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The Uncivilizing Process of the West and Burgess's Suggestion for Stopping this Process in a *Clockwork Orange*

Otomatik Portakal'da Batının Uygarlıktan Uzaklaşma Süreci ve Burgess'in Bu Süreci Durdurma Önerileri

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Abstract

Western societies assume themselves more civilized than the other countries. However, the Second World War and the atom bomb lead some scholars to question this assumption. This paper argues that Burgess witnessing the increase in the teenage violence is uneasy about the future of Western civilization. In *A Clockwork Orange* set in England in the near future, Burgess presents that the increase in teenage violence may result in state violence; some precautions taken by the state may violate human rights which have been accepted as a new standard of civilization after the Second World War, and some people thinking that the state does not punish the teenagers perpetrating violence adequately may attempt to lynch them. This paper aims at discussing that the teenage violence and the state violence depicted in the novel may be the indications of an uncivilizing process for Burgess. Burgess displays as well that although the teenagers using violence are, in fact, in need of affection and care, and they need the guidance of their parents, the parents do not care for their teenage children since they are busy with earning money. The paper concludes that in this novel Burgess warns his readers that they should not expect the state to put an end to this uncivilizing process as

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the state may become totalitarian and suggests that parents may bring this process to an end by caring about their children.
Keywords: *Burgess, A Clockwork Orange, civilization, uncivilizing process, teenage violence*

Öz

Çalışmanın kuramsal artalanını oluşturan "Giriş" bölümünde batının kendi uygarlığını diğer ülkelerin uygarlıklarından ne derece üstün gördüğünü; hatta uygarlık standardını oluşturarak, kendi uygarlık normlarını diğer ülkelere, toplumlara kabul ettirme çabaladıklarını; bir başka deyişle, kendilerini uygarlığın merkezi olarak gördüklerini gözler önüne sermeye çalıştık. Bunun yanı sıra, İkinci Dünya Savaşı ve atom bombasının, bazı düşünürlerin bu kabulü sorgulamasına neden olduğunu belirterek, çalışmamızın amacına yer verdik. Bu çalışmanın amacı, romanda betimlenen ergen şiddeti ve devlet şiddetinin, Burgess'e göre, uygarlıktan uzaklaşma sürecinin belirtileri olabileceğini tartışmaktır. 'Yeni Eleştiri' yöntemi kullanılarak yazılan 'Tartışma' bölümünde ise, yakın bir gelecekte İngiltere'de geçen *Otomatik Portakal'*da, Burgess'in ergen şiddetindeki artışın devlet şiddetine neden olabileceğini; şiddeti durdurmak ya da azaltmak için devlet tarafından alınan bazı önemlerin İkinci Dünya Savaşı'ndan sonra yeni uygarlık standardı olarak kabul edilen insan haklarını ihlal edebileceğini ve devletin şiddet kullanan gençleri yeterince cezalandırmadığını düşünen bazı kişilerin onları linç etmek isteyebileceklerini; bunun da İngiltere'nin uygarlıktan uzaklaşma sürecine işaret ettiğini ortaya koymaya çalıştık. Romanın Penguin tarafından yayımlanan restore edilmiş edisyonunu kullandığımız bu çalışmada, Burgess'in Batı uygarlığının geleceğiyle ilgili endişe duyduğunu ve Amerikan edisyonunda var olmayan son bölümde yazarın bu gidişe son verecek bazı önerilerde bulunduğunu ileri sürdük. Çalışmamızda, Burgess'in bu romanda, şiddet kullanan gençlerin aslında şefkat ve ilgi arayışında olduklarını, ebeveynlerinin rehberliğine gereksinim duyduklarını, ancak para kazanmakla meşgul olan ebeveynlerin çocuklarına ilgi göstermediklerinin sergilediğini; yazarın, okurlarını, devletin totaliterleşebileceği için uygarlıktan uzaklaşma sürecini sona erdiremeyeceği konusunda uyardığını ve ebeveynlere çocuklarına ilgi göstererek bu süreci sonlandırmalarını önerdiği sonucuna ulaştık.
Anahtar sözcükler: *Burgess, Otomatik Portakal, uygarlık, uygarlıktan uzaklaşma süreci, ergen şiddeti*

Introduction

The answer to the question 'what civilization is' seems to be a simple one since this term is widely used both in political debates, in the ones concerning the international issues in particular, and in ordinary conversations about everyday life. Although we often witness the use of this concept or use it, when we are asked to define it, we feel that there is something lacking in each definition. The reason behind it may be the all-inclusive nature of the concept of 'civilization'. Norbert Elias, who is famous for his studies on civilization, explicates the difficulty of explaining the concept of civilization briefly in his book titled *The Civilizing Process,* which is called "*chef d'œuvre*" by Krejčí (2004: 8), as follows:

The concept of "civilization" refers to a wide variety of facts: to the level of technology, to the type of manners, to the development of scientific knowledge, to religious ideas and customs. It can refer to the type of dwelling or the manner in which men and women live together, to the form of judicial punishment, or to the way in which food is prepared. Strictly speaking, there is almost nothing which cannot be done in a "civilized" or an "uncivilized" way; hence, it always seems somewhat difficult to summarize in a few words everything that can be described as civilization (Elias, 1939/1994:3).

Thus in *The Civilizing Process,* Elias studies the changes both in human behaviour such as blowing one's nose, spitting and aggressiveness and in the state formation from the Middle Ages to the nineteenth century in Western societies.

In the above-mentioned book, Elias scrutinizes the civilising process of Western societies. The fact that Elias concentrates on the civilization only in Western societies may not stem from his desire for revealing the process of civilization in society in which he was born, but rather from his Eurocentric standpoint. Hence, at the very beginning of *The Civilizing Process*, Elias puts his conception of civilization as follows:

> "But when one examines what the general function of the concept of civilization really is, and what common quality causes all these various human attitudes and activities to be described as civilized, one starts with a very simple discovery: this concept expresses the self-consciousness of the West. One could even say: the national consciousness. It sums up everything in which Western society of the last two or three centuries believes itself superior to earlier societies or "more primitive" contemporary ones. By this term Western society seeks to describe what constitutes its special character and what it is proud of: the level of *its* technology, the nature of *its* manners, the development of *its* scientific knowledge or view of the world, and much more" (Elias, 1939/1994:3).

As displayed in the quotation above, Elias regards civilization as the character, as very nature of the West.Nonetheless, regarding civilization as a European phenomenon is not peculiar to Elias. In fact, this assumption is the main constituent of Eurocentrism. "… - the use of Euroean culture as the standards to which all other cultures are negatively constrasted – is called *Eurocentrism*" (Tyson, 2006, p.420). For the colonizer, this assumption has been the justification for colonising the other countries for a long time. Western societies regarding themselves more civilised, hence superior to other countries have arrogated themselves to 'civilize' the other countries, 'the savage ones', in particular, as well as laying down the standard of civilization.

Gerrit W. Gong in his book titled *The Standard of 'Civilization' in International Society* points out that as a consequence of military, economic, political confrontation of European countries with the other civilizations, European countries laid down the standard of 'civilization' in the late nineteenth and early twentieth centuries (1984). Gong describes a standard of civilization as follows:

> "Generally speaking, a standard of civilization is an expression of the assumptions, tacit and explicit, used to distinguish those that belong to a

> particular society from those that do not … those who fulfil the requirements of a particular society's standard of civilization are brought inside its circle of 'civilized' members, while those who do not so conform are left outside as 'not civilised' or possibly 'uncivilized'" (Gong, 1984, p. 3).

Laying down the standard of civilization, the West determines what society is civilised and what society is uncivilised. By doing so, Anglo-European countries hint that the West is the centre of civilization.

Discussing the change from the late-nineteenth century European standard of civilization to contemporary notion of civilization in his article titled "Human Rights: a new standard of civilization?", Jack Donnelly points out that after the Second World War, human rights have been accepted as a new standard of civilization (Donnelly, 1998, p.14). Donnelly compares the late-nineteenth century standard of civilization, which he calls classic standard (1998, p.3) with the new standard of civilization as follows: "The classic standard of civilization was exclusive and negative… A positive and universal international standard of civilization emerged only in the idea of human rights" (Donnelly,1998, p. 11). He further emphasizes that "Contemporary international human rights norms, no less than the classic standard of civilization, are European in origin" (Donnelly, 1998, p. 20). By doing so, Donnelly displays that as well as the classic standard of civilization, contemporary norms of civilization are determined by Europe.

So far we have tried to display to what extent Western societies presume themselves civilized, and therefore superior to other countries. Nevertheless, Eurocentrism comes under criticism during the twentieth century. Hedley Bull, in his 'Foreword' to Gong's *The Standard of 'Civilization' in International Society* criticizes the standard of civilization in the late nineteenth and early twentieth centuries as follows: "The idea of a standard of 'civilization' defined by Europeans, in relation to which such ancient cultures as those of China, Egypt, or Persia were to be measured and found wanting, was deeply insulting to representatives of non-European civilizations at that time, and strikes us today as arrogant and presumptuous" (Bull, 1984: p. viii). After the Second World War in particular, some Western scholars begin to question the classical conception of civilization. Donnelly points out that " The 'civilization' that brought the world the Holocaust, the Gulag, the atom bomb, and two global wars of appalling destructiveness in barely 30 years found it increasingly difficult to suggest that Asians and Africans were too 'uncivilized' to join their ranks…" (Donnelly, 1998, p. 12). Similarly, Lois Tyson believes that only in terms technology, the West is more advanced than the other societies, and mentions her ideas as follows: "The colonizers believed that only their own Anglo-European culture was civilised, sophisticated, or, as postcolonial critics put it, *metropolitan*…Because their technology was more highly advanced, the colonizers believed that their whole culture was more highly advanced, and they ignored or swept aside the religions, customs, and codes of behavior of the peoples they subjugated" (2006, p. 419). As the discussion exhibits, the scholars considering such disasters as the two world wars, the Holocaust, the atom bomb conclude that Western societies are not so civilised as they assume.

In August 1961, the Berlin Wall was built. The Berlin Wall separating East Berlin from West Berlin is the symbol of the Cold War. *A Clockwork Orange* by Anthony

Burgess was submitted to Heinemann in London on 5 September 1961 (Biswell, 2013, p. xxi) and published in 1962. Therefore it can be said that the novel was written in the Cold War Era when the aftershocks of the Second World War, the Holocaust, and the atom bomb were still felt. Furthermore, in the 1950s, in Britain a distinctive youth culture, Teddy Boys, which set the pace for the following youth subcultures such as the Mods, Rockers, Punks, New Romantics and beyond emerged. Thus, the aim of this paper is to discuss that Anthony Burgess who sees the disasters such as the Second World War, the atom bomb and the increase in the crimes committed by the teenagers in the second half of the twentieth century is not optimistic about the future of Western civilization. In his novel titled *A Clockwork Orange* set in the near future Burgess expresses his predictions about the troubles the West will face in the future and foresees that these troubles will bring the end of civilization if the West does not take necessary precautions.

There are two different editions of the novel with two different endings. Andrew Biswell explains the reason behind the two different endings as follows:

"At the end of Part 3, Chapter 6, the typescript contains a note in Burgess's handwriting: 'Should we end here? An optional "epilogue" follows.' James Michie decides to include the epilogue (sometimes referred to as the twenty-first chapter) in the UK edition. When the novel was published in New York by W.W. Norton in 1963, the American editor, Eric Swenson, arrived at a different answer to Burgess's editorial question" ('Should we end here?') (2013, p. xxii).

The restored edition was first published by William Heinemann in 2012. In this paper, the restored edition including "the twenty-first chapter", published by Penguin in 2013 will be used. This is because this paper argues as well that this chapter clarifies Burgess's suggestions for stopping the uncivilizing process of the West.

Discussion

The novel is divided into three parts, and there are seven chapters in each part. The major character and the narrator of the novel is Alex. Throughout the first six chapters, Alex narrates the violent crimes he and his "droogs" [friends] perpetrate. The novel begins with a scene in which Alex and his friends, Pete, Georgie and Dim sit in The Korova Milkbar where drugs are served in the milk. While drinking their milk laced with drugs they discuss what they will do during the evening. After leaving the 'Milkbar', first they meet a man coming from a library. They tease him and tear the books which the man has borrowed from the library to pieces. Then they put masks on, rob a newsagent's, and beat the shopkeeper and his wife. After kicking a drunkard, they fight with a rival gang. After that, they steal a car. While driving, they arrive at a village. There they see a cottage, the name of which is HOME. The cottage belongs to a man writing a book titled *A Clockwork Orange.* They break in the cottage, destroy the typescript of the book, and rape his wife before him. The following day, Alex meets two girls in a record shop, takes these girls who are at the age of ten to his house, makes them drunk and rapes both. In the final violent crime depicted in the first part of the novel, Alex and friends go to the house of an old lady. Alex sneaks in the house, murders the old lady. Alex and his friends responsible for the above mentioned violent acts are teenagers. Furthermore,

theirs is one of the teenage gangs terrorizing people during the night. Alex puts it as follows: "The day was very different from the night. The night belonged to me and my droogs and all the rest of the nadsats, and starry boorjoyce lurked indoors drinking in the gloopy worldcasts, but the day was for the starry ones, and there always seemed to be more rozzes or millicents about during the day, too" (Burgess, 1962/2013, p. 48). As the quotation displays, the streets are controlled by teenage gangs so much so that adults cannot go out at night since they fear their safety. Depicting the teenage gangs committing crimes, Burgess draws our attention to a social phenomenon in England in the second half of the 1950s. In the second half of the 1950s England witnesses the emergence of a new teenage subculture, Teddy Boys, and an increase in juvenile crime. Robert J. Cross points out that the new teenage subculture was regarded as a threat to British values, to old British culture: "The treat, as adult society saw it, manifested itself most clearly in the exponential rise in the juvenile crime rate during the second half of the 1950s. Offences committed by young people under the age of 21 rose from 24,000 in 1955 to 45,000 in 1959 (Lewis 1978, p. 118). For adult society the words 'teenager' and 'juvenile delinquent' were becoming almost synonymous" (Cross, 1998, p. 267). Considering the year when *A Clockwork Orange* was submitted to the publisher, we can deduce that Burgess observed the enormous increase in teenage violent crimes while writing the novel, and reflected them in his novel; setting his novel in the near future, he implied that teenage violent crimes would go on in the future as well.

Burgess's prediction concerning the continuation of teenage violence comes true, and in the following years, governments have to struggle with the crimes of violence committed by teenagers. Thus in 2006, Tony Blair, the British Prime Minister, pointed out that they would take severe measures to prevent juvenile crime as follows: "crime, anti-social behaviour, racial intolerance, drug abuse, destroy families and communities. They destroy the very respect on which society is founded… Fail to confront this evil and we will never build a Britain where everyone can succeed …by acknowledging the duty to care, we earn the right to be tough on crime … it is time for zero tolerance of yob culture" (as cited in Pratt 2011, p. 232). The Blair speech shows both the increase in crimes and the government's decision to prevent these crimes. It indicates as well that Blair regards yob culture as a threat against British civilization. Similarly Pratt mentions that "… high levels of imprisonment were *ipso facto* an unwelcome stain on the texture of any country that professed to belong to the 'civilized world' " (Pratt, 2011, p. 231). High levels of imprisonment indicate high levels of crimes. Therefore, it may be asserted that depicting the scenes of violence committed by teenagers in the first part of the novel, Burgess indicates that the barbarous acts of teenagers threaten British civilization.

Burgess predicts that the state will take severe precautions to prevent violent crimes and these precautions may cause the state to turn into a totalitarian one. Thus, after presenting the violence perpetrated by Alex and his gang throughout the six chapters in the first part of the novel, Burgess exhibits state violence beginning from the seventh chapter of the first part to the end of the second part.

In the seventh chapter of the first part, Alex is detained and beaten by the police both all the way to the police station and at the police station. Alex narrates the brutality at

the police station as follows: "… they all had a turn, bouncing me from one to the other like some very weary bloody ball, O my brothers, and fisting me in the yarbles and the rot and the belly and dealing out kicks, and then at last I had to sick up on the floor …" (Burgess, 1962/2013, p. 77). While the policemen are beating Alex, his Post-Corrective Adviser, P. R. Deltoid, comes to see him. The police have an excuse for the ill-treatment of Alex, that is, "He resisted his lawful arresters" (Burgess, 1962/2013, p.77). Mr Deltoid spits in Alex's face (Burgess, 1962/2013, p.78). Spitting in his face, He insults Alex. The discussion so far reveals the inhuman, cruel, degrading treatment of a criminal, Alex. Furthermore, the police and corrective adviser Deltoid punish Alex before the judicial process. In a sense, the police officers and Mr Deltoid act as though they are above the law. John Pratt points out that "Modern Western societies like to think of themselves as 'civilized'. One of the criteria for meeting this standard relates to the way in which offenders are punished for their crimes in such societies" (Pratt, 2011, p. 220). The inhuman and cruel treatment of Alex is not by the intendment of law; nevertheless, the police and Mr Deltoid are the officials, and therefore they represent the state. In the novel, there is no scene displaying that the police and Mr Deltoid are punished for their inhuman treatment of Alex. On the contrary, there are some details implying that the state ignores the violence used by the police. Dim, one of the members of Alex's ex-gang and Billyboy, the leader of a rival gang, are employed by the state as police officers. Alex meets them when he is released after the Treatment. They take him to the outskirts of a village, and beat furiously. When Alex is able to arrive at the HOME Alexander F., the host, tells him the following: "You are not the first to come here in distress… The police are fond of bringing their victims to the outskirts of this village" (Burgess, 1962/2013, p. 168). Therefore, it may be inferred that the state does not do anything to prevent the maltreatment of the criminals. The fact that Alex is beaten, tortured and humiliated by the officials, by the police officers in particular is against the Universal Declaration of Human Rights, Article 5 ("No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment) (http://www.un.org/en/universal-declaration-human-rights/). Depicting such scenes, Burgess exhibits that in the future, human rights will be violated by the officials. This may be a sign of uncivilizing process Burgess predicted.

The condition of the prison where Alex is put may be another evidence displaying that Burgess is suspicious about the assumption that Western societies are more civilized than the other societies, and *A Clockwork Orange* may be an outcome of this suspicion. When Alex is detained, after being beaten by the police, he is put in a cell where there are ten or twelve men whom Alex calls "animal type" (Burgess, 1962/2013, p. 79) and two queers. Two queers attempt to rape him, Alex fights with the queers, and the rape is prevented by the police (Burgess, 1962/2013, p. 79). When Alex is detained and put into this cell, he is fifteen years old (Burgess, 1962/2013, p. 81); in other words, he is a teenager, not an adult. Although he is a teenager, he is put in a prison for adults. Jane Rutherford in her article titled "Juvenile Justice Caught between the *Exorcist* and *A Clockwork Orange"* criticizes the punishment of juvenile criminals as follows: "Children are increasingly being tried as adults and sent to adult prisons" (Rutherford, 2002, p. 715). Rutherford's

statement indicates that Burgess in this novel points out the actualities concerning the punishment of juveniles in the Anglophone world.

We have intentionally used the term 'Anglophone world' since Pratt compares prison conditions in Scandinavian countries and Anglophone countries of the West. Pratt first draws our attention to the relation between civilization and prison conditions, quoting Tom Wicker's following observations about the prisons in Sweden in 1970: "Sweden's prisons are models of decency and humanity..." (Pratt, 2011, p. 228). Pratt emphasizes that "At this time, Scandinavian countries were regarded by the liberal elites in control of policy development in the Anglophone world as 'the leaders' of the civilized world, setting the example for the rest to follow" (Pratt, 2011, p. 228). Mentioning the further improvements in prison conditions in Scandinavian countries since the 1970s, Pratt points out as well that "… there is now a massive gulf between Anglophone and Scandinavian societies in relation to prison levels and conditions" (Pratt, 2011, p. 236). Thus, the cell Alex is put in after the judicial decision is no better than the one in the police station:

> "Now what I want you to know is that this cell was intended for only three when it was built, but there were six of us there, all jammed together sweaty and tight. And that was the state of all the cells in all the prisons in those days, brothers, and a dirty cally disgrace it was, there not being decent room for a chelloveck to stretch his limbs. And you will hardly believe what I say now, which is that on this Sunday they brosatted in another plenny" (Burgess, 1962/2013, p. 94).

The quotation above transparently dislays the deterioration in prison conditions. Pratt mentions the deterioration in prison conditions in England in the 1990s as follows:

"We also find a deterioration in prison conditions, often the product of overcrowding but sometimes deliberately engineered by governments. Prison austerity, it is thought, symbolizes the new unity between government and the general public in relation to the punishment of crime. It not only manifests public outrage and anger towards criminals but will also ensure that those who experience such conditions will not choose to return to prison in the future (in contrast to the overwhelming body of research evidence which demonstrates exactly the opposite)" (Pratt, 2011, p. 231).

The similarity between the prison conditions in the 1990s mentioned by Pratt and those depicted in the novel is noteworthy. Both reflect inhumane prison conditions in England in the second half of the twentieth century. Therefore we may claim that the prison scenes depicted in the novel and reflecting Burgess's prediction about the prison conditions in Britain in the future have materialized. If human rights are considered to be the new standard of civilization in the second half of the twentieth century, the prison conditions and the treatment towards the criminals depicted in the novel do not conform to the new standard of civilization. Thence it is possible to state that in *A Clockwork Orange*, presenting the treatment towards the criminals and inhuman condition of prisons, Burgess wants to denote the change from a civilized society to an uncivilized one in the second half of the twentieth century.

The most striking example of state violence presented in the second part of the novel

is the Reclamation Treatment (the Ludovico Technique). The aim of the Reclamation Treatment is to change the evil nature of criminals into good through brainwashing. The government plans to use the Reclamation Treatment to decrease the number of the criminals in prisons. Nevertheless, the intention of the government is not to reform the prison conditions by decreasing the number of the criminals. The Minister of Interior explains the intention of the government as follows: "Soon we may be needing all our prison space for political offenders" (Burgess, 1962/2013, p. 101). This statement is of great importance since it indicates that the government will not tolerate the freedom of thought, and freedom of expression anymore. It may imply that the state will violate the Universal Declaration of Human Rights, article 18 (freedom of thought) and article 19 (freedom of opinion and expression) (http://www.un.org/en/universal-declaration-human-rights/). This scene reflects Burgess's uneasiness about the future of the West. Depicting such a scene, Burgess may prognosticate that in the future, the Western world will become totalitarian and uncivilized.

Thinking that he will be free, Alex accepts to take the treatment. He is taken to a hospital. There he is injected after every meal, and forced to watch violent films. Gradually he cannot stand watching these films. While watching he feels pains in his stomach, vomits, and has headache. When it is understood that Alex cannot perpetrate violence anymore he is released. After the treatment Alex can neither commit violence nor listen to classical music. Burgess regards it as a moral issue since Alex's freedom of choice has been taken away. In the novel, he reveals his standpoint in two scenes. In the first scene, Alex hears the rumours about the Reclamation Treatment, wants to receive the treatment, and therefore, consults the prison chaplain. The prison chaplain has some doubts about the technique, and expresses his opinion as follows: "The question is whether such a technique can really make a man good. Goodness comes from within, 6655321. Goodness is something to be chosen. When a man cannot choose he ceases to be a man" (Burgess, 1962/2013, p. 92-93). In the second scene, after the treatment, when Alex goes to the cottage called HOME, the owner of HOME, Alexander, recognizes "the poor victim of this horrible new technique" (Burgess, 1962/2013, p.168), and utters the same sentence: "A man who cannot choose ceases to be a man" (Burgess, 1962/2013, p.169). In these scenes, the prison chaplain and Alexander are the mouthpieces for Burgess. Thus, Burgess conveys his opinion on this issue in "Clockwork Marmalade" as follows:

> "Theologically, evil is not quantifiable. Yet I posit the notion that one act of evil may be greater than another, and that perhaps the ultimate act of evil is dehumanisation, the killing of the soul – which is as much as to say the capacity to choose between good and evil acts. Impose on an individual the capacity to be good and only good, and you kill his soul for, presumably, the sake of social stability… B. F. Skinner, with his ability to believe that there is something *beyond* freedom and dignity, wants to see the death of autonomous man" (Burgess, 1972/2013, p. 248).

As the quotation indicates, Burgess believes that conditioning a human to be

good is a greater 'act of evil' than perpetrating violence. B. F. Skinner is an American psychologist advocating behaviourism, famous for his studies in operant conditioning, and the author of two novels titled *Walden Two* and *Beyond Freedom and Dignity.* Being aware of Skinner's studies on conditioning, Burgess thinks that in the future humans may be conditioned to be good by the state, and he expresses his views as follows:

> "Looking back from a peak of violence, we can see that the British teddy-boys and mods and rockers were mere tyros in the craft of anti-social aggression: nevertheless, they were a portent, and the man in the street was right to be scared. How to deal with them? Prison or reform school made them worse: why not save the taxpayer's money by subjecting them to an easy course in conditioning, some kind of aversion therapy which should make them associate the act of violence with discomfort, nausea, or even intimations of mortality? Many heads nodded at this proposal (not, at the time, a governmental proposal, but one put out by private though influential theoreticians). Heads still nod at it. On *The Frost Show* it was suggested to me that it might have been a good thing if Adolf Hitler had been forced to undergo aversion therapy…" (Burgess, 1972/ 2013, p. 246-247).

As the quotation displays, Burgess is anxious that in the future, conditioning may be used by the state in order to prevent violence. In this case, humans will cease to be individuals, and turn into mechanical ones, clockwork oranges. If the concept of civilization refers to "the level of technology" and to "the development of scientific knowledge" as pointed out by Elias as exhibited in the quotation at the very beginning of this paper, England may become 'civilised' enough to condition humans to be good in the future as depicted in the novel. Nevertheless, after the Second World War, human rights are accepted as the standard of civilization as we have discussed previously. If human rights are the new standard of civilization, conditioning humans to be good will not comply with human rights; accordingly, it will be an uncivilized attempt.

In the novel, Burgess expresses his distaste with the government using the treatment and becoming gradually totalitarian by calling the Minister of Interior as "Minister of the Interior or Inferior" (Burgess, 1962/2013, p. 134; 190) or "this Minister of Inferior" (Burgess, 1962/2013, p.140) or "Inferior Interior Minister" (Burgess, 1962/2013, p.154), "The Minister of the Inferior or Interior" (Burgess, 1962/2013, p.145;168;186), "the Interior Inferior" (Burgess, 1962/2013, p.190). Calling the Minister of the Interior as the Minister of Inferior, Burgess may imply that the minister is a man of lower rank since he deals with inferior affairs such as dehumanization. Thus, the third part of the novel is devoted to display the results of the conditioning.

In the third part of the novel, Alex goes to the library, and there he meets the man whom Alex and his friends have teased and torn the books he has borrowed from the library. The man recognizes Alex and assaults him. Then the other men in the reading room of the library join him. They beat and kick Alex. While beating him, they shout like this: "Kill him, stamp on him, murder him, kick his teeth in" (Burgess, 1962/2013, p.157). When Alex tries to explain that he is punished for it, one of the men beating him replies as follows: "You lot should be exterminated. Like so many noisome pests.

Punishment, indeed" (Burgess, 1962/2013 p.157). While the men are beating him, Alex cannot defend himself since he cannot use violence anymore. In this scene, the men in the library behave as if they were savages. Burgess may have depicted such a scene in the library deliberately. This is because the men in the library are supposed to be more civilised than the others as believed that books refine individuals. However in this scene, the men in the library want to lynch him. Depicting such a scene, Burgess may have implied that human aggression is innate, and books cannot be a remedy for civilizing innate human savagery. Besides, this scene may be also called prophetic as Pratt points out that the general public desire penalty increase in the twenty first century, citing some news published in *The Weekly Telegraph* 27June-3 July 2001*:* "…the then Home Secretary David Blunkett explained when it was suggested that his decision to release two juvenile murderers after eight years of detention might spark vigilante reprisals against them, 'we are not in the Mid-West in the mid-nineteenth century, we are in Britain in the twenty-first century and we will deal with things effectively and we will deal with them in a civilized manner" (Pratt, 2011, p. 220). Therefore, it is possible to assume that depicting such a scene, Burgess may point out that the increase in the crimes of violence will cause the uncivilized reactions of the general public. Accordingly, this novel may be regarded as a warning concerning the general public's outrage towards criminals, which may bring the end of Western civilization.

So far we have tried to discuss the violence perpetrated by teenagers, the state and ordinary people. While depicting such scenes, Burgess may have been affected by the social upheaval in Britain in the 1950s. This is because, the Teds (or Teddy Boys), the first teenage subculture of Britain "…expressed their group identity through fighting" (Cross, 1998, p. 274). Therefore, the Teds were regarded as a threat to civilized society. To decrease violent crimes, "The most obvious strategy employed by adult society was physical suppression through intensified police action, and, in some cases, incarceration. Beginning in 1954, following violent clashes between different groups of Teds, emergency police squads were set up in various towns around Britain" (Cross, 1998, p.281). Observing these upheavals, Burgess may have thought that physical punishment will not stop the increase in violence since violence begets violence. This social disturbance may have caused Burgess's uneasiness about the future of Western civilization. Burgess not only presents the scenes of violence, but also implies solutions to the growing problem of teenage violence. Therefore, in the following part of this paper we will try to reveal Burgess's suggestions to prevent violence.

Nevertheless, before discussing the suggestion implied by Burgess as a solution to the problem of violence, which may bring the end of Western civilization, we want to point out what Burgess does not regard as a solution to this problem. It is assumed that classical music cultivates the savage nature of human beings (Hirsch, 2007, p. 346-348). Besides, rock and roll is associated with the first teenage sub-culture, the Teddy Boys; hence it is supposed that rock music triggers the violent acts of the teenage groups.

> "… the arrival of rock and roll in Britain seemed to represent a climactic moment both for the development of domestic youth culture and for the ever–growing consternation of the parent generation concerning rebellious

> youngsters.… those who feared that this new music craze possessed the power to lead youth astray felt temporarily vindicated when, in September 1956, screening of the Bill Haley film *Rock Around the Clock* provoked a nationwide outbreak of rowdy behavior among teenage audiences… The "rioting" was, ultimately, short-lived, but certainly as these incidents spread, it appeared to anxious authorities that rock and roll is an indication, if not a direct cause, of a generation growing beyond control" (Mitchell, 2013, p. 198).

The quotation points out that rock music was assumed to the symbol of "rebellious youngsters". Burgess is aware of these assumptions, and in *A Clockwork Orange* he tries to refute them. Alex enjoys listening to classical music and his favourite composer is Beethoven. During the treatment when the doctors use Beethoven's *the Fifth Symphony* as the soundtrack of the film, he cannot tolerate the use of classical music as the sound track of the violent films, and expresses his distaste as follows: "I don't mind about the ultra-violence and all that cal. I can put up with that. But it's not fair on the music. It's not fair I should feel ill when I'm slooshying lovely Ludwig van and G. F. Handel and others" (Burgess, 1962/2013, p. 126). Depicting Alex as a boy enjoying both classical music and perpetrating violence, Burgess tries to refute the assumption that classical music rehabilitates the young prone to crime. Moreover, in the scene quoted above, he overtly criticizes this assumption as follows:

> "When I'd gone erk erk a couple of razzes on my full innocent stomach, I started to get out the day platties from my wardrobe, turning the radio on. There was music playing, a very nice malenky string quartet, my brothers, by Claudius Birdman, one that I knew well. I had to have a smeck, though, thinking of what I'd viddied once in one of these like articles on Modern Youth, about how Modern Youth would be better off if A Lively Appreciation Of The Arts could be like encouraged. Great Music, it said, and Great Poetry would like quieten Modern Youth down and make Modern Youth more Civilised. Civilised my syphilised yarbles. Music always sort of sharpened me up, O my brothers, and made me feel like old Bog [God] himself, ready to make with the old donner and blitzen and have vecks and ptitsas creeching away in my ha ha power" (Burgess, 1962/2013, p. 47-48).

Alex remembers the above mentioned article and makes fun of it as he experiences that classical music provokes him. As if he wants to prove it, he leaves home, goes to a record shop where he meets two girls, takes them home and rapes. While raping them, he listens to Beethoven's *The Ninth Symphony* (Burgess, 1962/2013, p. 51)[1]. By depicting such scenes, he points out that classical music does not soften the young committing violence, instead it may fuel their energy.

Alex is fifteen years old when he commits violent crimes narrated in the first part of the novel; after a two-year imprisonment, when he is seventeen, he is treated by the Ludovico Technique. In other words, he is a teenager until the last chapter of the novel. Nevertheless, he is punished as if he were an adult as we have discussed above. Pointing out that "new neuroscience research is demonstrating remarkable differences

between adolescent and adult brains" (Rutherford, 2002, p.715), Rutherford explains these differences as follows: "Neuroscience data, however, suggests that there are developmental differences in the brain's biochemistry and anatomy that may limit adolescents' ability to perceive risks, control impulses, understand consequences, and control emotions. Therefore, adolescents may be more prone to emotional outbursts and even violence. These differences are exacerbated by psychosocial conditions that render youth more susceptible to peer influences and less likely to be deterred by consequences" (Rutherford, 2002, p.715-716). Since teenagers may not perceive risks, and they may be easily influenced by their peers as explained by Rutherford, they need guidance, the guidance of their parents in particular. However, in this novel, Alex's parents do not spend quality time with him. Instead of his parents, his Post-Corrective Adviser comes to warn him off committing violence. In the first part of the novel, there is a scene presenting Alex's relation with his parents at one evening. Alex sleeps in his bedroom, wakes up and listens to the sounds coming from the living-room. He understands that his parents have meal and drink tea. His parents do not ask him to dine. He puts his clothes on, and is about to go out. His father thinks that Alex works at night, but he does not know where his teenage son works. Alex narrates this scene as follows:

'Not that I want to pry, son, but where exactly is it you go to work of evenings?'

'Oh,' I chewed, 'it's mostly odd things, helping like. Here and there, as it might be.' I gave him a straight dirty glazzy, as to say to mind his own and I'd mind mine. 'I never ask for money, do I? Not money for clothes or for pleasures? All right, then, why ask?'

My dad was like humble mumble chumble. 'Sorry, son,' he said. 'But I get worried sometimes…Last night I had this dream with you in it and I didn't like it one bit.'

…

'It was vivid,' said my dad. 'I saw you lying on the street and you had been beaten by other boys. These boys were like the boys you used to go around with before you were sent to that last Corrective School.'

'Oh?' I had an in-grin at that, papapa believing I had real reformed or believing he believed…

'And,' said my dad, 'you were like helpless in your blood and you couldn't fight back.' That was real opposites, so I had another quiet malenky grin within and then I took all the deng [money] out of my carmans and tinkled it on the saucy tablecloth. I said:

'Here, dad, it's not much. It's what I earned last night. But perhaps for the odd peet of Scotchman in the snug somewhere for you and mum.'

'Thanks, son,' he said. 'But we don't go out much now. We daren't go out much, the streets being what they are. Young hooligans and so on. Still, thanks. I'll bring her home a bottle of something tomorrow.' And he scooped this ill-gotten pretty into his trouser carmans… (Burgess, 1962/2013, p. 54-55).

The quotation reveals that the parents do not care for their only son, though he

attends corrective schools since he was eleven. The father is not aware of the fact that his son does not work, and the money Alex gives him is loot. The relation between the father and the son looks like the one between a landlord and a lodger. As long as Alex gives him money he can go wherever he wants or do whatever he wants. Although the father says that they cannot go out at night because of teenage violence, he turns a blind eye to his son's going out when he takes money. In other words, Alex's parents are far from being guides to Alex.

There is another scene supporting our idea that there is a landlord-lodger relation between the father and the son. When Alex is released he goes home and sees that her parents have breakfast with a boy who seems "quite at home" (Burgess, 1962/2013, p. 146). Later he understands that they have rented Alex's room to a boy since they think that Alex will be in prison for the next five or six years. Alex calls the boy as their "new son" (Burgess, 1962/2013, p. 187), since the new boy can dine or chat with the parents as long as he is able to pay the rent. In fact, the parents' relation with the new boy is better than that they have with Alex. This is because while Alex was at home, they never dined or had breakfast together. Before going home, Alex dreams that he is returning to "family bosom" (Burgess, 1962/2013, p.145) and his parents will be happy to see him as he is "their only son and heir" (Burgess, 1962/2013, p. 145). However, his father tells him that they are not happy to see him again (Burgess, 1962/2013, p. 147), and Alex has to leave home; actually, he is dismissed from home. Thus Alex soon understands that there is no "family bosom" in modern society. Depicting such scenes, Burgess displays alienation in modern society; he implies that in the future money will replace with such values as love, affection, trust; modern society will turn into a machine, a clockwork orange in the future, the wheels of which are run by money, and disappearance of such values as love, affection and trust from modern society may cause an increase in teenage violence.

Thus, Burgess emphasizes his opinion about the reason behind the increase in teenage violence, depicting Alex as a teenager in search of love and trust. Throughout the novel, the reader witnesses that Alex is betrayed by almost everyone in his immediate circle. At the beginning of the novel, while introducing his friends, Alex tells that "… there were four of us malchicks and it was usually like one for all and all for one" (Burgess, 1962/2013, p. 8). This sentence expresses confidence, solidarity, and love; it implies that when one of them has a problem, the others will help him. Nevertheless, Alex is soon betrayed by Dim. While Alex is in the old lady's house, three friends of him waiting outside the house see the coming of the police, Dim chains Alex trying to leave the house, and they escape. For the first time in the novel, Alex understands that there is no solidarity and brotherly love as he has imagined in modern society. In prison, he is betrayed by his cell-mates. When one of the prisoners attempts to rape Alex, Alex beats him, and then his cell-mates join in the fight and beat the man. The following day, when the man dies and his cell-mates deny having beaten the man, Alex reacts as follows:

> 'Traitors,' I said 'Traitors and liars,' because I could viddy it was all like before, two years before, when my so-called droogs had left me to the brutal rookers of the millicents. There was no trust anywhere in the world (Burgess, 1962/2013, p. 99).

Alex is betrayed by not only his friends, but also his parents as we have discussed above. After being released, he thinks that he will find love at home. However, his parents do not want him at home anymore as they have a new lodger. When the new lodger asks him to leave the house, he cries saying that "Nobody wants or loves me. I've suffered and suffered and suffered and everybody wants me to go on suffering, I know" (Burgess, 1962/2013, p. 150). His parents, instead of consoling him, close the door. Alex's desire for having a warm home and caring parents is emphasized in another scene. After being beaten by Dim, Alex goes to a cottage, the name of which is HOME. The fact that Alex knocks at the door of a cottage named HOME may be the symbol of his desire for love and care. The owner of HOME, F. Alexander welcomes him, cooks, and gives him new pyjamas. Alex calls him "motherly veck [man]" (Burgess, 1962/2013, p. 171), and expresses his feeling as follows: "I felt like warmed and protected" (Burgess, 1962/2013, p. 171). However, he soon understands that Alexander betrays him. Alexander who is against the policies of the new government has seen Alex's photograph in newspapers; therefore, as soon as Alexander sees him, he recognizes Alex, and plans to use him for his political aims. Next morning some friends of Alexander come HOME, take Alex to a flat, and say that it is Alex's new home where he can rest. After the men leave the flat, Alex tries to sleep, remembering the people who have betrayed him. "And all sorts of like pictures kept like passing through my gulliver, of the different chellovecks I'd met at school and in the Staja, and the different veshches that had happened to me, and how there was not one veck you could trust in the whole bolshy world" (Burgess, 1962/2013, p. 179). While sleeping, he wakes up suddenly and hears the classical music coming from behind the wall. He becomes sick, begs them to stop the music, but the music gets louder. Since the door of the flat is locked outside, he cannot leave the flat, and commits suicide. When Alex survives, he understands once more that there is nobody to be trusted in the world. Depicting scene after scene how Alex is betrayed by everyone whom he trusts, Burgess emphasizes the fact that the teenager perpetrating violence is in need of love and care.

In the last chapter of the novel, Burgess accentuates the age of Alex. In this chapter, Alex is eighteen years old, and he does not want to commit violence any more. What he wants is to get married and to have a son. In other words, in the last chapter of the novel, he grows up and changes. As an adult, Alex criticizes youth as follows:

> "Youth must go, ah yes. But youth is only being in a way like it might be an animal. No, it is not just like being an animal so much as being like one of these malenky toys you viddy being sold in the streets, like little chellovecks made out of tin and with a spring inside and then a winding handle on the outside and you wind it up grrr grrr grrr and off it itties, like walking, O my brothers. But it itties in a straight line and bangs straight into things bang bang and it cannot help what it is doing. Being young is like being like one of these malenky machines" (Burgess, 1962/2013, p. 203).

As the quotation displays, Alex compares being young first to being an animal, then to being a toy. Depicting such a scene, Burges may imply that being young is worse than

being an animal. This is because while an animal can perceive the danger, a teenager cannot, and may behave without weighing the consequences of his violent behaviour. He may mean as well that teenagers may understand their faults when they grow up and may regret what they have done as in the case of Alex. Therefore they need the guidance of adults until they grow up. This may be regarded as the message of the novel. Thus in his article published in *Listener* in 1972, Burgess states his intention in writing this novel as follows: "But the lesson of the *Orange* has nothing to do with the ideology or repressive techniques of Soviet Russia: it is wholly concerned with what can happen to any of us in the West if we do not keep on our guard. If *Orange*, like *Nineteen Eighty-Four*, takes its place as one of the salutary literary warnings … against flabbiness, sloppy thinking, and overmuch trust in the state, then it will have done something of value" (Burgess, 1972/2013, p. 250-251). As the quotation displays, in this novel Burgess warns his readers that the West is gradually becoming uncivilized, the increase in teenage violence is one of the factors contributing to this process. The writer may regard bad parenting as the cause of teenage violence, and remind his readers that they are responsible for the uncivilizing process, and they cannot avoid their responsibilities by trusting the state to solve the problem.

Conclusion:

Burgess witnessing the increase in teenage violence is anxious about the future of Western civilization. In this novel set in the near future, he predicts that teenage violence will increase in the future and it will lead to state violence, as the state will want to suppress violence by using violence. This vicious circle of teenage and state violence will cause the uncivilizing process. This is because both the increase in the number of prisoners and the violation of human rights by the state are the indications of an uncivilizing process. Furthermore, Burgess reveals that some people who fed up with teenage violence, thinking that the government does not punish them adequately, may desire to lynch the teenagers perpetrating violence like savages. Writing such a novel, the writer may have wanted to shake the readers who are absorbed in earning money to show what is going on in society, to previse them that ongoing teenage violence will bring the end of Western civilization, and to point out that teenagers are not adults, and they need love, care and trust. Therefore, providing their teenage children with love and care parents may put a lid on this process.

Endnote

1 For the further discussion about violence and Beethoven's *Ninth see* Peter Höyng's "Ambiguities of Violence in Beethoven's *Ninth* through the Eyes of Stanley Kubrick's *A Clockwork Orange*" and Galia Hanoch-Roe's "Beethoven's "Ninth": An 'Ode to Choice' as Presented in Stanley Kubrick's *A Clockwork Orange*"

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