and other types of slang in *A Clockwork Orange* without a given name (as seen in the fourth chapter, with Marty and Sonietta) serve as markers of identities, differentiating the youths from the adult world as well as differentiating themselves mutually (Alex can tell the girls are about ten years old based on the way they talk). This highlights further the theme of generational conflict as well as their search for identity in a totalitarian society.

Nadsat sounds rhythmic and as long as a reader, who can not understand Russian, does not pay attention to the meaning of the Nadsat words, it will serve another purpose – hiding violence behind a language barrier. Violent actions oftentimes create a chilling effect, however, this novel employs the melodic slang as a contrast to the violence, which amplifies the detachment of the reader even more.

The narrative function lies mostly in Alex's character development. In the first part, he displays his fluency in this slang, which gives him credibility and authority within his gang and possibly makes him an even more intriguing character. In the second part, he only uses the slang to talk to the reader and finally, in the third part the Nadsat speech betrays him.

F. Alexander, the writer whose wife committed suicide after being brutally assaulted by the Droogs, recognizes Alex thanks to the way he talks in Nadsat, which later on leads to Alex's suicide. Nadsat almost metaphorically un-lived him, but he kept using it, even more so after being cured of the conditioning. He does not use it at all in the last few sentences said to his new set of Droogs in the novel's finale, which may be yet another symptom of his maturing – he still uses it to talk to the reader in the end though.

Nadsat affects the pacing of the novel, as readers must slow down to be able to understand the slang, which can make them feel disoriented and tense. This mirrors the chaotic and unpredictable nature of Alex's life.

Nadsat can also invoke empathy, as it challenges the readers to understand the protagonist's perspective, which then complicates the readers' moral judgments. The novel encourages them to ponder the novel's ethical dilemmas, but Nadsat supports the reader to take the same point of view as Alex.

5.4. Analysis of specific Nadsat words

This part of the thesis will cite a paragraph from the novel and point out the Nadsat words used there, and describe their Russian origin as well as their meaning.

Besides showing the Russian Nadsat words' origins mentioned in the paragraph, this part of the thesis is supposed to show the variety of origin languages of the Nadsat words as well as to point out the most used ones. Also, the ones created based on Juvenile mutation and Cockney rhyme slang and the Nadsat homonyms and homographs of regular English words.

“So we scatted out into the big winter nochy and walked down the Marghanita Boulevard and then turned into Boothby Avenue, and there we found what we were pretty well looking for, a malenky jest to start off the evening with. There was a dodderly starry schoolmaster type veck, glasses on and his rot open to the cold nochy air. He had books under his arm and a crappy umbrella and was coming around the corner from the Public Biblio, which not many lewdies used those days. You never really saw many of the older bourgeois type out after nightfall those days, what with the shortage of police and we fine young malchickiwicks

about, and this prof type chelloweck was the only one walking in the whole of the street. So we goolied up to him, very polite, and I said: ,Pardon me, brother.’” (Burgess, 2019) (22)

The cited paragraph contains ten Nadsat words, with only one repeating, which happens to be the first Nadsat noun, “nochy”. The word derives from its Russian origin “noch,” meaning “night.” (26)

In the latter part of the same sentence, there is an adjective “malenky” tied to the noun jest. The word is a derivation from the Russian “malyenkiyi,” meaning small in English. (26)

In the second sentence, another adjective can be found – “starry” tied to the Nadsat noun “veck,” which together means “old fellow.” “Starry” has its origin in the Russian adjective “stariyi” and “veck” is a shortened version of the Nadsat noun “chelloweck,” which derives from the Russian word “chelovyek,” which means either a “person,” or more concretely a “man.” (26)

Later in the same sentence, a Nadsat noun “rot” is mentioned, meaning “mouth.” The Russian origin for this word is the same as the Nadsat one, as it remained unchanged. (26)

The third sentence has the noun “lewdies” in it, meaning “people” in English, which is derived from the Russian origin “lyudi.” (26)

The fourth sentence mentions the Nadsat noun “malchickiwicks,” which is the plural form of the Nadsat noun “malchick,” which means “boy” in English, therefore the plural is “boys.” Russian origin of those words is very similar to the Nadsat version, “malchik.” (26)

In the final sentence, there is the verb “goolied,” meaning “walked,” as the Russian origin is “gulyat,” which means “to walk,” or “to stroll.” (26)

This concludes the analysis of the quoted paragraph. There are however much more prominent Nadsat words within the novel, that did not appear in the examined paragraph, but played a significant part in the story and were repeated many times.

Among such words is the noun “droog,” meaning “friend” in English, from the Russian origin of the same spelling and the term “tolchock,” meaning “to hit” within the novel, deriving from the Russian origin “tolchok,” meaning “a push,” or the verb “shove.” “Horrorshow,” meaning “good,” “well,” “wonderful,” or “excellent,” which is derived from the Russian origin “khorosho,” which has the same meaning. “Itty” is a verb meaning “to go,” from the Russian “idti,” which maintains the same meaning. And finally, “nadsat,” meaning “teenage,” derived from the Russian “-nadcat,” meaning the suffix “-teen.” (26) (28)

There is one English word, which has three versions in Nadsat – “money.” First one is “cutter,” a Cockney rhyming slang derivation from “bread-and-butter.” The second one, “deng” from the Russian origin “dengi,” and the third one “polly,” usually used as phrase “pretty polly,” which is a rhymic slang for “lolly.” (26) (28)

As was mentioned in the previous part, there are also Nadsat words, that do not derive from Russian, but instead from other languages, like French, German, Greek or Arabic.

Among those very few words, that do not derive from Russian, is the Nadsat word “cine,” meaning “cinema” or “film,” from the French slang ciné. “Tass,” a Nadsat word for “cup,” a derivation from the French “tasse,” or “vaysay,” a Nadsat word for “washroom,” or “toilet” is derived from the French pronunciation of W.C., “vey-sey.” Another term is “polyclef,” meaning “skeleton key,” which derives from the French “clef,” meaning “key,” and the Greek “poly,” meaning “many.” (26) (28)

One other Nadsat word comes from Greek, “filmdrome,” meaning “cinema,” derived from “drómos,” which means “a place for doing films.” (28)

As for the Nadsat words with German origin, there is “clop,” meaning “knock,” from its origin “klop.” Then, “shlaga,” meaning “club,” derived from “Schlager,” meaning “something you use to hit with.” “Kartoffel,” meaning “potatoes,” with the same origin and finally, “tashtook,” meaning “handkerchief,” was created based on “Taschenbuch.” (26) (28)

There is only one Nadsat word with the Arabic origin, “yahoody,” meaning “jew,” from the original “yahudi.” (26) (28)

Besides Nadsat words derived from other languages, there are the juvenile mutation Nadsat words. "Eggiweg," meaning "egg," "jammiwam," meaning "jam," "skolliwoll," meaning "school," and then Nadsat verbs "punchipunching," which means "punching" and "munchy-wunching," meaning "munching." (26) (28)

The Nadsat words derived from word said in Cockney accent, or Cockney rhyming slang (besides "cutter") are as following: "poison," meaning "person," which is created from the phonetic approximation of "person" in Cockney accent, then "rozz," meaning "policeman," originally "rozzar," from the Cockney rhyming slang and finally "sharp," meaning "female," also from the Cockney rhyming slang. (26) (28)

To conclude this part of the thesis I would like to mention words, that do exist in the English dictionary, and they are written the same, but have a completely different meaning in Nadsat, which makes them either homonyms or homographs. "Poison", "cutter" and "rot" were already explained, then there is the Nadsat verb "pony," which means "to understand," which has its Russian origin "ponimat." Then "pee," as Alex refers to his father, which is another version of the commonly used "pa." "Cancer" is Nadsat for "cigarette," and was created by shortening the English slang "cancer stick." "Horn" means "to cry out," which is an invented slang, without a clear origin. "Rabbit," meaning "work," is derived from the Russian "rabota." "Shoot," meaning "fool," from the Russian origin "shutit," meaning "to fool." And finally "flip," meaning "wild," derived from the English slang "to flip out," meaning "to go mad." (26) (28)

Nadsat contains about three hundred words in total and most of them are created based on Russian words. Their pronunciation, however, is completely different from the words they are based on, creating a fusion of Russian with English pronunciation. (28)

6. Conclusion

The thesis focuses on dystopian literature, with Anthony Burgess' experimental novel *A Clockwork Orange* as its main focus.

The theoretical part at the beginning of the thesis describes and compares utopia and dystopia. Then comes the summarization of the literary context of British literature from the beginning of the twentieth century to the 1960s. An attempt to describe the main dystopian literature works of fiction is made, including H. G. Well's *Time Machine*, A. Huxley's *Brave New World*, George Orwell's *1984* and also *Animal Farm*, with a comparison of said dystopian works to *A Clockwork Orange*.

Afterwards, the main focus of the thesis shifts to *A Clockwork Orange*. The introduction of the main character Alex follows, as well as his gang companions and the supporting characters. The plot events of all three parts of the novel are then described in detail.

The practical part highlights the themes and motives derived from the plotline as well as themes and motives reflected in the social situation of the 1950s and 1960s. Themes specific to dystopian literature are also pointed out, as well as the general themes and motives.

In the final part, the focus concentrates on the style of language of *A Clockwork Orange*, including the stylistic and structural analysis of the novel, as well as describing the origin of the linguistic invention specific to the novel, Nadsat. The origin of this type of argot is described as well as its plot role and its alienating role on the readers.

Finally, an analysis of the specific Nadsat words follows, which includes the analysis of the Nadsat words present in a quoted paragraph taken out of the novel. The Russian origin of the most used Nadsat words is pointed out, as well as the origins of other Nadsat words created based on other languages, including French, Greek, German and Arabic. The Nadsat words created with juvenile derivation are also analysed, as well as the ones created from the Cockney rhyming slang. In the final part of the analysis of Nadsat, I described the homonyms and homographs of common English words to the invented slang and their meaning in Nadsat.

In conclusion, *A Clockwork Orange*, first published in 1962, is a timeless piece of dystopian literature, mainly because its themes are still relevant, even after more than sixty years. A part in its popularity certainly plays the fact, that the novel was adapted into a movie produced by Stanley Kubrick in 1971. However, since the American version of the novel was adapted, there are many differences between the original, British version of the work and the American movie version of the story. The novel first published in America contained only twenty chapters, omitting the redemption arc of Alex in its entirety. The versions were made identical in 1983. (22)

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