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PROGRAMA DE PÓS-GRADUAÇÃO EM LETRAS
ÁREA: ESTUDOS DE LITERATURA
ESPECIALIDADE: LITERATURAS ESTRANGEIRAS MODERNAS
LINHA DE PESQUISA: SOCIEDADE, (INTER)TEXTOS LITERÁRIOS E TRADUÇÃO
NAS LITERATURAS ESTRANGEIRAS MODERNAS

LETÍCIA PANDOLFO CARDOSO

YOUTH, ART AND VIOLENCE IN A *CLOCKWORK ORANGE*

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Dissertação de Mestrado em Literaturas Estrangeiras Modernas, submetida ao Programa de Pós-Graduação em Letras da Universidade Federal do Rio Grande do Sul como requisito parcial para a obtenção do título de Mestre.

Orientadora: Prof^a Dr^a Sandra Sirangelo Maggio

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To my Pee and Em, Aldo e Terezinha (*in memoriam*),
pride of my jeezny, and to Marcelo, the most
horrorshow veck a devotchka could ever ask for.

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When I initiated this Masters adventure, my life was capsizing. But everything turned up great, and this is why, although my faith had been shaken over the last years, I feel like thanking God – for I know He, along with my mom and dad up above, was that force pushing me ahead.

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To my family and friends, thanks for being my biggest enthusiasts. I hope you are proud.

“It is quite possible – overwhelmingly probable, one might guess – that we will always learn more about human life and personality from novels than from scientific psychology.”

Noam Chomsky, *The Managua Lectures*

RESUMO

Certas temáticas literárias permanecem atuais, sendo capazes de provocar sempre novas leituras, independentemente de onde ou quando tenham sido criadas. É o que ocorre com os temas de Juventude, Arte e Violência, que alimentam o presente estudo sobre *Laranja Mecânica*, romance escrito em 1962 por Anthony Burgess. A forma como essas matérias se mesclam na obra diz muito tanto sobre sua relação intrínseca e atemporal com a natureza humana quanto também sobre o contexto no qual o romance se insere, que evoca o da Londres dos anos 60. O foco da pesquisa busca identificar relações entre a tríade temática e o que ela aponta sobre os paradigmas da época. Para tanto, o suporte teórico se apoia na área de Estudos Culturais. A tensão entre a Juventude e a Violência se reflete na função ambivalente ocupada pela Arte na narrativa – mais especificamente no uso da música, em suas relações com a literatura e com o discurso daquele período ligado ao pós-guerra. A dissertação vem dividida em três capítulos. No primeiro, são feitas as contextualizações, que abrangem elementos da vida do autor e aspectos da sociedade em que a obra se constrói, e as relações entre ambos. O segundo capítulo apresenta as ideias sobre Estudos Culturais que facilitam o trato com a literatura e com o romance investigado, ajudando-nos a examinar – através de uma distância de cinco décadas – o papel que a obra ocupa no seu contexto original. O último capítulo faz uma análise de *Laranja Mecânica* à luz de nossa perspectiva contemporânea. Esperamos, assim, oferecer uma contribuição para os estudos sobre a obra de Anthony Burgess através desta discussão sobre as complexas e sempre novas relações estabelecidas entre os campos da Literatura, da História e da Arte.

Palavras-chave: 1. Anthony Burgess. 2. *Laranja Mecânica*. 3. Estudos Culturais. 4. Juventude. 5. Arte. 6. Violência.

ABSTRACT

Some literary themes are always contemporary, so that the discussion concerning them never wears out, independently from when or where the work was written. This is the case with Youth, Art, and Violence, the themes chosen to be highlighted in this present study of the novel *A Clockwork Orange*, written by Anthony Burgess in 1962. The way these three elements are woven together in this novel tells much about their intrinsic and timeless relation with human nature as well as about the context in which the novel belongs, which evokes the London of the early 60s. The focus of the research lies on what this triad reveals about the paradigm of that time. Some concepts from the area of Cultural Studies will help connect the ambivalent relation between Violence and Youth within the British society from that time, as well as make associations with the element of Art as treated in Burgess's work – more specifically, the function of music in the narrative as related to the post-war period in Britain. The work is structured in three chapters. In the first chapter, it will be established a relationship involving the content of the novel, some elements of Burgess's biography, and some relevant issues respecting the period of time during which the novel was written. Chapter Two introduces the ideas from Cultural Studies that help examine – within this interval of half a century since the novel was first published – the role it plays in the context of its time. The final chapter analyses *A Clockwork Orange* in relation to the framework of today's society. I hope that this work may contribute to the body of studies about the work of Anthony Burgess, and to the discussion about the ever-changing relations comprising the fields of Literature, History and Art.

Keywords: 1. Anthony Burgess. 2. *A Clockwork Orange*. 3. Cultural Studies. 4. Youth. 5. Art. 6. Violence.

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INTRODUCTION

Literature has been one of my dearest friends since childhood. I have always been fascinated by the magic of narratives and the empowering possibilities books offer to readers. No surprise I ended up with a Language major. When I got to know Linguistics, I realized I had just found a new love. I started to think about the importance of language – especially for Literature. After all, what would one be without the other?

A Clockwork Orange first entered my life in its cinematographic form. The violence, the futuristic atmosphere and the strange language the characters used let me overwhelmed – not to say scared – and curious. So, as my natural instinct always told me to do, I went for the book that originated the film, to realize that in its written form the story was even more striking. Some years later, when the time came for me to think of a Master's project, I immediately thought of investigating the literary, cultural and social aspects that intertwine in *A Clockwork Orange*. To cover up all these interests, I decided to focus the proposal for my Masters in the study of the themes of Youth, Art and Violence as presented in the novel – working with the British edition of the novel, which, as it will be seen later in this thesis, differs from the American one.

A Clockwork Orange belongs to the group of dystopian literature, which flourished in the 50s, following the post-war atmosphere that fell over many other aspects: social, economic, cultural and political. This literary category conveys concerns regarding the future, usually depicting years to come in a gloomy way. Since fear is an intrinsic characteristic of human beings, studying dystopias will always be a valid effort to keep in touch with this constantly mutable world. As Abrams (1999) would point out,

The term dystopia ("bad place") has recently come to be applied to works of fiction, including science fiction, that represent a very unpleasant imaginary world in which ominous tendencies of our present social, political, and technological order are projected into a disastrous future culmination (ABRAMS, 1999, p. 328).

Anthony Burgess wrote *A Clockwork Orange* during a time of change both for him and for England. He had just returned to his country after living and teaching for several years abroad, invalidated from service because he was found to have an

inoperable brain tumour, which gave him a life expectancy of one year. Instead of dying, though, he lived for thirty-five extra years, had a son, and wrote several memorable books and pieces of music. One might imagine, though, that the idea of an imminent death might have had its influence in the writing of such an intense novel as *A Clockwork Orange*. Upon his return to England, not only was Burgess a different person, but he found out that his country had also changed considerably. Counterculture movements were gathering force. Young people were the main agents of this drive, positioning themselves against political, economic and social traditional habits. Violence was all around, in the form of state oppression and juvenile delinquency. And Art was standing tall during all this changes, fortunately, to be used as a source of aesthetic relief as well as a tool to express hopes and concerns.

Burgess chose a teenager to be the narrator of his story about violence, punishment and free will. Alex, a charming fifteen-year-old criminal, establishes a relation with the readers, while addressing them as 'friends' and 'brothers'. In this way, Alex can be more persuasive on getting his thoughts across.

The main purpose of this thesis is to analyse the ways in which Youth, Art and Violence are presented in the book, interact, and portray timeless aspects of human nature; about the context of the 1960s; and about the way they echo in the readers who approach the novel now, in the first decades of the 21st century. Concerning Youth, the questions are: who were the British youngsters in the post-war period? What were their ideas, concerns and hopes and how did they express them? Do they differ from today's youth? As refers to Art: What forms of Art are present in the novel? To what purpose? And about Violence: What kinds of Violence are pictured in the novel? What function do they have in it? When confronting the possible answers to these questions about Youth, Art and Violence, aspects are unfold of that society that remain or not the same for today's readers, and consider the reasons why they do, or do not.

This thesis is structured in three chapters. The first contextualizes the novel through the presentation of some facts related to the life of the author and to the life led in England at the time, which proved relevant for the creation of the novel. Chapter Two presents the agenda of Cultural Studies, specifying in which ways this approach can prove useful in an analysis of *A Clockwork Orange*. Finally, in Chapter Three, I offer my reading of the novel, examining the ways in which Youth, Art and

Violence are presented from a cultural perspective and in Burgess's fictional construct, and considering in which ways they interact both with their original context of reception, and ours.

The choice of Cultural Studies for the theoretical support in the work comes from the fact that it provides an interdisciplinary space for the investigation of issues related to different media, ideology, social class and issues of nationality, thus facilitating the approach to the dystopic environment depicted by Burgess in the novel's historical and cultural background. The book reflects the post-war crisis in Britain, as well as the British population from that time. Its literary value is not limited to its form and structure, but it is also present in the context surrounding its production. In many ways, *A Clockwork Orange* is a product of its time; in other many ways, though, it is a timeless story, which will be well-accepted and well-understood by readers everywhere, for its universal appeal. The fifty-three years separating the publishing of the novel from today's readers have not diminished its impact. Works like this deal with human essence, which is always a fruitful and rich field of research, evoking new reflections in everyone who has the courage to embark upon Burgess's imagination.

My idea with this study is to pay homage to Anthony Burgess – who, with great amount of wit and intelligence, spread around his passion for Art, in special Music and Literature – and to his artistic legacy. As Italo Calvino once stated, “a classic is a book that has never finished saying what it has to say” (CALVINO: 1987, p.128), and I cannot think of a better example to fit this declaration than *A Clockwork Orange*.

1 A NOVEL IN ITS TIME

Anthony Burgess never saw *A Clockwork Orange* as his best work. In fact, he felt annoyed with students always making questions about that specific novel (MORRISON, 1996). My thesis would probably be another one to bother him. Sorry, Mr. Burgess, but I could not help that.

1.1 THE NOVEL

Anthony Burgess's *A Clockwork Orange* was first published in Britain in 1962. The book places the reader in a repressive futuristic England. There lives Alex, narrator and protagonist of the novel. He is a smart but cruel fifteen-year-old boy, who, along with the gang he leads (formed by Pete, Dim and Georgie), shocks the passive British society practicing crimes. Alex tells his story using a slang (created by the author) called Nadsat. When he is at home, he spends his days listening to classical music; when he is with his friends, he drinks drugged milk at the Korova Milkbar, a place they leave only to assault, beat or rape people – for fun. One day, things go wrong and Alex is arrested and put to prison. There they have an experimental associative behaviorist method to cure violent people, and Alex volunteers for the tests. The technique succeeds in making him sick whenever exposed to any sort of violence. As a consequence, he is also defenseless when released and thrown back into reality. After being used by a group of men who wanted to accuse the government of manipulating citizens' will power, by the end of the narrative Alex develops into a more mature person and starts to consider living in a better way.

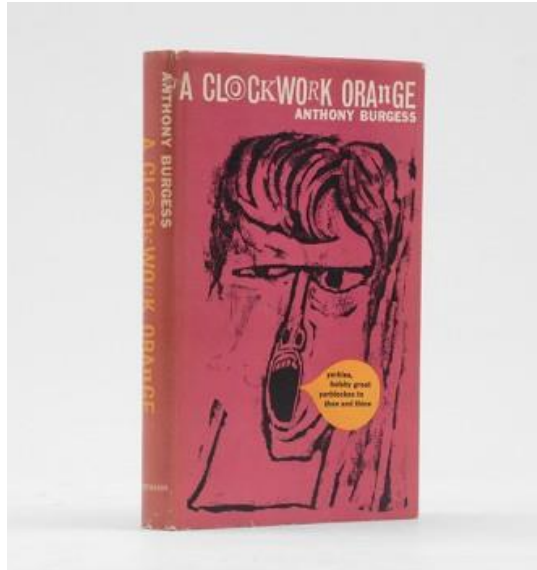


Image 1
Cover to the first edition of *A Clockwork Orange*

The title was the first element that came in the creation of that novel. Burgess had it in mind longer before the idea for the plot occurred to him. Burgess liked the expression ever since he first came across it, in the old East London saying, “As queer as a clockwork orange”. Although the meaning of the expression is vague, and has been interpreted by different critics in different lights, Burgess used it to suggest the unlikely junction of organic and mechanical elements (BURGESS, 2010).

Nadsat is another remarkable component of Burgess’s work, which was born during a trip to Leningrad. Combining Russian words, it uses rhyming slang (both real and invented), criminals’ slang and Romany words and phrases, as well as Cockney speech and Shakespearian language. The intention was to create an ageless language to portray this dystopian future, which could amplify the action of the novel from a specific geographical location to anywhere (BURGESS, 2010).

In the Introduction to the Penguin edition of *A Clockwork Orange*, Blake Morrison points out that the novel is divided into three sections of seven chapters, reaching the sum of twenty-one chapters. Twenty-one is the age at which a person comes of age, and it is in the twenty-first chapter that Alex decides to change his ways (MORRISON, 1996).

When Anthony Burgess was a teacher in Malaya, he wrote the book *English Literature*. In one of the chapters, about the British novel since 1950, he discusses the dystopian novel – a category in which *A Clockwork Orange* fits perfectly. There is a rise, in the 50s, of novels of “that visionary kind which either hopes for much from

the future or fears that the future will be even worse than the present.” (BURGESS, 1974, p. 226). Novels from that period usually had a moral concern, regarding man’s choice between good and evil. Anti-establishment novels were also common, showing social class problems and struggles (Id., 1974).

World War II affected Europe in many aspects, and this probably contributed for the upsurge of the dystopian genre: writers were now more interested in depicting people’s fear of totalitarian governments. This shows that, although dystopias are usually placed in a fictional near future, they are actually allegories to present-day matters, because they reflect the time during which they were written. Later, as the twentieth century advanced, other social concerns appeared, and the genre incorporated consumerism and technological issues, more recent human concerns.

The dystopian literature of George Orwell and Aldous Huxley, among others, lie at the background of *A Clockwork Orange*. Burgess’s strong response to the determinism of psychologists such as B.F. Skinner, with his behaviourist structural method, works as a plea against the denial of the importance of culture, environment and free will in the process of human development.

As previously mentioned, Burgess began writing *A Clockwork Orange* in 1961, upon his return to England after teaching abroad for several years. He found his country considerably changed, with the rise of a strong new youth culture, along with the success of pop music and the spread of drugs (BURGESS, 1996). The violent behaviour of teenagers in the novel is perhaps inspired in an aggression suffered by Burgess’s first wife, Llewela (Lynne) Isherwood Jones, during the wartime blackout of 1944 in London. Lynne was attacked by a gang of American soldiers, which provoked a miscarriage. There is a similar occurrence in the book, when a writer’s wife is beaten and raped by Alex and his droogs. This is one among some connections involving the life of the real writer, Anthony Burgess, and the fictional author in *A Clockwork Orange*, F. Alexander (MORRISON, 1996).

The linguistic originality of this novel, and the moral questions it raises, have provoked a great impact in literature, music and visual culture. The combination of drugs, music, fashion and adolescent violence fostered the counterculture movement broken during the 60s and a number of subsequent works. It is difficult to tell how much of that phenomenon is due to Burgess’s novel, and how much to Stanley Kubrick’s homonymous movie, because the prophetic element is present in both media: the violent youth, their language (e.g. the use of ‘like’, similar to today’s, the

slang, etc.), fashion (resembling groups to come, like the skinheads and punks), the criticism to TV as being alienating, and so on. Alex's father has prophetic dreams, which gives the novel a Shakespearian atmosphere (MORRISON, 1996).

The clash between the individual and the state, the punishment of young delinquents and the possibility of redemption are some of the novel's main themes. The anti-mechanistic spirit of counterculture is present in the narrative too, warning about people controlled by the system, people being turned into machines. As to the point of view expressed in the novel concerning human rights, Blake Morrison stresses the fact that, on the one hand, the (Catholic) prison chaplain expresses his disagreement with the treatment Alex is exposed to; whereas, on the other hand, the old drunk attacked by the gang in the beginning of the story speaks for the ordinary citizen when he says that people want to conquer the moon, but forget about taking care of the Earth, letting the youth do whatever they want (MORRISON, 1996). Using Alex, the young criminal – otherwise intelligent and seductive – as a narrator helps to ascertain which point of view is being corroborated by the fictional and the actual author's arguments as well.

Stanley Kubrick's masterpiece was delivered nine years after the publication of the novel. The overwhelming success of the film provoked a dramatic growth in the number of readers to the novel, and turned *A Clockwork Orange* into Burgess's best known, and most read, work. Still, Burgess had two reasons not to like this approximation of his novel with the film. The first is that violence and sexuality, in Kubrick, are all too explicit, to the point that what in the book is the predicament to be overcome becomes the main trait in the film, and the cause why it is so admired. The second reason why Burgess dislikes the adaptation is that the last chapter of the novel is suppressed in Kubrick's film. There are two versions of the novel, the original one, with the ending in which Alex gives up his crave for adventure and decides the time has come for him to start behaving as an adult. And there is also the American version – the one read by Kubrick – in which the last chapter is omitted.



Image 2

Alex and his Droogs in a scene from Kubrick's film

As it turned out, Kubrick – following his pattern of behaviour regarding his films – did not care to explain the essence of the story to fans and journalists; as a consequence, Burgess felt compelled to step up and give the interviews, even disliking the film as he did. Eventually, the film was banished from UK, with people blaming both film and book for the crime wave spreading around (MORRISON, 1996). The polemics involving the novel and the film – needless to say – increased the number of people interested in both.

An explanation for the last chapter being removed from the American edition (and, consequently, from the film to which it served as basis) is the intention of providing a gloomier ending. In many occasions, though, Burgess clarified that, contrarily to what people may think at first, the book does have a pessimistic ending. In giving up violence, Alex is also abdicating from pleasure, setting the tone of resignation when he (as well as the reader) realizes, concerning the issue of Youth, that this is the way the world goes and nothing can be done to change that. (MORRISON, 1996).

1.2 THE AUTHOR

Anthony Burgess had a life full of interesting events and adventures, of which only some aspects are mentioned here, more closely connected with the writing of *A Clockwork Orange*. John Burgess Wilson was born in Manchester in 1917 – one year

previous to the outbreak of World War I – in a Catholic background. The name Anthony was added on the occasion of his Confirmation. His parents were artists: his mother was a singer and dancer, and his father was a pianist. His childhood alternated sad and happy moments. When he was one year old, he lost both his sister and his mother to the Spanish influenza pandemic. In the future, Burgess would deem this episode the cause of his having lost his faith. Four years later, his father remarried, but Burgess never managed to get on well with his stepmother. As to the happy moments, reading and music were the two things that gave him the greatest pleasure.

Burgess graduated in English Literature at the University of Manchester. About the same time, he got engaged to Llewela Jones, his Lynne, and was summoned to serve in the army. Burgess and Lynne got married in 1942 and in 1943 he was posted in Gibraltar as an English teacher. Later, he taught in Malaysia, where he lived with his wife. He also worked in Malta, Monaco, Italy and the US, among other places.



Image 3
Burgess in 1962

In 1956, when his first novel, *Time For A Tiger*, was published, he composed his pseudonym by joining his confirmation name, Anthony, and his mother's maiden name, Burgess. Until 1959, he was a teacher and a casual writer. Things changed when he was diagnosed with a brain tumour and given just one year to live. From that time onwards, he became a hectic fulltime author, writing as much as he could, because of the feeling that his life might end at any moment. It was during this prolific period that *A Clockwork Orange* was written and published. In the first part of his

autobiography, he writes about his reaction at the moment his wife told him about his health situation.

I did not really believe this prognosis. Death, like the quintessence of otherness, is for others. But if the prognosis was valid, then I had been granted something I had never had before: a whole year to live. I would not be run over by a bus tomorrow, nor knifed on the Brighton racetrack. I would not choke on a bone. If I fell in the wintry sea I would not drown. I had a whole year, a long time. In that year I had to earn for my prospective wife. No one would give me a job. ('How long do you propose staying with us?' – 'A year. You see, I'm going to die at the end of it.' – 'no future in it, old boy.') I would have to turn myself into a professional writer. Work for the night is coming, the night in which God and little Wilson, now Burgess, would confront each other, if either existed. I sighed and put paper in the typewriter. 'I'd better start,' I said. And I did (BURGESS, 1986, p. 448).

Anthony Burgess can be described as a novelist, poet, playwright, composer, linguist, translator and critic; and he never denied the fact that his real love was music. He wrote pieces from different genres and styles: symphonies, concertos, opera, musicals, soundtrack for films, and chamber music. This fondness is brought into his literary works – not only but especially *A Clockwork Orange*, in which works by real and imagined composers are mentioned. Burgess and his protagonist share a passion for Beethoven's music and repugnance for popular music. Choosing Beethoven's *Ninth* as Alex's favourite piece was a structural and aesthetic device. Beethoven makes of Alex a cultured and intelligent young man, it gives him a soul – which is pulled away from him through the Ludovico Technique, the fictional method aimed at curing Alex from being 'bad'.

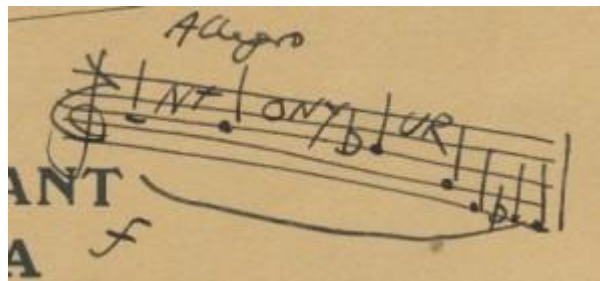


Image 4
Burgess's musical signature

1.3 THE TIME

Since the intention of this thesis is to rely on Cultural Studies as a theoretical support, I consider it even more important to establish a link between *A Clockwork Orange* and its historical surroundings, especially in relation to the reality of the post-war period, which influenced the subsequent decades culturally, politically, economically and socially. Right after the War, Europe ended up divided: the eastern part was under soviet control, and the western part was subject to a capitalist system run by the USA. Having the American support was one of the reasons Britain still had confidence on itself as a powerful nation – besides having space technology, nuclear weapons and knowledge of missiles design. In the 60s, for political and economic reasons, Britain let go of the United States dominance and strategically started to move closer to the European Community. However, they had avoided ties with their European neighbours for so long that they were not considered a friendly partner anymore, being allowed to officially enter European Community only in 1973 (McDOWALL, 2006).

Political reforms were being put into practice during then. Both the Conservative and Labour Parties were moving to the Left, which was considered good for the labour movement. The Welfare State was established, the extra help from the government turned Britain into a social democracy. Regarding this new political regime, Conservative and Labour parties agreed on the basic values, but disagreed about method. Conservative politicians and citizens against the Welfare State claimed that it made people lazy. At the same time, workers became more aware of their rights, and strikes became common in factories all over the country.

During World War II, Nazi air raids on London had damaged the city and harmed its population. The working and middle classes were together in such reconstruction, and this was important for the Welfare State social reforms, which aimed at providing equal standards of health and education for everyone. It is possible to affirm that, thanks in part to the war, Britain became a less hierarchical and more social country. Warfare, moreover, amplified the presence of the State in citizens' daily lives, through food rationing, identity cards, licensing laws, censorship, freezing of wages, price ceilings, curfews and other restrictions.



Image 5

Workers clearing away the remains of a bombed building next to a church.

Several jobs were generated, as the city needed skilled workers to help building new hospitals, houses and schools. There were plenty opportunities of work in manufacturing firms and offices, for men, women and young people. Workers had a better life, prices were not increasing in such a crazy speed and there were enough jobs, with good wages. This is why, during the 50s and 60s, cultural and leisure activities abounded, and people could buy cars and electronic goods. There were also good jobs and salaries for young people, who started to influence economy, becoming important consumers. The British found a new way to express themselves, particularly the young people, who started questioning authorities openly, rebelling against social and religious norms (McDOWALL, 2006). Teenage gangs started to rise too. Music, fashion and lifestyle preferences differentiated groups of young people, who constituted subcultures and wanted to express opposition to established ideas of morality and public order, going against conventions of the older generation, and demanding freedom. Some examples of these subcultures are going to be further analysed in due time.

From the middle of the 20th century on, essential elements of youth culture gained prominence, such as idols, forms of expression and political protest. The golden age for this segment of population went from the 50s to the 70s. For the purposes of this work, and according to Schildt and Siegfried (2006), the expressions “youth” and “young people” refer to individuals between the ages of fourteen and twenty-five years old. Within this population, many subculture groups spread out,

aiming at the confrontation between mass culture and counterculture. The latter can be defined as:

Visible phenomenon that reaches critical mass and persists for a period of time. A counterculture movement thus expresses the ethos, aspirations, and dreams of a specific population during a certain period of time – a social manifestation of *Zeitgeist*. Successful countercultures invoke social change, through this process usually becoming mainstream or close to it, and thus losing their identity (COUNTERCULTURE, [2014]).

Most subcultures adopted the ideal against consumerism. In that way, they were part of the counterculture, going in contradiction to the social apathy of the time. Paradoxically, however, these subcultures could not help using the mass culture elements they criticized (consumption goods) in order to establish their space and image – clothes, for example. Even inside subgroups, members had their own ideas, practices, taste for music and fashion, political preferences, etc. They were all still connected to society through institutions such as school, church and family (SCHILDT; SIEGFRIED, 2006).

From the 50s onwards, demonstrations in London became common. People, especially youngsters, protested in order to make their voices heard. They stood up for what they wanted and for what they were concerned about: interracial relations, nuclear disarmament, industrial turbulence, work conditions, the Vietnam War. During the 60s, the use of drugs by young people increased. This practice worked as a confrontation method against adults and as a demand by their peers – to belong to a group (SCHILDT; SIEGFRIED, 2006). Until then, the practice was disapproved of, but not considered a serious social problem. Then, the State had to hold a closer grip to control the use and possession of drugs, since this was increasingly associated with health problems and crime.

Another important tool and vehicle for demanding and expressing change in the period was Pop Art, which had started in London during the 50s, when a group of artists had set up regular meetings to discuss questions about the relation between mass culture and fine art. American popular culture was a great influence for them. They worked with films, science fiction, comic books, billboards, cars, motorcycles and rock' n' roll music.

Politically, that was an important moment too. The New Left movement gained force, envisioning a society with no class divisions, with more space for culture and

politics (SCHILDT; SIEGFRIED, 2006). The British empire had been losing colonies – but keeping them as independent friends – and having problems concerning the immigrants. This pushed the government into the establishment of laws against racial prejudice towards immigrants and to control the arrival of immigrants. To encompass all these changes, they created the expression ‘The Swinging Sixties’, meaning that the sixties were to be considered the best decade of the century for Britain (McDOWALL, 2006). During that decade, London consolidated its image as the capital of youth and anti-establishment values. The cultural scene was being fostered. The city started to look more futuristic, with higher buildings and new motorways. Manufacturing firms were losing employees, but offices were still strong.

The concept of social class was a complex one at that time, formed with elements such as one’s job, educational background and social environment, describing people who share the same political, economic, social and cultural interests. With social movements and social democracy, working class people were having a blast during the 50s and 60s. There was this atmosphere of pride around this class. Many rock musicians and young rebels had a working-class background. Both working-class and middle-class teens had money, they were independent, strong and witty. Therefore, money was not a problem, even though there were teenage gangs, some violent, with its members carrying razors and listening to rock music (SIMONELLI, 2013).

Teenagers were perfect targets for consumerism. They did not have the trauma caused by wars, contentions, recessions and crises. Therefore, they spent money with no sense of guilt. That was when teenagers started to get more selfish and individualistic: their families were doing better financially and they could have their own space, listen to whatever music they wanted, etc (SCHILDT; SIEGFRED, 2006).

In the 60s, mass media meant television. However, teenagers were not the predominant audience – TV was made for kids and adults. Teenagers preferred the radio and pop songs. Pop music, crucial in the formation of youth identity, was spreading in an exponential speed. Music industry technology helped this process: portable radios, cassette tapes, home stereo systems (SCHILDT; SIEGFRED, 2006). During this time, a new musical category, the British rock, appeared. Not pop, or rock’ n’ roll, but pure rock: psychedelic, progressive, primitive, legitimate, combining folk and classical musical (SIMONELLI, 2013). The Beatles are a good example of this

musical genre. Adults did not approve of the band, which made them even more attractive. But when the boys from Liverpool took over America and boosted British economy, they became heroes.



Image 6
The Beatles

The most symbolic year for youth counterculture was certainly 1968, when students' riots popped out around Europe. They demanded more democratic power for universities and blamed capitalism for the rise of technocracy and authoritarianism. Students thought universities were the ideal centres for the protests. They got together with working-class activists to fight against imperialist wars such as the one occurring in Vietnam. Universities were closed and students would organize sit-ins in order to protest. Alternative lifestyles and countercultures rose as a way to protest against the system (KLIMKE; SCHARLOT, 2008).



Image 7
Brighton College closed, 1968

The Swinging Sixties took longer than their duration on the calendar shows. Specialists say the essence of the period lasted from 1958 to 1974. During all these years, cultural revolution was taking place: new movements, new ideas, new social concerns, new forms of social participation, changes in familiar relationships – more open and liberal, the influence of young people, rising consumerism. As of the 60s, young people were a materialization of the wish society had since the end of the war: that a new generation would come to end the cycle of wars. Two groups of young people were the main agents of this period: the idealists, who wanted to “change the world”, and the laid-back ones, who only wanted to “have a good time”. Surprisingly, teenagers from higher classes participated in politics much more than teens from working class, and not only in Britain. Youth culture was consolidated as an international phenomenon (SCHILDT; SIEGFRIED, 2006).

A Clockwork Orange is a novel highly connected to the concerns of its time – and those were not few, as it could be seen in this chapter – and to the mind of its creator. That is why having this outline of the historical period it registers (and foresees), as well as learning more about Anthony Burgess, is crucial to a study of the work, its plot, themes and characters. The connections that can be made between the content of the novel and culture itself – along with the theoretical approach of Cultural Studies – are to be presented in the following section.

2 A VIEW THROUGH CULTURAL STUDIES

Given its peculiar complexity, the field of Cultural Studies is not easy to outline. In this section, its origins will be verified, and also the main concepts inside its theories, purposes and objectives, as well as its relation with Literature.

2.1 GOALS, PURPOSES AND CONCEPTS

According to Jonathan Culler (1997), Cultural Studies descends from two different roots: French structuralism and British Marxism. The first has Roland Barthes as one of its important names. Barthes demystified cultural practices, by identifying their conventions and social implications. In Britain, the historical aspect of culture was a big concern. Raymond Williams and Richard Hoggart (organizers of the Birmingham Centre for Contemporary Cultural Studies) are considered the founding fathers of Cultural Studies. Their target was to recover and explore a popular, working-class culture, while analysing mass culture as an 'oppressive ideological formation' (CULLER, 1997). This second origin establishes the beginnings of Cultural Studies "in the post-war breakdown of the consensus about the direction and value of British cultural life" (BARKER; BEEZER, 1992, p. 3). The relevance of this being a post-World War II movement is stressed by Graeme Turner (1996).

British cultural studies has very specific historical roots in post-war Britain, where the revival of capitalist industrial production, the establishment of the welfare state and the Western powers' unity in opposition to Russian communism were all inflected into a representation of a 'new' Britain (TURNER, 1996, p. 33).

Another great name in Cultural Studies, Stuart Hall states that the field emerged from a 'break' triggered by the publication of two books: *The Uses of Literacy* (1957), by Richard Hoggart, and *Culture and Society* (1958), by Raymond Williams. Those books, by addressing the issue of working class culture in a post-war world, made the question of culture start to be taken seriously (HALL, 1996).

Graeme Turner (1996) states that Cultural Studies is not a new discipline, but an interdisciplinary field with common principles, motivations, concerns and theoretical classifications. Regarding what the area is concerned about, this author says:

What we wear, hear, watch and eat; how we see ourselves in relation to others; the function of everyday activities such as cooking or shopping: all of these have attracted the interest of cultural studies. Emerging from a literary critical tradition that saw popular culture as a threat to the moral and cultural standards of modern civilization, the work of the pioneers in cultural studies breaks with that literary tradition's elitist assumptions in order to examine the everyday and the ordinary: those aspects of our lives that exert so powerful and unquestioned an influence on our existence that we take them for granted. The processes that make us – as individuals, as citizens, as members of a particular class, race or gender – are cultural processes that work precisely because they seem so natural, so unexceptional, so irresistible (TURNER, 1996, p. 2).

Those significant cultural processes, that influence lives in many ways, are, for Jonathan Culler (1997), 'texts' that can be read. They generate and circulate meanings within societies, influencing how people's identities are shaped, experienced and transmitted.

In the introduction of *What is Cultural Studies? – A Reader*, Storey (1996) says that all basic hypotheses of Cultural Studies are Marxist. Marxism may be seen as a philosophy of History, an economic doctrine or a theory of revolution to explain changes in society. Founded by Karl Marx, it conceives society as divided into a base (where the production modes, work relations and labour divisions are) and a superstructure (the place of culture, institutions, political power structures, norms, roles and rituals), the former determining the latter. Economy rules everything, and the elements in the superstructure are the tools for the dominant ones to control the masses. Marxism follows two basic ideas: the materialist character of the world – since the engine that moves it is economy, the 'evil capitalism', and given that the modes of production influence social, political and spiritual life – and the constant class struggle experienced by individuals – taking into account that those who control the modes of production control everything, including the state. This kind of struggle is present in every moment of history, pushing society ahead (MARXISM, [1859]).

There are three reasons to believe in the connection between Marxism and Cultural Studies:

The first is that cultural processes are intimately connected with social relations, especially with class relations and class formations, with sexual divisions, with the racial structuring of social relations and with age oppressions as a form of dependency. The second is that culture involves power and helps to produce asymmetries in the abilities of individuals and social groups to define and realise their needs. And the third, which follows the other two, is that culture is neither an autonomous nor an externally

determined field, but a site of social differences and struggles (STOREY, 1996, p. 76).

Graeme Turner corroborates that by saying that the central goal of Cultural Studies is to analyse and understand how power relations are structured, disseminated and arranged in industrial societies (TURNER, 1996). According to Classical Marxism, texts and practices must be analysed in relation to their historical conditions of production, since each significant period in history is constructed around a particular 'mode of production': the way in which a given society is organized (based on capitalism, slavery, feudalism, etc.) to produce the things it needs, as food, housing, or clothing. The core idea is that the manner through which a society produces its means of existence determines its political, social and cultural – the one that matters the most for now – profile, as well as its possible future progress. The Marxist concept of culture, furthermore, rests on the relationship between the 'base' (foundation) and the 'superstructure'. Marx says:

In the social production of their existence, men inevitably enter into definite relations, which are independent of their will, namely [the] relations of production appropriate to a given stage in the development of their material forces of production. The totality of these relations of production constitutes the economic structure of society, the real foundation, on which arises a legal and political superstructure, and to which correspond definite forms of consciousness. The mode of production of material life conditions the general process of social, political, and intellectual life. It is not the consciousness of men that determines their existence, but their social existence that determines their consciousness. At a certain stage of development, the material productive forces of society come into conflict with the existing relations of production or — this merely expresses the same thing in legal terms — with the property relations within the framework of which they have operated hitherto. From forms of development of the productive forces, these relations turn into their fetters. Then begins an era of social revolution. The changes in the economic foundation lead, sooner or later, to the transformation of the whole, immense, superstructure. In studying such transformations, it is always necessary to distinguish between the material transformation of the economic conditions of production, which can be determined with the precision of natural science, and the legal, political, religious, artistic, or philosophic — in short, ideological forms in which men become conscious of this conflict and fight it out (MARX, 1859).

Thus, the constitution of culture as predicted by Marxism, applied to Cultural Studies, involves many complex aspects and relations. According to Storey (2009), the relationship between base and superstructure happens in two ways:

On the one hand, the superstructure both expresses and legitimates the base. On the other, the base is said to 'condition' or 'determine' the content and form of the superstructure. This relationship can be understood in a range of different ways. It can be seen as a mechanical relationship ('economic determinism') of cause and effect: what happens in the superstructure is a passive reflection of what is happening in the base. This often results in a vulgar Marxist 'reflection theory' of culture, in which the politics of a text or practice are read off from, or reduced to, the economic conditions of its production. The relationship can also be seen as the setting of limits, the providing of a specific framework in which some developments are probable and others unlikely. Marx and Engels (2009) claim that, 'The ideas of the ruling class are in every epoch the ruling ideas, i.e. the class which is the ruling material force in society, is at the same time its ruling intellectual force' (STOREY, 2009, p. 61).

Dominant groups negotiate with and make concessions to their subordinates, maintaining hegemony, sometimes in a way that goes unnoticed. Here enters the question of 'agency' – that interrogates how far one can be responsible for one's own actions and how far one's apparent choices are constrained by forces one does not control. This is the focus of Cultural Studies, a mean to investigate to what extent people are influenced by cultural forms, or exercising agency, being active in their decisions (STOREY, 2009).

About the concept of culture, Storey says it is a "process of intellectual, aesthetical and spiritual development; or way of life; or intellectual and artistic works and practices" (STOREY, 2009, p. 1). In *Culture, Media, Language*, Hall defines culture as "the crucial meanings and values which distinguish the 'way of life' of one particular society from that of another" (HALL, 1980, p. 222). That regulates social behaviour, as it is corroborated in another book. "Culture is not a practice; nor is it simply the descriptive sum of the 'mores and folkways' of societies – as it tended to become in certain kinds of anthropology. It is threaded through all social practices, and is the sum of their inter-relationship" (STOREY, 1996, p. 34).

In *Cultural Theory and Popular Culture*, John Storey lists six definitions for popular culture, which he sees as a subdivision of Culture and the focus of Cultural Studies. They include: (1) the culture that is broadly preferred by many people; (2) the Culture that is left over, after 'high culture' is selected, a residual category that comprises texts and practices which have failed to qualify as 'high culture'; (3) Inferior culture; (4) Mass culture; (5) Culture originated from 'the people'; and (6) Culture emerged from industrialization and urbanization. (STOREY: 2009) The last item mentions industrialization and urbanization, historical marks closely related to Cultural Studies, especially in Britain. As Storey explains,

As a result of industrialization and urbanization, three things happened, which together had the effect of redrawing the cultural map. First of all, industrialization changed the relations between employees and employers. This involved a shift from a relationship based on mutual obligation to one based solely on the demands of what Thomas Carlyle calls the 'cash nexus' (quoted in Morris, 1979: 22). Second, urbanization produced a residential separation of classes. For the first time in British history there were whole sections of towns and cities inhabited only by working men and women. Third, the panic engendered by the French Revolution – the fear that it might be imported into Britain – encouraged successive governments to enact a variety of repressive measures aimed at defeating radicalism. Political radicalism and trade unionism were not destroyed, but driven underground to organize beyond the influence of middle-class interference and control. These three factors combined to produce a cultural space outside of the paternalist considerations of the earlier common culture. The result was the production of a cultural space for the generation of a popular culture more or less outside the controlling influence of the dominant classes (STOREY, 2009, p. 13).

The importance of industrialization and urbanization for Cultural Studies is also recognized by Culler (1997), to whom popular culture springs from mass culture and cultural resources; being, then, a culture of struggle. In addition, the origins of masses are explained by Hartley (2003), who says that these are product of modernity. The term 'mass' is not neutral, though:

The 'mass' described an amorphous, internally undifferentiated body, seen from the outside not from within; 'often with the notion of oppressive or bewildering abundance' (OED 'mass' 4a). When applied to human beings it referred to 'a multitude of persons mentally viewed as forming an aggregate in which their individuality is lost' (OED 'mass' 5a). This 'mass' was set in *class* antagonism to the aristocratic (titled), capitalist (wealthy) and literate (educated) classes. Common people were *coterminous* with what was feared from them ('mob, rabble'), and of course they were denied title, wealth and education, even individuality, by the very definition that produced them. So 'mass' was hardly a neutral term in itself (see also Raymond Williams on 'the masses' in *Culture and Society*, 1961: 287ff.). Moreover, its plural form, 'the masses', had already come to be applied to the 'lower orders' as opposed to 'the classes' (OED 'mass' 6c) – the bewilderingly over-abundant if not actually surplus 'populace' produced by modernity, industrialization and imperial expansionism (HARTLEY, 2003, p. 35).

A term as meaningful as 'mass' is often present in ideological discussions. Its importance relates to the Marxist origins of Cultural Studies. In that context, it would mean "the way men live out their roles in class-society, the values, ideas and images which tie them to their social functions and so prevent them from a true knowledge of society as a whole" (EAGLETON, 1976, p. 16). All these concepts point to another one, the concept of Identity:

Our identity often changes as our surroundings change. Identity is the self-definition, 'Who am I?', and is proof of the self existence of a person. The identity of

a person is essentially 'what is inside', identity is determined by many outside influences and by others. These influences include language, meaning, and relationship with others. (...) Each person belongs to a specific culture, and the culture plays an important role in the formation of a person's identity. A common identity is produced among those who have similar culture, and therefore a common identity forms a group, though there may be contradictions within identities both at the collective and the individual level (FUKAGAWA, 2014, p. 1).

Identity is, therefore, reconstructed by cultural elements present in the inside (background) and outside (surroundings) of individuals; it is an ever-developing feature. As observed by Hartley (2003), Cultural Studies has not maintained the same object of study since its beginning, it has always changed, depending on theories and theoreticians. However, some aspects have not altered; for instance, the fact that Cultural Studies has always been an interdisciplinary field of investigation, feeding from humanities and social sciences to the visual and performing arts (HARTLEY, 2003).

To sum up, the main objective of Cultural Studies is to comprehend the way culture works, especially in the modern world, as well as understand how cultural productions function and how cultural identities are constructed and organized. Since Literature is considered a cultural practice, it is certainly included in the research field of Cultural Studies. The manner this relationship works is going to be analysed next.

2.2 CULTURAL STUDIES AND LITERATURE

The relationship connecting Cultural and Literary Studies is sometimes complicated. However, it should not be so. Cultural Studies appeared in the intellectual world as the application of methods of literary analysis to other cultural materials, treating cultural articles as 'texts' worth reading. Conversely, Literary Studies may profit when Literature is considered a cultural practice and associated with other discourses, for it intensifies the study of Literature as an intricate intertextual phenomenon. Cultural studies, then, deal with Literature as it does with any other cultural practice. Culler (1997) states that questions about this relation can be organized in two wide topics: the first one concerns the problematic of what is called the literary canon, while the second revolves around the proper methods to examine cultural objects.

2.2.1 The Literary Canon

There used to be a fear that Cultural Studies will harm Literature by encouraging the study of films, television and other popular cultural forms rather than the classics of world literature. Such fear has no justification any longer, though, since it is obvious that the effect turns out to be exactly the opposite. The transit among different media may as well reinforce the traditional canon, fostering the reading of great works of literature, offering new contexts and enlarging the range of literary discussions (CULLER, 1997). Anthony Easthope adds to this discussion by remarking that the literary canon has always opened new paradigms in literary studies. The study of literature cannot be constrained to examining the eternal distinction between higher and lower forms.

When literary study marks off its field from other disciplines by separating the literary canon from the texts of popular culture it reproduces an already existing cultural distinction which has come to segregate a specialised domain of the aesthetic from the rest of life. Originating in the Latin *litera*, a letter of the alphabet, the word 'Literature' at first meant no more than the form of written as opposed to oral communication, a sense retained in the opposition between literacy and illiteracy. As Raymond Williams shows (1977, pp. 45–54), the word acquired progressively more specialised connotations. At first associated with polite learning and the skills of reading, in Romanticism the idea of Literature became transformed, connected now to notions of art, the aesthetic, the creative and the imaginative. In the nineteenth century the study of Literature replaced classical studies because it could reach a newly active and threatening working class. (EASTHOPE, 1991, p. 7).

Language, be it spoken or written (as literature is), has always carried social and political importance, since it is a human faculty. Classifying literature regarding social and political significance – is it important enough to be considered a canon? – is the same as classifying this human faculty itself.

Besides the institution of literary canon, the structure of the sign system and the concept of ideology, other 'theoretical interventions' have forced the literary paradigm to break, changing the studies of Literature (EASTHOPE, 1991). These are: gender (literary focus turned to areas of attention such as female authors, women's representations through images in a text and a more feminine kind of writing – '*écriture féminine*'); psychoanalysis (every text contains situations to which the reader can or cannot identify himself/herself); institution (popular culture could only be studied in association with the social institutions in charge of its promotion

and reproduction); and the other (a definition that can apply either to texts of high and popular culture, decentralizing identity).

2.2.2 Methods to Examine Cultural Objects

What if Cultural Studies supplied all literary concerns and made Literary Studies obsolete? What if literary methods, such as close reading, are never to be needed and carried out anymore? A common worry present in the voices of those who fear Cultural Studies is that all cultural aspects and elements may be treated as social symptoms.

If Literary Studies is subsumed into Cultural Studies, this sort of 'symptomatic interpretation' might become the norm; the specificity of cultural objects might be neglected, along with the reading practices which Literature invites. The suspension of the demand for immediate intelligibility, the willingness to work at the boundaries of meaning, opening oneself to unexpected, productive effects of language and imagination, and the interest in how meaning and pleasure are produced – these dispositions are particularly valuable, not just for reading Literature but also for considering other cultural phenomena, though it is literary study that makes these reading practices available (CULLER, 1997, p. 51).

Discussions about the relation between Literature and Cultural Studies are always full of grievances about snobbery and charges that studying popular culture will bring death to Literature. Scholars such as Harold Bloom are harsh critics on Cultural Studies. Here is a fragment of an interview in which Bloom (2014) reveals his thoughts about the subject and the way it has been dealt with in the academy:

I am very unhappy with current attempts throughout the universities of the Western world by a group I have called 'the school of resentment' to put the arts, and Literature in particular, in the service of social change... pseudo-Marxists, pseudo-feminists, watery disciples of Foucault and other French theorists... are transparently at work propagating themselves in our universities... I would say that there is no future for Literary Studies as such in the United States. Increasingly, those studies are being taken over by the astonishing garbage called 'cultural criticism.' At NYU I am surrounded by professors of hip-hop. At Yale, I am surrounded by professors far more interested in various articles on the compost heap of so-called popular culture than in Proust or Shakespeare or Tolstoy (BLOOM, 2014).

To clarify things, it could be useful to split criticism in two branches. There is a group that worries about value. When facing this group, however, it is not so easy to defend the canon, as Bloom does.

The value of studying Shakespeare rather than soap operas can no longer be taken for granted and needs to be argued: what can different sorts of studies achieve, in the way of intellectual and moral training, for example? Such arguments are not easy to make: the example of German concentration camp commanders who were connoisseurs of Literature, art, and music has complicated attempts to make claims for the effects of particular sorts of study (CULLER, 1997, p. 53).

What has been for centuries considered by many as high culture representations, like Shakespeare and other classics, may not be enough to be considered 'good culture', for there is no such thing as 'good' and 'bad' culture. There are good and bad people and they are not defined like this only in relation to the Literature they read. The other group is interested in evaluating the methods of interpretation to study cultural objects. As Culler (1997) remarks, 'appreciative interpretation', for example, has been related with Literary Studies and 'symptomatic analysis', as mentioned before, with Cultural Studies. Finding the correct method of analysis is crucial for such group.

Terry Eagleton (1976) observes that literature needs to be taken seriously, not analysed superficially, assuming that:

Literary works are not mysteriously inspired, or explicable simply in terms of their authors' psychology. They are forms of perception, particular ways of seeing the world; and as such they have a relation to that dominant way of seeing the world, which is the 'social mentality' or ideology of an age. That ideology, in turn, is the product of the concrete social relations into which men enter at a particular time and place; it is the way those class-relations are experienced, legitimized and perpetuated. Moreover, men are not free to choose their social relations; they are constrained into them by material necessity – by the nature and stage of development of their mode of economic production (EAGLETON, 1976, p. 6).

Probably that explains why this author defends that students of literature should not debate only plots and characters, but politics and economics too, and this seems to make sense. For the purposes of the present study, this reason alone would suffice. Now, it is time to make the link between all this cultural theory and Burgess's novel.

2.3 Cultural Studies and *A Clockwork Orange*

The main point of this section is to find what and how social, political, cultural and economic structures are woven within the text of Anthony Burgess, considering the period and place it was written. Literary works may carry meanings, perceptions and ideologies, and an analysis according to Cultural Studies seems to be a proper way to locate them. The story of Alex and his droogs take place in an industrial and capitalist society. He lives with his parents in a dilapidated part of town.

Where I lived was with my dad and mum in the flats of Municipal Flatblock 18A, between Kingsley Avenue and Wilsonsway. I got to the big main door with no trouble, though I did pass one young malchick sprawling and creeching and moaning in the gutter, all cut about lovely, and saw in the lamplight also streaks of blood here and there like signatures, my brothers, of the night's fillying. And too I saw just by 18A a pair of devotchka's neezhnies doubtless rudely wrenched off in the heat of the moment, O my brothers. And so in. In the hallway was the good old municipal painting on the walls - vecks and ptitsas very well developed, stern in the dignity of labour, at workbench and machine with not one stitch of platties on their well-developed plotts. But of course some of the malchicks living in 18A had, as was to be expected, embellished and decorated the said big painting with handy pencil and ballpoint, adding hair and stiff rods and dirty ballooning slovos out of the dignified rots of these nagoy (bare, that is) cheenas and vecks. I went to the lift, but there was no need to press the electric knopka to see if it was working or not, because it had been tolchoked real horrorshow this night, the metal doors all buckled, some feat of rare strength indeed, so I had to walk the ten floors up. I cursed and panted climbing, being tired in plott if not so much in brain (BURGESS, 1996, p. 25).

As it occurs in every industrial society, class relations are a problem difficult to manage. Alex likes to boast against 'the bourgeois', as if they were a snobbish class,

It was nadsats milking and coking and fillying around (nadsats were what we used to call the teens), but there were a few of the more starry ones, vecks and cheenas alike (but not of the bourgeois, never them) laughing and govoreeting at the bar. You could tell them from their barberings and loose platties (big stringy sweaters mostly) that they'd been on rehearsals at the TV studios around the corner. The devotchkas among them had these very lively litsos and wide big rots, very red, showing a lot of teeth, and smecking away and not caring about the wicked world one whit (BURGESS, 1996, p. 22).

Nevertheless, he paints for himself a very snobbish image too. Living in a materialistic society, he cares too much about status and appearance – even after performing a criminal act.

I didn't like the look of Dim: he looked dirty and untidy, like a veck who'd been in a fight, which he had been, of course, but you should never look as though you have been. His cravat was like someone had trampled

on it, his maskie had been pulled off and he had floor-dirt on his litso, so we got him in an alleyway and tidied him up a malenky bit, soaking our tashtooks in spit to cheest the dirt off. The things we did for old Dim (BURGESS, 1996, p. 10).

Alex comes from a working-class background, and his parents work hard.

I heard my papapa grumblin and tramplin and then ittying off to the dyeworks where he rabbited, and then my mum called in in a very respectful goloss as she did now I was growing up big and strong. (...)I slooshied her give a sort of a sigh and she said: "I'll put your breakfast in the oven then, son. I've got to be off myself now." Which was true, there being this law for everybody not a child nor with child nor ill to go out rabbiting. My mum worked at one of the Statemarts, as they called them, filling up the shelves with tinned soup and beans and all that cal. So I slooshied her clank a plate in the gas-oven like and then she was putting her shoes on and then getting her coat from behind the door and then sighing again, then she said: "I'm off now, son (BURGESS, 1996, p. 28).

Alex can be seen as a spoiled child in a working-class family. Richard Hoggart (1971) defines working class as people who live in specific parts of town, usually in rented houses; who work for a wage, not salary; they may have small shops; most of them have studied up to secondary school tops; they do physical jobs more than intellectual jobs; they pay their purchases in small instalments. Inside the working class, there are also variations. In "Mass media in a mass society", Hoggart (2005) refers to what he calls "the cult of youth", which means the respect for young people, the idea that young people are supposed to have fun and not to worry about politics or economics. Parents, as a consequence, feel as if they ought to spoil their children, as if their children would not one day need to work for money. This idea is strong among working-class families.

I opened the door of 10-8 with my own little klootch, and inside our malenky quarters all was quiet, the pee and em both being in sleep-land, and mum had laid out on the table on malenky bit of supper – a couple of lomticks of tinned sponge-meat with a shive or so of kleb and butter, a glass of the old cold moloko. Hohoho, the old moloko, with no knives or synthemesc or drenchrom in it. How wicked, my brothers, innocent milk must always seem to me now. Still I drank and ate growling, being more hungry than I thought at first, and I got fruit-pie from the larder and tore chunks off it to stuff into my greedy rot. Then I tooth-cleaned and clicked, cleaning out the old rot with my yahzick or tongue, then I went into my own little room or den, easing off my platties as I did so. Here was my bed and my stereo, pride of my jeezny, and my discs in their cupboard, and banners and flags on the wall, these being like remembrances of my corrective school life since I was eleven, O my brothers (BURGESS, 1996, p. 25).

Life seems easy for those spoiled kids – and their everyday activities, which involve drug use and idleness, are also part of the culture.

You'd lay there after you'd drunk the old moloko and then you got the messel that everything all round you was sort of in the past. You could viddy it all right, all of it, very clear – tables, the stereo, the lights, the sharps and the malchicks – but it was like some veshch that used to be there but was not there not no more. And you were sort of hypnotized by your boot or shoe or a finger-nail as it might be, and at the same time you were sort of picked up by the old scruff and shook like you might be a cat. You got shook and shook till there was nothing left. You lost your name and your body and your self and you just didn't care, and you waited until your boot or finger-nail got yellow, then yellower and yellower all the time. Then the lights started cracking like atomics and the boot or finger-nail or, as it might be, a bit of dirt on your trouser-bottom turned into a big big big mesto, bigger than the whole world, and you were just going to get introduced to old Bog or God when it was all over. You came back to here and now whimpering sort of, with your rot all squaring up for a boohoo. Now that's very nice but very cowardly. You were not put on this earth just to get in touch with God. That sort of thing could sap all the strength and the goodness out of a chelloveck (BURGESS, 1996, p. 5).

Still according to the cult of youth, media for teenagers should be softer, brighter. This fits the idea that mass culture and popular culture are often used as alienating and oppressive devices. In *The Uses of Literacy*, Hoggart (1971) points out the sensationalist character of media and how mass publications need to captivate the readers, so that they do not feel the need of reading something else. This triggers passive acceptance. Alex, though, does not fall for the media. He criticizes the TV and its audience:

Just round the next turning was an alley, dark and empty and open at both ends, and we rested there, panting fast then slower, then breathing like normal. It was like resting between the feet of two terrific and very enormous mountains, these being the flatblocks, and in the windows of all the flats you could viddy like blue dancing light. This would be the telly. Tonight was what thy called a worldcast, meaning that the same programme was being viddied by everybody in the world that wanted to, that being mostly the middle-aged middle-class lewdies. There would be some big famous stupid comic chelloveck or black singer, and it was all being bounced off the special telly satellites in outer space, my brothers (BURGESS, 1996, p. 15).

And the newspaper makes him laugh:

The gazetta was the usual about ultra-violence and bank robberies and strikes and footballers making everybody paralytic with fright by threatening to not play next Saturday if they did not get higher wages, naughty malchickiwicks as they were. Also there were more space-trips and bigger stereo TV screens and offers of free packets of soapflakes in exchange for the labels on soup-tins, amazing offer for one week only, which made me smeck. And there was a bolsly big article on Modern Youth (meaning me, so I gave the old bow, grinning like bezoomny) by some very clever bald chelloveck. I read this with care, my brothers, slurping away at the old chai, cup after tass after chasha, crunching my lomticks of black toast dipped in

jammiwam and eggweg. This learned veck said the usual veshches, about no parental discipline, as he called it, and the shortage of real horrorshow teachers who would lambast bloody beggary out of their innocent poops and make them go boohoo for mercy. All this was gloopy and made me smeck, but it was like nice to go on knowing one was making the news all the time, O my brothers (BURGESS, 1996, p. 31).

Escaping from mass culture is his manner to resist, to remain himself, to avoid going the same way his parents went. This resistance – emphasized by the fact that he is a teenager – is visible in the way he talks, the way he dresses, the music he listens to. His use of Language has political and social power. Through Nadsat, Alex can communicate with his pairs, and adults rarely understand them. Besides, their slang carries a mystery and a tone that matches the brainwashing theme of the novel.

As years pass, when society changes, the dressing codes change too. The same happens to teenagers' musical style: it changes during their process of growing up, adapting to fit their current identity. Maybe that is why Alex enjoys classical music, so that his taste proves different from the taste of the masses. Classical music makes him feel at one time powerful, and astonished.

And then the disc on the stereo twanged off and out (it was Johnny Zhivago, a Russky koshka, singing 'Only Every Other Day'), and in the like interval, the short silence before the next one came on, one of these devotchkas – very fair and with a big smiling red rot and in her late thirties I'd say – suddenly came with a burst of singing, only a bar and a half and as though she was like giving an example of something they'd all been govoreeting about, and it was like for a moment, O my brothers, some great bird had flown into the milkbar, and I felt all the little malenky hairs on my plott standing endwise and the shivers crawling up like slow malenky lizards and then down again. Because I knew what she sang. It was from an opera by Friedrich Gitter-fenster called 'Das Bettzeug', and it was the bit where she's snuffing it with her throat cut, and the slovos are 'Better like this maybe'. Anyway, I shivered (BURGESS, 1996, p. 22).

Power relations are associated with the construction of identity, especially in industrial capitalist societies. Alex, the rebel protagonist, though, does not follow social rules and conventions established by the structures supporting those power relations - institutions like church, school, state, jail, police, family. He is the leader, he makes the norms. And when someone questions his authority, as his droogs dared to do, he is brutal.

And I made with a like deep bow, smiling like bezoomny but thinking all the time. But when we got into the street I viddied that thinking is for the gloopy ones and that the oomny ones use like inspiration and what Bog sends. For

now it was lovely music that came to my aid. There was an auto ittying by and it had its radio on, and I could just slooshy a bar or so of Ludwig van (it was the Violin Concerto, last movement), and I viddied right at once what to do. I said, in like a thick deep goloss: "Right, Georgie, now," and I whisked out my cut-throat britva. Georgie said: "Uh?" but he was skorry enough with his nozh, the blade coming sloosh out of the handle, and we were on to each other. Old Dim said: "Oh no, not right that isn't, and made to uncoil the chain round his tally, but Pete said, putting his rooker firm on old Dim: "Leave them. It's right like that (BURGESS, 1996, p. 40).

Another constant issue in industrial societies is generation clash. Only young people seem to have fun in *A Clockwork Orange*. Alex, for instance, shows no respect for older people. All this oppression suffered by the senior citizens is purged in the moment a group of old men decide to beat up Alex – a very funny and symbolical scene.

And, believe it, brothers, or do the other veshch, two or three starry dodderers, about ninety years old apiece, grabbed me with their trembly old rookers, and I was like made sick by the von of old age and disease which came from these near-dead moodges. The crystal veck was on to me now, starting to deal me malenky weak tolchocks on my litso, and I tried to get away and itty out, but these starry rookers that held me were stronger than I had thought. Then other starry vecks came hobbling from the gazettas to have a go at Your Humble Narrator. They were creeching veshches like: "Kill him, stamp on him, murder him, kick his teeth in," and all that cal, and I could viddy what it was clear enough (BURGESS, 1996, p. 107).

The teenagers pictured in Burgess's novel are full of hatred and prejudice, and this is a cultural symptom. The way people see the others and themselves goes according to a specific ideology, matching their identity and affecting their cultural circles. In many occasions, Alex refers to himself as 'humble and faithful narrator', 'thy little Alex', 'your friend', showing how manipulative and seductive he can be. The reader does not know if Alex is being arrogant or innocent. For instance, when he arrives at the building where his treatment takes place, he is pampered, and starts to think his plan to leave jail will go easier than he has thought.

I lay on the bed thinking this was like real heaven, and I read some of the mags they'd given me – 'Worldsport', 'Sinny' (this being a film mag) and 'Goal'. Then I lay back on the bed and shut my glazzies and thought how nice it was going to be out there again, Alex with perhaps a nice easy job during the day, me being now too old for the old skolliwoll, and then perhaps getting a new like gang together for the nochy, and the first rabbit would be to get old Dim and Pete, if they had not been got already by the millicents. This time I would be very careful not to get loveted. They were giving another like chance, me having done murder and all, and it would not be like fair to get loveted again, after going to all this trouble to show me films that were going to make me a real good mal-chick. I had a real horrorshow

smeck at everybody's like innocence, and I was smecking my gulliver off when they brought in my lunch on a tray (BURGESS, 1996, p. 74).

He laughs at the doctors who want to cure him of being stupid and innocent. In fact, he might be the innocent there. Innocent, but not stupid. Alex is a smart boy who shows some historical knowledge when he needs to defend his point of view, his right to be naughty.

Which is fair speaking. But, brothers, this biting of their toe-nails over what is the cause of badness is what turns me into a fine laughing malchick. They don't go into the cause of goodness, so why the other shop? If lewdies are good that's because they like it, and I wouldn't ever interfere with their pleasures, and so of the other shop. And I was patronizing the other shop. More, badness is of the self, the one, the you or me on our oddy knockies, and that self is made by old Bog or God and is his great pride and radosty. 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 cannot allow the self. And is not our modern history, my brothers, the story of brave malenky selves fighting these big machines? I am serious with you, brothers, over this. But what I do I do because I like to do (BURGESS, 1996, p. 31).

As for other people, Alex hardly ever has nice words. Not even for his gang brothers.

They kept looking our way and I nearly felt like saying the three of us (out of the corner of my rot, that is) should go off for a bit of pol and leave poor old Dim behind, because it would be just a matter of kupetting Dim a demi-litre of white but this time with a dollop of synthemesc in it, but that wouldn't really have been playing like the game. Dim was very very ugly and like his name, but he was a horrorshow filthy fighter and very handy with the boot (BURGESS, 1996, p. 4).

A Clockwork Orange constructs a world that is a reflex of its time, shaped in the mind of a great author, full of concerns, wonderings and prophecies about the future - and Cultural Studies helps understanding that, since Alex's story may be studied along with the cultural practices he takes part in. How Youth, Art and Violence are present in this rich narrative is the next to be discussed.

3 YOUTH, ART AND VIOLENCE IN A *CLOCKWORK ORANGE*

Now there comes the moment to focus specifically on the elements of Art, Youth and Violence present in *A Clockwork Orange*, firstly through a cultural perspective, understanding them as social phenomena, and next placing them in the discussion of the novel.

3.1 YOUTH, ART AND VIOLENCE IN A CULTURAL PERSPECTIVE

3.1.1 Youth in Culture

After having discussed the question of culture in the previous chapter, now the subject is narrowed. Debating youth groups is to debate a subculture. A subcultural group is one that shows particular behaviour, actions and values. Subcultures are, then, “modes of expression or life styles developed by groups in subordinate structural positions in response to dominant meaning systems, and which reflect their attempt to solve structural contradictions arising from the wider societal context” (BRAKE, 2003, p. 8). Cultures and subcultures are real indicators of material power and ideological resistance, even if some subcultures are trivial, some are commercial, some are cheerful, some are expressions of the brutalization of class oppression and racism, etc.

Adolescence is a relative new concept. The way adolescents were seen in the 60s, as well as they are today, is a creation of Victorian middle class:

In common with several other strands of Victorian ideology, the emerging ethos of youth was forged in the ‘new’ public schools and publicised in the flood of magazines and novels which followed the successful launching of Boys’ Own Magazine in 1855, and the appearance of Tom Brown’s Schooldays a year later. (...) This image of youth as a regenerative force gained renewed power from the enthusiasm for reconstruction which followed the armistice of 1918. Youth, it was felt, would bring about a bloodless revolution which would abolish class inequalities and exploitation without class warfare and without socialism (MURDOCK; MCCRON, 2003, p. 192).

From that moment, an institutionalized load of hope was laid on young people. When society realized Youth had power to follow their own instincts and desires too, and not only to meet adults’ expectations, they started to be feared as well. A typical

cultural form in a subculture is its style, being essential to express commitment to the group, membership and position regarding external dominant values (indifference, attack or acceptance). According to Brake (2003), style consists of three main elements: image, argot and conduct. A new style is usually created from the appropriation of already existing objects, adapting the use of these artefacts in a form of collage, recreating group identity and promoting mutual recognition for associates.

As stated by Clarke (2003), unlike what most people may think, style is not only a visual matter. It plays an essential social role among subcultures.

The creation of a distinctive style is not simply a matter of embodying the subculture's own identity and self-image. It also performs the function of defining the group's boundaries more sharply in relation both to its members and all outsiders, a function which has particular consequences for the group's continued existence. (...) Sub-cultural styles have become the principal way in which the mass media report or visualise 'youth'. Judges, the police and social workers will use stereotypes based on appearance and dress to label groups and link them with certain characteristic kinds of behaviour. Aspects of dress, style and appearance therefore play a crucial role in group stigmatisation, and thus in the operation and escalation of social reaction (CLARKE, 2003, p. 182).

Style, then, is important for the members of the group and for the rest of society too. It is a tool used by gangs for internal and external maintenance, limiting and identification. Adherence to subcultures is so common during teenage years because the period of transition between school and work (or marriage) demands a secondary kind of socialization. Adolescence is the perfect moment for reshaping values and ideas and exploring the world and one's own identity (BRAKE, 2003). Although teenagers share a number of common traits, for Brake, they may be subdivided in four categories. The first refers to the Respectable Youth, teenagers who may be involved in fashion, but not necessarily follow styles nor groups. They are seen by subculture members as conformists. The second is the category of the Delinquent Youth, usually working-class male teenagers, involved with criminal activities. The third presents the Cultural Rebels, middle-class adolescents, mostly, involved with the periphery of the literary-artistic world. Finally, there is the Politically Militant Youth, involved with the radical side of political tradition, for instance ethnic groups, issue-oriented groups, pacifists, student groups, political factions or environmentalists (BRAKE, 2003).

Youth cultures might be defined as a mechanism to enable adolescents to deal with the moment of transition they experience and is fostered by the rejection of

adulthood responsibilities. Specifically for working-class youngsters, such subcultures represent stylistic resistance and the challenge of being stuck between the culture of their parents and the hegemonic values of capitalism (HODKINSON, 2007). Youth-based groups and gangs have always existed. Nevertheless, the post-World War II period witnessed change in the way Youth perceived themselves and were, in turn, perceived by others. As of the 1950s, a range of products specifically targeted at them appeared and 'youth' became a significant social category, both economically and culturally (BENNETT, 2007). The formation of subcultures is closely connected to elements such as class and education. This is why similar subcultural groups are found in specific neighbourhoods (BRAKE, 2003).

During the post-war period, working-class teenagers distanced themselves from school – because they thought nothing good could come from education – and from work – disdaining the job opportunities they received, for the wages were not that good. The consequence of this is collective delinquency waves. To Brake (2003), the anti-school movement within working-class youngsters may be considered an act of resistance and opposition to the school ideology, as well as a preparation for the “factory floor culture” – their parents’ culture, and their future culture too. On the other hand, middle-class teenagers attended school and were involved in intellectual and cultural activities. This leads to the difference between street culture and pop media culture; working-class youth lived the culture, while middle-class youth watched/read/listened to it through music, newspapers and books. This is why commercial aspects of media and youth culture had little influence on working-class places; such artefacts were not relevant nor appealing for them, since they could taste ‘the real thing’ anytime they wanted.



Image 8
Teddy Boys

Brake (2003) offers a brief history of British working-class subcultures which bloomed after World War II, along with their styles and habits. Examples of that are the such as the Teddy Boys, the Mods, the Rockers, Skinheads, Glamrock and Glitter, and Punks. Teddy Boys were the dandies from the late 1950s, rebellious young men and women who came mainly from unskilled backgrounds. Lacking formal education, they were unable to enter the white-collar world. To mock this situation, they appropriated the Edwardian dress code of the prosperous upper classes, combined with drape jackets, velvet collars, pipe trousers, crêpe-soled shoes and bootlace ties. The Mods appeared in the early 1960s. Originally called 'Modernists', they were semiskilled white-collar workers who emulated middle-class habits. They were snobbish and competitive, had their effeminate dances and used lethargic drugs. The Rockers also came out in the early 1960s, as Mods' antagonists. Also called 'bikers' or 'greasers'. With their black leather jackets, studs, boots and jeans, these unskilled manual labourers from working class were violent, tough, antidomestic and anti-authority. The Skinheads were more like aggressive puritans wearing big industrial boots, jeans rolled up high, hair cut to the skull and braces. Violent and racist, they formed local gangs that followed a local leader, in the late 60s. They were also brutal football fans. The Glamrock and Glitter, in the early 70s, started to wear extravagant clothes, high heels and colourful make-up to represent and criticize the *embourgeoisement* of leisure and to distance youth culture from reality. The Punks became popular in Britain in 1976. Punks celebrated chaos and aimed to shock the middle class. These teenagers were unemployed and proud of it; they rejected and attacked commerce and consumerism (BRAKE, 2003).



Image 9
Mods

Clarke, Hall, Jefferson and Roberts (2003) point Youth as the main indicator of social change in post-war Britain, influencing even official reports and pieces of legislation – and seen as a social problem by part of society. Through the analysis of Youth from this period, then, it is possible to understand such historical moment. In modern societies, according to Clarke, Hall, Jefferson and Roberts (2003), the central groups are the social classes, and the key cultural configurations are the ‘class cultures’. Regarding these cultural-class configurations, subcultures are smaller, more restricted and differentiated structures. It is important to analyse these ‘subordinate’ subcultures considering their relation to the wider class-cultural networks of which they form a distinctive part. They must engage in certain activities, values, uses of material artefacts and territorial spaces which significantly differentiate them from the ‘parent culture’. Nevertheless, since they are subsets, there must also be significant similarities binding them to the latter.



Image 10
Rockers

Specifically about working-class teenagers, Clarke, Hall, Jefferson and Roberts (2003) state that: “Born during the war, they had less experience of and commitment to pre-war social patterns; because of their age, they were direct beneficiaries of the welfare state and new educational opportunities; most involved in a guilt-free commitment to pleasure and immediate satisfactions” (CLARKE et al, 2003, p. 22). They comment that, usually, the juvenile delinquency of the mid 50s was said to have been caused by disrupting effects of the war on those born during that period: absent fathers, evacuation, changes in normal family life and constant violence surrounding. Together came the radical reconstruction of local economy – the end of small craft industries, their replacement by larger factories outside the town and the decay of family businesses and corner-shops. Workforce was progressively split into two groups: high-specialized well-paid jobs dealing with technology and dull low-paid unskilled jobs in service industries.



Image 11
Skinheads

Corrigan (2003) asserts that the common activity performed by teenagers – not only in the 50s, but until today – is ‘doing nothing’. The risk of this activity is the ‘weird ideas’ that may occurred to them in the meanwhile. These ideas rise up from boredom and the uncertainty of the future and sometimes result in street fights or criminal activities. However, doing nothing is not their only pastime. It is not big news that teenagers had and have a close connection to the use of drugs. The culturally meaningful practice is surrounded by ritual and reverence. Willis (2003) sustains that drugs affect consciousness:

For the head, any drug, and especially acid, was the symbolic key to experience that had always been immanent, but which could only become fully manifest on the other side of the symbolic barrier. This symbolic key did not so much let consciousness into strange lands, as guilt out of familiar lands: the landscape was no less transformed. The drug could be seen to some extent as taking the blame for one’s state of consciousness and therefore, paradoxically, as increasing the freedom of consciousness. The belief that “it’s the drugs, not me” allowed the individual, for a time, to see into the contradictions between, into the dialectic between freedom and determination (WILLIS, 2003, p. 108).

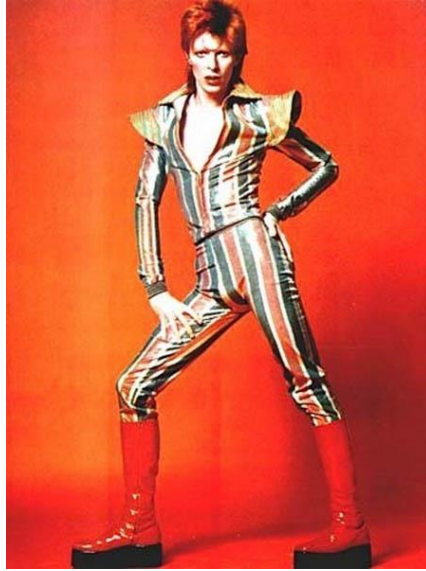


Image 12
David Bowie – Glamrock & Glitter Phase

The mind affected by drugs, as if it were not in control anymore, is a common excuse for perpetrating criminal acts, but this does not happen only among young people. According to Critcher (2003), three factors in a young person's life may determine whether he or she will ever become involved in criminal activities. These are: structures, cultures and biography. Structures would be the aspects beyond the individual's control, such as the distribution of power and wealth in the society, that place someone and his/her family in relation to other people and families. Beliefs, values and notions of right and wrong would be called 'cultures'. What is accepted in one culture may be irregular in another one. Family patterns, ideas of property and the acceptability of Violence are some concepts that vary from culture to culture. Biographical factors, finally, are crucial for the 'final thrust' towards delinquency. They are the complexity of personal circumstances, decisions – including conscious choice –, fortunes and misfortunes in somebody's journey (CRITCHER, 2003).



Image 13
Punks

Youth is a complex stage in life, full of specificities, and many theories have tried to explain the delinquent behaviour common among certain young groups. In the next section, these ideas will be analysed within the context of the novel being investigated here.

3.1.2 Art in Culture

Art has proved to be one of the strongest forms of expression throughout human History. It has relevant social and cultural implications, which will be approached now, especially with regards to Music and Literature – taking into consideration the main object of study here, *A Clockwork Orange*.

There are many ways in which Literature and Music can be connected. Literature and music are equally complex fields of research. Music analysis demands specialized knowledge, just as Literature does. One should not treat music studies in a shallow manner. In similar, Music and Literature have the fact that they are both sequences – the first, of sounds; the second, of events – such as it is the case of narrative literature, and not poetry, for instance. However, music – not song – does not narrate anything; it only evokes feelings (Scher, 2004). Following this idea that feeling is important for the reception of art, Christopher Butler (2004) comments on a study done at Stanford about what touches people.

The results are interesting: musical passages 96 per cent, a scene in a movie, play, ballet, or book 92 per cent, great beauty in nature or art 87

per cent, physical contact with another person 78 per cent, climactic moment in opera 72 per cent, sexual activity 70 per cent, nostalgic moments 70 per cent, watching emotional interactions between other people 67 per cent, viewing a beautiful painting, photograph, or sculpture 67 per cent, moments of inspiration 65 per cent, something momentous or unexpected happening 63 per cent, seeing or reading about something heroic 59 per cent, sudden insight, understanding, solution to a problem 57 per cent, success in a competitive endeavour 49 per cent, particular fragrances 39 per cent, physical exercise 36 per cent, parades 26 per cent (BUTLER, 2004, p. xix).

As the statistics above show, passages in songs and books are among the highest causes of excitement, as well as beauty in Art and human contact. Excitement (which involves emotions, feelings and moods) would be equivalent to pleasure – and displeasure, for that matter. How can a piece of Art – literature, music, painting or anything else – evoke emotions? Butler’s (2004) idea is that “emotions are the basis for our pleasure, as they interact with the processes of our understanding of the narrative situation projected by the work” (BUTLER, 2004, p. 37). Depending on the understanding of a situation, different emotions may be aroused.

The emotional provocation of works of art does indeed depend, secondarily, on our empathy, sympathy, and identification, on our ability to see matters from the other person’s point of view, and no doubt on our having some of the emotions that go with that. But the force of our emotional *identification* with characters will obviously depend upon the degree of *their sympathetic consonance with our own experience*. And that can count a good deal for our pleasure and displeasure. It is never wrong for us to ask ourselves, when deeply moved, not just ‘Who am I most like here?’, but ‘Whose interests here are most close to my own?’ (BUTLER, 2004, p. 43).

Thus, not everybody is touched in the same manner by the same subject or theme. Each person identifies with different elements of a same piece of music or literature, and react diversely to it. In many cases, the emotions evoked by Art are not the most pleasing. This is not a reason for it not being appreciated, as Butler (2004) explains:

We have genuinely painful emotions and anguished thoughts in response to such works of art, and there are plenty of people who simply cannot take the fictional violence displayed in the cinema and on TV, who weep copiously when moved by the story of others’ sad predicaments, and so on. (...) And yet, and so, there seems to be something which *compensates* us for the unpleasant emotions and sad or revolting thoughts that many works of art can make us have, so that pleasure is *also* involved. (...) There may be some kind of *combination* here that will resolve the tensions within the paradox of our enjoyment of the sad in artistic contexts. At least some of the pleasure we derive from such emotionally disturbing experiences seems to

arise from their giving us the compensatory pleasure of an artistically ordered understanding (BUTLER, 2004, p. 54).

This shows that revolting or sad feelings ascended from literature or music compensate the reader or listener through the artistic understanding and humanistic identification they deliver. Shumway (2005) discusses the sensual and mental pleasure that Art conveys, ignoring the role of such unpleasant emotions.

My hypothesis is that if you want to understand the longevity of art, its entertainment value is among the most important factors. So, if we want to know why people have read Homer and Shakespeare over the years, the place to start is with the guess that their works have tended to yield pleasurable experiences" (SHUMWAY, 2005, p. 106).

As it can be taken from this statement, a piece of art should be valued according to the amount of pleasure it offers for its receivers, then, because this is what will last from it. Besides having the function of evoking feelings, art, as Young (1995) sustains, has a cognitive function, contributing to people's understanding of each other, and the relations they maintain. Art is not supposed simply to mirror reality, but to offer an interpretation for it, presenting unexpected situations (YOUNG, 1995).

Talking specifically about music, Frith (2003) stresses that it represents an aesthetic and social practice that help building both a subjective and a collective identity: "Music, like identity, is both performance and story, describes the social in the individual and the individual in the social, the mind in the body and the body in the mind; identity, like music, is a matter of both ethics and aesthetics" (FRITH, 2003, P. 109). Music builds individuals' sense of identity by providing experiences that allow them to place themselves in imaginary cultural narratives. Regarding the aesthetic process, there is no difference between high and low music. Different types of music may produce different types of musical identity, but the way the activity works to form identities is the same (FRITH, 2003). The distinction between high and low culture results from different social activities, not from diverse tastes.

Felski (2005) mentions that some scholars opposed to Cultural Studies say that this field means the death of aesthetics. However, she defends the area. Cultural studies, as Felski insists, is only one way of analysing culture; there are many others, including anthropology, communication studies, American studies, cultural history, new historicism, cultural sociology, and other approaches. People in cultural studies

also want to discuss politics, power, and ideology, of course. They do not believe that Art is independent. A Cultural Studies approach must not ignore the aesthetic importance of cultural production. Nevertheless, it also must not reduce the text, building or painting to simply something that is beautiful; it needs to ask when, how, and why the work received such status and by whom (KACANDES, 2005).

Now that the cultural and social role of Art (and music, to be more specific) was discussed, the thesis will now move to the study of its presence and behaviour within Burgess's novel.

3.1.3 Violence in Culture

Violence has existed since the beginning of humankind. Nations were built through violence, exploration, colonization, imposition of values and norms, including religion. As Carroll (2007) points out, the association between Violence and Religion is clear, for all religious foundation myths have a violent element, as the Biblical myth of Abel and Cain shows. The author points out that "the world as a school of pain and suffering, necessary for spiritual rebirth, is central to Christian teaching" (Id., 2007, p. 1). This brings a special aesthetic to Violence, given its link to the sacred.

Defining what Violence is and how it can be measured depends on subjective criteria, since the meaning of Violence is always changing. The definition and judgment of violence must walk together with the question of morality. In a case of self-defence or vengeance, preconceived notions around violence are subverted, and people change their minds, usually judging in favour of who committed violence. In situations like these, the legitimacy of violence becomes contestable, making the phenomenon more acceptable or tolerable. Hence, in violent circumstances, it is fundamental to understand the relations between perpetrator, victim and witness, since this will clarify the political and social environment within which the action has happened (Id., 2007).

Another example of legitimized acts of violence is structural violence: the one promoted by the state and the one used by citizens to defend themselves from the state (Id., 2007). This legitimization required by violence puts it always closely associated with the question of power. Power, in its turn, depends on the role of the state, the weight of the law, the relation between classes, and political changes (Id., 2007).

Violence is a historically defined notion dependent on views of justice, attitudes towards cruelty and notions of public and private space, among other things. The boundaries between legitimate and illegitimate forms of physical aggression, a fundamental distinction, are determined and preserved culturally (WOOD, 2007). Usually, men's fights are more accepted socially, rooted in evolutionary psychology, but also because physical force is a method by which hierarchies of power are negotiated, and "violence between men, as a solution to an argument or to save face or status, is most prevalent among working-class, poor, and disenfranchised young men" (Id., 2007, p. 87).

Rutherford, Zwi, Grove and Butchart (2007) present violence through the sanitary point of view, considering it a major public health problem. Questions such as terrorism, gender-based crimes, youth violence and religious conflicts turn it into a growing issue. The World Health Organization defined Violence as: "the intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community, that either results in or has a high likelihood of resulting in injury, death, psychological harm, mal-development or deprivation" (RUTHERFORD et al. 2007, p. 676). Violent acts may or may not be heightened by the use of drugs, but the important aspect to notice in this definition is the presence of intention.

According to the World Health Organization, there are three categories of Violence regarding offenders: self-directed violence (cases of self-harm and suicidal thoughts and actions), interpersonal violence (one-to-one acts of aggression or intimidation) and collective violence (when the agent acts in behalf of a group). Also, the nature of violent events may be categorized into four types (not mutually exclusive): physical, sexual, psychological or involving deprivation or neglect (Id., 2007). Specifically concerning youth violence, the World Health Organization affirms that age is indeed a risk factor for becoming victim or perpetrator of violence, being young males particularly in danger. It refers to "the physical and psychological harm that result from exploitative and unjust social, political and economic systems. Structural violence is, however, often most pervasive because of its invisibility" (Id., 2007, p. 678).

The prevention of violence, as stated by Rutherford; Zwi; Grove and Butchart (2007), is possible in three forms: primary prevention (the most effective preventive method, but most difficult to attain; it aims to stop violent incidents from occurring and

it is often unattractive to politicians, since it is not visible); secondary prevention (it aims to minimize harm after the violent incident has occurred, with immediate responses, such as emergency services) and tertiary prevention (it aims to treat and rehabilitate victims and perpetrators on a long-term basis, promoting rehabilitation and reintegration, attempting to reduce trauma). There is also the possibility of performing interventions, acting directly with groups or individuals at risk of committing or suffering violence.

Violence is not an isolated phenomenon; it might have roots in social, religious, economic, political and cultural issues. The way Violence, together with the elements of Youth and Art, is presented in the novel is the topic to be investigated next.

3.2 YOUTH, ART AND VIOLENCE IN THE NOVEL

3.2.1 Youth in the Novel

The young British gangs pictured in Burgess's *A Clockwork Orange* – not so different from the real ones – show an ideological resistance when affronting society, in a brutal way. The droogs keep an aggressive behaviour towards society, especially towards people in some sort of disadvantage situation. Their style, as mentioned before, is fundamental for building the identity of the gang. The first component of style, 'image', is so relevant in *A Clockwork Orange*, that it is one of the first details Alex, the narrator, gives about them:

The four of us were dressed in the height of fashion, which in those days was a pair of black very tight tights with the old jelly mould, as we called it, fitting on the crotch underneath the tights, this being to protect and also a sort of a design you could viddy clear enough in a certain light, so that I had one in the shape of a spider, Pete had a rooker (a hand, that is), Georgie had a very fancy one of a flower, and poor old Dim had a very hound-and-horny one of a clown's litso (face, that is). Dim not ever having much of an idea of things and being, beyond all shadow of a doubting thomas, the dimmest of we four. Then we wore waisty jackets without lapels but with these very big built-up shoulders ('pletchoes' we called them) which were a kind of a mockery of having real shoulders like that. Then, my brothers, we had these off-white cravats which looked like whipped-up kartoffel or spud with a sort of a design made on it with a fork. We wore our hair not too long and we had flip horrorshow boots for kicking (BURGESS, 1996, p. 4).

Right after this, Alex comments on the appearance of some girls who are at the Korova bar. Their clothes are also full of meaning – the boys have shoes and accessories to help them fighting; the girls have tags to announce their sexuality:

There were three devotchkas sitting at the counter all together, but there were four of us malchicks and it was usually like one for all and all for one. These sharps were dressed in the height of fashion too, with purple and green and orange wigs on their gullivers, each one not costing less than three or four weeks of those sharps' wages, I should reckon, and make-up to match (rainbows round the glazzies, that is, and the rot painted very wide). Then they had long black very straight dresses, and on the groody part of them they had little badges of like silver with different malchicks' names on them – Joe and Mike and suchlike. These were supposed to be the names of the different malchicks they'd spatted with before they were fourteen (BURGESS, 1996, p. 4).

At the end of the novel, when years have gone by, teenage fashion changes again, proving how volatile this element is. The second element that, in Brake's (2003) opinion, helps building a subculture style is 'argot'. Teenagers speak a different language from adults, this is a fact. In the case of *A Clockwork Orange*, they communicate using Nadsat, a strong dialect that shocks parents and society in general. Since it is difficult to break the code of this argot, the teenagers feel safe using it. The last item in Brake's (2003) list is behaviour. The teens' conduct aims to bring chaos to wherever place and whatever person they come across. Not even a young couple in love is safe from their naughtiness.

Then we saw one young malchick with his sharp, lubbilubbing under a tree, so we stopped and cheered at them, then we bashed into them both with a couple of half-hearted tolchocks, making them cry, and on we went. What we were after now was the old surprise visit. That was a real kick and good for smecks and lashings of the ultra-violent (BURGESS, 1996, p 16)

These three ingredients make their style something remarkable, both scary and interesting visually, with functional elements on its composition. Alex and his gang are working-class boys who, besides wearing clothes made for fighting and using shocking language, despise "bourgeois" people, hitting them whenever they can.

So we scatted out into the big winter nochy and walked down Marghanita Boulevard and then turned into Boothby Avenue, and there we found what we were pretty well looking for, a malenky jest to start off the evening with. There was a doddery starry schoolmaster type veck, glasses on and his rot open to the cold nochy air. He had books under his arm and a crappy

umbrella and was coming round the corner from the Public Biblio, which not many lewdies used these days. You never really saw many of the older bourgeois type out after nightfall those days, what with the shortage of police and we fine young malchickiwicks about, and this prof type chello-veck was the only one walking in the whole of the street (BURGESS, 1996, p. 6).

The adjective 'bourgeois' is used in many occasions in the novel, and always in a derogatory manner. Billyboy's gang, enemies of Alex and his droogs, also belong to the working class, and have similar characteristics to the narrator and his followers.

It was round by the Municipal Power Plant that we came across Billyboy and his five droogs. Now in those days, my brothers, the teaming up was mostly by fours or fives, these being like auto-teams, four being a comfy number for an auto, and six being the outside limit for gang-size. Sometimes gangs would gang up so as to make like malenky armies for big night-war, but mostly it was best to roam in these like small numbers. Billyboy was something that made me want to sick just to viddy his fat grinning litso, and he always had this von of very stale oil that's been used for frying over and over, even when he was dressed in his best platties, like now. They viddied us just as we viddied them, and there was like a very quiet kind of watching each other now (BURGESS, 1996, p. 13).

This corroborates Brake's (2003) statement that similar subcultural groups are found in specific neighbourhoods. The teenagers in *A Clockwork Orange* are indeed anti-school: the morning after a night full of criminal adventures, for instance, Alex does not go to school, calling it "the great seat of gloopy useless learning" (BURGESS, 1996, p. 27). He also lies about working – for his father, before jail, and for the doctors, when he is about to be released. They are anti-media as well. As seen in the second chapter, Alex laughs at mass media and their alienated audience. The news, for him, are futile and incorrect, mainly when its focus is youth culture.

So now, this smiling winter morning, I drink this very strong chai with moloko and spoon after spoon after spoon of sugar, me having a sladky tooth, and I dragged out of the oven the breakfast my poor old mum had cooked for me. It was an egg fried, that and no more, but I made toast and ate egg and toast and jam, smacking away at it while I read the gazetta. The gazetta was the usual about ultra-violence and bank robberies and strikes and footballers making everybody paralytic with fright by threatening to not play next Saturday if they did not get higher wages, naughty malchickiwicks as they were. Also there were more space-trips and bigger stereo TV screens and offers of free packets of soapflakes in exchange for the labels on soup-tins, amazing offer for one week only, which made me smeck. And there was a bolshy big article on Modern Youth (meaning me, so I gave the old bow, grinning like bezoomny) by some very clever bald chelloveck. I read this with care, my brothers, slurping away at the old chai, cup after tass after chasha, crunching my lomticks of black toast dipped in jammiwam and eggiweg. This learned veck said the usual veshches, about no parental

discipline, as he called it, and the shortage of real horrorshow teachers who would lambast bloody beggary out of their innocent poops and make them go boohoo for mercy. All this was gloopy and made me smeck, but it was like nice to go on knowing one was making the news all the time, O my brothers (BURGESS, 1996, p. 31).

Parents and school have no power over Alex, this is clear. The newspaper can only cause him to laugh, so. While reading it, he acts as if no one could understand nor defeat Youth. There is a part of society who positions itself openly against Youth, in real life and in fiction too. A drunk man beaten up by the droogs speaks on behalf of these citizens:

But when Dim fisted him a few times on his filthy drunkard's rot he shut up singing and started to creech: "Go on, do me in, you bastard cowards, I don't want to live anyway, not in a stinking world like this one." I told Dim to lay off a bit then, because it used to interest me sometimes to slooshy what some of these starry decreps had to say about life and the world. I said: "Oh. And what's stinking about it?" He cried out: "It's a stinking world because it lets the young get on to the old like you done, and there's no law nor order no more." He was creeching out loud and waving his rookers and making real horrorshow with the slovos, only the odd blurp blurp coming from his keeshkas, like something was orbiting within, or like some very rude interrupting sort of a moodge making a shoom, so that this old veck kept sort of threatening it with his fists, shouting: "It's no world for any old man any longer, and that means that I'm not one bit scared of you, my boyos, because I'm too drunk to feel the pain if you hit me, and if you kill me I'll be glad to be dead." We smecked and then grinned but said nothing, and then he said: "What sort of a world is it at all? Men on the moon and men spinning round the earth like it might be midges round a lamp, and there's not more attention paid to earthly law nor order no more. So your worst you may do, you filthy cowardly hooligans." Then he gave us some lip-music - "Prrrrzzzzrrrr" - like we'd done to those young millicents, and then he started singing again (BURGESS, 1996, p. 12).

The drunk man's words are not difficult to agree with, since his sadness shows vividly. Alex's post-corrective adviser, P. R. Deltoid, also expresses the regular citizen's concerns when he questions the boy about what is wrong with young people.

Then he said, in a goloss of great suffering, but still rocking away: "What gets into you all? We study the problem and we've been studying it for damn well near a century, yes, but we get no further with our studies. 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?" (BURGESS, 1996, p. 30).

The answer for Deltoid's wonderings only come at the end of the novel, and they are brought by Alex himself. The teenager realizes he is getting older and that

Youth must pass as everything else. He reflects on how young people are out of control, manipulated, and are not aware of this.

Perhaps I was getting too old for the sort of jeezny I had been leading, brothers. I was eighteen now, just gone. Eighteen was not a young age. At eighteen old Wolfgang Amadeus had written concertos and symphonies and operas and oratorios and all that cal, no, not cal, heavenly music. And then there was old Felix M. with his Midsummer Night's Dream Overture. And there were others. And there was this like French poet set by old Benjy Britt, who had done all his best poetry by the age of fifteen, O my brothers. Arthur, his first name. Eighteen was not all that young an age, then. But what was I going to do? Walking the dark chill bastards of winter streets after ittying off from this chai-and-coffee mesto, I kept viddying like visions, like these cartoons in the gazettas. There was Your Humble Narrator Alex coming home from work to a good hot plate of dinner, and there was this ptitsa all welcoming and greeting like loving. But I could not viddy her all that horrorshow, brothers, I could not think who it might be. But I had this sudden very strong idea that if I walked into the room next to this room where the fire was burning away and my hot dinner laid on the table, there I should find what I really wanted, and now it all tied up, that picture scissored out of the gazetta and meeting old Pete like that. For in that other room in a cot was laying gurgling goo goo goo my son. Yes yes yes, brothers, my son. And now I felt this bolshy big hollow inside my plott, feeling very surprised too at myself. I knew what was happening, O my brothers. I was like growing up (BURGESS, 1996, p. 140).

Thus, this is a pessimistic and optimistic ending at the same time: Youth will always be like that, but, luckily, it will always get through. Here is the answer to Alex's recurrent question throughout the whole novel: 'what's going to be then, eh?'

That's what it's going to be then, brothers, as I come to the like end of this tale. You have been everywhere with your little droog Alex, suffering with him, and you have viddied some of the most grahzny bratchnies old Bog ever made, all on to your old droog Alex. And all it was was that I was young. But now as I end this story, brothers, I am not young, not no longer, oh no. Alex like groweth up, oh yes (BURGESS, 1996, p. 141).

Alex understands that his stage of his life has gone forever, using it as the explanation for his vicious behaviour. He – or Burgess, for that matter – does not offer enough information about Alex's background; however, the constant violent surrounding would be the only reason – out of the ones mentioned by Clarke, Hall, Jefferson and Roberts (2003), which included absent fathers, evacuation and changes in normal family life – for his bad conduct.

Alex is a spoiled teenager; his parents give him everything, even fearing him a little. Music and Violence provide all immediate pleasures he needs. Apart from that, 'doing nothing' is his favourite activity, as pointed before by Corrigan (2003). Right at

the beginning of the novel, the droogs are in their usual idle mode, preceding getting into fights and trouble: “There was me, that is Alex, and my three droogs, that is Pete, Georgie, and Dim. Dim being really dim, and we sat in the Korova Milkbar making up our rassoodocks what to do with the evening, a flip dark chill winter bastard though dry” (BURGESS, 1996, p. 3).

Bored from the laziness, and with their minds blurred by the use of drugs, perpetrating criminal acts is a common consequence. In the case of the boys in *A Clockwork Orange*, the drugs are chemical substances – vellocet, synthemesc and drenchrom – mixed in milk.

All round were chellovecks well away on milk plus vellocet and synthemesc and drenchrom and other veshches which take you far far far away from this wicked and real world into the land to viddy Bog And All His Angels And Saints in your left sabog with lights bursting and spurting all over your mozg. What we were peeting was the old moloko with knives in it, as we used to say, to sharpen you up and make you ready for a bit of dirty twenty-to-one, but I've told you all that before (BURGESS, 1996, p. 3).

These substances fill them up with energy, and they cannot wait to see some action. Alex never blames the drugs for his doings, nor apologize; still, he is very aware of the effect they cause.

In the trousers of this starry veck there was only a malenky bit of cutter (money, that is) -not more than three gollies – so we gave all his messy little coin the scatter treatment, it being hen-korm to the amount of pretty polly we had on us already. Then we smashed the umbrella and razrezed his platties and gave them to the blowing winds, my brothers, and then we'd finished with the starry teacher type veck. We hadn't done much, I know, but that was only like the start of the evening and I make no appy polly loggies to thee or thine for that. The knives in the milk plus were stabbing away nice and horrorshow now (BURGESS, 1996, p. 8).

More than being aware of the effect of the drugs, they enjoy it very much, getting a God-like feeling through their use. Following Critcher's (2003) theory that structures, cultures and biography are the factors determining whether a young person will ever become a delinquent, it is possible to affirm that Alex's structure is a typical working-class one: he lives in a decaying part of the city – in 'the flats', even though, as seen before, his parents give him all he could need.

Where I lived was with my dadda and mum in the flats of Municipal Flatblock 18A, between Kingsley Avenue and Wil-sonsway. I got to the big main door with no trouble, though I did pass one young malchick sprawling and creeching and moaning in the gutter, all cut about lovely, and saw in the

lamplight also streaks of blood here and there like signatures, my brothers, of the night's fillying (BURGESS, 1996, p. 25).

The cultural circumstance he lives in, apparently, is resigned – not happy with it, but resigned – with the existence of delinquent violence, with children who do not respect their parents. Alex's biography contributes to the explanation of his criminal behavior in a way that it shows he has a history of depraved conduct in school, having attended correction institutions for many times, being friends with people who are also bad influence, consciously choosing to keep on leading such life. All these elements combined may be a clue to Alex's ways.

3.2.2 Art in the Novel

When the subject of Art in *A Clockwork Orange* arises, Music is the first artistic form that comes to mind – for Beethoven's presence in the story is so strong. Of course, there are others: Literature (when Alex and his droogs tore up a professor's book before beating him up; F. Alexander, the writer who is writing his own *A Clockwork Orange*); Sculpture (Beethoven's bust at the cat lady's house); Painting (the ones on the walls near 'the flats'); Cinema (the "sinny" of the town, with its corny billboards; the tool for the Ludovico technique). However, focus will be in the musical aspect of the novel, given its relevance for the plot.

Considering Burgess's background as a composer, it is easy to identify the importance of the connection made between this specific language and the themes pursued in the novel, and the question that appears is: Why did Burgess come up with an adolescent fan of classical music? Blake Morrison ventures to present some explanations.

What distinguishes Alex from most teenagers is that his tastes in music are classical: Bach, Mozart, above all Beethoven, whose Ninth Symphony becomes the novel's dominant motif. It may reflect Burgess's own prejudices that, feeling some affection for his hero, he could not permit him to be a devotee of pop. There was also the consideration that a love of Elvis Presley or Billy Fury would have dated the novel. More than this, though, Burgess uses music to address the question of whether high art is civilizing. (...) It's a black mark against the government psychologist Dr. Brodsky that, himself uninterested in music, he uses Beethoven in his reform programme, so that Alex, thereafter, can never hear Beethoven play without feeling sick. The opposition liberals, too, willfully torture Alex with the Ninth Symphony, driving him to attempt suicide. Music may not civilize Alex, but it is an essential mark of his good taste and of his enemies' lack of it (MORRISON, 1996, p. XIII).

Alex is not an ordinary teenager, and this can be assumed from his musical taste. This could be an aspect to cause the growing affection of the reader towards the narrator. Beethoven helps to narrate Alex's story, since his *Ninth* and the boy's destiny show similar phases: "demonic conflict", "tempestuous contrasts", "ethereal reflections" and "unabashed exuberance". When maturity comes, Alex's taste for music changes, closing a cycle – that does not relate the *Ninth* to immaturity; on the contrary, it encompasses it as part of a process, a process that leaves marks and memories – exactly as adolescence does.

It took Ludwig van Beethoven almost thirty years to complete the *Ninth* Symphony (LEVY, 2003), his most ambitious piece of work. The composition is said to present an idealistic belief in the triumph of humankind.

The Ninth is an epic, revolutionary work. Within its extended time frame, one traverses the many plains of Beethoven's compositional landscape: demonic conflict (the opening *Allegro*), tempestuous contrasts (the scherzo), ethereal reflection (the *Adagio*), and unabashed exuberance (the finale). In the last movement, Beethoven symbolically broke not only the chains of tyrants, but those of instrumental music as well, moving out of E. T. A. Hogmann's abstract realm of "pure expression" and into the world of the vocal symphony (LEVY, 2003, p. x).

However, just as happens with *A Clockwork Orange*, the *Ninth* does not raise only compliments and admiration. It has also a controversial side, with critics arguing about its "crude, wild, and extraneous harmonies" (LEVY, 2003, p. X). More recently, the feminist music historian Susan McClary interpreted the tonal ferocity of the symphony as a masculine attack, as "the throttling murderous rage of a rapist" (Idem). The magnificence of this symphony is controversial, too. However, almost two hundred year after its launching, it still fosters hot discussions among experts.

It is unreasonable to expect that a mere piece of music could have the power to bring redemption to a troubled world, although the Ninth Symphony probably has come as close to reaching this goal as any work ever composed. But has this anthem of universal brotherhood at the same time fostered an unrealistic, unattainable, and perhaps even undesirable illusion? Has the Ninth Symphony lost its capacity to inspire people in a world that is so filled with violence and hatred that people's senses have become dulled? Has it been trivialized by overexposure (one recalls, for instance, the use of the scherzo as the theme for the Huntley-Brinkley evening newscast on NBC) and the forces of the commercial marketplace? (LEVY, 2003, p. 7).

As Harvey Sachs (2010) affirms, the insertion of human voices in a symphony was the greatest innovation in the *Ninth*. It is an assertion in favour of universal brotherhood, peace, freedom and joy, usually used to honour important events – may they be social, political or historical. Beethoven appropriated some segments of an epic poem to construct his symphony.

‘*Alle Menschen werden Brüder*’ (All men become brothers) and ‘*Seid umschlungen, Millionen*’ (Be embraced, ye millions) were the key phrases in the excerpts that Beethoven set to music in the symphony’s finale. The poem was called “*An die Freude*” (To Joy), but in Beethoven’s transforming hands it became a subtle yet robust, unmistakable ode to and prayer for suffering humanity (SACHS, 2010, p. 50).

Galia Hanoch-Roe (2002) says that, with the passing of time, Beethoven’s *Ninth* has reached a “mythical status”, hence the ecstasy sensation Alex feels whenever he listens to it. The symphony is so important in the plot that, for Galia Hanoch-Roe (2002), the *Ninth* is a second protagonist, almost as relevant as Alex. In *A Clockwork Orange*, the connection between plot and the *Ninth* is felt at different levels and it is present at dramatic turning points of the story, reflecting all Alex’s moods.

The differing thoughts of the characters are brought together into a musical unity, by a melody and harmony which reflects and reinforces our own understanding of the common predicament expressed by the text, and gives it a huge emotional expansion (HANOCH-ROE, 2002, p. 33).

Emotionally disturbing experiences are present both in *A Clockwork Orange* (as the cure or punishment of Alex) and in the symphony, as well as the hope for humanity to stop suffering (humanity is in decay, violence is all around, lethargy and disbelief impregnated society). The feeling of brotherhood explicitly exposed by the way Alex addresses the readers (as ‘brothers’) comes from the *Ninth Symphony*, that, in return, amplifies the dramatic impact of the novel. Beethoven and his *Ninth* appear in many moments of Alex’s journey. As in the symphony, the story begins by showing the “demonic conflict” (Levy, 2003), which is Alex’s evil side, and the “tempestuous contrasts” (Levy, 2003) in his personality, as his passion for Art contrasting with his violent outbursts. Already in part 1, this can be observed, when Alex rapes two girls to the sound of Beethoven.

Well, if they would not go to school they must still have their education. And education they had had. They were creeching and going ow ow ow as they put their platties on, and they were like punchipunching me with their teeny fists as I lay there dirty and nagoy and fair shagged and fagged on the bed. This young Sonietta was creeching: "Beast and hateful animal. Filthy horror." So I let them get their things together and get out, which they did, talking about how the rozzes should be got on to me and all that cal. Then they were going down the stairs and I dropped off to sleep, still with the old Joy Joy Joy Joy crashing and howling away (BURGESS, 1996, p. 36).

A few pages later, Alex beats his droogs for questioning his authority, motivated by someone's radio which was broadcasting classical music. Their next move is to break into a woman's house, where, coincidentally, they find a Beethoven's bust as decoration.

So, making with my shiny zoobies, I ittied a bit nearer to her, taking my time, and on the way I saw on a like sideboard a lovely little veshch, the loveliest malenky veshch any malchick fond of music like myself could ever hope to viddy with his own two glazzies, for it was like the gulliver and pletchoes of Ludwig van himself, what they call a bust, a like stone veshch with stone long hair and blind glazzies and the big flowing cravat (BURGESS, 1996, p. 47).

Arrested, Alex fights off a prisoner. Then, feeling relieved, he dozes and dreams of Beethoven.

Anyway, I heaved him down again, him not being all that heavy, and he collapsed on top of a fat drunk chelloveck on the floor, and both woke and started creeching and punching pathetic at each other. So I lay down on this vonny bed, my brothers, and went to very tired and exhausted and hurt sleep. But it was not really like sleep, it was like passing out to another better world. And in this other better world, O my brothers, I was in like a big field with all flowers and trees, and there was a like goat with a man's litso playing away on a like flute. And there rose like the sun Ludwig van himself with thundery litso and cravat and wild windy voloss, and then I heard the Ninth, last movement, with the slovos all a bit mixed-up like they knew themselves they had to be mixedup, this being a dream (BURGESS, 1996, p. 55).

Officially convicted in a federal institution, Alex and other cellmates beat a jail newcomer. Once again, he sleeps and dreams about music.

So we all climbed back into our bunks, being very tired now. What I dreamt of, O my brothers, was of being in some very big orchestra, hundreds and hundreds strong, and the conductor was a like mixture of Ludwig van and G. F. Handel, looking very deaf and blind and weary of the world. I was with the wind instruments, but what I was playing was like a white pinky bassoon made of flesh and growing out of my plott, right in the middle of my belly, and when I blew into it I had to smeck ha ha ha very loud because it

like tickled, and then Ludwig van G. F. got very razdrax and bezoomny. Then he came right up to my litso and creeched loud in my ooko, and then I woke up like sweating (BURGESS, 1996, p. 67).

When Alex is being tortured with Beethoven's symphony, he defends the composer, saying that the doctors are using the musician in such a horrible way. Does he use it in a better way, though? One cannot deny that he uses it passionately.

Then you were allowed to viddy lewdies being shot against walls, officers giving the orders, and also horrible nagoy plotts left lying in gutters, all like cages of bare ribs and white thin nogas. Then there were lewdies being dragged off creeching though not on the sound-track, my brothers, the only sound being music, and being tolchoked while they were dragged off. Then I noticed, in all my pain and sickness, what music it was that like crackled and boomed on the sound-track, and it was Ludwig van, the last movement of the Fifth Symphony, and I creeched like bezoomny at that. "Stop!" I creeched. "Stop, you grahzny disgusting sods. It's a sin, that's what it is, a filthy unforgivable sin, you bratchnies! (BURGESS, 1996, p. 84).

Almost at the end of the book, the minister visits Alex in the hospital, trying to make amends, and gives him a stereo system. Immediately, the boy puts on some Beethoven again, this time without feeling sick. He thinks he is cured (i.e.: he thinks it is ok again to feel bursts sometimes, but he does not have these urges anymore). This whole circumstance brings the "unabashed exuberance" previously mentioned by Levy (2003). In this moment, like in the poem that inspired Beethoven's *Ninth*, there happens the breaking of chains held up by tyrants – in the novel, the tyrants being criticized are represented by institutions (the Police, Justice, Politics, the Church).

What was brought in now, brothers, was a big shiny box, and I viddied clear what sort of a veshch it was. It was a stereo. It was put down next to the bed and opened up and some veck plugged its lead into the wall-socket. "What shall it be?" asked a veck with otchkies on his nose, and he had in his rookers lovely shiny sleeves full of music. "Mozart? Beethoven? Schoenberg? Carl Orff?" "The Ninth," I said. "The glorious Ninth." And the Ninth it was, O my brothers. Everybody began to leave nice and quiet while I laid there with my glazzies closed, slooshying the lovely music. The Min said: "Good good boy," patting me on the pletcho, then he ittied off. Only one veck was left, saying: "Sign here, please." I opened my glazzies up to sign, not knowing what I was signing and not, O my brothers, caring either. Then I was left alone with the glorious Ninth of Ludwig van. Oh it was gorgeosity and yumyummy. When it came tothe Scherzo I could viddy myself very clear running and running on like very light and mysterious nogas, carving the whole litso of the creeching world with my cut-throat britva. And there was the slow movement and the lovely last singing movement still to come. I was cured all right (BURGESS, 1996, p. 132).

In the last chapter, the reader notices that Alex is not a violent person anymore. He does not feel sick with violence like he did right after the treatment, but he does not feel the desire to gang up or to attack people either. And, an important detail for this study, his musical taste changes.

It was dark and there was a wind sharp as a nozh getting up, and there were very very few lewdies about. There were these patrol cars with brutal rozzes inside them like cruising about, and now and then on the corner you would viddy a couple of very young millicents stamping against the bitchy cold and letting out steam breath on the winter air, O my brothers. I suppose really a lot of the old ultra-violence and crasting was dying out now, the rozzes being so brutal with who they caught, though it had become like a fight between naughty nadsats and the rozzes who could be more skorry with the nozh and the britva and the stick and even the gun. But what was the matter with me these days was that I didn't like care much. It was like something soft getting into me and I could not pony why. What I wanted these days I did not know. Even the music I liked to slooshy in my own malenky den what what I would have smecked at before, brothers. I was slooshying more like malenky romantic songs, what they call *Lieder*, just a goloss and a piano, very quiet and like yearny, different from when it had been all bolshy orchestras and me lying on the bed between the violins and the trombones and kettledrums. There was something happening inside me, and I wondered if it was like some disease or if it was what they had done to me that time upsetting my gulliver and perhaps going to make me real bezoomny (BURGESS, 1996, p. 137).

Alex has no longer the need of listening to something fierce and strong as his own feelings, which are not that extravagant anymore. The *Ninth* was part of a cycle in his life, but that cycle is finished now, and it is time to move on – in Alex's case, move on to adulthood. This comes to prove that music definitely has a meaning in the story.

Usually people think that the appreciation of Art has a civilizing effect. Alex does not agree with this idea.

I had to have a smeck, though, thinking of what I'd viddied once in one of these like articles on Modern Youth, about how Modern Youth would be better off if A Lively Appreciation Of The Arts could be like encouraged. Great Music, it said, and Great Poetry would like quieten Modern Youth down and make Modern Youth more Civilized. Civilized my syphilised yarbles. Music always sort of sharpened me up, O my brothers, and made me feel like old Bog himself, ready to make with the old donner and blit-zen and have vecks and ptitsas creeching away in my ha ha power (BURGESS, 1996, p. 32).

For Alex, music is important because it makes him feel powerful, exultant. This idea of pleasure fostered by arts is corroborated in *A Clockwork Orange*, through the words of the character of F. Alexander, in a moment when he is feeling sorry for Alex.

'Rest, rest, poor lad,' he said, turning the tap on so that all steam came burping out. "You've sinned, I suppose, but your punishment has been out of all proportion. 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. And I see that clearly – that business about the marginal conditionings. Music and the sexual act, literature and art, all must be a source now not of pleasure but of pain (BURGESS, 1996, p. 115).

For F. Alexander, it is too mean to take away somebody's font of pleasure. All this makes sense, since pleasure seems to be the word that better defines Alex's relation with music.

Then, brothers, it came. Oh, bliss, bliss and heaven. I lay all nagoy to the ceiling, my gulliver on my rookers on the pillow, glazzies closed, rot open in bliss, slooshying the sluice of lovely sounds. Oh, it was gorgeousness and gorgeosity made flesh. The trombones crunched redgold under my bed, and behind my gulliver the trumpets three-wise silverflamed, and there by the door the timps rolling through my guts and out again crunched like candy thunder. Oh, it was wonder of wonders. And then, a bird of like rarest spun heavenmetal, or like silvery wine flowing in a spaceship, gravity all nonsense now, came the violin solo above all the other strings, and those strings were like a cage of silk around my bed. Then flute and oboe bored, like worms of like platinum, into the thick thick toffee gold and silver (BURGESS, 1996, p. 26).

The reader can notice the greatest change the treatment has provoked in Alex when music starts to make him sick. Music becomes torture – and the party members who want to use Alex against the government take advantage of his new weakness.

When I woke up I could hear slooshy music coming out of the wall, real gromky, and it was that that had dragged me out of my bit of like sleep. It was a symphony that I knew real horrorshow but had not slooshied for many a year, namely the Symphony Number Three of the Danish veck Otto Skade-lig, a very gromky and violent piece, especially in the first movement, which was what was playing now. I slooshied for two seconds in like interest and joy, but then it all came over me, the start of the pain and the sickness, and I began to groan deep down in my keeshkas. And then there I was, me who had loved music so much, crawling off the bed and going oh oh oh to myself and then bang bang banging on the wall creching: "Stop, stop it, turn it off!" But it went on and it seemed to be like louder. So I crashed at the wall till my knuckles were all red red krovvy and torn skin, creeching and creeching, but the music did not stop. Then I thought I had to get away from it, so I lurched out of the malenky bedroom and ittied skorry to the front door of the flat, but this had been locked from the outside and I could not get out. And all the time the music got more and more gromky, like it was all a deliberate torture, O my brothers. So I stuck my little fingers real deep in my

ookos, but the trombones and kettledrums blasted through gromky enough. So I creeched again for them to stop and went hammer hammer hammer on the wall, but it made not one malenky bit of difference. "Oh, what am I to do?" I boohooed to myself. "Oh, Bog in Heaven help me (BURGESS, 1996, p. 123).

The reader cannot help but feeling sorry for Alex. Losing the ability to listen to his favourite music, he lost his source of pleasure, happiness and identity. The cognitive function of Art pointed by Young (1995) says that Art helps on the understanding of ourselves, the others and the world. Alex has lost this comprehension, then.

A Clockwork Orange does not merely emulate reality, it provides an interpretation for it, fulfilling its artistic cognitive function. The astonishing situations it pictures foster endless questionings and make it a valuable piece of literature – just as well as it happens to Beethoven's symphony in the musical field.

3.2.3 Violence in the Novel

The violence depicted in *A Clockwork Orange* is one of the most shocking aspects of the novel. The fact that monstrous crimes are committed by a boy who is only fifteen years old with the musical inspiration of a masterpiece as Beethoven's *Ninth* Symphony makes it even more shocking. Alex violent thirst is not controlled even when he is confronted with the sacred feature of Violence. When Alex goes to prison, he has the chance to read the Bible and he gets so thrilled with Jesus' crucifixion that he imagines himself there – not on Jesus' side, though.

So I read all about the scourging and the crowning with thorns and then the cross veshch and all that cal, and I viddied better that there was something in it. While the stereo played bits of lovely Bach I closed my glazzies and viddied myself helping in and even taking charge of the tolchocking and the nailing in, being dressed in a like toga that was the heighth of Roman fashion (BURGESS, 1996, p. 60).

As revolting as his ideas are, the treatment to which he is submitted also has forceful traits – which fits the statement made by Carroll (2007) that, during the post-war, authorities started to develop a cure or taming for criminals. When the Ludovico Technique starts to have effects on Alex, he gets puzzled. He cannot understand why his body is reacting like that. He probably has never grasped the purpose of the cure process he was going through.

Dr Brodsky is pleased with you. You had a very positive response. Tomorrow, of course, there'll be two sessions, morning and afternoon, and I should imagine that you'll be feeling a bit limp at the end of the day. But we have to be hard on you, you have to be cured." I said: "You mean I have to sit through -? You mean I have to look at -? Oh, no," I said. "It was horrible." "Of course it was horrible," smiled Dr Branom. "Violence is a very horrible thing. That's what you're learning now. Your body is learning it." "But," I said, "I don't understand. I don't understand about feeling sick like I did. I never used to feel sick before. I used to feel like very the opposite. I mean, doing it or watching it I used to feel real horrorshow. I just don't understand why or how or what" (BURGESS, 1996, p. 81).

The tertiary form of prevention of violence, as stated by Rutherford; Zwi; Grove and Butchart (2007), talks about treating and rehabilitating victims and perpetrators – as seen before. The novel itself contests this preventive method, since Alex, once the Ludovico Technique is reversed – without the reader getting to know how it happens –, feels happy for having his cruel-self back.

Anyway, these three political vecks went. And I went, too, only back to the land, back to all blackness lit up by like odd dreams which I didn't know whether they were dreams or not, O my brothers. Like for instance I had this idea of my whole plott or body being like emptied of as it might be dirty water and then filled up again with clean. And then there were really lovely and horror-show dreams of being in some veck's auto that had been crated by me and driving up and down the world all on my oddy knocky running lewdies down and hearing them creech they were dying, and in me no pain and no sickness. And also there were dreams of doing the old in-out in-out with de,votchkas, forcing like them down on the ground and making them have it and everybody standing around claping their rookers and cheering like bezoomny (BURGESS, 1996, p. 127).

In the same thought, there is the character of Dr Brodsky telling Alex that Violence is everywhere. Although rational, such affirmation sounds incongruous considering that Dr Brodsky is the one conducting the Ludovico Technique.

'Grahzny bratchnies,' I said, like snivelling. Then I said: 'I don't mind about the ultra-violence and all that cal. I put up with that. But it's not fair on the music. It's not fair I should feel ill when I'm slooshying lovely Ludwig van and G. F. Handel and others. All that shows you're an evil lot of bastards and I shall never forgive you, sods.' They both looked a bit like thoughtful. Then Dr. Brodsky said: 'Delimitation is always difficult. The world is one, life is one. The sweetest and most heavenly of activities partake in some measure of violence – the act of love, for instance; music, for instance. You must take your chance, boy. The choice has been all yours.' (BURGESS, 1996, p. 86)

This underlines the element of intention necessary to characterize Violence. Alex is very aware of his deeds:

I'd got my rooker round her rot to stop her belting out death and destruction to the four winds of heaven, but this lady doggie gave me a large foul big bite on it and it was me that did the creeching, and then she opened up beautiful with a flip yell for the millicents. Well, then she had to be tolchocked proper with one of the weights for the scales, and then a fair tap with a crowbar they had for opening cases, and that brought the red out like an old friend. So we had her down on the floor and a rip of her platties for fun and a gentle bit of the boot to stop her moaning. And, viddying her lying there with her goodies on show, I wondered should I or not, but that was for later on in the evening. Then we cleaned the till, and there was flip horrorshow takings that nochy, and we had a few packs of the very best top cancers apiece, then off we went, my brothers (BURGESS, 1996, p. 10).

His arrogance is such that he feels allowed to choose the best moment to rape someone. In fact, one of the scariest characteristics of Alex's violent behaviour is the pleasure he – and his gang – seems to feel while performing his cruel acts. They even smile while hitting people.

So we cracked into him lovely, grinning all over our litsos, but he still went on singing. Then we tripped him so he laid down flat and heavy and a bucketload of beer-vomit came whooshing out. That was disgusting so we gave him the boot, one go each, and then it was blood, not song nor vomit, that came out of his filthy old rot. Then we went on our way (BURGESS, 1996, p. 13).

When the night is over, Alex mocks the police: "But, myself, I couldn't help a bit of disappointment at things as they were those days." (BURGESS, 1996, p. 12) Does he want to be punished? Later, he admits misbehaving sometimes, but he cannot understand why people are so concerned about the origins of evil and not the origins of good. This is his idea of free will.

But when he'd ookadeeted and I was making this very strong pot of chai, I grinned to myself over this veshch that P. R. Deltoid and his droogs worried about. All right, I do bad, what with crasting and tolchocks and carves with the britva and the old in-out-in-out, and if I get loveted, well, too bad for me, O my little brothers, and you can't run a country with every chelloveck comorting himself in my manner of the night. So if I get loveted and it's three months in this mesto and another six in that, and the, as P. R. Deltoid so kindly warns, next time, in spite of the great tenderness of my summers, brothers, it's the great unearthly zoo itself, well, I say: "Fair, but a pity, my lords, because I just cannot bear to be shut in. My endeavour shall be, in such future as stretches out its snowy and lilywhite arms to me before the nozh overtakes or the blood spatters its final chorus in twisted metal and smashed glass on the highroad, to not get loveted again." Which is fair speeching. But, brothers, this biting of their toe-nails over what is the cause of badness is what turns me into a fine laughing malchick. They don't go into the cause of goodness, so why the other shop? If lewdies are good that's because they like it, and I wouldn't ever interfere with their pleasures, and so

of the other shop. And I was patronizing the other shop. More, badness is of the self, the one, the you or me on our oddy knockies, and that self is made by old Bog or God and is his great pride and radosty. 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 cannot allow the self. And is not our modern history, my brothers, the story of brave malenky selves fighting these big machines? I am serious with you, brothers, over this. But what I do I do because I like to do (BURGESS, 1996, p. 31).

Self-defence and vengeance as legitimizing types of violence are also present in the novel. When the professor beaten up by the droogs in the first chapter has his moment of revenge later on, it is a quite comical situation, although Alex is vulnerable after the Reclamation Treatment, and the old men hit him hard.

It was old age having a go at youth, that's what it was. But some of them were saying: 'Poor old Jack, near killed poor old Jack he did, this is the young swine' and so on, as though it had all happened yesterday. Which to them I suppose it had. There was now like a sea of vonny runny dirty old men trying to get at me with their like feeble rookers and horny old claws, creeching and panting on to me, but our crystal droog was there in front, dealing out tolchock after tolchock. And I daren't do a solitary single veshch, O my brothers, it being better to be hit at like that than to want to sick and feel that horrible pain, but of course the fact that there was violence going on made me feel that the sickness was peeping round the corner to viddy whether to come out into the open and roar away (BURGESS, 1996, p. 108).

Structural violence, delivered by institutions, is at the novel too, pictured in a legitimizing manner.

But there were the golosses of millicents telling them to shut it and you could even slooshy the zvook of like somebody being tolchocked real horrorshow and going owwwwwww, and it was like the goloss of a drunken starry ptitsa, not a man. With me in this cantora were four millicents, all having a good loud peet of chai, a big pot of it being on the table and they sucking and belching away over their dirty bolshy mugs. They didn't offer me any. All that they gave me, my brothers, was a crappy starry mirror to look into, and indeed I was not your handsome young Narrator any longer but a real strack of a sight, my rot swollen and my glazzies all red and my nose bumped a bit also. They all had a real horrorshow smeck when they viddied my like dismay, and one of them said: "Love's young nightmare like." And then a top millicent came in with like stars on his pletchoes to show he was high high high, and he viddied me and said: "Hm." So then they started (BURGESS, 1996, p. 51).

According to the prison's Principal, structural violence would be a type of vengeance of state against criminals.

Well, these new ridiculous ideas have come at last and orders are orders, though I may say to you in confidence that I do not approve. I most

emphatically do not approve. An eye for an eye, I say. If someone hits you you hit back, do you not? Why then should not the State, very severely hit by you brutal hooligans, not hit back also? But the new view is to say no. The new view is that we turn the bad into the good. All of which seems to me grossly unjust. Hm? (BURGESS, 1996, p. 70).

Particularly for poor young men, as is the case with the youngsters in *A Clockwork Orange*, the use of violence may be considered a coherent strategy to gain status. This is why gang fights and dispute for leadership are so common. The types of violence concerning the nature of violent events established by the World Health Organization Also – physical, sexual, psychological or involving deprivation or neglect – are all, somehow, present in *A Clockwork Orange*. Hence, the importance of the novel while depicting Violence, since not just one or two types of the practice are narrated there, but many examples can be found in Burgess's work.

3.3 READING A *CLOCKWORK ORANGE* TODAY

A Clockwork Orange still has a lot to say. Decades have passed since its publishing and it still gives room to important questionings regarding society – past and current. As instances, there are the elements chosen for this study: Youth, Art and Violence.

3.3.1 Youth Today

Youth is not the same as it was during Burgess's time. Even if the adolescents pictured by the British author were already visionary and futuristic versions in the 60s, they are very different from today's youngsters. As Bennett (2007) stresses, defining the term 'youth' today is complicated, since it does not refer only to the circumstance of being young anymore.

The exclusive association of youth with the young has become weakened due to the fact that many of the traits once connected with youth are now observed across a far broader age range. To some extent, this is attributed to changing sensibilities relating to ageing and the life course in late modern society. Similarly noted is the shifting demography of audiences for popular music such as rock, punk and dance. Once defined as 'youth' music, these genres now attract increasingly multi-generational followings (BENNETT, 2007, p. 23).

Adults now appreciate artistic phenomena that used to be exclusive of teenagers. This affects the definition of youth and the identity of people at this stage in life. Being between thirteen and nineteen years old today is living in a world with many options – maybe too many. Some people would say teens are indulged and spoiled in the current western society. However, those are the same adults who probably have forgotten how it feels to be so young, to live in two worlds at the same time: childhood and adulthood. Biologically, developmental theories have already proved that a teenager is a teenager, nothing in between: adolescence is a unique stage. Socially and psychologically, though, this phase is not so precise (CLARK, 2011).

Adolescence today is different from what it was 30 years ago. According to Clark (2011), during the 60s, a great social commotion changed paradigms and this affected the duration of adolescence in years. People were allowed to be young for longer. Society's view on teenagers has also changed over the years. After the chaotic decade of the 60s, the lavish and liberal 70s and the selfishness of the 80s, since the 90s kids are on their own (CLARK, 2011). Now, more than in any other historical period, adolescents long for a place to belong. Teenagers feel overwhelmed for having to take on many personalities, many roles, in a stage during which they are just finding out who they really are. As it is expected, this may require rituals, like alcohol or drugs use. Technology has improved astronomically – for better and for worse. Fears, loneliness, insecurity haunt teenagers, as much they try to hide it and lift up an arrogance shield (CLARK, 2011).

Just like in Alex's surrounding, and in the society it was based on, people still worry about Youth. They worry youth is not much politicized, they worry youth is futile and shallow, they worry youth have trouble concentrating in class, they worry social media is making teenagers worse. Does it all refer to teenagers only, though?

There is a parcel of young people that, on the other hand, show concern regarding important questions like environment and respect for the others. Perhaps kids today just need a stronger leadership. After all, there are no great revolutions led by youngsters anymore, and the world feels this lack. When Alex calls his readers "brothers and only friends", he is trying to seduce them, but he is also practicing leadership and affection. Was his punishment too strict for his age, maybe? Alex is only fifteen. What would today's criminal system do to him?

As noticed by Alex at the end of his narrative, Youth passes – and this may be good. However, his life stage lingers longer now. One thing is certain: the more time one spends during adolescence, the more doubts s/he will nurture for life.

3.3.2 Art Today

Since pre-history, Art has been consolidated as a human activity through which men facilitate the evolution of civilizations (LASZLO, 2015).

Different manifestations of art have emerged in the different stages of social evolution, and the appearance of new forms of art usually correspond to major changes in society. (...) From a materialistic point of view, art manifestations can be considered the product of social evolution; that is, we can perceive human progress in terms of material achievements such as artworks. From an evolutionary point of view, art can be considered a human activity playing an important role in the synergistic development of both the material and the consciousness aspects of human existence through our evolutionary journey (LASZLO, 2015, p. 4).

Here the role of the artist is fundamental, because a good artist does not limit himself/herself to expressing his/her time, but also takes advantage of his/her social position and talent to indicate possibilities of future (LASZLO, 2015). This is exactly what Burgess does with *A Clockwork Orange*. Regarding the current understanding of Art nowadays, Laszlo (2015) affirms the following:

“Art for art’s sake or functional art. These are the two general notions of art that still coexist in our times. However, the appreciation of art in itself can be considered the “official” current version of art and it is dominated by the power of the marketplace in Western societies. Western art has never been separated from economy. (...) Modern society equals aesthetic value with price. (...) It is getting more difficult for an artist to be considered both good and popular. And people that appreciate and support art do it for superficial reasons related to the power game of capitalist societies. (...) Art in post-modern society is just another piece of the fragmented reality that is ruled by the dominant materialistic view. Although artistic expression potentially can generate connection and meaning, our worldview obstructs the integration of creativity in our lives” (LASZLO, 2015, p. 6).

Art is still appreciated and studied by specific groups of people. Music, more specifically, too. Young people still have their typical musical taste, usually not shared by adults.

3.3.3 Violence Today

As stated by Wieviorka (2006), Violence is constantly changing, which makes it a difficult concept to be defined. Currently, the world is under new forms of violence, such as biological, bacteriological, chemical and nuclear terrorism. Globalization made violence global. Since the Sixties the world has witnessed the emergence of subjects claiming for recognition for themselves or their ancestors (the case of movements of cultural, religious, ethnic or national character, movements of the Black and American Indians, of descendants of survivors of a genocide, Jews or Armenians for example, and also of relatives or children of victims of a dictatorial or totalitarian power). During this sort of awakening, these subjects might act with violence. Violence suffered by women, children, the disabled, the old and so on also entered the spotlight. Violence, then, has individual and collective consequences, causing trouble for those affected by it to construct their identity. (WIEVIORKA, 2006)

Social sciences proposed for a long time three principal forms of approaching violence: violence is born out of crisis, a response to changes in the situation of the actor or the actors, who react mainly out of frustration; collective dimensions of violence – riots, revolution; link between culture and violence, civilization being the opposite of violence. Those traditional ideas, however valid, seem to forget an important element when Violence is being discussed: the concept of subject. (Id., 2006) When social structures do not offer manners for people to deal with their own demands, it shows society is not prepared for conflict, and violence finds more space to rise up. Violence usually arrives as a replacement for a conflict that cannot be solved. It denounces the existence of undebatable social difficulties. Excess or lack of reason generates violence – the subject has lost his senses or the subject follows an ideology so tightly that leaves no room for the advent of a non-violent solution (Id., 2006).

One of the most discussed kinds of offense nowadays is bullying – especially among kids. Although the social concern for the problem is recent, the act of teasing and harassing minorities is old. There is bullying in the novel: Alex is always pestering Dim for not being smart. Technology, regardless of all positive enhancement it brought into society, has also brought new dangers. Social media and applications for portable devices take most part of kids' time, provoking a lack of concentration and an excess of superficiality on relations. There is also the threat of

virtual crimes, from bullying, like mentioned above, to privacy-loss related occurrences.

Many events present at the novel are present in society today. State institutionalized violence still occurs; police and governments are still accused of power abuse; streets are still violent, old people are still disrespected; people still commit crimes under the influence of drugs; fights still occur on account of money and power, among adults and among Youth as well.

The ethical question of Burgess's novel, regarding delinquents' free will and their choice of being bad or good, is still valid today, since it adds up to a greater wondering: what would be the most reasonable punishment for criminals? Is Justice fair? The answer is not easy, particularly in times like these, when the legal system is so full of breaches.

The world seems to be far from becoming a peaceful place. New forms of violence arise every day. Thus, the presence and behaviour of Violence in society will keep on being relevant and being studied.

FINAL CONSIDERATIONS

As previously mentioned in the Introduction, I was first affected by *A Clockwork Orange* on the emotional level rather than on the rational one. The peculiar features of this novel, the violent behaviour of those young people, the weird language used by the characters, held a great impression on me. The writing of this thesis helped me identify the reasons why the book is so important, not only to me, but to readers in general. This process of realization was carried through a study of facts related to the life of the author, the workings of that place and time, the techniques granted by theory so that the reading of a text can be refined. But, above all that, this research worked as a plunge into the self, allowing me to learn many things about myself, about the way I work as a reader, and why. I ended up coming to the conclusion that the writing of a Master's thesis teaches at least as much about ourselves as it does about the subject one is studying.

The first chapter dealt with the work, the author, the time, and the way they interact and influence one another. As one gets informed about the facts related to the life of Anthony Burgess, s/he will find a person born in England one year before the start of World War I, who grew up and became an adult through the predicaments of European life, whose mother died when he was only a baby, who was engaged in World War II and who was brought up a Catholic in an Anglican country. Always held in such paradoxical positions, it is understandable that he found protection in Literature and in Music. When he was finally discharged from work because he was diagnosed with a terminal brain tumour, it is also understandable that he developed this feeling of being in a hurry, his hurry for life. So, as to gather some money for his future widow, he turned into his professional writing vein, did not die, and ended up creating genius pieces of literature such as the story of Alex, this fifteen-year-old delinquent, narrator of himself, in this masterful dystopian tale. In this sense, it can be said that the historical context influenced the life of the person, who became the author who created the novel. Conversely, this novel carries strong marks of the society it comes from. Echoing Walter Benjamin (1969), on the one hand *A Clockwork Orange* can be seen as a *historical document*, bearing the marks of the truths of its time. On the other hand it is an *artistic monument* and, as such, it influences back the society which created it, both philosophically and aesthetically.

Chapter Two focused on Cultural Studies, the theoretical approach chosen to guide this research. I found it appropriate to work with this scholarly field because it opens space for a kind of discussion that embraces history and cultural enquiry that is up both to the study of a piece of art, or a social occurrence. Cultural studies started to gather force in the early sixties, in Britain, precisely when *A Clockwork Orange* was published; which indicates that they both respond to the same phenomena. Some decades later, in the 1980s and 1990s, after the dismembering of the U.S.S.R. and the downfall of the Communist project, the Marxist approach to literature suffered a blow (EAGLETON, 2003) and the critical discussion started to be carried on in two fields: Post-Colonialism, which emphasizes the point of view of the peoples who have once been the subalterns in a colonial environment; and Cultural Studies, which analyses the state of the affair in the reality of the former colonizers, which is the case with Burgess and England and *A Clockwork Orange*. I had the feeling that the grim London narrated by Burgess could be better understood through a theory that valued both the novel's historical and cultural background, which reflects the British society from that time. The literary importance of this novel is not limited to its form and structure; it is also present in the context surrounding its production.

The third chapter closed the focus on the analysis of the three elements proposed in the title of this thesis: Youth, Art and Violence, which had previously been approached through the cultural context and then placed within Burgess's novel. My idea was to offer a reading of *A Clockwork Orange* that may address the current reality. As to Youth, the behaviour of the gang was interpreted in two ways, as a consequence of that stage of human development which can be found in any primitive culture of civilization; or as a specific characteristic of England in the 60s, engaged in the counterculture movement that could in a way re-humanize a society that had been too deeply affected by the role it had to play in the centuries involved the aftermaths of the Industrial Revolution, Imperialism, and Victorianism. The case of juvenile delinquency was debated, as well as the social and personal demands hidden underneath the riots and apparently random displays of violence.

Art comes on several levels into the discussion. Considering *A Clockwork Orange* and the role it plays in literature, the work comes as a dystopian plea against dehumanizing mechanisms that try to set men apart from their own nature. Technically, Burgess builds the novel in a format which E. M. Forster describes as

the *symphonic pattern*: an opening, the presentation of some themes (which I read as Youth, Art and Violence) that develop themselves independently, intertwining at some points, and closing with a coda (FORSTER, 1982). This technique of building novels in the format of symphonies was very frequent with modernist authors. Forster himself used Beethoven's Fifth as the key note for his novel *Howards End*, and Wagner's *The Ring of the Niebelung* for *The Longest Journey*. Burgess was possibly inspired to do the same as he devised the structure of *A Clockwork Orange*, where Beethoven's Ninth Symphony plays such an important role. Also known as the "Choral", Symphony No. 9 in D minor, Op. 125 is Beethoven's last complete symphony. In the final movement, a poem is inscribed, sung by four voices and a chorus. The poem is the "Ode to Joy", by Friedrich Schiller. Joy is a word that goes well with Youth, and the two should always go together. Unfortunately, as in Burgess's novel, sometimes this does not happen; sometimes the intensity and fire of Youth and Art can be manipulated or distorted, leading into very gloomy consequences. Beethoven's Ninth is used by the system as a tool of social control, and it is used by Alex as a soundtrack, which helps him eventually to master his own violence. Ultimately, the question posed is: Who has the final word? Art, when it defies the system? The system, when it manipulates art? Both? Neither? The different endings to the story are likely to feed this discussion for many years to come.

Violence in itself is a force of nature, which can be employed for positive or negative purposes. It is used as a response of the individual, or a group of individuals, to an external summon. Not only are the gangs violent in the story, but also Art is used – within that fictional context – as a violent instrument applied to control violence. As Burgess considered himself as much of a musician as of an author (BURGESS, 2014), this satire about the misappropriation of the function of a work of art applies to both fields.

As to the questions posed in the Introduction, I have come to certain conclusions. Concerning Youth, the intention was to find out who the British youngsters in the post-war period were, what their ideas, concerns and hopes were and how they expressed them; and to find out to what extent these adolescents from Britain in the 50s and 60s were different from today's youth. It was found that teenagers from that time were bombed with expectations from adults, since they were 'the future', and were also feared, given the power they had. Probably because

they lived in post-war years, too much expectation was cast on their shoulders. Working-class young people, in special, were afraid they would never get a better life, feeling left behind all changes going around in the country. So, many of them got together in gangs, dropped school and demonstrated their frustration through violence. Today's youth live in a different reality. They are raised by adults who do not seem to understand the world they live in, a world dominated by technology and social media that makes it even harder to go through the process of finding out who oneself really is, to pursue one's identity.

The interrogations regarding Art were about its forms present in the novel and their purpose. Besides literature – the novel itself and the works mentioned in it – and music, the strongest artistic form in *A Clockwork Orange*, it is possible to find references to cinema and sculpture within Burgess's work. Their presence aims to bring beauty and evoke emotions in the reader – not necessarily civilized emotions, as Alex proves with his passion for music.

In the story there are legitimized acts of violence (state violence and retribution) and collective violence (physical, sexual and psychological). They work as dystopian elements and, at the same time, humanizing factors: violence will always be present among men, and, unless some attention is paid to its social, cultural, political and economic reasons, the damage provoked can be huge.

A Clockwork Orange is a story about humanity, about legitimate wonderings risen within society since men's early stages on Earth. The reflections it fosters are still relevant, and new images will continue to flow in its every new reader. This attests to Burgess's literary, cultural, social and artistic importance. It has been a pleasure studying the product of such a brilliant mind. As many others, I have been changed forever by it and my personal and professional journeys will certainly be affected by all knowledge I collected – about Burgess, about Alex, about Youth, Art and Violence, about Cultural Studies and, mostly, about myself – during the writing of this thesis.

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