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ANTHONY BURGESS'S DYSTOPIAN VISION IN *A CLOCKWORK ORANGE:* FROM ULTRA-VIOLENCE AND DEHUMANIZATION OF MAN TO RELIANCE ON HUMAN GOODNESS

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ABSTRACT

Anthony Burgess's *Clockwork Orange* published in 1962 is both a dystopian novel depicting a fictitious bad future in which the world is much more exposed to ultra-violence and an anti-utopian text criticizing the government's utopian aspirations of eliminating extreme violence from the society by means of behavioural sciences and demonstrating the fallacies of their strategy. This paper argues that Burgess's novel is not a simple dystopia owing to the dystopian elements in it; rather it has anti-utopian elements, which should be distinguished from its dystopian elements. Moreover, Burgess blurs the dystopian and anti-utopian vision in the novel through his retaining an abiding faith in human goodness. In order to put forward these qualities of the novel, the paper suggests dividing the novel into three parts. *A Clockwork Orange* was written in three parts of seven chapters but this paper suggests dividing the book into two in relation to the dystopian practice. The first section includes Part I and the second section includes the whole of Part II and Part III excluding the seventh chapter. And this paper will take the last chapter of the novel (i.e. the twenty-first chapter) as a blur of the dystopian vision of the novel. The paper begins with a brief introduction of utopia, dystopia and anti-utopia. Following this is a discussion of the dystopian elements in the first part of the novel. The ultra-violent acts of Alex and his gang of "droogs" are shown as the main source of the dystopian world in the first part. Next the novel's second section is analyzed to put forward both its dystopian and anti-utopian elements. In this part, it is argued that the utopian ideals of the government turn into a dystopia for Alex, who is the cause of the dystopia in the first part. This part also reveals that the novel involves anti-utopian elements, through which Burgess shows the defects of the government's tactics to turn the criminals like Alex into individuals who do not commit crimes. In so doing Burgess raises such ethical questions as whether the authority should discard violence in return for its people's free will and whether the sanctioned violence makes people deprived of humanity. It can be claimed that Burgess considers the scientists and the government depriving man of his capacity for moral choice are, in effect, inferior to the criminals they attempt to treat. The examination concludes with the idea that Burgess himself blurs the dystopian vision of the novel with the twenty-first chapter yet it is the proof of Burgess's ending his novel with his reliance on human goodness.

Key Words: *A Clockwork Orange, Anthony Burgess, ultra-violence, sanctioned violence, deprivation of free will, human goodness*

INTRODUCTION

Anthony Burgess's *Clockwork Orange*[7] published in 1962 is a dystopian novel depicting a fictitious bad time and place in which the world is much more exposed to ultra-violence than our world today. However, it is a dystopia having inherently a dialogue with today's world. It is also an anti-utopian text as it is a critique of government's utopian aspirations of eliminating extreme violence from the society by means of behavioral sciences and as it demonstrates the fallacies of their strategy. Along with its anti-utopian trait, the novel presents two dystopias. Thus the novel serves as awful warnings of both rampant violent youth culture and repressive and oppressive systems and tactics of states and governments, the outcome of which is man's deprivation of free will as can be seen in the case of Alex, the main character in the novel. This paper explores Burgess's dystopian vision and its roots in *A Clockwork Orange*, the dystopian and anti-utopian aspects of the novel and the blur of the dystopian vision in it along with the questions raised by Burgess; and thus the study aims at reaching the central message of the novel.

The term dystopia, for the most part, is described by the Renaissance humanist, Thomas More's 'utopia' though utopia and dystopia are contrasting; and this paper would be no exception with reference to the description of dystopia. The term utopia "designates the class of fictional writings that represent an ideal, non-existent political and social way of life" (Abrams & Harpham, 2009, p. 378). Before the emergence of utopia as a genre, there existed a propensity to social dreaming, which can be observed in the myths or the tales coming from the oral tradition. Nevertheless, the progenitor of utopia is Plato with his concept of 'the ideal state' in *The Republic* and it is More who invented the term 'utopia' in 1516. Many variations have been added to the concept of utopia since More's giving impetus to the genre, and it has become both a distinct literary genre and also the root for the formation of new words such as "eutopia, dystopia, anti-utopia, […] ecotopia and hyperutopia" (Vieira, 2010, p. 3). Computopia' can be added as a relatively recent variation. While utopia is described as a perfect idealized place that can be found nowhere, its negative derivation dystopia refers to a bad place. L. T. Sargent (1994) provides the reader with a general definition of utopianism referring to the desire for a better life. Utopianism, for him, is "social dreaming – the dreams and nightmares that concern the ways in which groups of people arrange their lives and which usually envision a radically different society than the one in which the dreamers live" (p. 3). As a literary genre "a utopia should describe in a variety of aspects and with some consistency an imaginary state or society which is regarded as better, in some respects at least, than the one in which its author lives" (Patrick as cited in Sargent, p. 155). Utopian thought should not be restricted to fiction only; it includes "visionary, millenarian, and apocalyptic as well as constitutional writings united by their willingness to envision a dramatically different form of society as either a social ideal-type or its negative inversion" (Claey & Sargent, 1999, p. 1). The aim of utopias, for J. Max Patrick is not merely to create perfect fictitious societies and peoples and they should not be taken as "models of unrealistic perfection" but rather as "alternatives to the familiar […] to judge existing societies" (as cited in Sargent, p. 155). The disappearance of utopia in the first half of the 19th century

[7]The novel was first published in England with its twenty-first chapter but then in the USA it was published with the excised last chapter due to the persistence of the publisher. In this study references would be made from the original British version of the novel and only the page numbers would be given in parentheses.

was due to the failure of the revolutionary politics of both America and the Soviet Union; and thus utopia was substituted for dystopia, as Krishan Kumar points out (1993, p. 64-69). The term 'dystopia' was coined by John Stuart Mill in a parliamentary speech in 1868 to suggest "a perspective which was opposite to that of utopia" (Vieira, 2010, p. 16). Thus the term dystopia came into usage to refer to imaginary places being worse than real places; as a literary genre it denotes works portraying such places. Kumar (1987) sees dystopia as an alter-ego of utopia. "Utopia and anti-utopia support each other" he writes, and "they are two sides of the same literary genre. They gain sustenance from each other's energy and power. The one paints the future in glowing tones; the other colors it black" (p.3). The opposing natures of both genres are emphasized by Philip E. Wegner (2002) as in the following: "While narrative utopia gives voice to the desire for an overarching transformation of contemporary society, its anti-utopian inverse attempts to short-circuit this same desire by presenting the 'inevitable' consequence of any attempt to realize large changes in the world" (p. 148). Sargent (1994) describes dystopia as "a non-existent society described in considerable detail and normally located in time and space that the author intended a contemporaneous reader to view as a criticism of that contemporary society" (p. 9). Abrams (1999) points out the same quality of dystopia. For him, dystopia represents "a very unpleasant imaginary world in which ominous tendencies of our present social, political, and technological order are projected into a disastrous future culmination" (p. 328). It should also be noted that dystopia is inherently pessimistic in its portrayal of the hypothetical future and it gives despair but it is also didactic and moralistic. Through presenting negative images of the future which are, in effect, extrapolations from the present, dystopia warns the reader against the probable future plights and it leads him to think about what one can do to prevent them. Though dystopia and anti-utopia have been used interchangeably, Sargent (2010) reviewing and clarifying the existing definitions has made a distinction between dystopia and anti-utopia. For him anti-utopia is a work using the "utopian form to attack either utopias in general or a specific utopia" (p. 8). Dystopia is also defined as "a utopia that has gone wrong or […] functions only for a particular segment of society" (Gordin et al., 2010, p. 1). Bearing these definitions in mind, it can be argued that *A Clockwork Orange* displays both dystopian and anti-utopian elements.

Burgess wrote *A Clockwork Orange* in three parts of seven chapters but this paper suggests dividing the novel into two in relation to the dystopian practice. The first section (the whole of Part I) reflects a familiar vision of dystopia and the second section (the whole of Part II and Part III excluding the seventh chapter) presents an anti-utopian vision along with the dystopian viewpoint. Although the last chapter of the book i.e. the twenty-first chapter blurs Burgess's dystopian vision, it deserves particular attention as it offers solution to the dystopia reflected in the earlier sections and it reflects the author's essentialism[8] and his reliance on human goodness. The root of the dystopia in the first section is ultra-violence, and that of the second is the state's repressive tactics on man, that is, a sanctioned

[8]*Essentialism* is the belief that "there is a fixed, reliable essence that determines (for example) the nature of the human […] Essentialist humanism claims that the human can be defined: we strive always for certain things (happiness, for example), have certain inclinations (toward good or evil), and so on". See David Mikics, *A New Handbook of Literary Terms,* (New Haven: Yale UP, 2007), p. 110.

violence aiming at discarding violence from the society through the tactics that dehumanize man through depriving him of his free will. And the anti-utopia stems from the novel's being a critique of both socialism and the utopian ideals of the totalitarian government that seeks social stability by means of behaviourism represented, in the novel, as Ludovico's Technique. The novel offers a critique of both violence for which the adult world could take the responsibility "with their wars and bombs and nonsense" (p. 26) resulting in prevalent violent youth culture. The novel also criticizes the government's ways of solving social problems such as crime, violence and deviancy by removing freedom of choice. The government that sacrifices individual liberty in favour of social stability is the point of satire in the second section of the novel.

The paper discusses how the novel is playing with very different yet related opposites: utopia and dystopia as noticed especially in the second section of the book. After Alex accepts to be the guinea pig to be healed by the Ludovico's Technique, the dystopian course of the novel begins to include utopian elements. The situation reverses: From then on Alex becomes the victim and thus the object; the state becomes the oppressor, the dominating power and thus the subject. Seen from Alex's viewpoint the situation becomes dystopia but viewed from the lens of the government it constitutes utopian elements. While the government has a utopian desire/aspiration, the case becomes a dystopia for its people. The situation is clear enough: One's utopia may be the other's dystopia; one's dream may become a nightmare for the other. Max Beerbohm succinctly expresses this feeling in a quip:

> So this is utopia
>
> Is it? Well –
>
> I beg your pardon;
>
> I thought it was Hell.[9] (as cited in Sargent, 1994, p. 1)

1. THE DYSTOPIAN ELEMENTS IN THE FIRST PART OF *A CLOCKWORK ORANGE*:

A Clockwork Orange depicts a future life but the elements in its dystopian world can all be found in today's world. This is related with one of the traits of dystopias: familiarity, which aims at creating an effect on the reader. The society in *A Clockwork Orange* has echoes of today's world in respect of its containing violence, and this facilitates, for the reader, to identify the dystopian traits and propensities with those of today's world, which becomes an involving and effective experience for the reader. Although there is no mention about the certain time in *A Clockwork Orange*, it is sometime in the future (a time not very far); the place is London but in a socialist setting.

Alex, a fifteen-year old youth and his gang of "droogs", a group of adolescents, are the main source of the ultra-violence, which is itself the main dystopian element in the first part of the novel. Alex, being the narrator in the novel, is the embodiment of ultra-violence; and in the gang's heinous acts rampant violent youth culture is represented. Though Alex is charismatic and a lover of classical music and he has the qualities of leadership, he is a sociopath and he has a nonchalant brutality. As Alex is the

[9]It is a frequently cited piece but where it appeared first is not known.

narrator, the reader sees their vandalism and other crimes through the lens of a criminal and deviant; therefore the reader feels the effect of violence strongly.

Not only the inclusion of ultra-violence in everyday life but also Alex's legitimizing his acts of ultra-violence through emphasizing that he gets pleasure from them is a dystopian element in the novel presenting a more nightmarish vision: Man can commit crimes just because he takes pleasure from them (p. 25). Alex associates violence and music providing him with similar kinds of aesthetic pleasure. Though Alex softens his expressions of violence through euphemism – for instance, he tells the reader that they are playing a game they call in-and-out when he actually mentions their act of rape – the extent of ultra-violence is at a horrifying degree. Alex and his "droogies", Georgie, Dim and Pete sadistically commit crimes. Just at one night they commit ten ultra-violent acts after they drink their milk with drugs at the Korova Milkbar. Their violent actions include beating man, mugging, robbery, pillage, homicide (murder), a gang fight, breaking into houses, rape, auto theft and crushing animals to death, and terrorizing drivers. In one of their most vicious acts, Alex and his friends break into a couple's house and force the husband to watch as, with masks on their faces, they rape his wife. Committing vicious acts is a leisure time activity for them; they do not have any particular purpose such as money or sex though they achieve both. They beat the old, rape women and attack people just for the sake of amusement. Alex is also incurious about others' feelings, which strengthens the horrifying degree of ultra-violence. He "shows no sign of empathy as he tortures or rapes his victims, as they are simply the means for the accomplishment of his pleasure. This *incuriosity* is the source of the narrator's unethicality" (Estournal, 2013, p.3). Those suffering from ultra-violent acts and mayhem of both Alex and his "droogies" become the object of violence, the marginalized and 'the others' for them. In sum, Alex's incuriosity adds to the novel's nightmarish vision.

In the first section of *A Clockwork Orange*, it is observed that Alex has also violence against the other members of his gang. His violence towards them emanates from his wish of making them obedient, namely, to discipline them as their leader. For example, while sitting at the bar they hear a woman singing. A member of the gang, Dim mocks the opera. Alex as a lover of music punches Dim in his face making him bleed (p. 19). Upon this, among the members of the gang arises a conflict about Alex's leadership and they all challenge him (p. 20). In one of the following scenes they are seen in a fight with Alex, who firstly injures Georgie in his hand and secondly stabs Dim in both one of his feet and one of his wrists. Though Dim is bleeding to death, being indifferent Alex says "One can die but once. Dim died before he was born" (p. 33). An exchange of violence is seen in the scene where Dim hits Alex in the face and eyes with his chain so Alex becomes temporarily incapable of both seeing and moving. Additionally, Georgie and others leave Alex wounded at the crime scene to be caught by the police, which is violence (p. 39). It should also be noted that ultra-violence emerges in the novel in not only the actions of the characters but also Alex's imagination. For instance, listening to music Alex imagines himself smashing, with his boots, the faces of people of all ages "screaming for mercy" (p. 22). In another instance, he enjoys a sadistic fantasy in which he helps the Crucifixion (p. 47).

In the dystopian world of the first part of the novel, Alex's effort to construct his self and identity in a dysfunctional family and a disordered society seems to be all in vain. The lack of any functional

family system in which Alex can "interact with mature and fully realized adult selves" and its manifestation in Alex in the form of "hyper-exaggerated sense of pseudo-self" (Davis, 2002, p. 23) may also be characterized as dystopian. Another form of violence in the novel is domestic violence, which is partially implied. We know that Alex's parents are scared of Alex and lest he should impose violence on them, they never complain of his disturbing behaviours such as the blare of music. On one occasion Alex tells us: "[They] had learnt now not to knock on the wall with complaints of what they called noise. I had taught them. Now they would take sleep-pills. Perhaps, knowing the joy I had in my night music, they had already taken them" (p. 22). In another instance he tells that his mum "called in in a very respectful gloss, as she did now I was growing up big and strong" (p. 23). It is not very hard to guess the underlying cause of his mum's respect to him as her wish to prevent the likely violence at home. The gang's alienation from the society in which they live due to their use of a language called *Nadsat*[10] actually invented by Burgess as an argot which has "harsh, Russian-accented diction" can be viewed as another dystopian element in the novel. Burgess's Russian-influenced slang "creates a strange and distant world. The reader approaches the novel as an outsider to that world and must try diligently to decode it to understand it" (Rollyson, 2001, pp. 120-121). Fortunately, Burgess gives a "Glossary of Nadsat Language" at the end of the novel.

The first part of the novel ends with Alex's imprisonment because his friends set him up one night to be caught by the police when Alex breaks into the cat lady's house and kills her after fighting. In conclusion, that the ultra-violence of the young is central to the first part of the novel is unquestionable but one should not ignore the fact that its source is the violence created by adults. *A Clockwork Orange*, like so many dystopias, functions as a warning – a warning against ultra-violence. It is apparent that depicting a dystopian world the novel is also a call for the rehabilitation of man not to commit heinous ultra-violent acts in order to facilitate to live in a humanistic and more livable world.

2. THE DYSTOPIAN AND ANTI-UTOPIAN ELEMENTS IN THE SECOND SECTION OF *A CLOCKWORK ORANGE*:

All these elements in the first part of *A Clockwork Orange* make it similar to a prototypical dystopian novel. However, in the dystopian world in the second section (including the second part and the third part excluding the last chapter), a more complex dystopia comes out due to the existence of a hidden utopia in the background of its dystopia. In the second section though Alex's ultra-violence does not cease, it is counter-posed by a state-controlled violence it being that of the police, the prison personnel, scientists and doctors and finally the politicians of the totalitarian. Alex is also exposed to the aggression by the other criminals in prison (they want to rape Alex (p. 45)); and lastly, the opponents of the Opposition, i. e. the civil libertarians including F. Alexander want to use Alex to get the government lose its votes. With its second section the novel presents a nightmarish vision of the future, at which time behavioral science is relied on to conserve the order in the society through controlling violence, crime

[10] *Nadsat* is used in the novel in two senses. When it is written in the initial capital, it means the language Alex and his "droogs" use; and when it is written as a common noun, it just means what the gang use to call 'teenagers' as Alex explains the reader. *Nadsat* is the Russian suffix for 'teen'. See David Lodge, (ed.) *The Art of Fiction* (USA: Penguin Books, 1992), p. 200.

and deviancy but the state's strategy fails because it reaches an extreme case. It does nothing more than making man a clockwork orange – a metaphor suggesting a mechanized soulless one deprived of his freedom of choice and self-determination. Burgess himself explains that it stands for "the application of a mechanistic morality to a living organism oozing with juice and sweetness" (4); thus it means to change man capable of choice into a mechanical entity incapable of thinking and of free will because the authority takes control over his mind. The expression is at the same time the title of the book, which the political dissident F. Alexander writes. Alex reads the following sentence in the draft of the book though it comes to him nonsense: "The attempt to impose upon man, a creature of growth and capable of sweetness […] to attempt to impose, I say, laws and conditions appropriate to a mechanical creation, against this I raise my sword-pen" (p. 16).

Alex is incarcerated in the Staja as a convict for a fourteen-year imprisonment (p. 45). Violence is everywhere in the second and third part of the novel. The prison wards try to discipline Alex as soon as he is sent to prison. Alex is reduced to just a number there; he is not Alex any more, he is 6655321. He is under constant surveillance in prison, which is another dystopian element in the novel. In prison Alex is betrayed by the other prisoners and has to take the responsibility of beating a prisoner to death though all other prisoners in the cell have beaten him (pp.52-53). It is noteworthy that Burgess's dystopian world is a world in which ethical and social values, religion, law, and even discipline and punishment cannot prevent man from committing crimes and violent acts. For instance, despite their imprisonment, Alex and the other prisoners go on committing violent actions and Alex informs against them and pretends to be rehabilitated to gain the favour of both the prison chaplain and, indirectly, the head of the prison (p. 48).

As in most dystopian fiction, in *A Clockwork Orange* it is the government which sustains the poor quality of life for at least its deviant subjects and believes in the conditioning of them by means of the eradication of ultra-violence and thus reaching a proper just and perfect society. Therefore it can be said that the government has an illusion of a perfect/utopian society, which is a trait of the dystopian fiction. In the novel there is a portrayal of a government which seeks solutions to social problems by removing freedom of choice. It dreams of a life without violence. The government applies a treatment called the "Ludovico's Technique", which is a drug-assisted 'aversion therapy' and is actually a fictional representation of behaviourism. The psychological movement known as behaviourism is a form of brainwashing. "Popularized by Harvard psychologist B. F. Skinner in the 1950s and 1960s, behaviourism concerned itself with the study of human and animal behavior in response to stimuli" (http://www.simplypsychology.org/behaviorism.html). Being a behavioural conditioning treatment, the therapy is based on Ivan Pavlov's 'stimulus-response theory' and it proposes that the study of human mind should be based on people's action and behavior not on what they say that they think or feel. "Behavioural methods have also been proven to be effective for externalizing behavior disorder" (Antick & Rosqvit, 2002, p. 189). After a two-year imprisonment, Alex voluntarily becomes the guinea pig in the treatment which would last two weeks after which time Alex will be set free. In other words, to obtain his release from prison, as Lodge (1992) points out "he agrees to undergo Pavlovian aversion therapy, in which exposure to films reveling in the kind of acts he committed by nausea-inducing drugs"

(p. 199). The rationale for the treatment is to cure Alex of his deviant and criminal actions and inclinations by means of making him externalizing his violent and sadistic actions.

During the treatment Alex is injected with nauseating drugs and strapped down to a chair with his eyelids open. The sessions are described as traumatic and painful. He is forced to watch horrendous scenes and violent acts in some films including those of Hitler in which "brutal Nazi kickers and shooters" (p. 67) appear and of crimes of all kinds. He is also subject to sadistic pornographic films. He is supposed to recognize how horrific the violent actions are and how terrible their outcomes are. The scientists aim to convert Alex into a model member. While watching these films Alex feels dreadfully sick. Being a lover of both violence and the classical music, he was associating music with violence. Now he is forced to listen to some pieces composed by both Beethoven and Mozart while he is watching violent and pervert actions. Thus he is aimed to be conditioned by associating violence with feelings of pain and physical sickness. As Peter Höyng (2011) remarks "It is only now, as Alex is forced to keep his eyes wide shut at the moment of greatest torture, that he realizes that violence is wrong and that he is ready for whatever it takes to reject it" (p. 171). The prison wards' attitude toward Alex to make him rehabilitate and the doctors' treatment to make Alex a model citizen making him renounce violence by means of torture is another form of violence, which can be characterized as a dystopian feature of the novel. Additionally, "when the state brainwashes him, the reader experiences his pain in a personal forthright manner" (Rollyson, 2001, p. 120). Burgess points out how the socialist British welfare state sacrifices individual freedom in favour of the stability and permanence in the society, and how its tactics reach a maximum. Hence the novel raises such questions: Can science be the healer of deviancy? Can the state be really an unimpeachable guardian for the welfare of its citizens? Should violence be sanctioned by the authority? Should a government legitimize violence for the social welfare?

But at the end of the treatment, which is meant to cure Alex of his violent nature and deviancy, an inhumane outcome arises. As the treatment has eradicated the most human quality of free will in Alex, he seems to have accepted it only to lose his free will. Upon being cured (this is sarcastically approached by the author), and in a clockwork mechanism, Alex is released back to the society. It is true that the brainwashed Alex does not commit nonviolent acts, but he does not act altogether even in the case of being subject to violence. F. Alexander summarizes Alex's situation as such:

> You have 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. (p. 87)

Here the novel raises another question: If badness is taken from a man (moreover, this is done in a violent way), does it make him good? To put it differently, does not Alex commit heinous acts because he is good or because he cannot use his individual liberty – he is not autonomous? The priest in the chapel in prison, where Alex is permitted to go and read the *Bible* and play some music and hymns, approaches the technique hesitatingly and tells Alex that "the question is whether such a technique can really make a man good. Goodness comes from within". It is "something chosen. When a man cannot

choose he ceases to be a man" (p. 49). Alex's inability to act is first seen when some experiments on him are done at the stage to exhibit the treatment's outcomes in front of the audience of the prison warden and of criminologists (pp. 70-73). The behaviourists actually organize the scene to demonstrate the effectiveness of the treatment. Alex is "taunted and abused (by an actor hired for the purpose), but as soon as he feels an urge to retaliate he is overcome with nausea and reduced to groveling appeasement" (Lodge, 1992, p. 199). Then Alex is seen in inability to act in real life when he is beaten by the homeless old man and his friends. Next, he is beaten by the man who was formerly beaten and whose books on Crystallography were all ruined by Alex and his gang (pp. 81-82). Later on, he is beaten mercilessly by the police officers, one of whom is Dim, a former friend of Alex's, and one of whom was a member of the opposing gang, Billyboy (p. 84). They become policemen when Alex is in prison. Therefore it can be argued that in the novel the police are "representatives of state-sanctioned power", violence is "transferred into an authorized power structure within society" (Höyng, 2011, p.165), and this constitutes another dystopian element in the novel. The point to be noted here is that Burgess claims the idea that violence is legitimized under the cloak of authority. Looked at the case from Alex's side, it is obvious that Alex is totally incapable of coping with the violence imposed on him, and it can be asserted that Alex's propensity to commit evil and violent actions are replaced by a clockwork mechanism because his freedom of choice is removed altogether. Then Alex goes home but his family ignores him saying that they have a tenant now and they love him like their son (p. 76). Problematic familial ties appear once again in Alex's life when he returns home after the imprisonment. Beaten and homeless Alex stumbles into a house where they raped the owner's wife once. He learns that the man's name is F. Alexander and he is a revolutionist author. Being a dissident F. Alexander sees Alex as a victim. He says: "To turn a decent young man into a piece of clockwork should not, surely, be seen as any triumph for any government, save one that boasts of its repressiveness (p. 87). The government, for the author is "recruiting brutal young roughs for the police [and] proposing debilitating and will-sapping techniques of conditioning (p. 89). F. Alexander and his political fellows, formerly proclaiming their belief in human perfectibility, plot to use Alex to incite the public outrage against the government by exhibiting him as a victim of the totalitarian government. To this end they try to make him known by the public through mass media (pp. 89-90). To put it differently, Alex would become a weapon at their hands to bring down the present regime and gain power against them. But after becoming sure that it was Alex and his droogs who raped his wife, who died after the incident, F. Alexander changes his plans and tries to use Alex in a more violent plot and drive him to commit suicide. The conditioning not only makes Alex incapable of acting violently but also opens new points for others to exercise violence on Alex. Knowing that the classical music becomes only a stimulus to his illness, F. Alexander and other dissidents lock Alex in a room and force him to listen to Beethoven very loudly. Eventually Alex becomes too ill to wish to die and attempts suicide. These are all anti-utopian elements that present themselves in *A Clockwork Orange.* Burgess demythologizes the revolutionist idea by turning its representative, F. Alexander a vengeful character as soon as he becomes sure that his wife's rapist is Alex. F. Alexander understands that the rapists are them because Alex knows that there is no telephone at home (p. 89) – this is what F. Alexander told him on that day – and because Alex mentions Dim's name, which provokes F. Alexander's mind into remembering the rapists' names (pp. 90-92). F.

Alexander seems to forget not only all his ideals but personal ethical values; and thus he seems to be defeated by his feeling of revenge. After his attempted suicide, Alex opens his eyes in a hospital and becomes a highly politicized young man. Naturally his suicide becomes a public political issue and it embarrasses the government and doctors that "cured" him.

One of the qualities of dystopian fiction is the protagonist's questioning the society or the government and his deduction that there is something wrong in their deeds. Being a protagonist struggling against the society Alex questions the treatment which he undergoes and thinks whether it is possible to be healed by the treatment. Firstly, he asks some questions about the treatment to Dr. Branom, who is responsible for the treatment along with Dr. Brodsky (pp. 56-57). In another scene Alex is seen to be trying to understand the reason why he feels sick in the process of treatment (p. 62). He even questions the so-called help of F. Alexander: "Do I get cured of the way I am? Do I find myself able to slooshy the old Choral Symphony without being sick once more? Can I live like a normal jeezny again? What, sir, happens to me?" (p. 90) He immediately understands that the real intention of F. Alexander has nothing to do with making him cure of his having been conditioned. Thus Alex makes the reader recognize the negative aspects of the dystopian world through his perspective. Burgess's novel raises significant questions here: Is it true to make a human being a clockwork man? Is it acceptable of society's becoming mechanical at the sacrifice of humanity? Therefore the second section of the novel can be viewed as a warning to society of dangers of making clockwork men.

What Burgess is doing with both dystopian, utopian and anti-utopian elements are of great significance. As a dystopian fiction *A Clockwork Orange* is inherently pessimistic but it is also inherently didactic and moralistic. *A Clockwork Orange*, like so many dystopias, functions both as a warning and a call. We are warned against ultra-violence and the dehumanization of man; it is a call for man to rehabilitate himself in order to prevent their coming true. Burgess's depiction of a government having utopian aspirations constitutes the anti-utopian vein of the book. The text seems to include the utopian elements only to satire the socialist government's reliance on its techniques for controlling crime and deviancy to realize its utopian vision. Therefore, *A Clockwork Orange* may be recognized in part as an attack on socialism due to the extremely negative portrayal of a government seeking to solve social problems by repression – as can be seen in Alex's case by removing freedom of choice. This also constitutes the dystopian aspect of the novel. Burgess implies that violent and ultra-violent acts and the propensity for violence and ultra-violence cannot be remedied through suppression, which is itself an act of violence. The government's utopian desire to eliminate violence turns into a kind of suppression because the government's tool is violence. The novel, in this sense, is an anti-utopia criticizing the utopianism of the government. The novel with its dystopian vision in its second section alerts its readers to the possibility of the lack of moral choice in a society due to the violence legitimized by the authority. It is a nightmarish vision as well. However, the novel does not end with this grim dystopian vision. Instead, it ends with the idea that human beings can change through ageing and their experiences over time. The moral choice is of fundamental prominence in the novel.

3. CONCLUSION: THE IMPORTANCE OF THE LAST CHAPTER IN *A CLOCKWORK ORANGE:*

Burgess's novel combines dystopia and anti-utopia with a strong moral message. The moral viewpoint is depicted in the last chapter, that is, in the twenty-first chapter of the novel, in which Alex is seen to transform morally not through either the educational program proposed by Deltoid or the Ludovico's Technique applied by the scientists and imposed by the government but through the potentiality of goodness, which is believed to be residing in every human being. After the doctors undo the Ludovico's Technique and restore Alex's former vicious self and thus his endorsement, Alex assembles a new gang (with Len, Rick and Bully) and engages in heinous acts as he did before imprisonment. But soon he becomes tired of a life of violence and deviancy. Calling in his old friend Pete now being married, Alex himself renounces violence and wants to lead a normal life and yearns to be a music composer.

The inclusion of this chapter in which Alex grows up and dreams of having a wife and a son may be thought to be blurring the novel's dystopian vision. Nevertheless, it depicts the triumph of human goodness over any kind of violence, and Burgess's retaining an abiding faith in human goodness is remarkable in favour of man. With the twenty-first chapter, we see Burgess's essentialism. It is also a response to all the questions raised by the novel. Burgess produced a circumstance where there is still the possibility for individual moral action to take place. For Burgess, a good man is not someone who does not have any bad idea in his mind rather someone who is aware of what is good and what is bad but chooses the good. So *A Clockwork Orange* addresses fundamental issues of human nature and morality such as good and evil and of the importance of free will. Therefore, the author giving the possibility of moral transformation does not leave the reader without an answer and with a pessimistic view. Burgess, in his "Introduction" to the novel, comments on the action in the twenty-first chapter: "Briefly my young thuggish protagonist grows up. He grows bored with violence and recognizes that human energy is better expended on creation than destruction" (p. viii). The twenty-first chapter depicts Alex's "single creative act: his hopeful vision of a healthy, functional family" (Davis & Womack, 2001, p. 23). Alex, in a sense, tries to form his own ethical renewal. Burgess implies that a human being cannot be completely good or completely bad, which is inhuman. What is humane and virtuous is man's distinguishing between the good and the bad, and the operation of his moral choice to prefer the good or the bad. Human being is inherently good and is endowed with the free will that can be engendered if man is not dehumanized by the other forces; and he would not become a clockwork orange insofar as he is permitted to conserve his moral compass.

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