A Clockwork Orange Study Guide

A Clockwork Orange by Anthony Burgess

BOOKRAGS

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Introduction

12/9/04 Published in 1962, Anthony Burgess's *A Clockwork Orange* is set in the future and narrated by fifteen-year-old Alex in Nadsat□a language invented by Burgess and comprised of bits of Russian, English, and American slang, rhyming words, and "gypsy talk". The British edition of the novel contains three sections divided into seven chapters, for a total of twenty-one chapters, the number symbolizing adulthood. The original American edition, however, contains only twenty chapters, as the publisher cut the last chapter because he felt it was too sentimental. A new American edition came out in 1987 with the expunged chapter restored. Although Burgess claimed that the book is neither his favorite nor his best, *A Clockwork Orange* helped to establish his international reputation, owing largely to Stanley Kubrick's film adaptation of it in 1971. The novel's title alludes to the Cockney saying, "as queer as a clockwork orange," which means that something can appear to be natural, but on the inside it is actually artificial. Burgess's novel explores issues such as the relation between evil and free will, and the state's role in human affairs.

Burgess, a self-avowed anarchist, visited Leningrad (in what was then the Soviet Union) in 1961 and was appalled at the degree to which the communist state controlled people's lives. He based the character of Alex and his band of thugs ("droogs" in Nadsat) on Russian and British gangs of the 1950s and 1960s. The Russian *stilyaqi*, or style-boys, reminded Burgess of the teddyboys, a macho British youth subculture. "Inspiration" for a violent scene in the novel stems from an incident in 1943 when a group of AWOL (absent without leave) American soldiers attacked and raped Burgess's then-pregnant wife, Llewela Isherwood Jones, in London, killing their unborn child. Though his wife died more than two decades later, Burgess attributed her subsequent alcoholism and death from cirrhosis of the liver to that incident.

Author Biography

John Anthony Burgess Wilson was born in 1917 in Manchester, England, to Joseph, a cashier and pub pianist, and Elizabeth (Burgess) Wilson. His mother and sister died of the flu in 1919, and Burgess was raised by a maternal aunt, and later by his stepmother. He studied in England at Xaverian College and Manchester University, from where he graduated in 1940 with a degree in English language and literature, though his chief passion was music. After serving in the Royal Army Medical Corps during World War II, Burgess pursued a career in education, teaching at Birmingham University and Banbury Grammar School and working for the Ministry of Education.

In 1959, while an education officer in Brunei, Borneo, doctors diagnosed Burgess with a cerebral tumor, giving him a year to live. It was then he began writing in earnest, steadily turning out novels, columns, and reviews. He dropped his first and last names because he felt it was inappropriate for a member of the British Colonial Service to publish under his own name. Burgess did not die within the year, and continued writing at a torrid pace, churning out eleven novels between 1960 and 1964 alone.

In 1962 Burgess's novel *A Clockwork Orange* was published, a satirical work detailing the violent exploits of a futuristic teenage gang and its Beethoven-loving leader, Alex. The novel satirizes psychologist B. F. Skinner's theories of human behavior and the welfare state. Stanley Kubrick's adaptation of the novel into a feature film in 1971 won Burgess numerous new readers and secured the novel's reputation as one of the most controversial in English literature. Unfortunately for Burgess, because he was financially strapped, he had sold the film rights to *A Clockwork Orange* for just $500 (U.S.) and received less than $3,000 (U.S.) in payments after the film's release.

Burgess edited and published numerous books after *A Clockwork Orange* including novels, screenplays, autobiographies, critical studies, documentaries, and an opera. None of them ever achieved the degree of notoriety that *A Clockwork Orange* received. These works include *The Novel Today* (1963); *The Eve of Saint Venus* (1964); *Language Made Plain* (1964); *Here Comes Everybody: A Study of James Joyce's Fiction* (1965); *Tremor of Intent* (1966); *The Novel Now* (1967); *Earthly Powers* (1980), winner of the Prix du Meilleur Livre Etranger in 1981; *Enderby's Dark Lady* (1984); and his autobiography *Little Wilson and Big God* (1986). Burgess's last novel, *Byrne: A Novel*, written in ottava rima (a stanza of eight lines of heroic verse with a rhyme scheme of *abababcc*), was published posthumously in 1995.

Almost all of Burgess's novels explore the conflicts between good and evil, the spirit and the flesh. Born a Catholic in Protestant England, Burgess believed that although people are born depraved, they retain the capacity to choose, and it is this capacity that makes human beings human. A fellow of the Royal Society of Literature, Burgess died of cancer in London, England, in 1993.

Plot Summary

First Section

A Clockwork Orange opens with Alex, the main character of the novel, and his droogs, Dim, Pete, and Georgie, drinking drug-laced milk at the Korova Milkbar. After leaving the Milkbar, the four commit what is to be the first in a string of "ultraviolent" acts, savagely beating up an old man carrying library books and destroying his books. Next, the group comes across a rival gang in a warehouse. Billyboy, the leader, and his five droogs are raping a young devotchka (girl), and Alex's crew attacks them, beating them back until the millicents (police) arrive.

Alex and his gang next come to a house with the word "HOME" on the front gate. This marks a turn in the novel towards the fabular (fantastical), and away from the realistic. After telling the woman answering the door that his friend is sick and he needs to use her phone, Alex breaks into the house with his gang, now wearing masks. They viciously beat the woman's husband and pillage the house, then gang rape the woman. The man, F. Alexander, is a writer working on a book called *A Clockwork Orange*, which Alex calls a "gloopy" title. The book critiques the welfare state and government oppression of civil liberties. The droogs destroy the book. (This scene echoes an event from 1943 in Burgess's own life, when his wife was raped and brutalized by a gang of American soldiers.)

After returning to the Milkbar, Alex hits Dim for ridiculing a woman singing opera at the bar. Georgie and Pete side with Dim, Pete remarking, "If the truth is known, Alex, you shouldn't have given old Dim that uncalled-for tolchock [blow]. . . . if it had been me you'd given it to you'd have to answer." Alex returns to his parents' flat and falls asleep masturbating while listening to Beethoven. In the morning, his Post-Corrective Advisor, P. R. Deltoid, visits him, warning Alex that one day the police will catch him if he continues with his antics. After Deltoid leaves, Alex visits a music store, where he picks up two ten-year-old girls, brings them back to his apartment, plies them with liquor, and rapes them.

At the Milkbar, Pete, Georgie, and Dim convince Alex that they need to rob a larger house. Alex goes along with the plan, to show he is a good "brother" and leader. That night, they break into the house of an elderly wealthy woman who is feeding her cats. She fights with Alex, and he knocks her out with one of her statues. When Alex tries to escape after hearing the police sirens, Dim hits him with his chain, knocking him out. The police arrive and arrest Alex, as Georgie, Pete, and Dim abandon him. The police take him to a cell, where he is visited by Deltoid, who spits in his face. Alex later learns that the old woman he fought with has died of a heart attack. "That was everything," Alex says. "I'd done the lot, now. And me still only fifteen."

Second Section

The second section, chapters eight through fourteen, describes Alex's life in the "staja" (state penitentiary), after he is sentenced to fourteen years there. A model prisoner□despite killing a fellow prisoner who had been making sexual advances towards him□Alex makes fast friends with the chaplain, who allows him to listen to classical music on the chapel stereo. Prison officials and the Minister of the Interior offer Alex the opportunity to undergo Ludovico's Technique, an experimental treatment that guarantees his release from prison and ensures he will never return, and Alex agrees. Burgess models the idea of Ludovico's Technique on the work of B. F. Skinner. Skinner, a mid-twentieth- century behavioral psychologist, wanted to build a society based on a system of rewards and punishments. He believed that human behavior could be conditioned, once people learned to associate "good" behavior with the pleasure of the reward they received for it, and associate "bad" behavior with the pain of punishment. These methods were used for a time on juvenile delinquents and retarded children. Skinner outlines his ideas in his book *Beyond Freedom and Dignity*.

For two weeks, Alex is given injections of a drug that makes him physically ill whenever he witnesses violent acts. His eyelids clamped open, Alex is forced to watch films packed with scenes of torture, rape, and beating. After being shown a film detailing Nazi atrocities from World War II, with Beethoven's Fifth Symphony as its sound track, Alex develops an aversion to both violence and Beethoven, whose music he loves. At the conclusion of the treatment, Alex is paraded before a panel of prison and state officials, during which time he grovels in front of a tormentor taunting him to fight and is sickened by his own lustful response to a beautiful woman. Alex has been stripped of free will to choose his actions, and Dr. Brodsky pronounces him fit for release from prison.

Third Section

In the third section, Alex becomes a victim. In his absence, Alex's parents have taken a boarder, Joe, so Alex is forced to the streets, where he encounters the people he victimized in the first section. He is being beaten by a group of old men in the Public Biblio (library), one of whom Alex and his gang had beaten before. Alex is then "rescued" by three policemen, two of whom turn out to be Billyboy and Dim. The government had recruited the two in its efforts to use society's criminal elements for its own repressive purposes. Billyboy and Dim take Alex out to the country, beat him, and leave him for dead. Alex then wanders through a village and comes upon the house with "HOME" written on the gate. F. Alexander, the writer beaten by Alex earlier, recognizes Alex from the newspaper and takes him in, planning to use him in a campaign to "dislodge this overbearing government."

While Alexander and his liberal friends brainstorm how to use Alex as an example of government repression, the writer recognizes Alex as the person who beat him up and raped his wife a few years ago. With his friends' help, Alexander locks Alex in an apartment and plays classical music, Otto Skadelig's Symphony Number Three, driving

Alex into a suicidal frenzy because of the sickness and pain he feels listening to the music. Alex jumps out the window, but does not die. He awakens in the hospital, his love for violence restored. Meanwhile, the Minister of the Interior visits Alex, telling him that Alexander and his friends have been imprisoned, and offering Alex a well-paying job in exchange for his support of the government. In the last chapter, Alex is back at the Korova Milkbar, this time with a new group of droogs, who resemble the old group. Although they engage in ultraviolent acts, Alex says that he mostly gives orders and watches. He is "old" now, eighteen. He meets one of his former gang members, Pete, who is married and works for an insurance company, and Alex begins to fantasize about also being married and having children. "Youth must go, ah yes," he says. "But youth is only being in a way like it might be an animal."

Part 1, Chapter 1

Part 1, Chapter 1 Summary

We begin the story with and introduction to the main character, Alex, and his 3 droogs (friends). Alex and his droogs, Dim, Pete, and Georgie, are sitting in the Korova Milk Bar, a place that serves milk laced with drugs like hallucinogens and stimulants to the patrons, trying to decide what they are going to do with themselves that evening. Alex and his droogs are young, with pockets full of money, and very well dressed. He gives a description of the other people at the bar, too. There are young women who are wearing makeup and dresses that have the names of the men they have had sex with before they were 14. At first Alex thinks about ditching one of his friends and the remainder going off with the girls, but he then changes his mind. After looking at the man next to him, who is hallucinating from the drugs in his milk, he and his group go out into the night.

They then come upon a gentleman walking with some books, who Alex describes as being scared to see them. They surround him, in both a playful and frightening way, destroy his books and tell him he is a pervert, and then they beat him to a pulp. They leave him moaning and bloody.

The boys then head into the Duke of New York to establish an alibi and get incentive to create more mayhem and trouble. There are four older women sitting at a table, who become nervous with the boys there. They buy the women a drink and then proceed back out into the night, where they then rob a store. The crime is particularly violent, and the boys head back to the Duke of New York. Upon their return, Alex and his droogs then make sure that the women will provide them with an alibi, which turns out they need when the police show up. We find out that the violence resulted in both the man and woman in the store having to be hospitalized. However, the women at the Duke vouch for Alex and his droogs.

Part 1, Chapter 1 Analysis

From the start of the novel, A Clockwork Orange proves itself to be a different sort of story. We are introduced to Alex and his group of friends, who we quickly realize are deviants. They find drug use and violence to be part of a daily life, and the more violent and disturbing their behavior, the more stimulated they are.

What makes the behavior so much more intriguing and disturbing is the language created by the author. It seems a mixture of Russian, French, and other languages. At first, it can seem like nonsense, making it a bit confusing. However, as the story continues, it adds to the dark nature of the boys and the world they live in, enhancing rather than taking away from the story. The way certain words are pronounced adds weight to what is going on in the world around them.

By the end of the first chapter, we begin to see a dark and disturbing world take shape. We get a description of how the people of that world do not care enough to even keep up on current events, and perversion, drug use, and violence run rampant. The boys are a product of that apathy, as evidenced by their blasé attitude toward the crimes they perpetrate.

Part 1, Chapter 2

Part 1, Chapter 2 Summary

At the start of the second chapter, we find Alex and his droogs leaving the Duke of New York. They head down the street and see a drunken man singing, and they decide to beat him up. The drunk, though beaten, refuses to stop singing, so Dim punches him in the mouth to shut him up. The man then begins to yell about how terrible the world is and the boys should just finish him off. Alex, in his curiosity listens to him for a bit before the boys beat him up until he spits up blood.

The boys then travel on when the meet up with Billyboy and his droogs near the power plant. Alex describes Billyboy and his friends as an "old-school" gang. They eye each other, not quite sure what they should do with one another, as Billyboy and his droogs have woman that they are about to rape. Billyboy throws the woman aside and the two groups pull out knives and begin to fight. Alex and his droogs start gaining the upper hand, despite Dim becoming very bloody, but soon they hear sirens approaching and all the boys scatter.

Alex and his droogs escape down an alley where Dim notices the moon and becomes distracted. Alex makes some sarcastic comments, and the boys start looking for a car to steal, which they find near the movie theater.

The boys take off in their stolen Durango '95 and begin to terrorize people along the way. They scare people and even run over something before they come to a village, ending up at a small cottage called "HOME." They decide that they are going to pay the owners of the home a little visit.

Alex knocks upon the door of the home and tells the woman who answers that he needs to use the phone. When that doesn't work, as the woman tells him she has no phone, he tells her he needs some water for his poor friend. Alex speaks in perfect, gentleman-like English, which allows the woman to let down her guard. As she turns to get him some water, he reaches in and unhooks the door chain. The droogs storm in and see a man writing and the wife. They begin to terrorize the man, who is writing a book about the world's state of affairs called, "A Clockwork Orange." As the writer becomes more upset, mostly due to Alex sarcastically reading the manuscript, Dim begins to beat on the man while Pete and Georgie are in the kitchen, stuffing their faces with food. When Pete and Georgie return, Alex tells them to drop the food and help hold the man down while he rapes the wife. Each boy takes a turn raping the woman, while the others hold back the husband.

When the boys are done with the woman, they continue to destroy the house. Just as Dim is about to defecate on the carpet, Alex tells them it is time to leave, and they drive back to town.

Part 1, Chapter 2 Analysis

In this chapter, we continue to see the senseless violence of the boys escalate. They continue to show a complete disregard for the effects of their violence on others, and rather enjoy the devastation they cause wherever they go.

We begin to see that Alex sees the violence and harm as something beautiful and creative. He hears a rhythm in the woman's screams that go along with the punches Dim throws at the writer. Music, rhythm, and poetry are wrapped around the violence for Alex. In ways, they are both as beautiful as one another and intertwined.

We also continue to get an insight into the society that Alex is living in and the oppression they live under. We see the significance of the Russian influence on the language used by Alex and his friends, as there are many references throughout the chapter to characteristics of a communist society. The television show that many people are watching, as the boys walk down the alleyway, are government sponsored. The drunk talks about the state of the world and how the youth are keeping people prisoners in their own homes. As Burgess discusses in the introduction to his novel, the boys function in a similar manner to the police in communist society by making people afraid to leave home at night.

Part 1, Chapter 3

Part 1, Chapter 3 Summary

The droogs arrive back to town where they run out of gas near the train station. They decide, before they get on the train to head back into the city, that they will have fun by pushing the Durango '95 into the water, which is mostly like sewer water, and the boys only push the car until they are in danger of touching the sewage.

The boys then head up to the train station and get on a train home. While on the train they begin to destroy the seats by cutting them up. On arriving back in the city, they head back to the Korova Milk Bar, yawning and talking about how they have to go to school in the morning.

At the Korova, it is now more crowded than it was earlier in the night, filled mostly with nasdats (teens). There are also some people from the local television station there, and one of the women proceeds to put on a song about cutting a girl's throat and killing her. The song interests Alex, and he begins to become absorbed by it, when Dim begins making fun at the music and yelling vulgarities. Alex punches Dim in the mouth, making him bleed.

Dim is upset, and he and Alex begin to argue with Alex about why Alex hit him. Alex tells Dim it is because he has very bad manners and was being vulgar. Dim begins yelling that Alex is not his brother, and the others quietly defend Dim. Alex then tells Dim and the others that Dim has to learn his place, causing the other droogs to be more vocal and tell Alex that he was wrong and should not have hit Dim. Alex begins to seethe, but holds his tongue. He agrees with the other droogs and tells them it was the music. Dim tells them all that they are tired and should go home to get some sleep.

Alex heads home and goes straight to the elevator, but sees immediately that it has been destroyed, so he walks up the 10 flights of stairs to his home, 10-8.

When Alex enters, his parents are already asleep, but his mother left him dinner on the table. Once Alex finishes his meal, he heads into his room, eager to listen to his stereo. He puts on some classical music and lays back in his bed, looking at the flags from his correctional school history. He turns up the music, not caring if it wakes his parents, who now take sleeping pills after Alex "taught" them not to complain. He then closes his eyes and begins to let the music flow over him, coloring his thoughts, and causing him to ejaculate. The music brings out pictures of violent acts that occurred that evening, and Alex falls asleep to the thought that he should have done more to the couple in the cottage.

Part 1, Chapter 3 Analysis

Chapter 3 brings us deeper into Alex's mind. We begin to see his belief that he is the leader of the droogs, and that they should do what he tells them to do. He tries to hold on to his self-appointed leadership, despite the other members of the group showing some resentment of his bullying them. We also see this desire for power in his thoughts about how he had to teach his parents to not complain about his loud music when they are trying to sleep.

The desire of Alex to be the top-dog also continues to promote the violence and lack of any consideration for others that we have seen thus far in the novel. Not caring about how the other droogs feel when he gets bossy, not caring that he may wake his parents with his music, we see the normal, self-involvement of adolescence twisted into Alex's violent and dominating view of the world.

We also continue to see Alex's world taking shape. His parents do not bother to wait up for him, though we now know he is just a teenager, and only leave him food to eat on the table. We see the depravity of where he is living by the fact that he has to walk up 10 flights of stairs, because someone destroyed the elevator. The destruction of conveniences also reinforces the condition of violence as a way to act out against an oppressive society.

Music begins to become more important to the story here, as we see the influence that it has on Alex. The mixture of the beauty in the classical music and the violence that Alex perpetrates against people become entwined in Alex. There is a strong influence of music and poetry that allows Alex to unlock even the deepest violent tendencies, and to find the parallel between the beauty in the music and its reflection in the darkest part of his thoughts. There is also significance to the music Alex has been listening to, as they will come into play later in the novel.

Part 1, Chapter 4

Part 1, Chapter 4 Summary

Alex wakes up the next morning at exactly 8 o'clock. He is still tired from the night before, and has no desire to go to school. His father reminds him to get up before he heads off to work at the dyeworks. A little bit later, his mother comes in to get him up for school, but he tells her he has a headache. She reminds him that it is law that she cannot miss work at the Statemart, a local grocer, and tells him it is fine if he wants to sleep it off.

Alex falls back asleep and begins to have a disturbing dream about standing in a militaryesque line with some other boys while an older Georgie, in a uniform with stars, yells orders at him. He tells Dim, who also appears older, to begin whipping Alex, who runs away, begging for Dim to stop.

Alex awakens to the sound of the door buzzer. He tries to ignore the buzzing at first, but it will not stop. He answers the door to find his Post-Corrective Officer, PR Deltoid, standing there. Alex tries to tell him he has not done anything wrong. P.R. Deltoid sits down and begins to warn Alex about his behavior. He tells him that one of the boys they got into it with from Billyboy's gang had been sent to the hospital where he hinted that Alex may have had something to do with the injuries. He tells Alex to be careful, because he does not want to get into trouble if Alex failed and got caught breaking the law again, which P.R. also find inevitable. Alex assures him that he is living his life on the straight and narrow, but P.R. leaves without being convinced.

After P.R. leaves, Alex sits down to read the newspaper while he eats his breakfast. There is an article in the paper about the moral depravity of the youth today, stating that it is lack of parental discipline and lack of good teachers that is causing so much youth violence and disregard for humanity. However, Alex feels that the government is at fault. He agrees with a past article from a pastor that talked about how grown-ups were responsible for the negative behavior of your, and that it is the devil abroad that causes the problem. He also thinks about a past article that said further study of the arts would help curb violent behavior, which Alex finds preposterous, as music and violence have always been intertwined in his mind.

Alex then heads down to the local record shop after breakfast. When he walks in he sees two very made up girls, not any older than 10, who have also ditched school. He talks to the salesperson, Andy, and picks up his copy of Beethoven's Ninth, for which he has been waiting. At first he is going to leave, but then he gets an idea in his head to bring the girls up to his home. Alex offers the girls a chance to play their pop music on his stereo plus some food, and the girls go with him

While up in the apartment, Alex gives the girls soda mixed with scotch to get them very drunk. He injects himself with a drug in the mouth, and then proceeds to rape each girl

to the sound of Beethoven's Ninth. When the girls start to sober up, they realize what is happening to them and leave, screaming and beating on Alex.

Part 1, Chapter 4 Analysis

Detachment becomes an overriding theme in this chapter. Alex is detached from his parents, as they are leading respectful, law abiding lives. He continues to show his detachment from the care of others, as he lies to his broken down Post-Correctional Officer about his behavior. He then continues to show his detachment by his attitude toward the newspaper ariticle about the reasons behind the violence among youth. He truly believes that if people enjoy violence, they should not be denied their humanity by restricting violence. It shows just how detached he is from any moral value.

We also begin to see that the world has problems with the depravity of humanity, but there is little consensus on how to handle it. Alex enjoys this disparity, as it allows him to find justifications for his poor behavior without having to take any responsibilities.

The parallel between the communist society and the story also continue to take shape. We hear Alex's mother talk about how the law will not allow her to go to work, which is very much what it was like in communist societies.

Alex also begins to slip more into deviant behavior by his raping two little girls. Without thinking about the effect of his act on the girls, he only thinks of himself and the pleasure he will take from the act itself. We see music taking its role again in his deviance, as he commits his act to Beethoven's Ninth Symphony ("Ode to Joy").

Part 1, Chapter 5

Part 1, Chapter 5 Summary

Alex wakes up very late, at 7:30, and thinks to himself how one thing leads to another. He realizes that one of his parents turned off his stereo, and can hear them outside his room, home from work, and getting ready for supper.

Alex puts on his Good Boy act for his parents, and tells them he has to get ready for work. He cleans himself up and joins them for dinner. Alex's father is suspicious and asks Alex where he is going to work at night. Alex tells him that he is doing odd jobs, and his father does not press him further, but does voice some concerns about Alex.

He tells Alex that he had a dream about him the other night, and cautions Alex not to dismiss it or laugh at the dream. The dream was about Alex getting beaten up by his old friends from before Alex went to the correctional school, and the was lying in the street, unable to get up, in a pool of blood. Alex then remembers his own dream about Georgie as the military leader giving orders and telling Dim to whip Alex.

Alex reaches in his pocket and gives his father some money to take his mother out for drinks. His dad tells Alex that they really do not go out much anymore, since the streets are so rife with delinquents at night. Meanwhile, Alex's mother is oblivious as she washes the dishes in the kitchen. Alex's father takes the money and tells Alex he'll buy him something good to drink.

Alex then leaves the apartment and heads downstairs when he sees his droogs waiting for him, defacing a painting in the hall. They say they were worried that Alex was still mad, since he had not shown up to meet them. Alex tells them he overslept due to the headache he had earlier in the day. The droogs tell Alex that he probably had a headache from thinking too much and bossing them around all the time.

Alex begins to dislike the direction the conversation is going and confronts them about talking behind his back. Georgie speaks up and tells Alex that it is part of the "New Way" of things. Meanwhile Alex makes sure he is on a higher step than the other droogs looking down at them. Pete explains and tells Alex that they want a more democratic way of doing things, and that they are tired of being bossed around by Alex, no offense to Alex, of course. He tells him that they are growing up and they want to get into bigger stuff.

He tells Alex that they have been talking to Will the English about how much money they could make if they stole more valuable things. Alex takes issue that they have been meeting with Will the English and takes them to task about what they would actually do with the kind of money they are talking about making and makes fun of them.

Georgie tells Alex that they are going to pull a "mansize" crime, and realize that his dream is coming to fruition, as Georgie is now trying to boss everyone around. Alex is patient, though, and plays along a bit to get the details.

Georgie tells Alex that they are going to go drink a bit first to sharpen up. Alex agrees and they head out into the night. Alex begins to think more along the way, and determines that thinking is bad, but will wait for divine inspiration. He hears a Beethoven concerto coming from a car and realizes what he should do.

Alex pulls a knife on Georgie, and they get into it a little bit. Dim starts to pull the chain from around his waist to defend Georgie, but Pete holds him back. Alex and Georgie continue to go at one another, but the fighting is difficult, since they know each other's moves so well. People are walking by, not looking like they care about the fight, as if it happens all the time. Alex eventually cuts Georgie's hand and he drops the knife.

Dim then comes to Georgie's rescue and begins to go after Alex with his chain. Alex uses strategy with Dim and stays low. Eventually, he cuts Dim's wrist pretty badly, as there is a lot of blood. Alex turns to confront Pete who backs off, saying that he did not do anything.

Alex wraps some cloth around Dim's wrist, telling him that it will stop bleeding, and they head back to the Duke of New York when it does. The same older ladies are there, continuing to sing the boys' praises. Alex reestablishes his dominance over the boys and lets them know it. Georgie then talks about the robbing a place called the Manse, where a rich, older lady lives with her multitude of cats. Alex agrees, wanting to give Georgie a chance. Alex then leads the boys out to his doom.

Part 1, Chapter 5 Analysis

Here we see Alex showing how he has worn down his parents. He is able to put on the simplest act of acting good, and they believe him. We also see the unconditional love of parents, in that, no matter how much Alex has done, they continue to care and worry about what he is doing.

Dreams begin to have a sense of foreshadowing, as Alex's father discusses the dream of Alex being beaten bloody by his friends. Alex also recalls his dream, and sees it begin to take shape in reality as Georgie tries to take over some leadership of the group. However, Alex does not take stock in letting the dream control his fate, and he resorts to violence to keep the droogs in check.

Alex's greatest fear of losing control and dominance begins to infiltrate his reality. He must, at all times, have control over the group. Even his own actions are controlled and, at times, calculated. Though he again relies on music for divine intervention.

We also begin to see in this chapter the role that God plays in Alex's actions. He believes, as we saw in the previous chapters, that God meant for people to do what they take pleasure from, even if it is violence and mayhem. He begins to reference the

divine and God more, too. He believes that divine inspiration will come when needed, and again music supplies him with ideas leading to violence and deviant behavior, as he fights Georgie and Dim on the street.

We also continue to see the effect that continued violence has on the population. People of Alex's world are so desensitized to the violence, that they pay no mind to the boys fighting with knives and chains. They just walk as if it is normal to see violent actions on the street.

This desensitization was prominent in communist societies, where the government was known to come and just drag people off, beat people, and even kill them with little justification. It was always a point of concern, but also just part of the life they lived.

Part 1, Chapter 6

Part 1, Chapter 6 Summary

The droogs head out to Victoria Flatblock in Old Town, where the Manse is located. Alex comments that a lot of old, rich women tend to live in that particular area.

They arrive at the Manse, and go to the window to first see what is going on inside the home. They see an elderly lady feeding a large number of cats and kittens milk.

The droogs decide first to go to the door and say that Georgie fainted and needs help. Alex rings the bell numerous times before the lady tells them to go away, because she does not want what they are selling, or she will shoot.

Alex thinks she is a bit crazy, and then notices a window that he thinks they could climb through, into the house. They pretend to leave, and the droogs help Alex through the window. He tells them he'll climb through, shut up the old lady, and then let them in the door.

He breaks the closed window with the handle of his knife and climbs into the hallway. He decides that he will show the droogs that he can do the deeds himself, and heads down the hallway toward the old lady instead of letting in the droogs. As he enters the room he sees a silver statue and takes it.

The room he is in is full of cats and the lady. He starts to talk to her, and she begins yelling at him to stay away, threatening him with her cane. Alex then gets distracted by a statue of Beethoven, and begins to walk toward it. He slips on a saucer of milk, and the lady hits him with her cane as he loses his balance. She continues to beat him with the cane until he grabs it, throwing her off balance. As she falls, she takes the tablecloth with her, and the cats begin to panic.

Alex gets up and kicks the lady. When he steps back, he accidentally steps on a cat's tail, and the cat latches on to his leg. After he pries the cat off, and goes for the Beethoven statue again, slipping, once again, on another saucer of milk. The lady then grabs his leg and causes him to fall, and he is attacked by cats. The lady yells, encouraging the cats to attack, and Alex then hits her with the silver statue across the mouth to shut her up.

Alex then runs to the door and fumbles with the large number of locks the lady has on it, and there is Dim standing outside the door with his chain. He chains up Alex and leaves him there for the police, who arrive right after the droogs run off.

The police take great pleasure in having caught "Little Alex," as they call him. Alex tries to resist arrest, fighting them off and screaming obscenities. He yells that he is innocent.

The police throw Alex into the car, between two police officers who keep hitting him on the way to the station. They also torment him verbally. Alex tells them he does not know how they know his name, and they tell him that Alex and his friends have earned a reputation. Alex tells them that the droogs are not his friends, and continues to tell the officers that his droogs were the ones who framed him.

Part 1, Chapter 6 Analysis

Alex, in his desire to show the boys that he is boss, falls victim to his desire for domination. His crime, at this lady's house, was not about the artistic criminality he had grown to relish, but the revenge for the doubt of his friends. However, he underestimates his friends, as most people who crave dominance do, and they set him up.

While in the old woman's house, we also see a disturbing, yet also a slapstick scene of errors on Alex's part. His obsession with music leads him to the Beethoven statue, a symbol of his violent tendencies, and his desire for it leads him to slip on a saucer full of milk.

The woman and her cats are also underestimated by Alex, as she fights back - and so do the cats. The entire time, though, Alex thinks that he will be able to get to his friends and get away, only to find that they were not kidding about having enough of his domination. They had set him up to get caught.

Alex then becomes the trapped one, without control, which causes him to lash out. He has no concern except for himself, and continues to show no loyalty by trying to implicate his friends in the crime. Meanwhile, he falls victim to the joy of the police in being able to catch Alex. They show the same joy in catching him as he has for the violence he perpetrates against others.

Part 1, Chapter 7

Part 1, Chapter 7 Summary

In the final chapter of this portion of the book, we find Alex being dragged into a whitewashed room at the police station. The room smells like vomit, excrement, and disinfectant. Alex can hear the other inmates singing and cursing, and he also hears the police telling the inmates to shut up. Finally, he hears an inmate being beaten and wailing in pain.

Alex watches as the officers drink some tea, and catches his own reflection in the mirror. To his horror, Alex sees how terrible he looks. His mouth and nose are swollen, and his eyes are red. The police laugh.

Alex demands an attorney, telling the officers that he knows the law and his right to counsel. The officers laugh again. They tell Alex that they know the law, too, and one of the officers punches Alex in the stomach. Alex has to lean against the wall in order to catch his breath and keep himself from vomiting up his dinner. Once he catches his breath, he kicks the officer in the shin. This retaliation prompts the other officers to jump in and beat Alex.

Once Alex vomits, the one thing he did not want to do, they stop and tell Alex to sit down. They begin to talk to Alex like they have been old friends.

P.R. Deltoid then comes in and gives Alex an "I told you so." Alex tells P.R. that he was set up, but all P.R. Deltoid will talk about his having to show up in court the next day. Meanwhile the police are urging P.R. to hit Alex, but instead P.R. surprises Alex by spitting in his face. He then leaves the room without another word.

The police then work with Alex on trying to get his statement. Alex decides that if the police are on the side of "Good" then he wants to be on the other side, so he spills everything - all of the violence and all fo the stealing. He even implicates all of his droogs. By the time Alex has finished relaying all of his misdeeds, the girl taking shorthand looks faint.

The police drag Alex off to a cell with 10 or 12 other criminals, who are mostly drunk. There is one man with no nose, another who is sleeping and drooling on the floor. Another man has defecated in his pants, and there are two homosexuals eyeing Alex. One of the homosexuals tries to jump Alex, but Alex fights back, causing a loud ruckus. The police come back and beat the two homosexuals.

Alex decides he wants a bed, but they are all full. He climbs up on a bunk and pulls off the drunk sleeping up there. The drunk falls on top of another drunk and they begin fighting. Meanwhile, Alex lays down on the bed and begins to dream.

Alex dreams he is in a field with flowers and trees, where there is a goat with a man's body playing a flute. Beethoven is there, spouting poetry.

Alex is woken up by an officer telling him that there is good news. They come to a neat room, where the chief is sitting behind a desk, looking at Alex. He tells Alex that the woman has died at the hospital. Alex realizes at this moment that this was it, he had now done everything - and he was only 15.

Part 1, Chapter 7 Analysis

Chapter 7 of the first book ends with us realizing just how depraved and young Alex really is. Earlier, we knew he was still in school, but we did not know his exact age. At this point, we see how much the violence has already corrupted an unripe mind. We see no normal moral development, but the coldness in the fact that Alex is not upset about the woman dying, but that he has now committed every atrocity known to him.

We also see the same disturbed mentality in the police that arrest Alex. They have no sadness about seeing youth wasted or in seeing Alex fail, but instead take joy in seeing him beaten and worn down. It is as if Alex represents all of the young delinquents they want to catch in the act.

We also see the anger and frustration in those who have a stake in Alex, and how alone he is to become through the actions of P.R. Deltoid, who just spits in Alex's face. He is no longer fooled by Alex's promises.

Part 2, Chapter 1

Part 2, Chapter 1 Summary

Alex is now in State Jail 84F. Alex describes, in short detail, his trial. His mother was crying about how poor son, and his father had started blaming God for what was happening to Alex. According to Alex, the judge just absorbed all of the "lies" that P.R. Deltoid told him about Alex's behavior. In the end, Alex was sentenced to 14 years behind bars.

He is now in Staja (State Jail) 84F. He is miserably dressed in a one piece brown jumpsuit with his prisoner number, 6655321, stitched on the front and back. He is surrounded by criminals including what he considered perverts who liked looking at Alex and possibly having a go at him. He did not like having to work in the workshop and was bored hanging out in just he yard. He was also tired of listening to people come in and talk about topics like the universe and snowflakes, although the snowflakes had reminded him of his old droogs and when he was free.

A while ago, Alex had learned during a visit from his parents that Georgie had died. Apparently, Georgie had convinced the droogs to try burglarizing an old man's house. He and the other boys had beaten the man to the floor. As they began trashing the house, the man grabbed an iron bar and began swinging it at the boys. Pete and Dim are able to make it out the window, but Georgie trips. The man hits him in the head and kills him. Alex considers this just desserts and Fate.

On this particular Sunday, as on most Sundays, Alex is in the Wing Chapel, one of four chapels in the jail. It is his job to work the stereo during service. The Chaplain is giving a lecture to the prisoners about why they keep committing crimes and coming in and out of jail. He tells them that Hell truly exists and they are taking the easy way out, and there are worse places than Hell where people writhe in agony.

As one of the inmates makes a noise and then is beaten and dragged off by the guards, Alex reflects on how he came to work in the chapel on Sundays. As part of his education, Alex had been locked in the chapel, forced to read the Bible, and had to listen to music from Bach and Handel. He thinks about how he used to like the Old Testament better, as there was too much preaching in the New Testament. However, when the music would play, then he would dream about physically nailing Christ to the cross and taking pleasure in the violence. The chaplain misunderstood Alex's interest and took a liking to Alex.

The chaplain continues to talk about the scripture when Jesus warns about building a house on sand, and Alex reflects on how stupid it would be to build a house on sand.

Afterwards, the chaplain comes over to Alex to find out what is going on. Alex knows that he is just prying to be able to give some inside information to the Governor. Alex

takes pleasure in giving the chaplain information, both true and false, and he supplies him with a made-up story about cocaine coming into the jail and where it will be dealt. The chaplain is pleased.

Alex asks the chaplain if he has heard anything about some new treatment, and if he could get him into the program. The chaplain is wary, and warns Alex that the treatment, called Ludovico's Technique, is still experimental. They do not know if the treatment actually works yet. He also tells Alex that he is not sure if it is Godly, as Goodness is chosen, but when a man cannot choose, he is no longer a man. The chaplain makes no further comment on the treatment that day, even though he told Alex he would discuss it further.

Alex then returns to his cell with his new, more criminal, droogs. He is grateful that they are rough inmates, but they are not prone to perversions of the flesh. There is Zophar, Wall, JoJohn, and the Doctor, all of whom Alex refers to as a "crazy lot." In addition, even though the cell was initially designed for three, there are 6 of them crammed in there.

Then the guards brought in a seventh, telling the new inmate that he'll just have to share a bed or sleep on the floor.

Part 2, Chapter 1 Analysis

In this chapter, Alex begins his life in jail. Unhappy about having to spend 14 years of his life locked up, he takes a bit of joy in his parent's grief and Georgie's death. We see an uncanny parallel between the way Georgie died and how he set Alex up to be arrested.

Also in this chapter we continue to see poetry, religion, and music continuing to play a role in Alex's world view. He enjoys reading the Bible, but only for the violence it portrays. He hears scripture, like building the house on sand, and takes it to a more literal level than a spiritual one.

We also begin to see the chaplain as posing the question of the novel itself. Is a man really a man if he is not able to make the choice between good and bad for himself? Alex poses a similar question when reading the paper earlier in the story, and now it reinforces his belief that if he could not do bad things, he would cease to be human.

Alex also begins to question the new technique being talked about among the inmates. He does not think about the consequences or what the treatment entails, he just sees it as a quick way out of prison (thus building his house on sand rather than a solid foundation). He cares little for the chaplain's concern, but only that it will serve his desire to be free to control his own life again.

Part 2, Chapter 2

Part 2, Chapter 2 Summary

Alex is frustrated with the new cellmate, and it gets him even more motivated to get out of the jail. The cellmate is loud, boastful, and rather obnoxious. He starts in on Alex, as he is the youngest, saying that Alex should be the one who has to sleep on the floor, but the other cellmates come to Alex's defense.

That night, while Alex was sleeping, the new inmate gets into bed with Alex and begins touching him. Ales punches the guy in the mouth. The other inmates wake up and begin joining in, making quite a ruckus. The guards come and break it up, blaming Alex. Despite Alex's anger, they tell them all to go back to bed and leave.

Alex warns the new inmate not to touch him and to mind himself in the cell. The group then beats up the new inmate until he falls to the floor, Alex giving him one last kick as the lays there.

Alex goes back to bed and dreams of being in an orchestra. He was in the wind instruments playing a white, pink bassoon that was growing out of his belly. When he blew on the bassoon, it tickled. As the dream went on, the conductor, a combination of Handel and Beethoven, became more and more crazed.

The prison buzzer wakes Alex. He checks out the bloodied inmate on the floor and gives him a light kick, but he inmate does not move. He is dead. The other cellmates blame Alex, even though they helped beating the inmate. Alex equates their traitorous behavior to that of his old droogs.

The guards carry the dead inmate off and lock down the prison. The Governor comes down to the cell with another big man in a very nice suit, and he starts spouting off talk of overcrowding causing what happened and the space needed for political criminals. He also talks of curing the criminal reflex. Alex tries to tell him that he is not a common criminal like the others, but the chief guard tells him to shut up. The big man then tells the others that Alex will be perfect, because he is young and vicious. Brodsky will deal with him the next day, and transform him beyond all recognition.

Alex believes that his is the beginning of his freedom.

Part 2, Chapter 2 Analysis

Here we find Alex back in a situation of putting faith in his being above other people. He beats the man to death, along with the help of people he thinks are his friends, and end up with all the blame. We also continue to see the equating of violence with music, as he dreams of the orchestra after beating the new cellmate.

Alex continues to only have one focus, getting out of jail, to a point that it blinds him to what the Governor and the big man were discussing. He is willing to take whatever they have to offer in order to get out, but does not bother to look at the potential negative consequences. It is again the battle inside of Alex between thinking things through and inspiration or Fate taking over.

Part 2, Chapter 3

Part 2, Chapter 3 Summary

The next day Alex is dragged down to the Governor's office, where he is lectured by the Governor about having talked back to the new Minister of the Interior. He is told that the Governor does not like letting Alex into the program, as he believes in an eye for an eye rather than this treatment, where Alex is to be reformed. He reminds Alex that this is far from being a reward, but that Alex will be able to leave the jail after a fortnight. Alex signs the papers stating that he will serve out the rest of his sentence in "Reclamation Treatment."

Alex then is brought to meet the chaplain, who voices his concerns about the treatment to Alex. Despite Alex lying to the chaplain about how good it will be to be good, the chaplain tells him it may feel quite bad to be good. He explains that, though as a man of God he should promote good, it may not be Godly to force goodness upon a man by taking away his choice. He asks Alex to never think of him as part of this treatment, and begins to cry.

Alex is brought over to the new building, which seems more like a hospital inside. The staff treats him well, bringing him good food and coffee. He has his own room and a great new pair of green pajamas to wear. He is told by Dr. Brodsky's assistant that he will begin his treatment that night. He will receive a shot after every meal, and then will watch some films. Alex thinks the shot will be vitamins, and that films are a laugh.

After his physical exam, Alex changes and sits back to read some magazines. He is brought his dinner, and lets the female nurse give him a shot after eating. An assistant comes down with a wheelchair for Alex to take him to the treatment room. At first Alex thinks he can walk, but when he stands he is a little unbalanced.

Part 2, Chapter 3 Analysis

Alex continues to be blinded by his desire to get out of jail, and his immaturity and ignorance are glaring in this chapter. Though the reader can see all of the warning signs regarding the treatment, Alex only sees the chance to get out of jail.

He is confused by the chaplain's reaction to the treatment. He tries to lie to the chaplain about wanting to be good, but is shocked that the chaplain would tell him that being good may not be all that nice. This foreshadows events to come in the further chapters.

Part 2, Chapter 4

Part 2, Chapter 4 Summary

Alex is wheeled into a room with a big movie screen and what looks like a denist's chair. He has to be assisted into the chair, as he is so weak. They strap him down to the chair, including taping his eyes open, and Alex keeps telling them this must be a great film if they have to hold him down. He watches as they pin wires to his head and chest.

Dr. Brodsky, a fat man with curly hair, comes in and surveys the situation. Alex then hears the humming of the equipment being turned on. The movie begins. It involves scene after scene of bloody and increasing violence. Alex watches the films wondering if the video was real, but also becoming more nauseous as it continues.

After a few films, the staff stops the movies, and Dr. Brodsky tells them that Alex registers at a 12.5. They start the films up again. Alex continues to feel more sickly and knows if he can just close his eyes, it will stop, but his eyes are taped open.

After the film about a woman burning to death, Alex yells that he is going to vomit. Dr. Brodsky tells him that it is only his imagination, and moves on to the next film depicting Japanese torture. Alex screams to stop the films, but Dr. Brodsky just laughs telling him they have just begun.

Part 2, Chapter 4 Analysis

Here we get our first insight into Dr. Brodsky's treatment. Through an injection and these movies, Alex faces the actions that he once found so wonderful. We see the irony now of the word "horrorshow" being what Alex has used so many times in the past to describe his violence.

We also see how blinded Alex has been to the treatment he was facing. Alex, who so relishes control and domination, now has no control. We saw earlier that Alex had a strong aversion to vomiting; something that often exemplifies a loss of control. Now he is sitting in a room watching things that he once took pleasure in and losing the control over his enjoyment of the violence itself.

Part 2, Chapter 5

Part 2, Chapter 5 Summary

Alex is continuing the treatment, but he no longer describes the violent films he is forced to watch. He had screamed and screamed for them to stop, but they would not.

After the last bit of film, they brought Alex back to his room where they gave him some food and tea. Dr. Brodsky's assistant, Dr. Branom, comes in and tells Alex that he should soon be feeling better, and, to Alex's surprise, that there will be two sessions the next day. He tells Alex that they have to be tough so that Alex can be cured.

Alex asks him why he feels so sick watching these films when he never felt that way when he was doing the acts of violence. Dr. Branom tells him that Alex is going through what he should have been feeling as he was growing up - he is being made good. Alex refutes the claim by telling Dr. Branom that he is just feeling ill, but Dr. Branom says that since he is feeling better now, he must be getting healthy. Alex contemplates resisting them the next day.

Alex is then visited by the Discharge Officer asking about where Alex will go when he is released. Alex tells him that he will go to his parents, and that he will surprise them since they do not know that he is in the program. Alex also tells him he does not know what he will do for a job, but he thinks about going back to his life of crime. Before leaving the Discharge Officer asks Alex to hit him, and when Alex swings he feels very ill. The officer leaves with a smile.

Alex then has a nightmare filled sleep about the movies he watched earlier. He wakes up feeling ill before he finally falls into a dreamless sleep.

Part 2, Chapter 5 Analysis

Though Alex continues to be blinded as to how the treatment is affecting him, we see that it is already beginning to work. Dr. Branom tries to give Alex hints as to what is going on, and warns Alex that he will be cured. However, Alex continues to think that he has the upper hand and will be able to go back to his life of violence after he is released.

We also see a disappearance of milk in this portion of the book, showing that Alex is growing up. In Part 1 of the novel, much of the lifestyle surrounded milk, a childhood drink. Now we see tea being served.

Part 2, Chapter 6

Part 2, Chapter 6 Summary

During his second day of treatment, Alex continues to watch the films with the same reaction of nausea and stomach pain. As he is watching a film about Jews being slaughtered in Nazi Germany, he realizes that the music being played is his beloved Beethoven. The thought makes him vomit.

Dr. Brodsky then explains to Alex that he is using association to cure Alex. He explains that the violence will now be associated with the sick feeling. Alex at first thinks it is just the wires and the films, but then comes to realize that it is the injections that is causing the nausea.

Alex tries to tell the doctor that he is well now, reformed. Dr. Brodsky is not fooled and tells him that they still have a lot to do before Alex starts reacting properly to the violence. He tells them that he now sees that people have a right to live without being victimized, but they just tell him that he will be released in a fortnight. To Alex, though, it feels like an age.

After some days of treatment, they come to get Alex without the injection. They allow him to walk to the room, which confuses Alex. He starts to cry after he gets sick watching the films, as he was sure it was the injections making him ill. Now he realizes that he will be like this forever.

That night Alex lures the staff to his room in a plan to escape. He tells them he has appendicitis so they will open the door. When they do he tries to attack, and he becomes violently ill. The staff member then taunts Alex and hits him. Alex then realizes it is better to be hit than to hit. He believes he should have presented the other cheek to the orderly.

Part 2, Chapter 6 Analysis

We now see the even deeper effects of the treatment on Alex, and we begin, for the first time in the novel, to have some sympathy for his character. We watch as he begins to realize what is happening to him. That the treatment means he will never be able to enjoy the violence that was once so beautiful to him, nor will he be able to enjoy the music that brought him the same pleasure.

Alex also begins to make a transition from acting out to acting inward. He begins to not only become ill if he acts out, but he thinks that he must subject himself to others.

Part 2, Chapter 7

Part 2, Chapter 7 Summary

Alex is now being told that he will be leaving. He is given his clothes, including the razor knife that he had been using before, and is brought to the treatment room where there are curtains over the screen. He looks around and sees the Governor, the Minister of the Interior, the chaplain, Dr. Brodsky, and Dr. Brannon.

Dr. Brodsky tells the group that Alex will be released the next day a changed man, going into a long speech about the changes. Alex looks around, confused, as the lights go out and he is in a spotlight.

Alex is then taunted and pushed around by a large, hairy man. At first, Alex reaches for his knife, but then he gets a picture of how he will cut the man up, and he begins to cry. Even though the brute is taunting him, Alex gets down onto the ground and begins licking the man's boots. He tries to be nice to get the sick pains to go away. As Alex is licking the man's boots, the man kicks him in the face, so Alex trips him. The man falls, but Alex again becomes ill.

The lights come back on again, and the visitors discuss why Alex became sick. No one is very concerned about Alex's suppression of his desires except the chaplain who still is concerned about the lack of choice. The rest are just looking at reducing crime.

Alex yells about becoming just like a clockwork orange, not understanding why those words came out of his mouth, but the men just laughed. The men get into an argument after a professor tells Alex he made his choice, and this is the consequence. The chaplain begins yelling about perfect love, but Dr. Brodsky stops them.

They then put Alex through a test where the pretty nurse comes out to Alex. At first Alex thinks about raping her, but then becomes ill, so he starts telling her how much he loves her and worships her. Dr. Brodsky tells them he will be a "true Christian," and the minister says that the point is that it works. The chaplain however he agrees that it works replies that God help them all.

Part 2, Chapter 7 Analysis

The final effects of the treatment on modifying Alex's behavior are put on display for the officials to see. The arguments about the ethics of the treatment by the chaplain are drowned out by the political benefit of the treatment. The similarities of the experiments on Jews by the Nazi's are not lost here. Neither is the communist desire to create a perfect utopia via whatever means necessary.

While Alex still does not have a full understanding of why he is not able to enjoy violence like he did before, he does begin to understand the concepts of a clockwork orange, written by the man he harmed earlier in the story.

We also see the chaplain reinforcing the point of the novel. Is a man truly a man if he has no choice? Is taking away someone's choice to be good really what God wants? Is that God's love?

Part 3, Chapter 1

Part 3, Chapter 1 Summary

Alex brings us back to 2 years ago when he was released from the jail amonst much media attention. He is given his personal belongings and some money to get him started in his new life. Alex heads over to a local diner for breakfast and sees two men sexually harassing a young woman, and the scene makes him a bit ill.

Alex sits quietly at a table and reads the paper over his breakfast. The front page is devoted to the government and the approaching election. Alex turns the page and there is an article on him and Ludovico's technique. The article talks about how the world is getting better due to the increased number of police and less criminals.

After reading the paper, Alex heads home. He notices that he streets are a bit cleaner, and when he arrives at his building the entry way is clean and the lift is working. At the apartment, Alex uses his key to unlock the door and walks in on his parents and a strange man having breakfast. The man yells at Alex to get out, and his mother accuses him of escaping.

Alex tells them that he has been released, and learns that Joe, the man at the table is a border. His parents rented out his room, and they did not know he was coming home. Alex heads to his room to clear out Joe's things, and finds that all of his stuff is gone. His parents explain that the police sold all of his things to care for the dead old lady's cats. Alex returns to the living room and sits on the couch to cry.

Joe continues to berate Alex, telling his parents that he should leave and learn his lesson. His parents refuse to kick Joe out, and remain confused and unsure of what to say to Alex. Alex tells them that no one loves him and that after all he's suffered there is no place for him to stay. Joe tells Alex that it is his parents and the people he has hurt who have suffered.

In his anger, Alex tells his parents that they will never see him again. His father tells Alex not to be like that, while his mother just cries. Alex walks out leaving his parents to their "horrible guilt."

Part 3, Chapter 1 Analysis

Alex had such high hopes for his release, yet his thoughts of a glorious homecoming serve to highlight is egocentrism. Alex does not think that there may be some apprehension or misunderstanding about his prior behavior and the technique he has undergone. He also continues to believe that he is the only one who has suffered. Joe is the first voice of a parent that Alex has faced, and Alex suffers in his helplessness in the situation.

We also see the changes in the world around him. Things are cleaner. There is less graffiti and less violence. Even the elevator works. The paper says that there are less criminals and more police, and we begin to see the sterilization of a society. Very similar to the control communism tried to take in the height of its power.

Part 3, Chapter 2

Part 3, Chapter 2 Summary

After leaving his parents' home, Alex heads over to the music store for some comfort, only to find that the place is full of teenagers listening to pop music. Andy is no longer there and has been replaced with someone younger and not as knowledgeable about classical music.

Alex asks to hear Mozart #40 in G minor and goes into the booth where the guy starts playing Mozart Prague. Alex knows he has to watch his anger when he realizes what is starting to happen. He feels the anger rise at the doctors when the music itself makes him sick. He had forgotten about that part of the treatment.

Alex runs out of the music store and goes to the Korova Milkbar to get a "milk plus." He hallucinates about God and the Angels shaking their heads at him. When he comes out of the hallucination, he realizes that he has to kill himself. He begins to get ill at the thought of cutting himself, so he decides to go to the library to find a painless way to kill himself.

As he tries to find a book on suicide, he instead finds a Bible. He opens it to read some of the Old Testament, but then becomes sickened as he reads of the fighting and blood.

Alex gets upset and a man approaches him to ask what is wrong. Alex says he wants to die, but the man tells him he is too young. As the man is talking, Alex realizes that this is the man he and his droogs had beat up and torn up his books. Then the man recognizes Alex and begins yelling at his friends to beat Alex up. They jump on Alex, and no matter how much he tells them he's been punished, they continue to beat on him.

An attendant shows up and tells them to break it up or he will call the police. After getting hit hard in the nose, Alex begins to run. He trips on the stairs and the men start kicking him. The police then arrive and break up the fighting.

Part 3, Chapter 2 Analysis

Alex has so far been the character that could dole out the violence, but here we see, as we do with many bullies, that they really cannot deal with things happening to them. With Alex, he feels that life is not worth living if he cannot do the things he enjoys the most. He feels less than human. And the hallucination shows he believes God is unhappy with him being less than human.

We also continue to see Alex feeling the repercussions of his actions. He continues to feel the other side of anger and violence. He suffers at the hands of those he harmed,

and he must rely on the police, for which he once harbored great contempt, to come to his rescue. By not being able to fight back, Alex is again not in control of his own life.

Part 3, Chapter 3

Part 3, Chapter 3 Summary

The police beat off the men and turn to Alex, who is shocked by the faces of the police officers. It is Billyboy and Dim. They tell the third police officer that the men had a right to revenge, as Alex had harmed one of them greatly several years ago. However, Alex is reminded that Dim had just as much to do with that situation, and tells him so. However, Dim responds that he does not remember such an act, and then reprimands Alex for calling him "Dim" instead of "Officer."

They push Alex into the squad car and begin driving. Alex tries to ask them about Pete, but they ignore him. Billyboy starts talking about what a nice day it is for a drive to the country, and then they explain to Alex that they are going to beat him.

Alex tries to explain that he is reformed, but they already know the story. The Super told them all about it. In his anger, Alex sarcastically asks Dim if he is still too stupid to read for himself, causing Dim to hit Alex hard in the nose. Alex yells that he was always on his own and there was no trust at all.

They stop out in the country and severely beat Alex. They leave him there and drive off laughing and waving. As Alex begins to get up to walk, the rain starts. He sees few houses and lights and realizes that he has no place to go. This thought makes him cry, but he still gets up and begins to walk.

Part 3, Chapter 3 Analysis

In this chapter, we see a turning point for Alex. It was one thing for those he had contempt for to turn on him, but Dim was a whole other story. He felt more betrayal by this beating than even his parents giving away his room. We also see that, by being behind bars, Alex has been in more of a suspended growth. Jail has done little to mature Alex.

In not maturing, we also see the greater effect of the treatment on Alex. It is not a true change in Alex, but just a physical restraint. Alex's growth has continued to stop due to his inability to make choices for himself.

Part 3, Chapter 4

Part 3, Chapter 4 Summary

As Alex roams into the village, he comes to a vaguely familiar place called "HOME." Alex knocks on the door and tells the man who answers that he has been beaten by the police. When the man lets him in, Alex realizes that this is the man whose manuscript he had torn up and whose wife he had raped.

Alex remembers "A Clockwork Orange," but cannot ask the man about the book, because that would be giving away that he had been there before. And because Alex and his droogs had worn masks when they attacked before, the man does not recognize Alex. As the man continues to offer Alex help, Alex resents the white place for making him need help and care at all.

After Alex takes a bath and eats a meal, he offers to do the dishes. The man tells Alex to just relax, as he recognizes Alex from the paper. He asks Alex to tell him about himself, and Alex gives the man a whitewashed version of how the old lady died and Ludovico's technique. The man explains to Alex that he is no longer human, but a machine capable of only socially acceptable acts. All because they took away his choice. Alex responds that it is just what the chaplain had said, and the man tells him that, as a man of God, he should believe it. The man also tells Alex that he believes Alex can be used to stop the government from being overbearing and boastful.

The man then tells Alex about his wife. He explains that she died from shock after being severely beaten and raped. Alex remembers the crime and starts to feel ill. The man refers to his wife as a victim of the modern age, and tells Alex to go to bed.

Part 3, Chapter 4 Analysis

For the first time in his life, Alex feels cared for and is shown true kindness. His guilt rises a bit as he realizes that this is the man who he harmed greatly before he went to jail. He resents the new feelings, and blames the doctors for making him feel bad about his actions that he once loved. This is a glimpse of grown up morality, but we know that it is a false and forced morality.

We also see the ignorance of the man, and wonder what his reaction would be if he realized who Alex really was. We also begin to see that there may be more to the man than just being a writer, as he makes several comments about the state of the overbearing government. He talks about using Alex to get back at the government, so despite his kindness toward Alex, he, too, sees Alex as something to be used.

Part 3, Chapter 5

Part 3, Chapter 5 Summary

Alex wakes up the next morning and begins to search the house for "A Clockwork Orange." When he finds it he is shocked to realize that the author is an Alex, too (F. Alexander is the man's name). Alex skims through the book which is all about how the government is turning deviants into machines. It talks about how we are all fruit growing on a world tree in a world orchard that God planted, because God wants us to love him.

F. Alexander calls Alex downstairs for breakfast adn tells him that he has been up for a while calling people. Alex slips up and asks how he called if he does not have a phone. F. Alexander asks why Alex thinks he does not have a phone, but then Alex covers it up. F. Alexander moves on and tells him that he and his friends think Alex will be albe to help them keep the current government from beign re-elected, and how the current government is recruiting thugs to be police and using Ludovico's technique to control the deviants.

F. Alexander shows Alex he wrote about him and tells him how he is prepared to fight for liberty. He says that people will be willing to give up all kinds of liberties for some peace and quiet, and he believes that he has to fight so that the people understand what they are giving up. Alex wants to know what is in it for him, but gets no answer.

The doorbell rings, and it is three of F. Alexander friends. They begin planning how to use Alex best for the cause. Alex is still asking what is in it for him. They only tell Alex that, if this plan works, there will be a little surprise for him in the end. Alex gets upset and begins yelling about how he has suffered so much and wants to be what he once was.

The men try to calm him down, but he responds by asking if they are all dim or something, which then triggers a memory in F. Alexander. He dismisses the memory thinking that there is no way this could be one of the assailants, but if it was, he would tear him apart. Alex tells the men he has to leave, but they say that now that they have him, they are not letting him go. Alex wants to fight them, but gets sick at the thought. F. Alexander is still going over the memory of someone named "Dim."

The men bring Alex to town and set him up in an apartment. After they leave, Alex takes a nap, waking up to a symphony playing next door. At first he enjoys it, but then he starts getting sick. He yells and screams for them to turn it off. He tries to get out, but the men have locked him in. He sees a newspaper headline that says "Death to the Government" and believes it is fate telling him what to do. A line talks about opening a window, so Alex does - and he jumps.

Part 3, Chapter 5 Analysis

Alex reads "A Clockwork Orange" to find that the man has written a lot on the overbearing government control. Alex does not quite understand what the man is writing, but later on finds that the men are using him just as the government has - two sides of the same coin using Alex for their own agenda. Alex does not really care about the government's or the men's intentions, he is just tired of not having choices and his lack of control over his life.

Alex is frustrate with his inability to fight back, and upon waking from his nap has one glorious moment to listen to the music before the sickness and pain starts. This time the lack of control is overwhelming, and he cannot get away from the situation. He again relies on intuition and fate to guide his actions by jumping out the window.

By jumping Alex is making a leap of faith. A leap that will allow him go gain some control and get rid of the pain, or restrictions of life. He trusts that this leap will give him his freedom.

Part 3, Chapter 6

Part 3, Chapter 6 Summary

Alex jumped from the window, but reminds us that he can't have died or he would not have been able to narrate the novel. He wakes up in the hospital having broken many bones. During this time he falls in and out of consciousness. The next time he wakes, he sees some doctors and the chaplain there. The chaplain tells Alex that he has left he prison and is now preaching the gospel of Jesus Christ. He could not bear what the government was doing to people.

While Alex sleeps, he has dreams of being emptied and refilled with something clean. Then he has beautifully violent dreams. Upon waking next, he sees his parents there, weeping. Alex can finally talk a bit more clearly and asks them how they can possibly feel welcome. They apologize for kicking him out and tell him that Joe was beaten by the police for no good reason and has had to move back home to recover. They invite Alex to move back home, but he tells them he will have to be in control. As they leave, he tells them he will think about it.

After about two weeks in the hospital, the doctors come and show him pictures of innocent things like birds and women. They ask Alex what he would like to do with the objects in the pictures, and he relays all of the violent things he would like to do to them. He does not get sick. The doctors say that is good, as they have performed some sort of hypnopaedic on him to cure him. They tell him he will soon have a very special visitor.

That special visitor happens to be the Minister of the Interior. Alex speaks to the minister in a very informal manner, telling him that he is everyone's friend except to his enemies who have done him wrong. The Minister tells Alex that hey have jailed the three men and F. Alexander for trying to let Alex die in order to overthrow the current government. F. Alexander now wants to kill Alex, because someone told him that Alex was the one who victimized him years ago.

The Minister tells Alex that when he leaves the government will set him up with a great job and some money because Alex has helped them so much. He takes some media photos with Alex and then offers Alex a stereo as a gift. He tells them he wants to listen to Beethoven's 9th. He signs some paperwork, and then immerses himself in the sound of Beethoven.

Part 3, Chapter 6 Analysis

Alex gets his wish now, as he is free of the restrictions placed on him by the government, yet he continues to be used by the government itself. This time we see the government twisting their view on how to control deviance by responding to the men willing to sacrifice themselves for liberty.

Alex finds himself once again able to have violent thoughts and selfish actions - only after his leap of faith. His visitors each offer him some explanation, but it is the minister who offers him the best gift, music. Alex has no cares for who is using him, as we see that he continues to only care about himself. His suspended growth is evidenced by his own egocentric attitude.

Part 3, Chapter 7

Part 3, Chapter 7 Summary

Alex is back in the Korova Milk Bar with his three new droogs: Len, Rick, and Bully. Alex is now the oldest, but he is the leader of the group. He realizes that Bully wants to be in control of the group, but Alex maintains his place as leader.

After watching the people in the Korova use drugs for a while, Alex decides they should leave and head out into the night. He realizes that he has been getting more bored and restless lately. As they pass a man on the street, he tells Bully it is okay to beat him up if they would like. Alex sits back and watches, which he has been doing more often lately.

The boys then head over to the Duke of New York for a drink. Bully tells the bartender to also give the women a glass of Scotchmen, but Alex tells him no. Lately Alex has wanted to keep more of his hard earned money for himself. Alex is working for the National Gramodisc Archives in the music section, a job which he loves. Alex decides he just wants a beer, but as he pays, a picture of a baby drops from his wallet. The droogs make fun of him and tear up the baby picture. Alex finishes his beer and tells the droogs he is tired and will be going home. Bully doesn't mind, because it gives him control over the boys.

Alex heads out into the night and realizes that he and the world around him is changing. He has noticed that he now is listening more often to romantic music and dreams of being old, drinking a chai, and sitting by the fire. He thinks he may have a disease. He also notices that the world around him has changed, as the deviants are not as violent for fear of the even more violent police. It has turned into a battle between the two groups, lessening the violence against more innocent people.

Alex comes to a coffeehouse and decides to order a chai. He sits down to contemplate what is happening to him when he notices a couple sitting near him. As the man turns to look at the clock, he realizes that the man is Pete. He goes over to talk to Pete in their old nasdat language, which Pete's wife, Georgina, finds funny. Pete tells Alex how he has grown up and decided he wanted to get married. They then leave, as they have to head out to a quiet party.

Alex realizes then what has been making him so restless. He decides that he has grown up and needs to get married and start a family. He realizes that he wants to pass his wisdom onto his son, even though he knows his son will probably do all the bad things Alex has done. He decides that he will begin looking for a wife tomorrow to get started on his new life.

He then wishes the reader a fond farewell, as the reader cannot follow him into his new life.

Part 3, Chapter 7 Analysis

This chapter of "A Clockwork Orange" was not included in the original American version of the book, because the American publishers thought it detracted from the rest of the story. However, the author explains in his introduction that it actually completes the story itself.

This chapter allows us to see through all of the commentary on totalitarianism, communism, and political ideologies to realize that the story is also about growing up. From the concept of Alex moving from milk to chai, from control to non-control, Alex goes through a growing up process. Luckily, for most people, growing up does not include all the violence and anger that fills Alex.

Most delinquents eventually grow out of their delinquent behavior and go on to be productive members of society. Though some people see the last chapter as a sell-out, it is a natural evolution of Alex's character. He does bend a little from his egocentrism, but we still see Alex out to please Alex. Instead, though, he finds that pleasing himself does not mean resorting to horrible acts, but in imparting wisdom to his son and even being taken care of by a wife.

In the end, we still see a society plagued by violence, despite the government's attempts to control it. We realize that there will always be deviants, and sometimes they are the people in control. We also see how sometimes, if people are left to their own choice, they will eventually grow up and make the right one.

Characters

Alex

Alex is the fifteen-year-old narrator and protagonist of the novel. Like his "droogs," Dim, Georgie, and Pete, he speaks in Nadsat. He is witty, charming, intelligent, violent, sadistic, and totally without remorse for his actions. He leads his gang on crime sprees, raping, beating, and pillaging, and becomes upset when his gang does not engage in their crimes with style. Alex's love of music, particularly Beethoven, marks him as an aesthete, and this attitude carries over to the way he "performs" his violent acts, often dancing. His attitude towards others is primarily ironic; he calls his victims "brother" and speaks as if with a perpetual smirk. The extent of Alex's evil nature is evident in his fantasies. For example, he dreams about nailing Jesus to the cross. Authorities are perplexed as to how Alex became the way he is. His guidance counselor, P. R. Deltoid, asks him, "You've got a good home here, good loving parents, you've got not too bad of a brain. Is it some devil that crawls inside you?" Alex remains his evil self, even after two years in prison and Ludovico's Technique, though he behaves differently. In the last chapter, however, Alex matures and begins to weary of his violent ways, fantasizing about having a wife and children. Burgess notes that among other things, Alex's name suggests nobleness, Alexander meaning "leader of men."

F. Alexander

F. Alexander□whom Alex describes as "youngish" and with horn-rimmed glasses the first time he sees him, and "a shortish veck in middle age, thirty, forty, fifty" the second time he sees him□is a liberal and a writer, outraged at the government's repression of individual liberties. Ironically, he is writing a book called *A Clockwork Orange*, which addresses "[t]he attempt to impose upon man, a creature of growth and capable of sweetness . . . laws and conditions appropriate to a mechanical creation." In the novel's first section, Alex breaks into Alexander's house, where he and his gang beat him and viciously rape his wife. Beaten almost to death by Billyboy and Georgie in the third section, Alex winds up back at Alexander's house. At first, Alexander wants to use Alex as an example of the government's repressive policies, and he befriends Alex, who considers him "kind protecting and like motherly." However, when Alexander realizes that Alex is the person responsible for beating him and raping his wife a few years past, he plots revenge. Along with his liberal friends, Alexander locks Alex up in an apartment, and plays classical music loudly on the stereo. Alex, who has been conditioned by Ludovico's Technique to become violently ill when hearing the music, attempts suicide by jumping out a window. He wakes up in the hospital badly injured. The suicide attempt leads government scientists to remove Ludovico's clockwork from Alex's brain. In an ironic reversal, F. Alexander is himself imprisoned for his actions and Alex is made a hero.

Alex's Parents

Alex's parents, whom Alex sometimes refers to as "pee and em," are passive though decent people. They behave in loving, if stereotypical, ways. His mother, for example, prepares meals for him to have when he returns from his adventures. They are afraid of Alex, though, and show no interest in knowing what he really does when he goes out with his friends. Although they do not take him back when he is released from prison, their interest in Alex returns after his suicide attempt and after the newspapers run stories about how he is a victim of government repression.

Billyboy

Billyboy leads a rival gang with whom Alex and his droogs battle. In the first section, when Alex, Dim, Georgie, and Pete come across Billyboy and his thugs attempting to rape a young girl in a warehouse, Alex's gang routs them. Billyboy's ugliness upsets Alex's aesthetic sensibility. Alex says of him: "Billyboy was something that made me want to sick just to viddy [see] his fat grinning litso [face]." In their new capacity as police, Billyboy and Georgie beat up Alex after he is released from prison and leave him for dead.

Dr. Branom

Dr. Branom works with Dr. Brodsky to rid Alex of his free will and humanity through Ludovico's Technique. He is friendly but insincere.

Dr. Brodsky

Dr. Brodsky is the psychologist in charge of administering Ludovico's Technique on Alex. He is a hypocrite and in many ways morally worse than Alex. He is a philistine of sorts, knowing nothing about music, which is, for Burgess, a "figure of celestial bliss." Materialist and scientist that he is, Brodsky considers music merely an "emotional heightener." He plainly takes pleasure in Alex's misery, laughing at the pain he experiences during the treatment. Before Alex is released from prison, Brodsky demonstrates to state and prison officials how Ludovico's Technique has turned Alex into a "true Christian."

D. B. daSilva

DaSilva is one of F. Alexander's liberal friends who helps him with Alex in the book's third section. Alex describes him as having effeminate behavior and a strong scent (aftershave or body odor).

P. R. Deltoid

Deltoid is Alex's state-appointed "Post- Corrective Advisor." He visits Alex after his night of ultraviolence in the novel's first section. Alex describes him as overworked and wearing a "filthy raincoat." Deltoid cannot understand why Alex, with a good home and parents, has turned out to be a juvenile delinquent. He visits Alex in jail and contemptuously spits in his face.

Dim

Dim is one of Alex's droogs. He is loud, brutish, stupid, and irritates Alex with his crassness and vulgarity. When Dim insults a woman singing opera at the Korova Milkbar, Alex punches him in the mouth, triggering the gang's resentment against Alex's tyrannical leadership. Alex also fights Dim the next day, cutting his wrist with a knife to show the gang that he is still the leader. By the novel's third section, Dim has joined the police force, along with Billyboy. The two of them rescue Alex, who is being attacked by a gang of old men, and take Alex to the country, where they beat him up and leave him for dead. As Burgess's characters are composites of Anglo and Russian youth culture, Dim could be read as an abbreviation for the Russian name, Dimitri.

Z. Dolin

Z. Dolin is one of F. Alexander's liberal friends who helps him with Alex in the novel's third section. Alex describes him as "a very wheezy smoky kind of veck" who is fat and sloppy, wears thick glasses, and chain smokes.

Georgie

Georgie is one of Alex's droogs, and secondin- charge. He attempts to take over the gang after Dim rebels against Alex at the Korova Milkbar, and leads the mutiny resulting in Alex's arrest at the end of the book's first section. More interested in money than violence per se, Georgie dies after being hit on the head by a man he and his droogs terrorize while Alex is in prison.

Joe

Joe is the boarder Alex's parents take in when Alex is sent to jail. Alex describes him as "a working-man type veck, very ugly, about thirty or forty." Joe has become a kind of surrogate son to Alex's parents, and he almost comes to blows with Alex when Alex comes home to see him eating eggs and toast with his parents.

Marty

Marty is one of the two ten-year-old girls that Alex picks up at the music store, plies with liquor, and rapes. He calls them "sophistos," meaning they are pretentious and try to act like adults. When the girls come to their senses and discover what Alex has done to them, they call him a "[b]east and hateful animal."

Minister of the Interior

The Minister of the Interior is a manipulative politician who symbolizes governmental repression and mindless bureaucracy. He chooses Alex□who refers to him as the "Minister of the Interior Inferior"□as a guinea pig for Ludovico's Technique, believing the treatment has the possibility to rid the country of undesirable elements. He turns Alex's attempted suicide to his favor by imprisoning F. Alexander, whom he describes as a "writer of subversive literature," and tricking Alex into a photo opportunity with him while Alex is still in the hospital. He wins Alex's favor by offering him a government job, a new stereo, and by playing Beethoven's Ninth Symphony for him.

Pete

Pete is the quietest of Alex's droogs, and the least questioning of his authority. In the last chapter, Alex runs into Pete and his wife. Pete now works for an insurance company and goes to harmless wine and scrabble parties at night, having given up his criminal ways. He represents maturity, and after seeing him, Alex begins thinking of marrying and settling down.

Prison Chaplain

The chaplain, a careerist and an alcoholic, befriends Alex in prison, permitting him to pick the music for services and listen to the stereo in chapel while reading the Bible. The chaplain finally speaks out against Ludovico's Technique when Alex is about to be released, arguing that human beings should be able to choose their actions. He is the character perhaps closest to Burgess's own philosophical position in the novel, and demonstrates this when he asks Alex, "What does God want? Does God want goodness or the choice of goodness? Is a man who chooses the bad perhaps in some way better than a man who has the good imposed upon him?" Alex, however, is clueless, and wants nothing more than to be released from prison. When the chaplain speaks out against the treatment in front of prison and state officials, he jeopardizes his own career.

Rex

Rex is a policeman and the driver who waits in the car, smoking and reading, while Billyboy and Dim beat Alex in the novel's third section.

Rubinstein

Rubinstein is one of F. Alexander's liberal friends who helps him with Alex in the third section of the novel. Alex describes him as "very tall and polite," and with an "eggy beard" (blonde).

Sonietta

Sonietta is one of the two ten-year-old girls that Alex rapes.

Themes

Free Will

A Clockwork Orange explores the ideas of good and evil by asking what it means to be human. Burgess asks and answers the question, "Is a man who has been forced to be good better than a man who chooses evil?" Alex chooses evil because it is in his nature to do so. His impulse towards good is artificial because it comes from outside of him, instilled by a government bent on controlling the populace by controlling their desires. By eliminating all of the bad in Alex through the Ludovico Technique, the government also eliminates that very thing that constitutes his humanity: his freedom to choose. They treat the symptom, not the cause of Alex's evil, oblivious of their own complicity in his behavior. For Burgess, an evil Alex is a human Alex and, hence, preferable to an Alex who has been programmed to deny his own nature. F. Alexander, the writer Alex and his droogs beat up, is one of the mouthpieces for this idea. At one point he says to Alex, "They have turned you into something other than a human being. You have no power of choice any longer. You are committed to socially acceptable acts, a little machine capable only of good." Later, he adds, "The essential intention [of the Ludovico Technique] is the real sin. A man who cannot choose ceases to be a man." The repetition of Alex's phrase "What's it going to be then, eh?" throughout the novel also underscores the theme of free will and individual choice.

Power

A Clockwork Orange pits the intrusive powers of the state against the liberties of the individual. Burgess looks at the relationship between the state and the individual in a society that has deteriorated and is on the brink of anarchy. Left to its own devices, the state will attempt to control the individual through regulation, law, and brute force. This is evident in the manner in which Alex is used by the state as an example of its power to "rehabilitate" criminals. Rather than rehabilitate them, they reprogram them, brainwashing them. The cynical power-mongering of the state is embodied in the character of the Minister of the Interior, who manipulates Alex first into "volunteering" for the Ludovico Technique, and then into siding with the government after Alex's suicide attempt and return to his evil nature. A society in which the state has so much power, Burgess suggests, is one in which individual liberties such as freedom of speech and expression are crushed.

Selfhood

To fully grasp the human condition, Burgess implies in *A Clockwork Orange*, individuals must both recognize and accept their evil nature and recognize how society attempts to stifle it. Although Alex does not seem to understand the implications of the Ludovico Technique when it is initially explained to him, he does have an understanding of his

own nature and how society has helped to form it. At one point he waxes philosophical, expressing an understanding of his "essential" self:

> More, badness is of the self, the one, the you or me on our oddy knockies [lonesome], and that self is made by old Bog or God and is his great pride and radosty [joy]. But the not-self cannot have the bad, meaning they of the government and the judges and the schools cannot allow the bad because they allow the self.

Alex knows he is evil, telling readers, "What I do I do because I like to do." The novel implies his degree of insight is greater than most people's insight. He accepts himself for who he is, rather than hiding behind illusions of what he should be according to others and the government. He experiences no guilt for his actions but embraces and revels in his evil side.

Morality

Burgess's moral universe in *A Clockwork Orange*, as in his other novels, can be described as a conflict between Augustinianism and Pelagianism. Augustinianism is derived from St. Augustine (354-430), who believed in humankind's innate depravity. Pelagianism is derived from Pelagius (c. 355-c. 425), whose doctrine held roughly that human beings were perfectible, and that evil was the result of superstition, social forces, the environment, and the like. In Burgess's novel, the government adhered to Pelagius-like thinking in that it tried to change human beings, to turn them away from their evil behavior through whatever means necessary. In Alex's case, it is the Ludovico Technique. Alex, who embraces his evil nature as if it were a second skin, chooses to be that way, but shows promise of choosing a different way in the book's final chapter, demonstrating that Burgess is not the consummate Augustinian that some critics have made him out to be. The tug between Augustinianism and Pelagianism creates the moral tension that sustains Alex's story, but it is a tension that remains largely unresolved.

Dystopia and Dystopian Ideas

A Clockwork Orange describes a dystopian society. The opposite of utopias, or ideal societies, dystopias are severely malfunctioning societies. Dystopian novels such as George Orwell's *1984* portray bleak landscapes, corrupt social institutions, and characters among whom trust or authentic communication is impossible. The Korova Milkbar, where fifteen-year-olds can drink druglaced milk, symbolizes the decadence of the novel's setting, as does the fact that Alex□a charming rapist, killer, and thief□is the most appealing character in the story. Dystopian novels have a rich history and include works such as Jonathan Swift's eighteenth-century classic, *Gulliver's Travels*. However, they became especially prevalent and popular after World War II, as people increasingly

took a dim view of human nature and the possibility for social change. Twentieth-century dystopian works include Aldous Huxley's *Brave New World*, Ayn Rand's *Atlas Shrugged*, and Ray Bradbury's *Fahrenheit 451*.

Style

Language

Nadsat, which means "teen" in Russian, is the language spoken in *A Clockwork Orange*. It is a mixture of Russian, English, and American slang, and rhyming words and phrases, with a touch of Shakespearean English. The singsong rhythm of the speech underscores the heavily stylized world of the novel and of Alex's own mind. Although many readers often initially struggle with understanding this slang of futuristic teenagers, they quickly pick up the speech patterns and the few hundred new words through the context in which they are used. By mirroring the violent acts the characters commit, Nadsat has a kind of onomatopoeic quality. That is, the words sound like the actions they describe. For example, "collocoll" means bell, and it also sounds like a bell ringing. Nadsat is also often highly metaphoric and ironic. The word "rabbit," for example, means to work, and the word "horrorshow" means beautiful. The former is metaphoric because working, for Alex, means engaging in meaningless and frenetic activity, which he associates with a rabbit's behavior. The latter is ironic because "horrorshow" suggests the opposite of what it means. Some of the words are just plain silly rhymes, reflecting a child's playful constructions. For example, "eggiwegg" for egg and "skolliwoll" for school.

Structure

The novel is divided into three sections of seven chapters each. In his introduction to the 1987 American edition of the novel, Burgess notes that "Novelists of my stamp are interested in what is called arithmology, meaning that [a] number has to mean something in human terms when they handle it." At twenty-one, citizens in Great Britain, the United States, and Russia can vote; the age symbolizes a mature human being. The novel is the story of one human being's growth into an adult, among other things.

Historical Context

In 1961, the year after Burgess had written his first draft of *A Clockwork Orange*, he and his wife took a trip to Leningrad (now St. Petersburg) in what was then the Soviet Union. During that trip, Burgess was appalled and intrigued by the roaming gangs of hoodlums he saw, called *stilyaqi*. Burgess noted how the police, preoccupied with ideological crimes against the state, had a difficult time controlling these unruly youths. He also noted the similarities of the Russian and British youth subcultures and was inspired to fashion a hooligan character who was a composite of the ways in which youth spoke, acted, and dressed in Russia and England.

Hence, Alex and his droogs□"droog" derived from the Russian word "drugi," which means "friends in violence." The stilyaqi, or style-boys, sprung up in Russia during the 1940s and were roughly contemporaneous with American beats. The stilyaqi listened to jazz and later to American rock and roll. The Soviet government considered them troublesome juveniles.

The London youth subculture included groups known as teddyboys, mods, and rockers. Teddyboys emerged in the 1950s, as England was economically recovering from World War II and at the beginning of a consumer boom. Like many youth subcultures, they dressed to shock the status quo, wearing Edwardian-style drape jackets, suede Gibson shoes with thick crepe soles, narrow trousers, and loud ties. Like the greasers in movies such as *American Graffitti*, the teddyboys listened to rock and roll, fought rival gangs (often with razors and knives), and engaged in random vandalism. With the British pop-music boom of the 1960s, many teddyboys became rockers, wearing leather jackets, hanging out in working-class pubs, and riding motorcycles.

The mods, short for modernists, also emerged during the late 1950s in England. A more elitist group than the teddyboys, they wore their hair short; rode scooters; donned army anoraks; danced to groups such as the Creation, the Jam, and the Small Faces; and took amphetamines. The mods were sometimes referred to as "rude boys," and evolved into the "punks" and "skinheads" of the 1970s and later. For Burgess, however, being a mod, a stilyaqi, or a teddyboy, did not mean one practiced individual freedom. The trendy consumerism in which these group members engaged signaled a mindlessly slavish conformity.

Burgess also hated the control the state had over the individual, believing this control curtailed individual freedom. This state control was nowhere more evident than in the Soviet Union in the early 1960s, where Burgess saw firsthand the extent to which the communist government regulated the individual's life. Burgess especially detested the way in which communism shifted moral responsibility from the individual to the state. Though Britain was and is a democratic government, by the 1950s the Labour Party had nationalized many industries including coal (1946), electricity (1947), and the railways (1948). Also, in 1946, the National Health Service was founded to take care of British citizens' medical needs. This welfare state was odious to Burgess, who believed that it put the needs of society over the freedom of the individual.

Critical Overview

When *A Clockwork Orange* was published in 1962, it had twenty-one chapters. Its American edition, however, was published with only twenty chapters a year later, the publisher W. W. Norton having removed the last chapter because they thought it was too sentimental. It was not until 1987 that American editions were published with the last chapter included. Of the controversy, Burgess writes in his essay "*A Clockwork Orange* Resucked," found in the 1987 edition: "My book was Kennedyan and accepted the notion of moral progress. What was really wanted was a Nixonian book with no shred of optimism in it."

The reviews the novel received were generally favorable and emphasized both its thematic elements and its style. An anonymous reviewer for the *New York Times* calls the book "brilliant," and writes, "*A Clockwork Orange* is a tour-de-force in nastiness, an inventive primer in total violence, a savage satire on the distortions of the single and collective minds." The 1987 American edition carries a blurb from *Time* magazine which states, "Anthony Burgess has written what looks like a nasty little shocker, but is really that rare thing in English letters□a philosophical novel."

The novel has received its share of attention from academic critics as well. John W. Tilton, writing in *Cosmic Satire in the Contemporary Novel*, praises Burgess's use of Nadsat, saying that Burgess used it "[t]o assure the survival of the novel by creating a slang idiom for Alex that would not grow stale or outmoded as real slang does." In his study of Burgess's novels entitled *The Clockwork Universe of Anthony Burgess*, critic Richard Mathews writes that "*A Clockwork Orange* is a masterpiece as both a novel and a film."

Comparing the kind of government in the novel to "a rotten mechanical fruit," Mathews argues that Alex's "disturbed spirit may somewhere awaken our sleeping moral sensibilities." Robert O. Evans, in his essay on Burgess in *British Novelists since 1900*, considers the work "an expression of disgust and revulsion about what has happened to society in our lifetimes." In her essay, "Linguistics, Mechanics, and Metaphysics: Anthony Burgess's *A Clockwork Orange*," Esther Petix writes, "The reader is as much a flailing victim of the author as he is a victim of time's finite presence." Petix notes that, like Alex, the reader also comes of age in reading the book, and "is charged with advancement and growth."

Criticism

- Critical Essay #1
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Critical Essay #1

Semansky teaches literature and composition online. His essays, stories, and poems appear regularly in magazines and journals. In this essay, Semansky examines Burgess's narrative technique.

When we tell stories or listen to them, there is always a teller, someone describing the situation and relating the action, often commenting on it. When the person telling the story is also involved in the story, the teller is called a first-person narrator. When novelists use such narrators, they must choose between a first-person central narrator and a first-person peripheral narrator. Both use the firstperson pronoun "I," but the latter involves a narrator who, although telling the story from his or her point of view, is a minor player in the events described, often an observer of things happening to others. A first-person central narrator, on the other hand, also involves a narrator who tells the story from his or her point of view, but who is a major player in them□that is, the narrator describes events directly related to him or her. In *A Clockwork Orange*, Burgess uses a first-person central narrator, Alex, who details his violent antisocial crimes in an often humorous and intimate manner. In so doing, Burgess creates sympathy for a character who in most ways is abominable.

Alex refers to himself as "your humble narrator" or "handsome young narrator," calling attention to the reader's role, as well as his own. Often Alex addresses readers, "Oh brother," or "Oh, my brothers," asking them to share in his own reaction to events as he recalls them. This technique draws readers into the story, lessening the emotional distance between themselves and Alex. In "*A Clockwork Orange* Resucked," Burgess's introduction to the 1987 American edition of the novel, Burgess writes that he wanted to "titillate the nastier propensities of my readers." He certainly succeeds, as readers are positioned as voyeurs to the lurid and violent acts detailed. In this way, they are both shocked and intrigued by Alex's brutality. This is the same kind of fascination that readers have when reading confessions of a serial killer, or other firstperson true crime stories. But Alex's story is no confession; he does not seek forgiveness. Rather, he revels in his exploits and celebrates them, and if anything, is nostalgic at the end of the novel for his violent past and diminishing violent desires. He wants readers to share this sense of loss with him, hence his appeal to them throughout the book. Readers are "brothers" because Alex assumes that at some level they share his fascination with evil and their dark side, just as he does his own. Alex's apparent scrupulous honesty in relating his tale also appeals to readers, especially in comparison to other characters such as the Minister of the Interior and P. R. Deltoid, both of whom Alex represents as manipulative, deceitful, and oppressive. Alex appears to be honest because he relates things about himself that most people would feel uncomfortable or embarrassed doing.

Readers also sympathize with Alex when he returns home from prison only to be rejected by his parents, and when he is beaten by Dim and Billyboy and cannot defend himself because of his conditioned aversion to violence. Alex's honesty, his willingness to share the details of his crimes and his thinking surrounding those crimes, his emotional vulnerability, and his role as a victim of governmental oppression, however,

do not make him a hero. Rather, he is a kind of antihero. In contrast to heroes□who, according to Aristotle, are of noble birth and intentions but have a tragic flaw□ antiheroes are defined by their status as outsiders who often exist in an absurd or incomprehensible universe and feel defeated and trapped in their lives. Antiheroes live on the fringes of society and often come from poor or working-class backgrounds. Readers typically feel superior towards them. Oddly, the cartoon character Charlie Brown is a kind of antihero, as he is unloved and unwanted by his "friends," and dogged by bad luck. Arthur Miller's character Willy Loman, of *Death of a Salesman,* is another antihero, in that he lives an absurd existence and can find no meaning in his life. Even Jesus Christ can be seen as a kind of antihero, as he was an outsider who was beaten down and persecuted for beliefs he would not surrender. In his study of Burgess entitled *Anthony Burgess*, critic A. A. DeVitis notes that other characteristics of antiheroes can include the character's knowledge of his or her lack of opportunity, the character's self-pity, the presence of a large ego, and a will to dominate others. Often, the antihero cannot comprehend the nature of his rebellion and struggles.

Alex makes a compelling antihero. His will to dominate is evident in his control of his droogs, especially Dim and Georgie, and in his sexual domination of women such as F. Alexander's wife and the two ten-year-old girls he meets at the record store and rapes. His parents work in a factory, and he is sufficiently "bad" enough to warrant a postcorrective advisor provided by the state. DeVitis notes that Burgess said of Alex, he "asks little from life . . . but society has so organized things that he cannot have even this little." This is what makes Alex appealing to readers. It is almost irrelevant that the little he does ask entails beating, raping, killing, and maiming others, because he proves himself human and vulnerable at the same time. Readers pity Alex, just as he pities himself, for his inability to fully be his evil, violent self after undergoing the Ludovico Technique. Burgess scholar John J. Stinson offers another view for readers' reaction to Alex: his language. In *Anthony Burgess Revisited*, Stinson observes that because of Burgess's "linguistic inventiveness" with Nadsat, "Readers come to have ambivalent feelings only when their moral reactions, linguistically stupefied into unwatchfulness, suddenly rouse themselves and come up panting indignantly." Stinson claims that the language acts as a kind of distancing device by which readers can shield themselves from the impact of so much violence. In a *New York Times* article titled "On the Hopelessness of Turning Good Books into Films," Burgess himself said, "It is as if we were trying to read about violence in a foreign language and finding its near-incomprehensibility getting in the way of a clear image."

In *Anthony Burgess*, Samuel Coale notes another way that Burgess has made Alex a sympathetic character: by giving him an artistic consciousness. Alex not only dresses sharply and describes his fights as if they were choreographed, but he also loves classical music, especially Beethoven. For many readers, this suggests that he cannot be all bad. Coale observes:

> There are, then, at least two Alexes confronting the reader. Is he merely a clockwork automaton, a creature of his mechanized society, whose violence is merely an extension of his own boredom and sense

of worthlessness? Or is he, in fact, better than his clockwork society, an artistic and intelligent person? His appreciation of music emphasizes this dichotomy.

Coale's quotation, however, tells us more about his own assumptions as to what makes a person "worthy" than it does about Alex's own actual worth. Alex is, in fact, both an effect of a "mechanized society" *and* "an artistic and intelligent person." But being artistic and intelligent does not in and of itself give a person worth. The flaw in Burgess's Manichean universe, and in Coale's reading of the apparent choice of Alexes the novel offers readers, is that a developed intellect and aesthetic sensibility are somehow valuable in themselves, without any relation to their use. There can be no real criticism of the welfare state when there are no realistic people representing its values and ideals. In the end, Alex serves as an index of sorts for readers' own ideological leanings. Their responses to him will differ according to their politics, and to their own capacity to recognize the potential for evil in themselves.

Source: Chris Semansky, Critical Essay on *A Clockwork Orange*, in *Novels for Students*, The Gale Group, 2002.

Critical Essay #2

In the following essay, Rabinovitz examines ethical values in Burgess's Clockwork Orange*.*

In Anthony Burgess's most famous novel, *A Clockwork Orange*, the most obvious clash of values is between the lawless hero and a society that hopes to control him. This struggle obscures another conflict which is nevertheless very important: the opposing views of libertarians and authoritarians on how best to provide social controls. The theme of libertarian-authoritarian opposition recurs throughout Burgess's novels, often as a conflict between points of view Burgess has called Pelagian and Augustinian. The best exposition of this idea is given by Tristram Foxe, the protagonist of Burgess's novel *The Wanting Seed*.

Foxe (who is a history teacher) explains that Pelagianism is named for Pelagius, a monk whose teachings were condemned by the church. Pelagius argued against the doctrine of original sin and advocated the idea of human perfectibility; hence he is the patron of libertarian societies. St. Augustine, a contemporary of Pelagius, reaffirmed the doctrine of original sin; human perfectibility, he said, was possible only with God's grace. Because grace is not universally granted, there must always be sin, war, crime, and hence the need for social controls. Augustine therefore emerges as patron of the authoritarians.

Burgess often presents social history as a cyclical alternation of Pelagian and Augustinian parties which oppose one another like yin and yang. With the Augustinians in power there is a period of social stability which comes as the result of a rigidly enforced authoritarian moral code. Such controls make it appear that the populace is inherently ethical and encourage a growing faith in human perfectibility; eventually the strictness of the Augustinians seems superfluous. The populace begins to demand more freedom, libertarian arguments gain credibility, and finally there is a transition to a Pelagian form of government.

The Pelagians fare no better. Their libertarianism gives way to permissiveness and then to an anarchic period of crime, strikes, and deteriorating public services. After a transitional phase, the popular outcry for more law and order heralds the rise of a new Augustinian party and the beginning of another cycle.

This issue comes up in *The Clockwork Testament*, one of Burgess's more recent novels. Enderby, the hero, is obsessed with Augustine and Pelagius and decides to write about them. He finishes a dozen pages of a film script (included in Burgess's novel) which culminate in a debate between the two, Augustine arguing in favor of the doctrine of original sin and Pelagius disagreeing. The script is never completed and, fittingly, the dispute is never settled.

In *A Clockwork Orange*, the anarchic quality of the society portrayed early in the novel indicates that Pelagian liberals are in power. Upon Alex's release from prison he finds

that a broken elevator has been repaired and that the police force has been enlarged; these are signs that a more authoritarian party has taken over. But the new regime is not as strong in its authoritarianism as, for example, the Augustinian society in *The Wanting Seed*. It avoids the extremes of Augustinianism□wars and religious fanaticism□because Burgess in portraying libertarian and authoritarian parties in a society committed to an underlying Pelagian dogma is satirizing the Labor and Conservative Parties of the English Welfare State.

The new government in *A Clockwork Orange* therefore is only in a subdued way Augustinian. Its leaders, however, do indicate their lack of faith in human perfectibility by utilizing the Ludovico technique and by getting their jails ready for great numbers of political offenders. The characters in the novel who most oppose this government are naturally those who are extreme libertarians.

A principal spokesman for the libertarians is the writer F. Alexander. His book proclaims his belief in human perfectibility and free will but Alexander's histrionic prose style makes his Pelagian sentiments somewhat suspect. When a friend ascertains that it was young Alex who raped his wife, Alexander gives up his liberalism and agrees to collaborate in a plan to drive Alex to suicide. Another Pelagian character is P. R. Deltoid, Alex's rehabilitation officer. He epitomizes the libertarian belief that criminals should be reeducated and not punished; but despite Deltoid's efforts Alex remains incorrigible. "Is it some devil that crawls inside you?" Deltoid asks hardly the sort of question one would expect from a Pelagian. After learning that Alex has killed an old woman, Deltoid spits in his face: like F. Alexander, he has been reduced to a betrayal of his principles.

These failures of Pelagianism make it appear that Burgess, as some critics have maintained, favors an Augustinian point of view. But in *The Wanting Seed*, where he gives his most vivid portrayal of each type of society, Burgess seems to take the side of the Pelagians. In that novel the Pelagians undermine family life and encourage homosexuality as a form of population control; the Augustinians solve the population problem by staging pseudowars in which the participants are decimated and their flesh canned for human consumption. Even at their moral nadir, the Pelagians seem restrained when compared to the cannibalistic Augustinians.

In *Tremor of Intent* Burgess again seems to favor the Augustinian side when the views of a Pelagian scientist are satirized. Burgess's unsympathetic presentation of the scientist's views may, however, have another explanation. In *The Novel Now* he is critical of writers like H. G. Wells whose enthusiasm for technology leads them to rhapsodize over scientifically organized utopian societies. For Burgess, science deals only with external factors: it may improve living conditions, but it cannot alter the human condition. In *Tremor of Intent*, the shallowness of the scientist's arguments may be as much related to his profession as to his Pelagian beliefs.

It seems imprecise, then, to assume that Burgess consistently favors either an Augustinian or a Pelagian point of view. Similarly, those of Burgess's characters who are strongly committed to a single side in the Pelagian-Augustinian cycle fare badly. During one phase they are frustrated because they are out of power; during the next they are

disappointed when their social theory fails to live up to its promise. Many of Burgess's heroes learn to change; like Alex, they begin to see how their old unilateral views fit into a cycle of interacting polar opposites. In *Tremor of Intent*, for example, the hero achieves this kind of understanding when he says, "Knowing God means also knowing his opposite. You can't get away from the great opposition."

An interaction of polar opposites in *A Clockwork Orange* emerges from Burgess's juxtaposition of the Augustinian views of Alex and the Pelagian views of F. Alexander. Many of Alex's characteristics are Augustinian: his dictatorial domination of his friends, his brutality, and his belief that criminals deserve punishment and not rehabilitation. Alex thinks that the world is wicked and does not believe in human perfectibility; F. Alexander, on the other hand, writes that man is "a creature of growth and capable of sweetness." Alexander's arguments in favor of free will indicate his Pelagianism; the connection Alex makes between evil and determined behavior recalls St. Augustine's concept of predestinarian grace. Like St. Augustine himself, Alex is redeemed after a sinful youth and, as an author, favors the confessional mode.

Many of the characteristics of Alex and F. Alexander may be resolved into examples of extremes that follow the pattern of polar antitheses: predator and victim; uncontrolled libido (rapist) and controlled libido (husband); youth and adult; man of action and man of ideas; destroyer and creator; conservative and liberal; alienated man and integrated man. The similarity of the names Alex and Alexander indicates an underlying kinship between the two which emerges if their opposing values are seen as the polar extremes of the same cycles. Alex (who comments on the similarity of the names) refers to his antagonist as "the great F. Alexander"; he himself is often called "little Alex."

The relativism resulting from this evenhanded treatment of contrasting values, however, sometimes leaves Burgess open to a charge of moral ambiguity. Burgess seems to be aware of this possibility, and in *Tremor of Intent* he tries to show that a belief in his cyclical system need not lead to a weakened moral stance. Here, an important ethical criterion is the degree of commitment to the cyclical system itself. Life and reality are expressed in polar oppositions which alternate cyclically; a commitment to the cyclical system, then, is tantamount to a commitment to life and reality. For Hillier, the hero of *Tremor of Intent*, an involvement with the cyclical system is the beginning of moral behavior. Those who ignore the cyclical system or attempt to disengage themselves from it□Hillier calls them "neutrals"□are guilty of immoral behavior which may be extremely destructive because, deceptively, it seems innocuous.

Hillier concludes that the neutrals are morally inferior to evildoers: the wicked are at least morally committed, albeit to a polar extreme which Hillier (recently ordained a priest) opposes. "If we're going to save the world," he says, "we shall have to use unorthodox methods. Don't you think we'd all rather see devil-worship than bland neutrality?"

The superiority of evildoers to neutrals is perhaps a reason for Alex's redemption in the original version of *A Clockwork Orange*. Alex is firmly committed to evil: he enjoys a sadistic fantasy in which he helps to crucify Christ, and, in a discussion of goodness,

calls himself a patron of "the other shop." The neutrals are the scientists who destroy Alex's freedom of choice by administering the Ludovico technique. Dr. Brodsky, for example, cares little about the ethical questions raised by the treatment: "We are not concerned with motive, with the higher ethics. We are concerned only with cutting down crime." Alex□one would think he had little right to throw stones□calls Brodsky and his fellow scientists "an evil lot of bastards," and complains that their use of Beethoven's music in the treatment is "a filthy unforgivable sin." Burgess apparently feels that science lends itself easily to the neutrality he detests; though Alex is often beaten in the novel and once driven to attempt suicide, this is the only place where he moralizes about his oppressors.

There are a number of reasons why Burgess considers the scientists who rob a man of his capacity for ethical choice morally inferior to the criminals they treat. In Christian terms, Alex as a sinner must be permitted to enhance the possibilities for his salvation by choosing good over evil. A man rendered incapable of moral choice can never attain salvation; but a sinner may choose to repent and win redemption.

In terms of Burgess's cyclical system, Alex in his youth may be predestined to do evil; but with maturity comes freedom, when his determined phase is transformed into its polar opposite. The Ludovico treatment, invented by ethical neutrals, forces its victims to become neutral; it removes them from the cyclical process and prevents their transition into a mature phase. The neutralizing treatment turns Alex into a perpetual victim whose weakness provokes violence in those who encounter him. But when Alex's ability to choose is restored he finally grows tired of violence, and reforms.

Burgess's moral point of view, however, still seems ambiguous. The neutrals, both in *Tremor of Intent* and in *A Clockwork Orange*, are given rather small roles; and in his zeal to condemn the neutrals Burgess seems to be condoning criminal behavior. It was perhaps with this problem in mind that Burgess made the following comment in an article entitled, appropriately enough, "The Manicheans":

> The novelist's need to be adventurous, to pose problems,
> to shock into attention, is bound to lead him to
> ground perilous for the faithful. And there is something
> in the novelist's vocation which predisposes
> him to a kind of a Manicheeism. What the religious
> novelist often seems to be saying is that evil is a kind
> of good, since it is an aspect of Ultimate Reality;
> though what he is really saying is that evil is more
> interesting to write about than good.

It may be that Burgess is speaking of himself; like Milton writing *Paradise Lost*, Burgess may occasionally be distracted by aesthetically interesting wickedness. But this hardly explains Hillier's enthusiasm for devil-worship, an endorsement which perhaps makes him unique among even the most liberal of modern clergymen.

The apparent inconsistencies in Burgess's dualistic moral views are sometimes seen as the result of his utilization of the Eastern yin-yang principles. Yin and yang may be expressed in morally relevant categories like good and evil, or in categories like hot and cold which have no moral connotations: such a view can lead to moral relativism. The Christian idea of an omnipotent, benevolent God, on the other hand, implies a belief in the superiority of good over evil and leads to moral absolutism.

In an attempt to make use of the Eastern yinyang idea as well as elements of Christian belief from his background, Burgess has turned to Manichaeism, an eclectic religion which flourished both in the Orient and in the West. Manichaeism incorporates a number of Christian doctrines; moreover, one of its central ideas is a dualistic opposition both in nature (light and darkness) and in ethics (good and evil) which in some ways resembles the opposition of yin and yang. Very often, Burgess's use of Manichean dualism does work to reconcile differences in Eastern and Western thought; but problems arise when a choice must be made between relativism and absolutism. In Eastern terms, where a thing may be seen as both itself and its opposite, such a choice may not be necessary; but to a Westerner, part-time absolutism is self-contradictory. Absolutism seems to demand absolute fidelity, and in this sense Burgess's moral point of view appears ambiguous or inconsistent.

In places Burgess seems to be an absolutist; in others, a relativist. *A Clockwork Orange*, for example, seems to be dominated by moral relativism when one examines the values of Alex and F. Alexander in the light of the yin-yang principles. But this apparent inconsistency is at times explained by another conflict, a struggle between the individual and the state. Here Burgess makes no attempt to maintain the balance of the yin-yang principles: he is vehemently on the side of the individual.

An emphasis on individualism becomes apparent after a series of symmetrical events in which many of the characters who have been abused by Alex find him helpless and avenge themselves. The revenge is no harsher than the act which provoked it, but an important difference does emerge: though the state condemns Alex's brutal crimes, it sanctions and encourages the avengers' brutality□even though it has already exacted its own vengeance in the form of a prison term. For Burgess, society's brutality is more threatening than the individual's; its power is inhuman, enormous, and unrestrained. Burgess, commenting on *A Clockwork Orange*, has indicated that he meant to encourage a comparison between Alex's brutality and society's: "The violence in the book is really more to show what the State can do with it."

Alex is an enemy of the state and, as he predicts early on, the state will attempt to destroy not only what is evil in him but also his individuality: "The not-self cannot have the bad, meaning they of the government and the judges and the schools cannot allow the bad because they cannot allow the self. And is not our modern history, my brothers, the story of brave malenky selves fighting these big machines?" Unlike Alex, whose violence is subdued when he outgrows the role of clockwork man, the state remains a machine, always inhuman and conscienceless in its violence.

The hero of *The Wanting Seed*, like Alex, learns that it is unwise to trust the state: "he that saw whatever government was in power he would always be against it." And Burgess himself takes the same stand: "My political views are mainly negative: I lean towards anarchy: I hate the State. I loathe and abominate that costly, crass, intolerant, inefficient, eventually tyrannical machine which seeks more and more to supplant the individual." Like Alex, Burgess sees the state as an evil mechanism against which individual humans must defend themselves.

It becomes clear, then, that Burgess's moral values are far less ambiguous than they first appear. When he is speaking in his own voice, Burgess reacts to youthful violence with a conventional sense of dismay. If this tone had been introduced in *A Clockwork Orange*, the novel could easily have become polemical. Without redeeming qualities, the morally repulsive Alex would be a cardboard villain; and similarly the ethically attractive qualities of F. Alexander must be balanced by a personality which is, like his prose style, devoid of grace. Nor is the effect of these characterizations unrealistic; a charming psychopath usually makes a better impression than a righteous neurotic. In this fashion Burgess's system leads to the creation of characters who are round in E. M. Forster's sense.

Burgess's cyclical system works best when it is applied to the subject which concerns him the most, human individuality. Here it becomes a useful metaphor for portraying psychological complexity, for delineating the unpredictability of human beings responding to conflicting urges.

Burgess has indicated that he feels these conflicts within himself just as he observes them in others. One might make a comparison between Burgess the young composer and Alex the musiclover, or between Burgess the middle-aged novelist and the writer F. Alexander. Like Anthony Burgess, F. Alexander has written a book called *A Clockwork Orange*; and Alex, who tells his own story, is in a sense also the author of a book with the same title. Burgess is hinting that he detects within his own personality elements of both characters, that they form a yin-yang opposition which he sees within himself. But if he indicts himself, Burgess also invites the reader to examine his own capacity for playing the roles of both Alex and F. Alexander.

Source: Rubin Rabinovitz, "Ethical Values in Burgess's *A Clockwork Orange*," in *Studies in the Novel*, Vol. 11, No. 1, Spring 1979, pp. 43-50.

Critical Essay #3

In the following essay, Rabinovitz explores the dichotomies that coexist within the protagonist in Burgess's Clockwork Orange*.*

In his most famous novel, *A Clockwork Orange*, Anthony Burgess explores a number of interesting issues such as free will, the meaning of violence, and a cyclical theory of history. Resolving these issues, however, is complicated by an extraneous factor: the American editions of the novel lack Burgess' original conclusion and end with what is the penultimate chapter of the first English edition.

A good summary of the deleted section is provided by Burgess himself:

> In the final chapter of the British edition, Alex is already growing up. He has a new gang, but he's tired of leading it; what he really wants is to have a son of his own□the libido is being tamed and turned social□and the first thing he now has to do is to find a mate, which means sexual love, not the old in and out.

The hero's abrupt decision to turn away from his old pattern of violence has caused some unrest among Burgess' critics. Shirley Chew, writing in *Encounter* feels that with Alex's fantasy of domestic life "the novel loses its integrity and falls into the sentimental." The ending, Chew says, makes it appear that Burgess condones and even shares the hero's taste for violence. And A. A. DeVitis, author of a recent study of Burgess' fiction, says that the last chapter was "wisely omitted from the American edition."

The American publisher, like Shirley Chew, felt that the last chapter was too sentimental; but Burgess has defended the original conclusion:

> When they were going to publish it in America, they said "we're tougher over here" and thought the ending too soft for their readers. If it was me now, faced with the decision I'd say no. I still believe in my ending.

On the face of it, publisher and critics seem right: the novel did enjoy better sales in America than in England, and Stanley Kubrick chose to use the shortened American edition for his film version of the book. But the original ending is not as sentimental as it first appears; there is truth, even poetic justice, in the idea of yesterday's reprobate changing diapers for his own neophyte reprobate.

If Alex remains violent, as he does in the American version, the reader's attitude towards him is mainly one of condemnation; but Burgess' inquiry into the origins of violence

requires a hero who cannot be so easily condemned and dismissed. The original version in a sense provides the less sentimental ending if Alex is transformed from a monster into an ordinary human being with whom the reader can identify. Obdurate Alex is a threat to safety; Alex reformed threatens moral complacency, by suggesting that a love of violence is universal.

Regardless of which ending one prefers, Burgess wrote his novel assuming that it would appear intact, and it deserves to be considered in the complete version. As it turns out, many of his ideas are clarified when the last chapter is restored. An example is Burgess' treatment of the theme of freedom and determinism. Burgess appears in *A Clockwork Orange* to disapprove of the Ludovico technique (a scientific process for forcing criminals to reform); the loss of free will seems to be too great a price to pay. But if this is true, and if Burgess shares the point of view of the Chaplain and F. Alexander who oppose the Ludovico technique for similar reasons, it is unclear why Burgess portrays these characters in a sardonic fashion.

The novel's final statement about free will comes in the deleted chapter, when Alex says that in his youth he had not been free but determined. In his violent phase, he says, he had been

> 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.

The young are like clockwork men; their proclivity towards violence is built into them. His son, Alex says, will also go through a violent phase, and Alex "would not be able to really stop him. And nor would he be able to stop his own son, brothers."

Alex concludes that there is a cycle of recurring phases in which each young man undergoes a period of existence as a violent, mechanical man; then he matures, gets greater freedom of choice, and his violence subsides. The cycle, says Alex, will go on forever: "and so it would itty on to like the end of the world, round and round and round . . . " The circularity of the repeating pattern leads Alex to compare the progress of generations to an image of God turning a dirty, smelly orange in his hands, "old Bog Himself (by courtesy of Korova Milkbar) turning and turning and turning a vonny grahzny orange in his gigantic rookers." The determined progress of the clockwork man, who must move in a straight line, is thus contrasted with the circular shape and movement of God's orange, symbol of life and organic growth. The "vonny grahzny" orange is also like the world, which on the same page is called "grahzny vonny." For Alex, life has aspects both of determinism and free will, line and circle, clockwork and orange.

Burgess used similar line-circle imagery in *The Wanting Seed*, which was published in the same year as *A Clockwork Orange*. In both novels, determinism and mechanical progress are associated with lines, while freedom and organic growth are associated with circles. Reality for Burgess often emerges from the interaction of contrary principles like these; in *A Clockwork Orange* Alex's linear, determined youth is contrasted with his freedom in maturity when he decides to marry, have a child, and give up his violence. But the cycle continues, and paradoxically Alex's freedom will lead him to have a child who once more will be subjected to the deterministic phase of the process.

By the end of the novel, Alex is mature enough to deal with this paradox. Troubled as he is by the idea that his son will be violent, he remains resolute in his desire to have children. The growth of Burgess' heroes is often indicated by their willingness to accept life and the mixed bag of contradictory values it offers.

The sense that Alex has accepted life is enforced when he finally answers the question which introduces each part of the novel and which is repeated eleven times: "What's it going to be then, eh?" Initially the question seems only to be about what sort of drink to order, but as it recurs it acquires existential overtones. The answer finally comes towards the end of the deleted chapter:

> But first of all, brothers there was this vesch of finding
> some devotchka or other who would be a mother
> to this son. I would have to start on that tomorrow,
> I kept thinking. That was something like new to do.
> That was something I would have to get started on,
> a new like chapter beginning. That's what it's going
> to be then, brothers . . .

The question is answered just after Alex sees himself as a participant in the historical cycle and his life as a microcosmic version of the cycle. He has understood that history grows out of the struggle of opposing forces and has accepted a similar clash of contradictory urges in his own personality.

Alex's ideas suggest that Burgess has been influenced by Hegel's theory of history; and some of the characters in his other novels (like the history teacher who is the protagonist of *The Long Day Wanes*) actually discuss Hegel's theory Burgess' system, however, differs in a number of respects from Hegel's. In the Hegelian dialectic, the opposition of thesis and antithesis produces a synthesis which resembles the stages that preceded it, but which is also different in some ways from these stages. The new element in the synthesis leads to the idea□very important in Hegelian thought□ that progress comes with the dialectical historical cycle.

Burgess' theory denies this idea of progress. His system posits two antithetical, alternating stages; the third stage is actually only a repetition of the first. In this system, innovations are never permanent; the changes in one era are undone by a regressive process in the next, so there can be no true historical progress.

The idea that history repeats itself and the pessimistic outlook which it engenders may come from Toynbee or Spengler, whose cyclical theories of history were in vogue when Burgess was a student. Vico, whom Burgess mentions in his Joyce criticism, may also be a source. Burgess calls himself a Manichean, and he often takes a dualistic Manichean view of contending moral forces.

Another important source of Burgess' theory is the opposition of yin and yang principles in Chinese philosophy. Burgess refers to the yin-yang in his autobiographical first novel, *A Vision of Battlements*, and in a number of essays. According to Robert Morris, the yin-yang principles help to explain the historical dilemma of Crabbe, the hero of *The Long Day Wanes*:

> The East, as Burgess sees it, is both active and passive,
> containing the principles of yin-yang, humming
> at both poles of the dialectic at once. It is a phenomenon
> alien to the West, which, nurtured on
> Hegelian propositions, submits to the certainty of either
> cyclical or lineal progression.

Morris' comment is useful for understanding how yin and yang are related to dichotomies in *A Clockwork Orange* such as line and circle, organism and mechanism, and determinism and free will.

Burgess feels that it is his work as an artist to portray conflicting elements which eventually blend into a single confluent entity. In *Urgent Copy*, a collection of reviews and essays, he gives an example: impressed by the juxtaposition of Spanish and British cultures in Gibraltar, he composed a symphony in which disparate themes relating to these cultures clash initially but ultimately harmonize. The symphony was written before any of his novels, and this process of juxtaposing conflicting values provided him with a method he later used in his writing. A good discussion of how this principle works elsewhere in Burgess' *oeuvre* may be found in Thomas LeClair's study of his fiction. Burgess, then, follows the yin-yang principles in understanding change as a clash and interaction of opposed values which can lead either to chaos or to harmony. In the concluding essay of *Urgent Copy*, he explains that, though one would like to live by a single set of values, reality is most often apprehended in sets of opposing values like good and evil, white and black, rich and poor. Politicians and theologians, who claim they can find unity in merging these values, actually offer either promises (a classless society, for example) or intangibles (God, metaphysical ideas). Only a work of art, says Burgess, can achieve a synthesis of opposites which presents an immediate vision of unity, Obviously, *A Clockwork Orange* is meant to serve as an example of the sort of work that can truly reconcile opposing values.

Source: Rubin Rabinovitz, "Mechanism vs. Organism: Anthony Burgess's *A Clockwork Orange*," in *Modern Fiction Studies*, Vol. 24, No. 4, Winter 1978-1979, pp. 538-41.

Adaptations

A Clockwork Orange (1971) was adapted as a film by director Stanley Kubrick and stars Malcolm McDowell, Patrick Magee, Adrienne Corri, Aubrey Morris, and James Marcus. It is available in both VHS and DVD format.

Harper Audio publishes an audiocassette of Burgess reading from *A Clockwork Orange*.

Topics for Further Study

The setting for Burgess's novel is a dystopian society. What are some of its dystopic elements? Does the United States share any of these elements? Are there ways in which the United States can be described as a dystopia? Provide examples.

Burgess claimed that *A Clockwork Orange* emphasizes the idea that free will is a central ingredient of what it means to be human. Write an essay agreeing or disagreeing with this notion and provide support for your argument from the novel.

With your classmates, make a list of all the crimes that Alex and his droogs commit, then assign appropriate punishment for each crime. Be as specific as possible. On which items do you disagree with others in your group? What does this say about your own ideas of justice and the role of society in punishing criminals?

With members of your class, draw up a list of slang terms or other words you use that older generations would not recognize. To what degree does using these words define your interaction with friends?

Research the punishment for first-degree murder in your state. If possible, would you recommend that convicted murderers be given the opportunity to undergo the Ludovico Technique in lieu of the state sentence for murder? Why or why not? Explain if there are certain conditions you would attach.

Research cases of political scandal in your own city or state and describe how that scandal is represented in newspaper or television accounts. How did the accused characterize their situation or their attackers? What does this tell you about the role of media in shaping public opinion?

The Korova Milkbar symbolizes the decadence of Burgess's society in the novel. Name an analogous institution that symbolizes twenty-firstcentury American values and support your claim.

Compare and Contrast

1960s: Following years of heated protests and demonstrations, the United States passes the Civil Rights Act. The Act enforces the constitutional right to vote, guarantees relief against discrimination in public accommodations, and authorizes the Attorney General to initiate suits to protect constitutional rights in public facilities and public education.

Today: Some states have enacted hate crime legislation, which penalizes criminals for committing crimes based on a person's race, sexuality, religion, gender, ancestry, or national origin.

1960s: The space race between the Soviet Union and the United States gathers momentum, as the Soviets send the first man into space to circle the earth, and the Americans land a man on the moon.

Today: The space race of the 1960s has given way to international cooperation to explore the heavens. Led by the United States, the International Space Station draws upon the scientific and technological resources of sixteen nations: Canada, Japan, Russia, eleven nations of the European Space Agency, and Brazil. Launch of the space station is set for 2004.

1960s: The "Cold War" between the United States and the Soviet Union causes each country to be deeply suspicious of the other.

Today: After the Soviet Union's dissolution, relations between Russia and the United States become warmer and more productive.

1960s: The Beatles and the Rolling Stones gain international popularity and help shape the desires and tastes of youth culture.

Today: The influence of rock and roll on contemporary youth is still strong, but other kinds of music such as techno, heavy metal, and world pop also exert strong influence.

What Do I Read Next?

Like *A Clockwork Orange*, Aldous Huxley's *Brave New World* (1939) and George Orwell's *1984* (1949) explore what a future dystopian society might look like.

Burgess's novel, *The Wanting Seed* (1962), published the same year as *A Clockwork Orange*, looks at a dystopian society dealing with overpopulation and food shortages. Critics often compare the novel to Orwell's *1984*.

B. F. Skinner's novel *Walden 2* (1948) attempts to show how it is possible to build a good community based on positive reinforcement of good behavior. Burgess's novel can be seen as a critique of Skinner's ideas.

In 1971, Thomas Churchill interviewed Burgess for the *Malahat Review* (Vol. 17). In this interview, Burgess discusses a range of subjects including his novels *A Clockwork Orange*, *Enderby*, and *Nothing Like the Sun*.

In a 1972 issue of *Transatlantic Review* (Vol. 42-43), Carol Dix interviews Burgess about the film version of *A Clockwork Orange*, and Burgess discusses a range of subjects including his plans for future novels.

Further Study

Aggeler, Geoffrey, *Anthony Burgess: The Artist as Novelist*, University of Alabama Press, 1979.

Aggeler examines Burgess's books thematically.
Burgess read and commented on Aggeler's book asM
it was being written.

Burgess, Anthony, *Little Wilson and Big God*, Weidenfeld & Nicolson, 1987.

Burgess's autobiography is entertaining and illuminating,
and well worth reading. He discusses his attitudes
towards the reception both of his novel,
A Clockwork Orange, and its film adaptation.

Hammer, Stephanie Barbe, "Conclusion: Resistance, Metaphysics, and the Aesthetics of Failure in Modern Criminal Literature," in *The Sublime Crime: Fascination, Failure and Form in Literature of the Enlightenment*, Southern Illinois University Press, 1994, pp. 154-74.

Hammer discusses *A Clockwork Orange* as an example
of criminal literature.

Pritchard, William H., "The Novels of Anthony Burgess," in *Massachusetts Review*, Vol. 7, No. 3. Summer 1996.

Pritchard explores the reader's feelings towards Alex
and notes the novel's ability to almost make the
reader feel relieved when Alex returns to his violent
self.

Tilton, John, *Cosmic Satire in the Contemporary Novel*, Bucknell University Press, 1977.

Tilton's chapter on *A Clockwork Orange* explores the
novel's main theme of free choice and suggests that
Alex illustrates the belief that moral oppression violates
individual civil rights as well as spiritual existence.

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Introduction

Purpose of the Book

The purpose of Novels for Students (NfS) is to provide readers with a guide to understanding, enjoying, and studying novels by giving them easy access to information about the work. Part of Gale's□For Students□ Literature line, NfS is specifically designed to meet the curricular needs of high school and undergraduate college students and their teachers, as well as the interests of general readers and researchers considering specific novels. While each volume contains entries on □classic□ novels

frequently studied in classrooms, there are also entries containing hard-to-find information on contemporary novels, including works by multicultural, international, and women novelists.

The information covered in each entry includes an introduction to the novel and the novel's author; a plot summary, to help readers unravel and understand the events in a novel; descriptions of important characters, including explanation of a given character's role in the novel as well as discussion about that character's relationship to other characters in the novel; analysis of important themes in the novel; and an explanation of important literary techniques and movements as they are demonstrated in the novel.

In addition to this material, which helps the readers analyze the novel itself, students are also provided with important information on the literary and historical background informing each work. This includes a historical context essay, a box comparing the time or place the novel was written to modern Western culture, a critical overview essay, and excerpts from critical essays on the novel. A unique feature of NfS is a specially commissioned critical essay on each novel, targeted toward the student reader.

To further aid the student in studying and enjoying each novel, information on media adaptations is provided, as well as reading suggestions for works of fiction and nonfiction on similar themes and topics. Classroom aids include ideas for research papers and lists of critical sources that provide additional material on the novel.

Selection Criteria

The titles for each volume of NfS were selected by surveying numerous sources on teaching literature and analyzing course curricula for various school districts. Some of the sources surveyed included: literature anthologies; Reading Lists for College-Bound Students: The Books Most Recommended by America's Top Colleges; textbooks on teaching the novel; a College Board survey of novels commonly studied in high schools; a National Council of Teachers of English (NCTE) survey of novels commonly studied in high schools; the NCTE's Teaching Literature in High School: The Novel;and the Young Adult Library Services Association (YALSA) list of best books for young adults of the past twenty-five years. Input was also solicited from our advisory board, as well as educators from various areas. From these discussions, it was determined that each volume should have a mix of □classic□ novels (those works commonly taught in literature classes) and contemporary novels for which information is often hard to find. Because of the interest in expanding the canon of literature, an emphasis was also placed on including works by international, multicultural, and women authors. Our advisory board members□educational professionals□ helped pare down the list for each volume. If a work was not selected for the present volume, it was often noted as a possibility for a future volume. As always, the editor welcomes suggestions for titles to be included in future volumes.

How Each Entry Is Organized

Each entry, or chapter, in NfS focuses on one novel. Each entry heading lists the full name of the novel, the author's name, and the date of the novel's publication. The following elements are contained in each entry:

- Introduction: a brief overview of the novel which provides information about its first appearance, its literary standing, any controversies surrounding the work, and major conflicts or themes within the work.
- Author Biography: this section includes basic facts about the author's life, and focuses on events and times in the author's life that inspired the novel in question.
- Plot Summary: a factual description of the major events in the novel. Lengthy summaries are broken down with subheads.
- Characters: an alphabetical listing of major characters in the novel. Each character name is followed by a brief to an extensive description of the character's role in the novel, as well as discussion of the character's actions, relationships, and possible motivation. Characters are listed alphabetically by last name. If a character is unnamed□for instance, the narrator in Invisible Man-the character is listed as □The Narrator□ and alphabetized as □Narrator.□ If a character's first name is the only one given, the name will appear alphabetically by that name. □ Variant names are also included for each character. Thus, the full name □Jean Louise Finch□ would head the listing for the narrator of To Kill a Mockingbird, but listed in a separate cross-reference would be the nickname □Scout Finch.□
- Themes: a thorough overview of how the major topics, themes, and issues are addressed within the novel. Each theme discussed appears in a separate subhead, and is easily accessed through the boldface entries in the Subject/Theme Index.
- Style: this section addresses important style elements of the novel, such as setting, point of view, and narration; important literary devices used, such as imagery, foreshadowing, symbolism; and, if applicable, genres to which the work might have belonged, such as Gothicism or Romanticism. Literary terms are explained within the entry, but can also be found in the Glossary.
- Historical Context: This section outlines the social, political, and cultural climate in which the author lived and the novel was created. This section may include descriptions of related historical events, pertinent aspects of daily life in the culture, and the artistic and literary sensibilities of the time in which the work was written. If the novel is a historical work, information regarding the time in which the novel is set is also included. Each section is broken down with helpful subheads.
- Critical Overview: this section provides background on the critical reputation of the novel, including bannings or any other public controversies surrounding the work. For older works, this section includes a history of how the novel was first received and how perceptions of it may have changed over the years; for more recent novels, direct quotes from early reviews may also be included.
- Criticism: an essay commissioned by NfS which specifically deals with the novel and is written specifically for the student audience, as well as excerpts from previously published criticism on the work (if available).

- Sources: an alphabetical list of critical material quoted in the entry, with full bibliographical information.
- Further Reading: an alphabetical list of other critical sources which may prove useful for the student. Includes full bibliographical information and a brief annotation.

In addition, each entry contains the following highlighted sections, set apart from the main text as sidebars:

- Media Adaptations: a list of important film and television adaptations of the novel, including source information. The list also includes stage adaptations, audio recordings, musical adaptations, etc.
- Topics for Further Study: a list of potential study questions or research topics dealing with the novel. This section includes questions related to other disciplines the student may be studying, such as American history, world history, science, math, government, business, geography, economics, psychology, etc.
- Compare and Contrast Box: an □at-a-glance□ comparison of the cultural and historical differences between the author's time and culture and late twentieth century/early twenty-first century Western culture. This box includes pertinent parallels between the major scientific, political, and cultural movements of the time or place the novel was written, the time or place the novel was set (if a historical work), and modern Western culture. Works written after 1990 may not have this box.
- What Do I Read Next?: a list of works that might complement the featured novel or serve as a contrast to it. This includes works by the same author and others, works of fiction and nonfiction, and works from various genres, cultures, and eras.

Other Features

NfS includes □The Informed Dialogue: Interacting with Literature,□ a foreword by Anne Devereaux Jordan, Senior Editor for Teaching and Learning Literature (TALL), and a founder of the Children's Literature Association. This essay provides an enlightening look at how readers interact with literature and how Novels for Students can help teachers show students how to enrich their own reading experiences.

A Cumulative Author/Title Index lists the authors and titles covered in each volume of the NfS series.

A Cumulative Nationality/Ethnicity Index breaks down the authors and titles covered in each volume of the NfS series by nationality and ethnicity.

A Subject/Theme Index, specific to each volume, provides easy reference for users who may be studying a particular subject or theme rather than a single work. Significant subjects from events to broad themes are included, and the entries pointing to the specific theme discussions in each entry are indicated in boldface.

Each entry has several illustrations, including photos of the author, stills from film adaptations (if available), maps, and/or photos of key historical events.

Citing Novels for Students

When writing papers, students who quote directly from any volume of Novels for Students may use the following general forms. These examples are based on MLA style; teachers may request that students adhere to a different style, so the following examples may be adapted as needed. When citing text from NfS that is not attributed to a particular author (i.e., the Themes, Style, Historical Context sections, etc.), the following format should be used in the bibliography section:

□Night.□ Novels for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 234-35.

When quoting the specially commissioned essay from NfS (usually the first piece under the □Criticism□ subhead), the following format should be used:

Miller, Tyrus. Critical Essay on □Winesburg, Ohio.□ Novels for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 335-39.

When quoting a journal or newspaper essay that is reprinted in a volume of NfS, the following form may be used:

Malak, Amin. □Margaret Atwood's □The Handmaid's Tale and the Dystopian Tradition,□ Canadian Literature No. 112 (Spring, 1987), 9-16; excerpted and reprinted in Novels for Students, Vol. 4, ed. Marie Rose Napierkowski (Detroit: Gale, 1998), pp. 133-36.

When quoting material reprinted from a book that appears in a volume of NfS, the following form may be used:

Adams, Timothy Dow. □Richard Wright: □Wearing the Mask,□ in Telling Lies in Modern American Autobiography (University of North Carolina Press, 1990), 69-83; excerpted and reprinted in Novels for Students, Vol. 1, ed. Diane Telgen (Detroit: Gale, 1997), pp. 59-61.

We Welcome Your Suggestions

The editor of Novels for Students welcomes your comments and ideas. Readers who wish to suggest novels to appear in future volumes, or who have other suggestions, are cordially invited to contact the editor. You may contact the editor via email at: ForStudentsEditors@gale.com. Or write to the editor at:

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