

GRAU D'ANGLÈS
Treball de Fi de Grau

Language and violence in Anthony Burgess'
A Clockwork Orange

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Abstract

Anthony Burgess is the author of the third most well-known British literary dystopia. *A Clockwork Orange* is a novel with a very clear message: people need free will to be human. The main character, Alex, is a despicable human being. He enjoys inflicting pain on innocent people, he steals and even rapes children. But the reader is compelled to have sympathy for him. In this essay I will analyze the novel and how Burgess conveys this message through the use of extreme violence and the artificial language that he invented precisely for the novel: Nadsat. This language is made up of Russian words mixed up with English and Cockney. Nadsat is used in a euphemistic manner by substituting violent words for made-up ones that don't invoke the same reaction to the reader as the original ones. My goals are to analyze how Burgess portrays Alex's violent acts and how he uses Nadsat to hide these actions to the reader in what I call a masquerade. With this, I should make a compelling argument about how such an unforgivable character as Alex has passed down as a victim and becomes the symbol of humanity's need of free will.

Keywords: Nadsat, Euphemism, Violence, *A Clockwork Orange*, Anthony Burgess

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Introduction

A Clockwork Orange is a novel that shook the British literary scene after its publication in 1962. Written by Anthony Burgess, the novel depicts a dystopian future where youths like Alex, the main character, and his gang terrorize the population. Furthermore, use of artificial language of Nadsat by the youths proved to make for a quirky but endearing reading. Because he wanted to narrate the book through the point of view of Alex, Anthony Burgess created Nadsat to give the futuristic youth of his novel a timeless dialect and culture that would last through time. If he used a real-life slang, it would have rot by the time the novel was out and people would lack the proper context to understand it. In Burgess' own words: "It was pointless to write the book in the slang of the early sixties: it was ephemeral like all slang." 1. Anthony Burgess, "Excerpts from ""You've Had Your Time"". Visual Memory. <http://www.visual-memory.co.uk/amk/doc/burgess.html>. Nadsat is a mix of Russian and English and serves as a neo-vocabulary from which the youth in *A Clockwork Orange* differentiate themselves from the older normal-speaking population. The use of Nadsat also made the violence in the novel more digestible for the readers, a point I will expand later on in this article.

With the subsequent release of the movie by the same name and directed by Stanley Kubrick in 1972, the novel jumped into the international sphere, then growing infamous due the American film. Due to the film's visual representation of the ultra-violence in the book, it was the target of public outcries for its crude display of violence. Protesters showed up at Kubrick's house which prompted the director to stop the distribution of the film in the UK altogether. This backlash also affected Burgess himself with people asking him "why would he make such a violent movie". 2. BBC, "Anthony Burgess Documentary" Youtube video, 45:52, September 14, 2021, <https://www.youtube.com/watch?v=L7NertwwxI>.

Enjoying Violence

A clockwork orange is divided in 3 acts of 7 chapters each, totaling in 21 chapters. It is no coincidence that the novel has the same number of chapters as the age at which some states consider someone to be of age. Burgess himself stated that this was a deliberate attempt to use arithmology to complement the character arc of Alex. 3. Daniel Podgorski, “Burgess’ Myopic Morality” The Gemsbok, March 1, 2016, <https://thegemsbok.com/art-reviews-and-articles/tuesday-tome-clockwork-orange-anthony-burgess>

The American edition of the book lacks this play with numbers due to the censoring of the last chapter. American editors told Burgess that American readers would prefer the book without the last chapter (chapter 21) where Alex grows bored of the ultra-violence he has enjoyed throughout the book and decides to start a normal life and have a family. that Burgess wanted Alex to have a complete character arc where he evolves from his violent self into maturity and his arithmology played into that. It is true that Alex’s change of heart is very sudden and not that credible. There is no build up to it and it feels kind of forced. A character that enjoys violence to the point of being the pinnacle of anti-social behavior would not suddenly start thinking of forming a family without a major event happening that changes his perspective. At least, this is what traditional story-telling would say about it, but reality is far more complex. People change and they don’t really know why or what caused that change. One day you like a brand of soda and the next one you just stop drinking it. Human beings are capricious creatures who often challenge rational explanations just for the sake of it. What I mean by this is that Alex’s sudden change of preferences might not make for good story-telling but might make for a very **real** one. A man suddenly disengages with his “hobby” [sic] and abandons it after a life-time of passion for it. This might sound like I am trivializing Alex’s crimes but for him they were actually just a past-time, something to have fun and enjoy himself.

With this in mind, we can say that Burgess wanted Alex to have a complete character arc where he evolves from his violent self into maturity. This is why I personally divide the book in four acts instead of three. The fourth act would be the last chapter (number 21) where Alex grows bored of the ultra-violence he has enjoyed throughout the book and decides to start a normal life and have a family. It is clearly the start of a new phase of Alex's life and, would it not be for Burgess' obsession with the number 21, he might have added more chapters leading to it thus painting a fuller picture of Alex's path to maturity and socialization. Something that supports my hypothesis is Burgess use of the phrase "What's it going to be then, eh?" said by Alex at the start of each act. The sentence is used many other times in the middle of a chapter but it is always used at the beginning of the first chapter of act 1 to 3 and never heads any other chapter, except for one. Chapter 21 starts with the same sentence as if it was the starting chapter of an act. This to me says that Burgess wanted to have 4 acts but decided to not do so to keep the number of chapters at 21.

A Psychopath's Story

Act I

In this act Alex is presented to us as a violent psychopath who enjoys hurting others. He starts off his night drinking milk laced with a drug before going out with his 3 "droogs" which are his accomplices in crime. Their innocent victims are defenseless against the gang and get beat up mercilessly. They also beat up rival gangs suggesting this kind of violent behavior in the youth is endemic in this society. We see how Alex's life-style revolves around his own pleasure. He misses school due to being tired committing ultra-violence at night and he even drugs and rapes 2 young girls aged 10. He holds no respect for his parents and even humiliates them by blatantly lying about working at night and this being his only source of income. It is

clear they don't believe it but they don't dare challenge him. They hold no authority over their own son. The only figure of authority Alex seems to fear is that of P.R. Deltoid, his "Post-Corrective Adviser". This man is in charge of supervising anti-social youths but seems not to be very effective at it. His dialogue hints at the state investigating ways to "correct" these violent youths which foreshadows the events of Act II and the Ludovico treatment.

"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?" 4. Anthony Burgess, *A Clockwork Orange The Restored Edition* (London: Penguin Books, 2012), 45.

He is assertive and warns Alex that someday he will make a mistake and he will send him to jail. Alex avoids jail because he bribes some old women to be their gang's alibis and he denies all wrongdoings to Deltoid.

Despite his perfect one fall-out with his "droogs" makes them betray him in one of his crimes. They beat him when he is trying to escape from a home he invaded and is left in the scene to be discovered by the police. Despite all the evidence against him, Alex is not worried because he is still a minor and his punishment can't be that hard. But his joy is shattered once he realizes the victim has died and he is now a murderer and will go to jail.

Act II

In this act Alex finds himself in prison. He wants to get out as soon as he can playing the role of a good boy in search for God, sticking to the priest. Despite this façade he continues to be the same ultra-violent enjoying monster with an episode where he and his cell mates beat up a homosexual inmate. Alex beats him up to the point that the other cell mates that joined in the beating had to stop him in fears that he might kill him. It is during his stay that he hears about

the Ludovico program and asks the priest about it. This is where the themes of free will and good and evil sprout. The priest has its doubts about the treatment because he doesn't find it morally right to make people good, people have to be good from within he says. Alex doesn't care about the bigger issues and only considers that the program will get him out of jail and will make sure he doesn't get in again.

He enrolls to the program and is transferred to another ward where he has his own room. The program consists in taking medications and watching some films. He is strapped into a contraption that makes sure he can't look away from the screen. The films are ultra-violent in nature and Alex enjoys them at first but the drugs kick in and he starts feeling sick. This Pavlovian association of ultra-violence with sickness is the goal of the Ludovico Treatment and Alex soon finds himself associating ultra-violence with sickness. It is not that he despises ultra-violence but that he can't avoid the sickness when he thinks or tries to act violently. The program is a success with a demonstration of Alex being abused in front of an audience of government bureaucrats. Alex is incapable of defending himself and even behaves in a good way to the point of humiliation to avoid feeling sick. The government bureaucrats applauded the scientist but the priest of the prison objected to the treatment. He alleges that Alex is not human anymore because he doesn't have free will to choose what to do, he is compelled through the sickening effects of the Ludovico program. Alex himself whimpers to the audience in desperation directly saying: "Am I just to be like a clockwork orange?".

Act III

In this act Alex comes out of prison a "law-fearing citizen". First thing he does is go back to his parents' house. When he arrives, he finds an unknown man sitting in the couch, his name is Joe. His parents are surprised to see him but they are not very happy about it. Joe is a roommate they allowed to stay in Alex's room in exchange of some rent and, by his own words,

Alex's parents have treated him more like a son than a lodger. Alex has been replaced in his own home and his parents are sad but don't make any effort to accommodate Alex in the house. Their excuse is that Joe has paid that month and the next, so they can't just kick him out. Alex tries to resort to violence to dominate the new roommate and kick him out but the Ludovico treatment kicks in and is forced to go away.

He wanders and tries to cheer up with some music at a store but he then discovers that music made him feel sick just like ultra-violence did. The videos he saw during the Ludovico treatment had classical music in them so his body associated the music with feeling sick too. Having his home taken away and the two things that gave him joy in life he decides to commit suicide, but the very thought of doing it made him feel sick. He finds himself hopeless on the street but his hell does not stop there. He just happens to end up finding one of his victims, an old scholar who they beat off and destroyed his unique book about crystallography. The man recognizes him and calls forth a bunch of old men to give Alex a beating as revenge. The fight stops when the police arrive but turns out the two policemen that have come to save Alex are one member of his old gang and the other was a member of a rival gang. They both pick him up and beat him even further in a near-by forest. Beaten and wet due to the sudden rain, Alex wanders into a lone house named "HOME". The owner of the house, a writer named F Alexander, welcomes Alex and hears his story. He empathizes with him and decides to use Alex as a political tool against an overbearing government. F Alexander is member of an activist group that wants to revolt against the totalitarian state. They plan him to use Alex in public meetings to show the government's experiments on the populace but that all changes once F. Alexander recognizes Alex for who he is, the criminal who raped and killed his wife in one of the atrocities committed in Act I. The activist members can't just let F. Alexander murder Alex out of revenge so they settle for using music to make Alex commit suicide and then pin his death on the government and the Ludovico treatment. They lock Alex in a room

and blast classical music into it. Alex starts feeling sick until he can't bear it anymore and jumps out the window but he does not die.

He wakes up in a hospital bed with several broken bones. He receives visits from the anti-government activist group first but they are not welcomed by Alex. Then his parents visit him and he holds a grudge against them for kicking him out of the house but he makes up with them in hopes to go back to the life he had before going to prison. Alex is visited by some doctors next who apply a psychological test to him. They show Alex some pictures and ask Alex to describe what are they and what would he like to do to them. One of the pictures is a nest with eggs which Alex says he would smash the eggs while laughing. The next picture is that of a beautiful peacock and Alex says that he would strip the bird of its feathers. This shows Alex is cured from the Ludovico treatment because he doesn't feel sick when thinking about violence. The last visit he receives is that of the Minister of Interior which tells Alex to not worry about F. Alexander and that he will have a new well-paid job and all traces of his past criminal life expunged. He also brings a stereo to the hospital bed and plays Alex's favorite piece of Ludvig Van Beethoven, the 9th symphony. Alex enjoys the music and realizes he is finally "cured".

Act IV

In this final act we see Alex returning to his origins. He has gathered a new gang that he commands to commit ultra-violence. This time though, he doesn't get involved in the violence and just orders the other gang members around. He doesn't seem to enjoy ultra-violence anymore and even grows conservative in the use of his money and the consumption of drugs like alcohol. He ends up abandoning the gang making another member the new leader. With visions of himself growing old he wanders around town and enters a coffee shop for a more mature experience. He finds one of his old gang members, Pete. He looks way older now and is seen with a woman who is his wife. Pete also has stopped using Nadsat and Pete's wife

laughs at Alex for using it. Pete abandoned ultra-violence when Alex got caught and jailed and has been living a normal “boring” life. He and his wife earn enough money through honest means to pay rent and live a modest life. After they leave to some tranquil house party, Alex is left alone to reflect on this new insight. He has visions of growing up and having a son and plans to start looking for a wife to make that a reality.

Not Even an Anti-Hero

Alex is quite the interesting character. It is definitely not a hero character but it is not a traditional anti-hero character either. Alex is purely evil, committing acts of violence for his own pleasure and leaving the world in a worse state than he finds it. One could think then that Alex is merely an example set by the author to teach the reader a moral lesson but that doesn't fit either. *A Clockwork Orange* is narrated in first person, through the eyes of Alex but it is also very important to mention that Alex makes constant meta references to the reader, calling them his “brothers”.

““ I viddied all clearly, my brothers, what had happened that far-off nochy, and viddying myself on that job” 4. Anthony Burgess, *A Clockwork Orange The Restored Edition* 170.

This makes the reader complicit in Alex's crimes asking them to participate in the ultra-violence. It is a mirror that shows the reader of what evils he is capable off.

The only “redeeming” qualities of Alex are his wit, intelligence and his taste for high culture with music. He also really enjoys life; he doesn't worry about the consequences of his actions and is very free spirit. This is all in spite of his despicable acts and lack of remorse for them. These qualities are not redeeming in any way though. Nobody would forgive such an evil character just because he enjoyed himself a lot. But these qualities offer Alex a high level of charisma that entices the audience despite all the negative traits that accompany them. Another

big reason why the evil traits of Alex get a pass is that his evil deeds are narrated through the filter of Nadsat, the Russian inspired slang that Burgess invented for the novel. Nadsat offers a thin layer that masquerades the violence of Alex through the use of foreign-sounding words. I will explain this aspect of Nadsat further in its own segment.

There is also the characterization of Alex as a young child despite being 15 years old. Alex's dialog, both internal and external, is often construed by mannerisms indicative of those of a child. He often repeats words and makes up his own words by extending them. "Papapa" to refer to his own father would make a good example:

"Oh, Alex Alex. Owwwwwwww." My papapa said:" 4. Anthony Burgess, *A Clockwork Orange The Restored Edition* 187

But there is also "yumyumyum" to indicate that he likes what he is eating or hearing:

"Oh it was gorgeosity and yumyumyum." 4. Anthony Burgess, *A Clockwork Orange The restored edition* 192

The opening scene of the book also contains one aspect of Alex's "childification". He is found in the "milk bar" drinking drug-laced milk. Milk is a symbol of infancy and consuming drugs through a milk-based beverage serves to set out the mood for the character. Alex drinking milk laced with drugs tells us that under that visage of innocence hides the true monster that we get to know not long after. It is the corruption of innocence that Alex represents and he rebels in it.

Alex represents the evils of humanity and how the government tries to tame them through law and punishment. Burgess creates Alex out of a necessity to proof his idea about morality and free will which is the main theme of the book. Following the scientific method, Burgess sets out to disprove his opinion on the matter to test it. It is by this method that an honest argument is to be made. For what use would it serve to make Alex a sinless victim of the supposed

morally evil state? That would make for a very compelling argument for his own case but it would be dishonest since he would not have addressed other possibilities like people being reprehensibly evil just by nature. Alex is evil as to give the all-encompassing government the strongest argument to shut down free will, the biggest argument against Burgess own thesis. It is with this twisted logic that Burgess makes the reader complicit with Alex through the use of first-person narration and the constant references to the reader by Alex with the word “brother” which appears used more than 200 times throughout the novel. With this, Alex is telling the reader he considers them one of his own, an equivalent and that is what Alex is supposed to represent: the evil inside of us. If there is an Alex inside all of us then we must have a good character as well. It is by having the two extreme opposites to choose from that we can call ourselves human. This is Burgess’ thesis: choice is what makes us human. This is directly said by the priest in prison after watching the results of the Ludovico treatment on Alex. The priest acts as a spokesman for Burgess:

“He has no real choice, has he? Self-interest, fear of physical pain, drove him to that grotesque act of self-abasement. Its insincerity was clearly to be seen. He ceases also to be a creature capable of moral choice.” 4. Anthony Burgess, *A Clockwork Orange* 137.

Burgess also touched on the topic of evil being necessary for morality to be possible in an unpublished interview:

“Without a knowledge of the extremes it is difficult, or maybe impossible, to know anything of the medians. A man or woman who has never done evil cannot know what good is.” 4. Anthony Burgess, *A Clockwork Orange The restored Edition* 257

Alex becomes a clockwork orange when he gets his ability to choose taken away. He himself states it: “Am I just to be like a clockwork orange?” 4. Anthony Burgess, *A Clockwork Orange The restored Edition* 138. The clockwork orange is meant to be a metaphor to juxtapose the

biological factor of a human being (the orange) and the machine factor that society or overbearing states want to impose on the population. They like when citizens are predictable, like machines:

“But towards that mechanism, the state, which first is concerned with self-perpetuation and, second, is happiest when human beings are predictable and controllable [...]” 4. Anthony Burgess, *A Clockwork Orange The Restored Edition* 250

A World of Dystopias

A Clockwork Orange is one of the great British dystopias of the 20th century. It is no surprise that Burgess was inspired by the two main British dystopias reigning on the literary scene at the time: Aldous Huxley's *Brave New World* (1932) and George Orwell's *1984* (1949). These novels are concerned about the control that a super state would have on the population. *Brave new world* shows how this control by the state could start from the very beginning, even before a human being is born, through the science of eugenics. The social classes are decided upon the deliberate manipulation of fetuses to determine the physiology and intelligence of the person to make it adequate for the job that the state requires them to do. While *1984* goes for a more repressive look of the state which has no direct control of the population like in *Brave New World*. In *1984* the form of control is direct surveillance of the population and direct repression of political dissidents. It is also noteworthy that the world of *A Clockwork Orange* the state requires every member of age who is not ill or invalid to work: “Which was true , there being this law for everybody not a child nor ill to go out rabbiting” ?” 4. Anthony Burgess, *A Clockwork Orange The Restored Edition* 41-42. This forced labor is reminiscent of a socialist government like the ones George Orwell criticized in 1984.

The Ludovico Technique from *A Clockwork Orange* is a mix of the two modes of state control, applying the repressive methods of *1984* with the torture of Alex but using drugs to subvert his will like in *Brave New World* and the constant use of the drug soma by the population. We could consider *1984* and *Brave New World* to be two methodological polar opposites of state-control over the population while *A Clockwork Orange* is in between or in a state of transition into one of the two methods.

Burgess' work also uses a made-up language like Orwell does in *1984* although they hold key differences. *1984*'s newspeak is a reductionist language that focuses on limiting the ability of thought of the populace through enforcement of this new language. The common language loses words and is simplified reducing the range of thoughts people can think and thus limiting the ability of independent thought. While Nadsat is a euphemistic language by which I mean it serves to substitute current language words with new ones. These new words of Nadsat take inspiration from Russian, cockney and gypsy talk. Burgess made this new language as a subtle way to brainwash the reader and make them learn some Russian unintentionally: "You read the book or see the film, and at the end you should find yourself in possession of a minimal Russian vocabulary – without effort, with surprise." 4. Anthony Burgess, *A Clockwork Orange The Restored Edition* 249 Although I think Nadsat plays a bigger role on the reader's perception of the story and the character Alex which I will explain in the Nadsat segment of this article.

The main theme in the novel is free will. This theme involves the morality of the capacity to choose how to behave by humans. Alex is stripped of that luxury and, despite being reprehensible, we as readers are compelled to feel sorry for him because the state is clearly a bigger evil for manipulating a human being in such a way. Anthony Burgess brought this topic straight from his catholic upbringing. He lost his faith at 16 but that didn't really hamper his beliefs or made him ashamed to use his religious thoughts in his writing. 5. "Catholic" The Burgess Foundation, accessed 15 May, 2022, <https://www.anthonymburgess.org/about-anthony->

burgess/burgess-and-catholicism/. If it couldn't be more obvious, it is the priest in the prison that raises objection to the Ludovico technique applied to Alex which stripped him of his free will. This signals Burgess' belief that free will is a religious concept. The issue of free will and knowledge of good and evil is a core belief of Christianity stemming from the very beginning of the Bible in Genesis: "You are free to eat from any tree in the garden; ¹⁷ but you must not eat from the tree of the knowledge of good and evil, for when you eat from it you will certainly die." 6. "Genesis 2" accessed 16 May, 2022, <https://www.biblegateway.com/passage/?search=Genesis+2&version=NIV>. In this fragment the Bible presents Adam and Eve as beings that can't differentiate from good and evil, they are not moral animals yet.

Violence

I compiled all instances of violence that happen throughout the novel in the annex. I classified violent instances as "scenes" and I tagged each scene with the kind of violence that is present in it. The items I classified the violence with are: physical, verbal and emotional. There are many instances where a scene contained multiple kinds of violence. For the purpose of my goals, I fused tags together to simplify the data and have a more coherent analysis of the whole novel. I only wanted to account the instances of violence, so counting more than one kind of violence in a single scene would not have been that useful to me. This is because these kinds of violence are interlinked; if a victim suffers from physical violence, it is guaranteed that it has also emotionally damaged them. The emotional violence is included in the physical violence and insults can also be added as a complement of the physical violence. For example, if Alex insulted a man while he kicked him in the ground, I marked it as physical violence only because the verbal abuse is just another way of increasing the physical violence committed. The hierarchy of violence would be like this: PHYSICAL > EMOTIONAL > VERBAL

In this diagram, an event placed at any point of it also contained any of the tags to the right of it. So, a case of verbal violence only contained verbal violence but a case of physical violence could have contained both emotional and verbal violence too.

Here I will state the definitions of each tag by which I classified the violence in the novel.

Physical violence: Any action that involves willfully inflicting any kind of bodily harm to another person, or animal.

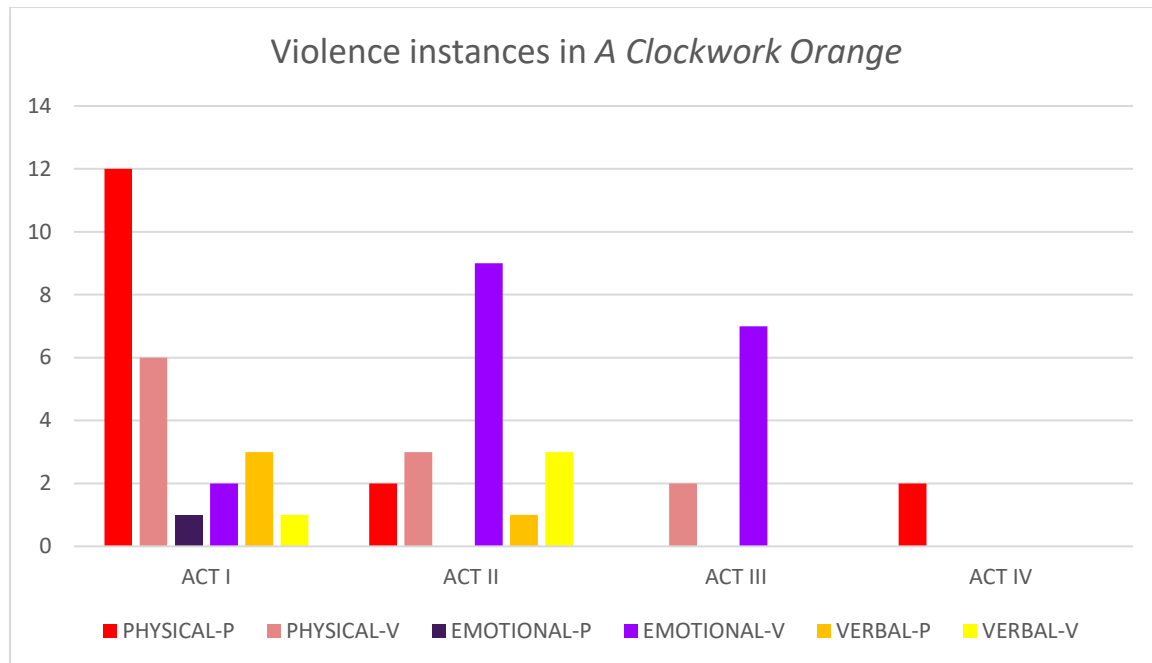
Emotional violence: Any action that results in the humiliation or psychological damage of another person.

Verbal violence: Any spoken speech directed to another person with the intend of offending them.

There are a few instances of sexual violence in the novel as well. I compiled them too in the scenes where they happen but I decided to keep them out of the final chart to not muddy the final result. All instances of sexual violence have been accompanied by physical violence as well so I decided to group them up in the physical tag.

I compiled every violent scene by stating the act, the chapter and the page in which the scene appears on the book I use: *A clockwork orange The restored edition* published by Penguin Books. I want to point out that I divided the book in 4 acts as I stated before in the article for the purposes of a better analysis of Alex's character. I will also only compile the instances of violence that Alex either inflicts or is a victim of. With the novel being narrated in first person, almost all instances of violence meet this requirement. But there are a few instances where there is some background violence but I consider them to be irrelevant to the purposes of my research. I also pointed out if Alex is the perpetrator or the victim of the violent act to observe how violence evolves throughout the story. I used a "P" for "perpetrator" or a "V" for "victim" at the end of each tag to indicate the direction of the violence.

Having compiled all the violent acts of the novel, here is the resulting chart.



As we can see from the chart, the instances of violence diminish as the book goes on. The first act is without a doubt the most violent one, having 25 instances of violence in total. The second act reduces the number of violent instances, having 19 in total. The third act has a massive drop off with only 9 instances of violence in total. The fourth act, being only one chapter long, only has 2 instances of violence.

We can also see how the kind of violence changes drastically from act to act. Act I is the richest in physical violence. This is the act where Alex is presented to us and his true nature is allowed to roam free, inflicting physical violence and later on receiving it when he gets caught by the police. There are some instances of verbal violence and emotional violence but those are very few in number compared to the physical violence. Often these few cases of verbal and emotional violence are just preambles to the physical violence but they are separated enough for me to have counted them as distinct instances.

I do have to point out that there are 2 cases of physical violence perpetrated by Alex which include sexual violence. In one of them, Alex beats up a woman really badly and then rips her

clothes before escaping. In this case, Alex thinks of raping her and we get to see how twisted his mind is by his resolution:

“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” 4. Anthony Burgess, *A Clockwork Orange The Restored Edition* 16

The fact that Alex had a chance at raping her, he wanted to do it, but preferred to leave her be because he thought the time was not appropriate tells us how he approaches ultra-violence. He has a method by which he sticks and ponders what kind of acts has to do according to the time and place. This is entertainment for him, entertainment bathed in chaos, yet he still applies order to it. This shows us how sick his mind is. He dehumanizes other people to the point of determining if it is worth it to rape at one moment or a later one. Other humans are mere toys to Alex and his gang. Something to use at their convenience.

The other instance of sexual violence might be the worst act in the novel by my judgement. Alex invites 2 10-year-old girls to his apartment to listen to some music. He offers them drugs and he rapes them afterwards. This scene occupies a whole chapter in the novel which tells us how much Burgess wanted to isolate that event from the rest of the story. The novel already tells us that Alex is a rapist, but this scene goes beyond that and points out that Alex is a pedophile as well. Alex is 15 years old so he is still a minor, but nobody would argue that sexually assaulting 10-year-old girls would not make Alex a nonce no matter his age. It is here too that Burgess links Alex's love for music to his most evil desires. He meets the young girls when he is buying music and he invites them to his room to listen to it. Music is playing during the whole ordeal: from the moment Alex offers them drugs to when he rapes them while they scream and cry.

This chapter in the novel was deemed way too scandalous to portray in the big screen. Stanley Kubrick decided to change the scene and have 2 girls that are the same age of Alex and they have consensual sex in his room.

After Alex's arrest, in the second act, the violence changes drastically. Physical violence drops to just 6 instances with Alex being the victim to 4 instances of violence while only being the perpetrator of 2. This is a big change from the first act where we see Alex being the perpetrator of 12 acts of violence while only being the victim of 6, the ratio is inverted.

In this act, Alex is jailed for 14 years so he spends a lot of time in prison until his release. Most of the violent instances become emotional and they are all inflicted upon Alex. This is due to the Ludovico Treatment that Alex goes through to get out of jail fast. The Ludovico Treatment has an interesting effect on Alex. It makes him sick, to the point of him trying to avoid this sickness at all cost. The novel describes this feeling as a nauseating sensation which incapacitates Alex and impedes him to act like he intended too before the sickness came to him. The sickness is so severe he has his eyes forced up so he has no choice but to watch the films they project in the cinema for him.

I classified these events of sickness as emotional violence because Alex has a negative physical reaction to something he enjoyed before and it is a completely intentional effect by the doctors of the prison. This is basically psychological torture. Making someone hate something he loved beforehand is akin to robbing his soul. There is also the fact that he has no free will, he has to choose non-violence to avoid that sickness. Alex is thus condemned to be coerced by a stronger force at all times, and, presumably, for the rest of his life. It would be like having someone pointing a handgun to your head and following you all day with the threat of shooting you if you make the wrong choice. This pressure ends up changing Alex and makes him do actions he would have never thought of doing. I'm talking about the last chapter of this act, chapter 7.

In this chapter, Alex is shown to an audience of doctors and government bureaucrats to demonstrate the effects of the Ludovico treatment. A man walks up to Alex and starts insulting him and hitting him in demeaning ways. He flicks his finger at Alex's nose and twists his nipples and ears. This is all to hurt Alex and humiliate him in front of the public. Alex wants to defend himself but he can't, even the thought of hitting the man who is abusing him sends him searching for anything to give to the man as a present. The Pavlovian response to violence is so damaging to his psyche that Alex prefers to debase himself to make it stop. He drops himself to the floor and starts licking the man's shoes. This is how effective the Ludovico Treatment is, Alex prefers to debase himself in front of an audience than facing the sickness that mere thoughts of violence bring to him.

There are also 4 cases of verbal violence in this act. These are just Alex talking back to the doctors who are administering the Ludovico Treatment and the prison guards abusing Alex verbally so he obeys their orders.

The reversal of the kind of predominant violence from physical in the first act to emotional in the second act is product of Alex's character arc moving forward. At first Alex is the perpetrator of physical violence but later on he becomes the victim of emotional violence. This could be classified as "bad karma" being paid back to Alex. This trend will go on with the next act.

In the third act, the trend of diminishing violence continues. There are now only 9 instances of violence. This time, Alex is not the perpetrator in any of them. This is due to the Ludovico Treatment. He is physically incapable of committing a violent act so he becomes only a victim of other violent acts. Of the 9 instances of violence, 7 are emotional and only 2 are physical. This act sees Alex coming out of prison thanks to the Ludovico Treatment. The state deems Alex's case to be a success of the Ludovico Program and is no longer deemed a threat to society. But Alex's coming out of prison is not triumphal. Society is not ready to accept back

Alex. He goes to his parents' house but is confronted with the reality that he has been substituted by another man. This man is living in his old bedroom and Alex's parents don't want to kick him out to receive Alex back. This is in part payback for Alex being a bad son in the first act. This is a big emotional blow to Alex because he feels abandoned by his own family.

Alex then tries to cheer up with some music but discovers that the Ludovico Treatment has rendered him unable to listen to music without feeling sick. He feels so devastated that starts thinking about committing suicide. He feels like he can't experience joy in his life anymore due to the Ludovico Treatment.

Afterwards, Alex meets one of his victims from the first act and he riles up a brawl against Alex. He receives physical violence and is saved by 2 policemen, but, to his dismay, these are one of his old gang members and the other is the leader of the rival gang. He ends up getting beaten by them, so not even the police offer him safety. These 2 acts of physical violence are very devastating emotionally for Alex but I still classify them as physical due to my system. The point is that Alex is suffering greatly from a spiritual way, going down into the lowest point of his life.

Alex then ends up at the cottage where he raped and ended up killing a woman. The husband welcomes Alex at first and provides some comfort to him, making sure that his situation will be brought to justice, but the man ends up remembering who Alex is. He sends Alex to an apartment complex and have his men blast classical music through the walls. Alex is basically tortured to the point that he can't stand it and jumps out the window to his death. He doesn't end up dying but this is the catharsis of his journey to the abyss. The ultimate instance of violence is his insufferable agony driving him to his supposed death,

Alex wakes up in a hospital and receives visits from both the organization the man who brought him to suicide and his parents. These 2 instances bring great anxiety to Alex so I deemed them emotional violence although the intentionality could be argued in this case. Alex ends up being cured of the Ludovico Treatment by the government because his suicide went public and the elections were close so they had to cure Alex to wash their image.

The fourth act is just one chapter but there are still 2 instances of violence in it. In this act Alex tries to go back to the old days and is seen with a new gang and commits ultra-violence. He is visibly bored of it and abandons the gang. After this there are no more instances of violence. Alex just wanders around having visions of himself growing old and having children. This is his “redemption” although he is not sorry for what he is done. He finds an old gang member of his, Pete who has married a woman and lives an honest life. I could have classified the appearance of Pete as emotional violence but it didn’t make sense since there is no perpetrator in this case. The novel ends with a chapter where Alex renounces to violence without the need of the Ludovico Treatment, by his own choice.

Nadsat

After looking at the violence in the novel, I will now analyze language. Nadsat is the made-up language by Anthony Burgess to give his teens in the futuristic world of *A Clockwork Orange* a slang that would last through time because using the contemporary slang would have aged the book significantly 1. Burgess “Excerpts from ““You’ve Had Your Time””. It is my theory though, that the use of Nadsat goes beyond this banal goal. Nadsat goes beyond the mere aesthetic and goes deeper into the psychology of the reader. There are 2 key quotes from an interview of Burgess in 1972 for the *Listener*, which was conducted a month after the film release in the UK. In this interview, Burgess states that Nadsat was meant to make the reader

learn some Russian without him noticing, making it a subtle brainwashing effect which draws a parallelism to Alex's brainwashing in the novel.

“It [Nadsat] was meant to turn *A Clockwork Orange* into, among other things, a brainwashing primer. You read the book or see the film, and at the end you should find yourself in possession of a minimal Russian vocabulary.” 4. Anthony Burgess, *A Clockwork Orange The Restored Edition* 250

This is the direct use that the author states Nadsat had when he invented it, but when we look at an earlier segment of the interview, we can see Burgess defending himself from the accusations of excessive violence by the public.

“I indulged in excess, in caricature, even in an invented dialect [Nadsat] with the purpose of making the violence more symbolic than realistic,” 4. Anthony Burgess, *A Clockwork Orange The Restored Edition* 249

It is my theory that this sentence tells us about what other purposes lie behind Nadsat's inclusion in the novel. I think that authors sometimes make decisions about their art which lay at the subconscious level. They are not aware of it, but they are making decisions purposely, they are meaningful and necessary. In this case, and corroborated by this quote, I think Nadsat was made to make Alex's character likeable. What I mean is that Burgess wanted to make Alex the evilest character than a man who is about to be oppressed by the state could be. Burgess wanted to make the strongest argument for free will and this is how he created Alex. A young man whose life purpose is to hurt and destroy other people's life all while enjoying himself. With this character he could make the reader see that even for such an evil character there is a right to choose. If you take that away, you take away his humanity. Burgess self-insert character, the writer who has written a book named *A Clockwork Orange*, says it himself: “A man who cannot choose ceases to be a man” 4. Anthony Burgess, *A Clockwork Orange The*

Restored Edition 169. It is then, for the purpose of the book, that Burgess wanted Alex to be evil but in a symbolic way. Burgess needed to write an extremely violent character but he had to make it palatable to the reader so it would not ultimately side with the oppressive state. For this, he used first person narration and made Alex address the reader with the word “brother” to make him feel like an accomplice of the crimes. This would make the reader more sympathetic to the character since the reader would have participated in the travesties committed by Alex. Burgess then made Nadsat as a masquerade to disguise the violence of the novel through the use of euphemisms. To demonstrate this, I will analyze Nadsat in depth in the next segment.

Analysis of Nadsat

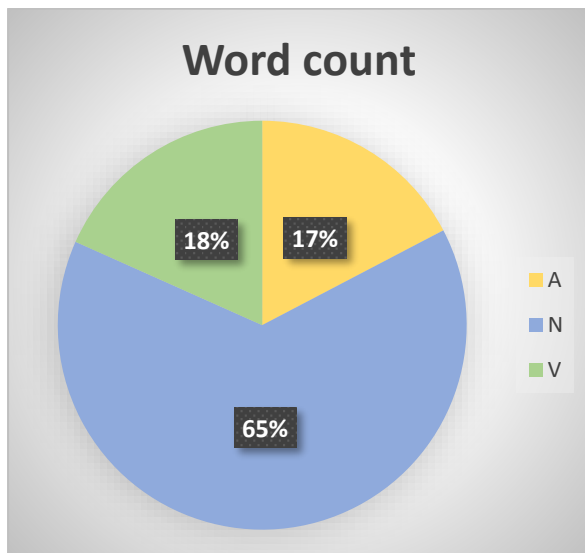
Nadsat is not a full language but something akin to a dialect. Nadsat doesn't have any prepositions, determiners, prepositions or conjunctions which are necessary to form a full language. Instead, the Nadsat glossary is composed entirely of nouns, adjectives and verbs. There is one exception with the Nadsat word “flip” which the glossary defines as “very or great”. The word “very” is often used as an adverb while the word “great” is a pure adjective. In the novel “flip” is used in both ways and, being the only exception, I deemed appropriate to label “flip” as an adjective in my research.

Being a language of only nouns, adjectives and verbs, Nadsat can be said to be just a **substitutive** language. A language that is just a glossary of synonyms of English, but my thesis postulates that it goes beyond being mere synonyms and that they are **euphemisms** because they are trying to hide or soften what is really being communicated.

The Cambridge Dictionary defines euphemism as: “A word or phrase used to avoid saying an unpleasant or offensive word.”

This is precisely what I think Burgess looked for when creating Nadsat. A language that helped him avoid using the actual words that people recognize as violent.

To demonstrate this, I used the Nadsat glossary of the book I used (*A Clockwork Orange The Restored Edition Penguin Books*) and using a search engine I scanned a digital version of the book for each of the words in the glossary. With this I sorted the words for the number of times that it's been used in the novel so I ended up with a chart with the most popular words of Nadsat. I also classified them by their word class (N for noun, V for verb and A for adjective) so I could see the word class make-up of the whole glossary. Here is the resulting chart.



Adjectives	35
Nouns	130
Verbs	37

We can see that the vast majority of the Nadsat glossary is made of nouns. This makes sense since the goal of Nadsat is to substitute words and nouns are the most common word class, followed by verbs a then adjectives.

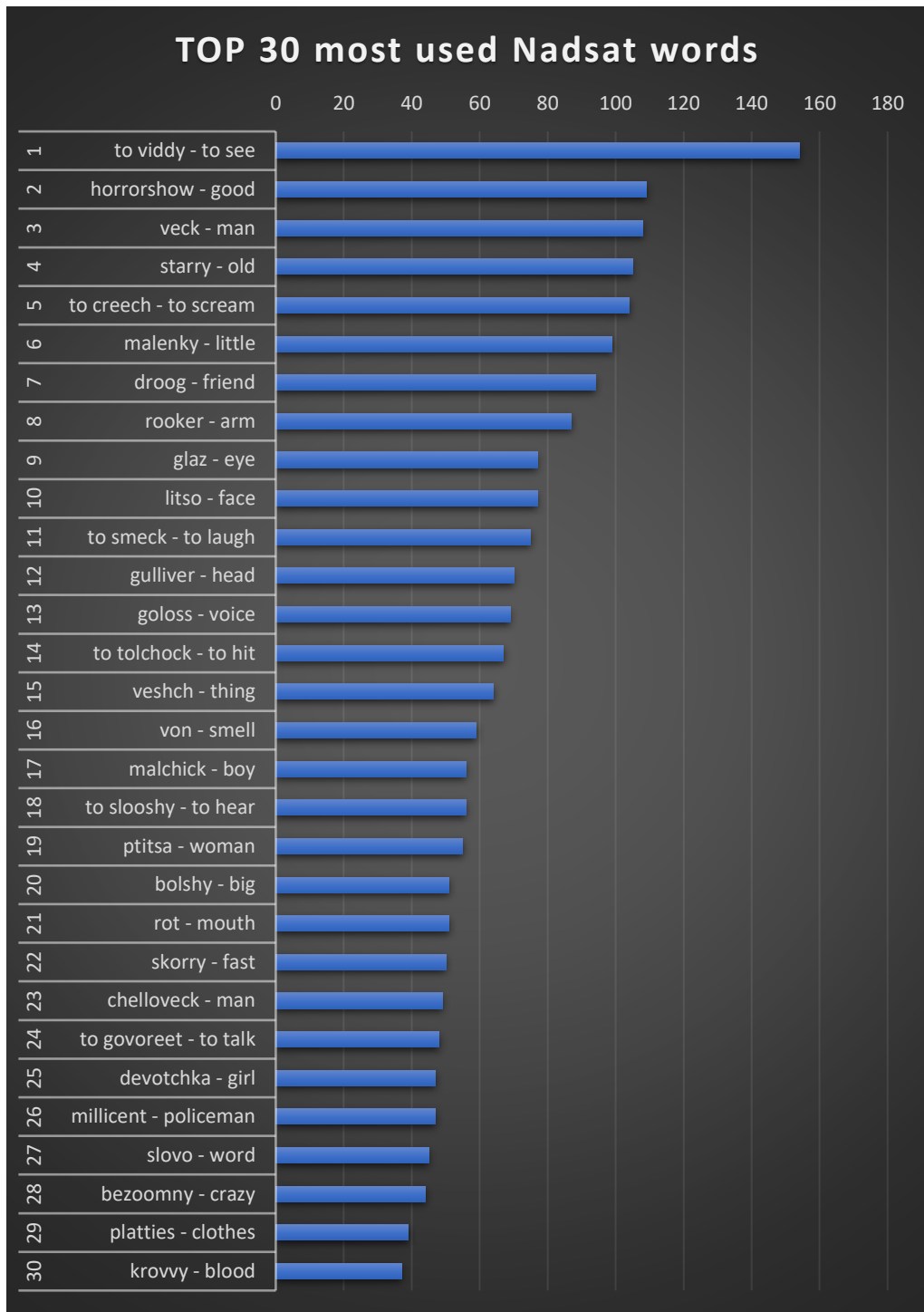
“Nouns are the most common type of word, followed by verbs. Adjectives are less common and adverbs are even less common.” 7. “Word classes and phrase classes” Cambridge Dictionary, accessed 17 May, 2022, <https://dictionary.cambridge.org/es/gramatica/gramatica-britanica/word-classes-and-phrase-classes>

There are 202 Nadsat words in the glossary so the resulting table is too big to show here. You can check the full table in the annex. Because there are many words, I decided to represent here the 30 most used words of Nadsat as a very representative sample of how Nadsat is used in the novel. The total number of Nadsat words used in the novel is 3203 while the top 30 Nadsat words count up to 2155. This makes the top 30 most used words the 67,28% of Nadsat words used in the novel. This makes them 2/3s of the total number.

There are 3 words that appear in the Nadsat glossary for which I could not find any uses in the whole novel. These words are “darkmans” which means “night”, “shilarny” which means “interest” and “Zubrick” which means penis. I couldn’t find any actual use case of these 3 words anywhere but they are present in the Nadsat glossary of my book. My guess is that these are words that were once present in the novel but Burgess or his editor decided to take out but they remained in the glossary. This shouldn’t be surprising since there are 73 Nadsat words that are used only once which could have meant that these 3 words were used once at one time but were removed from the novel.

This has brought to my attention one aspect of counting up words of a novel with multiple editions. My count of words might not match all the editions of the book but the possible deviations of the word count should not detract from the purpose of my research. My goal is to sample the use of Nadsat in the novel so a few deviations of some words should not take away the weight of my argument.

Here is the resulting chart of the top 30 Nadsat words:



From this chart you can see that the same word class pattern of the whole Nadsat glossary is repeated. There are 18 nouns, 6 adjectives and 6 verbs which make for a 60% of nouns, and 20% each of adjectives and verbs. Let us first analyze the adjectives and verbs to see how Nadsat has softened the violence presence in the novel.

The 6 verbs present in the chart are: to see (to vidy), to scream (to creech), to laugh (toto smeck), to hit (to tolchock), to hear (to sloshy) and to speak (to govoreet). These verbs are very commonly used in a narrative text. The author needs to communicate the actions of the characters and verbs like “see”, “laugh”, “speak” or “hear” are to be expected in any narrative text. The other verbs are not so common. The verb “to hit”, or “tolchock” in Nadsat, is actually really telling of the nature of the novel and the same goes for the verb “to scream”, in Nadsat “to creech”. “Creech” is used 105 times which indicates the terror that is reflected in the novel. Screaming is a natural reaction to pain and aggression so it is only natural that it would be the 5th most used Nadsat word in the novel. “Tolchock” is used 67 times in the novel and this verb directly references a violent act. Hitting someone is an essential part of a fight and thus it is used many times in the novel. We can also see how the word in Nadsat is very different from the actual word. If you would hand the word “tolchock” to a random passerby they wouldn’t know what it would mean. On the other hand, the other verbs have a more intuitive form, like the verb “to see” which is a direct reference to the word video (to vidy) which results in a more natural correlation for the reader.

The 6 adjectives present in the chart are: good (horrorshow), old (starry), little (malenky), big (bolshy), skorry (fast) and crazy (bezoomy). Adjectives are an essential part of literature. They qualify nouns and serve to describe the fictional world in more detail for the reader. “Horrorshow” is one of the pet words of Alex and one of the more popular words to come out of Nadsat. Besides meaning something as basic as “good” the word is just a compound of two English words (horror and show) which makes it easier to recognize and memorize. The most important reason why it is such a popular adjective, is because of the irony that it carries with it and how iconic it is for Alex’s character. One would assume that “horrorshow” would have a negative connotation, but this is adequate for Alex to have a positive connotation. For Alex, a show of horrors is something good, he enjoys inflicting horror on people. So, this word has

its meaning inverted just as much as Alex is an inverted human being. Burgess even uses this irony against Alex; a doctor is restraining Alex before the Ludovico Treatment begins. Alex says that the movie must be really “horrorshow” (good) if they are so keen for him to watch it and the doctor says: ““Horrorshow is right, friend. A real show of horrors.” (Page 112).

The other adjectives are pretty normal with the exception of crazy (*bezoomy*) which Burgess uses as a synonym of being mad or angry at someone when fighting.

The nouns are far too many to list without classifying them first. They are by far the vast majority of used cases of Nadsat in the novel. The majority of these nouns in the chart allude to different ways of calling men and women. There are 7 nouns in total that refer to people directly: *veck* (man), *droog* (friend), *malchick* (boy), *ptitsa* (woman), *Millicent* (policeman), *devotchka* (woman) and *chelloveck* (man). Then there are 7 nouns used to describe body parts: *rooker* (arm), *glaz* (eye), *litso* (face), *gulliver* (head), *rot* (mouth), *krovvy* (blood) and *platties* (clothes). I decided to include the word clothes in the body part section because it is very present when the narration uses some body parts. Then there are the more abstract nouns like: *goloss* (voice), *von* (smell), *vesch* (thing) and *slovo* (word).

The nouns used to describe people are common and very natural in any narrative text that involves characters meeting unknown people. The only outlier is *Millicent* which denotes the heavy presence of the police in the story. This shows how Alex is a criminal who has to avoid the police or is beaten by them. But the heavy use of body parts tells us how much Nadsat is used to describe fights. It is only natural that in a fight the author would describe which body parts are used to hurt people or where people are hurt in these fights. It is important to highlight the word *krovvy* (blood). This word is not used as often as the other body parts but it signifies the threshold of possibly fatal damage when fighting. With blood there is the risk of hemorrhage which can lead to death. People also have a visceral reaction to blood since the

presence of it means there is grave danger to one's life. This visceral reaction is then softened by the use of Nadsat. This softens Alex's brutality without really detracting from the story line.

Examples of Nadsat Use

Having analyzed the use of Nadsat in the novel, I will now present some sentences written in Nadsat and without. This should bring to light all of my arguments about Alex's violence hiding under the veil of euphemisms. All Nadsat words and their subsequent translations will be underlined.

This first example is from the scene on page 59 where Alex fights Dim and injures him.

“So I swished with the britva at his left noga in its very tight tight and I slashed two inches of cloth and drew a malenky drop of krovvy to make Dim real bezoomny” page 59

We can see many Nadsat words used in this sentence. These are: *britva* (razor), *noga* (foot), *malenky* (little), *krovvy* (blood) and *bezoomy* (mad).

The quick translation to full English would be like this:

“So I swished with the razor at his left foot in its very tight tight and I slashed two inches of cloth and drew a little drop of blood to make Dim real mad.”

We can appreciate the difference when reading the two sentences close together. The former is more symbolic, the reader can understand that Alex has done something to Dim but it is not fully clear when reading. Even if you know what the Nadsat words mean, the impact of Nadsat is much less severe than the traditional words. People do not use *britva* to define a razor, so they are not visualizing the action of slashing properly. When we read the second one, the image that we picture in our mind is much more vivid and violent. The brutality of using a razor as a weapon to slash at a person's feet becomes way more gruesome.

The following example is from a scene where Alex beats up a sexual assaulter in prison in page 98

“I gave him one real **horrorshow** kick on the **gulliver** and he went ohhhh, then he sort of snorted off to like sleep”

Here we only have 2 Nadsat words but they are key to hide the reality to what happens in the scene. *Horrorshow* is used in the same ironic way as I stated before. It is the adjective *good* applied to a kick which is a very negative action but to Alex is actually really good and enjoyable. The other Nadsat word is *gulliver* which means head. The use of Nadsat to hide such an important body part makes this sentence far less horrifying to read. Here is the rough translation to English to compare it:

“I gave him one real **good** kick in the **head** and he went ohhhh then he sort of snorted off to sleep”

When we read the sentence without Nadsat we truly see what has happened. Alex has kicked the prisoner so hard in the head that he has lost consciousness. Hits in the head are very dangerous and have a very high chance to be fatal. In this case, *kick* is not translated to Nadsat because it doesn't exist in the Nadsat glossary, but by using *gulliver* to hide the word *head* takes the context out of the sentence. Hiding body parts is a very useful way to minimize the violence that the reader experiences on the page.

I think these 2 examples are appropriate at showing how Nadsat euphemizes the extreme violence that exists in *A Clockwork Orange*. But I would like to point out events that happened in the real world that I think corroborate my thesis. I will discuss this in the following segment.

A Morbid Experience

The film adaptation directed by Kubrick hit the cinemas in 1971 in USA and 1972 in the UK. Portraying a novel so violent to the screen is a daring task so it is no surprise that Kubrick made significant changes to the script. There are many things that he left out from the novel but that is to be expected since a film is to be watched in a single sitting unlike a novel which is expected to be read in multiple sittings. This makes leaving out natural, but there is a scene which is changed dramatically.

In Act I chapter 4 Alex drugs and rapes 2 10-year-olds in a brutal scene which make him a complete monster to the eyes of the reader. This scene is changed in the film by making sex completely consensual and with 2 women that are the same age as Alex. In the movie Alex is more of a Casanova figure, being capable of seducing 2 women on the spot. This change has to do with the limitations of live action films. You can't film kids being raped because that would involve real rape. And if it were to be suggested or acted it would still be too much for the audience to experience through the visual medium.

With this I want to say that the film version of Alex is quite more tolerable than the novel version. Yet, with the release of the film, people in the UK found the movie so violent that there were protests outside Kubrick's home and was sent death threats which ultimately made him stop distributing the film in that country. 8. Steven Mikulec, "A Clockwork Orange": Kubrick and Burgess' Vision of the Modern World" *Cinephilia and Beyond*, accessed May 17 <https://cinephiliabeyond.org/clockwork-orange-kubrick-burgess-vision-modern-world/>

This outcry in the UK was a response to the violence in the film, but this violence was even harsher in the novel. Why wasn't Burgess the target of the public outrage for publishing such a violent novel 10 years before the film's release? Because Nadsat softened the impact of the

violence in the novel. Nadsat is present in both film and novel; but in the film, there is the visual medium being represented. Nadsat then is useless as a masquerade for the violence in the movie. Spectators are watching the violence happen in front of their eyes while the readers' contact with violence in the novel was fully mitigated by the use of the euphemisms of Nadsat.

Conclusion

Alex's character in *A Clockwork Orange* is extremely well developed and it is the ultimate key to the success of the novel. We have seen how Burgess wanted to show how free will is essential to human beings. The conflict between the state, a controlling institution seeking to solve the moral problem of choice, and Alex, an irredeemable character who goes against every positive interpretation of a human being, in the novel confirms this thesis of humans needing free will to remain human. We have seen how Burgess used extreme violence throughout the novel to show how despicable Alex as a character is, beyond the typical anti-hero figure in other stories. Alex is the worst human being possible as a result of the violence and sick deviancy shown in the book. And we have seen how Burgess used Nadsat to euphemize Alex's extreme violence so the readers would sympathize with him despite his despicable behavior making it more symbolic. With this extreme dichotomy between the worst human being and the most authoritarian state, Burgess makes his point that humans ought to be juicy like oranges and not mechanical like a clockwork.

ANNEX - I

Violence

In this annex I will compile all instances of violence that happen throughout the novel. I will classify violent instances as “scenes” and I will tag each scene with the kind of violence that is present in it. I will also point out if Alex is the perpetrator or the victim of the violence. The items I will classify the violence with will be: physical, verbal and emotional. There are going to be many instances where a scene will contain multiple kinds of violence. For the purpose of my goals, I will fuse tags together for simplicity purposes. I only want to account the instances of violence, so counting more than one kind of violence in a single scene is not that useful to me. This is because these kinds of violence are really interlinked, if a victim suffers from physical violence, it is guaranteed that it has also emotionally damaged them. The emotional damage is included in the physical violence and insults can also be added as a complement of the physical violence. For example, if Alex insults a man while he kicks him, I will mark it as physical violence only because the verbal abuse is just another way of increasing the physical violence committed. The hierarchy of violence would be like this: PHYSICAL > EMOTIONAL > VERBAL

With this diagraph, an event placed at any point of it could also contain any of the tags to the right of it. So, a case of verbal violence will only contain verbal violence but a case of physical violence could contain both emotional and verbal violence too.

I will also provide simple but strict definitions to make the compiling of violence very clear.

Physical violence: Any action that involves willfully inflicting any body harm to another person, or animal.

Emotional violence: Any action that results in the humiliation or psychological damage of another person.

Verbal violence: Any spoken speech directed to another person with the intend of offending them.

I will compile every violent scene by stating the act, the chapter and the page which appears on the book I use: *A clockwork orange The restored edition* published by Penguin Books. I want to point out that I will be dividing the book in 4 acts as I stated before in the article for the purposes of a better analysis of Alex's character. I will also only compile the instances of violence that Alex either inflicts or is a victim of. With the novel being narrated in first person, almost all instances of violence meet this requirement. But there are a few instances where there is some background violence but I consider them to be irrelevant to the purposes of my research. I will also point out if Alex is the perpetrator or the victim of the violent act to observe how violence evolves throughout the story. I will use a "P" for "perpetrator" or a "V" for "victim" at the end of each tag to indicate the direction of the violence.

Compilation

Act I

Chapter 1

-page 10: #physical-P Alex hits a drugged man on his head at the Korova Milkbar

-pages 12 and 13: #physical-P Alex and his droogs tear up the books of an old man, they take away the dentures from his mouth and crush them on the floor, punched him in the now toothless mouth and stripped him to his underpants.

-page 16 #physical-P #sexual Alex hits a woman who yells for the police when she sees them robbing and destroying a shop (presumably hers). He also uses a crowbar on her and draws blood. They rip her clothes and kick her to shut her up.

Chapter 2

-Page 19- #physical-P Alex and his droogs beat up an old drunk man on the street.

-Page 22, 23 #physical-P Alex and his droogs fight Billiboy's gang with chains and knives.

-page 24 #verbal-P Alex berates Dim for wondering about the stars in the sky.

-page 28, 29 and 30 #physical-P Alex and his droogs assault a cottage and beat up the writes who lives there and rape his wife.

Chapter 3

Page 32 #physical-P Dim stabs a drugged man in the foot at the Korova Milkbar

Page 34 #verbal-P Dim mocks a woman singing in the bar with grunts and howls

Page 34 #physical-P Alex punches Dim in the mouth for interrupting the singing of the woman. He then insults him while explaining why he punched him.

Chapter 4

Page 52 #sexual #physical-P Alex drugs and rapes 2 10-year-old girls in his room

Chapter 5

Page 56 #emotional-V Georgi taunts Alex by suggesting his excuse of having a headache to not meet them that night was because he was thinking too many orders for them.

Page 58-59 #physical-P Alex and Georgie have a fight for the leadership of the gang. Then Alex fights Dim cutting him up.

Page 60 #emotional-P Alex taunts Georgie and Dim by gloating about his victory for the leadership of the gang

Chapter 6

Page 68-70 #physical-P Alex fights an old woman inside her house. He ends up hitting her in the head with a bust of Ludwig Van.

Page 70 #physical-V Dim strikes Alex with his chain while he was trying to make his scape of the crime scene.

Page 71 #verbal-P Alex insults the policemen who are detaining him.

Page 71 #physical-V The policeman strikes Alex for talking back

Page 73 #verbal-V the policeman insult Alex for what he has done to the old lady.

Chapter 7

Page 76 #physical-V A policeman punches Alex in the stomach after Alex demands his lawyer to be present

Page 77 #physical-P Alex kicks the policeman in the chin

Page 77 #physical-V Alex is beaten up by the other policemen for fighting back. Alex pukes on the floor and they make him clean it.

Page 78 #emotional-V P.R. Deltoid spits in Alex's face

Page 79 #physical-V Alex is brought to his cell with kicks and punches from the policemen.

Page 79 #physical-V Alex is assaulted by 2 homosexual prisoners but the policemen break in and beat them.

ACT II

Chapter 1

Page 85 #emotional-V Alex is sentenced to 14 years in front of his parents

Chapter 2

Page 96 #physical-P Alex hits a cell mate who intended to sleep with him.

Page 96 #emotional-V The guards laugh at Alex for demanding a private cell

Page 97-98 #physical-P Alex and his cell mates beat up the queer cell mate

Page 101 #verbal-V Chief Chasso commands Alex to shut up while insulting him

Chapter 3

Page 103 #verbal-V Chief Chasso shuts up Alex when he tries to respond

Page 104 #verbal-V Chief Chasso commands Alex to respond to the Minister of Interior

Page 106 #physical-V Alex is kicked and punching while being transported to the new facility of the prison

Chapter 4

Page 113 to 116 #emotional-V Alex is made to watch violent films while under the influence of drugs that make him feel sick to the point of him yelling at the doctors to stop the film.

Chapter 5

Page 121 #emotional-V The discharge officer taunts Alex to punch at his face but he dodges.

Alex feels the sickness of the Ludovico Treatment

Chapter 6

Page 123 #emotional-V Alex is made to watch violent films again under the influence of the Ludovico Treatment drugs.

Page 124 #emotional-V Alex is forced to watch a violent film while listening to Ludwig van and is horrified at the prospect of feeling sick while listening to his favorite music

Page 126 #verbal-P Alex insults the doctors for making him associate sickness to classical music.

Page 127 #physical-V Alex resist the Ludovico drug so the doctors have to force him down to take the injection

Page 128 #emotional-V Alex continues to be tortured mentally by the films to the point of self-harm.

Page 131 #emotional-V Alex feels sick when trying to hit a doctor to escape.

Page 131 #physical-V Alex is hit by the doctor for wasting his time.

Chapter 7

Page 135 to 137 #physical-V Alex is shown to an audience being abused physically by a man to show he can't fight back. He is deeply humiliated to the point of licking the man's boots for forgiveness.

Page 139 #emotional-V Alex is shown a nude woman and he feels sick for thinking about raping her. He debases himself to her to avoid feeling sick.

Act III

Chapter 1

Page 146 to 150 #emotional-V Alex gets out of prison and goes back to his parents' house. He encounters another man who has substituted him and his parents don't admit him back. Alex goes out crying.

Chapter 2

Page 152 #emotional-V Alex feels sick listening to Mozart and realizes that all classical music has been tainted by the Ludovico Treatment.

Page 154 #emotional-V Alex thinks of committing suicide but feels sick and can't do it.

Page 156 to 158 #physical-V Alex is assaulted by the old man he beat up before going to prison

Chapter 3

Page 161 to 162 #physical-V Alex is driven to the woods and beaten by 2 policemen who turn out to be Dim and Billyboy.

Chapter 4

Page 170 #emotional-V Alex feels sick when he realizes the house that has welcomed him is the same house he and his droogs entered years ago. They raped the owners wife and she later died as a result of it.

Chapter 5

Page 180 to 181 #emotional-V Alex is locked in a room while classical music is being blasted through the walls. He feels very sick and is driven to suicide jumping out the window.

Chapter 6

Page 185 #emotional-V Alex is visited in the hospital by the men that locked him in the room.

Page 186 to 188 #emotional-V Alex's parents come to visit him at the hospital and feel very guilty about throwing out his son

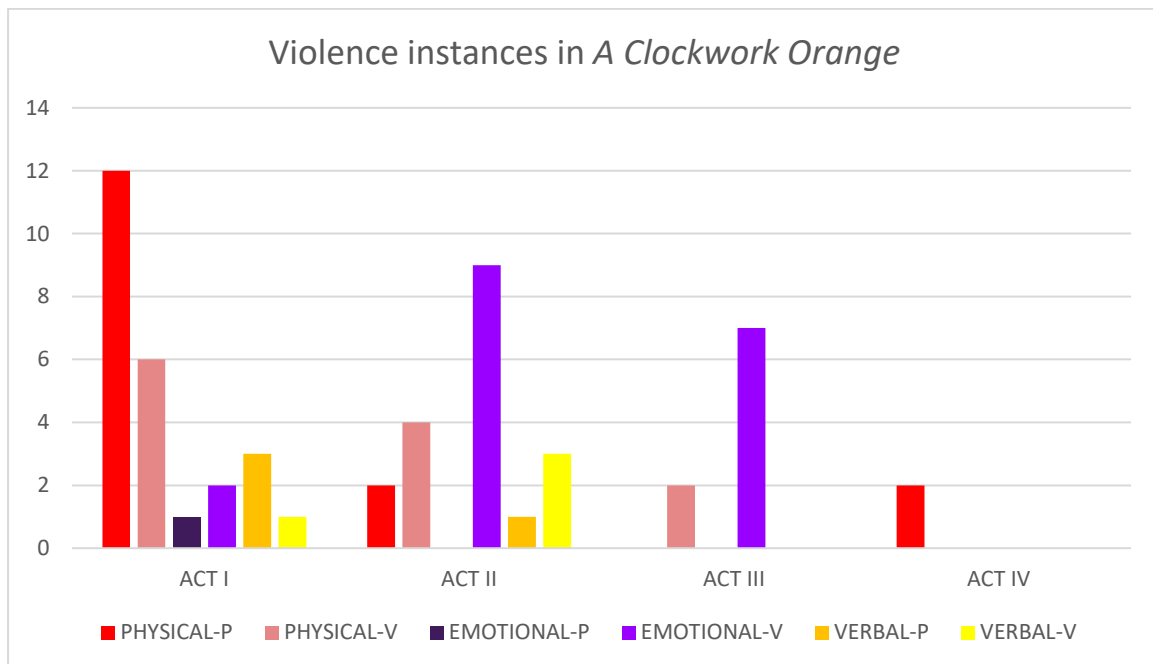
Act IV

Chapter 1

Page 195 #physical-P Alex punches a man but is too drugged to notice it.

Page 195 #’physical-P Alex commands one of his new droogs to beat a man walking on the street.

Out of all these instances I produced one graph per act of the book, detailing the instances of violence. They are separated by kind of violence and if Alex is the perpetrator or the victim in them.



ANNEX - II

Nadsat

For the sake of analyzing the language of *A Clockwork Orange* I compiled the number of times the Nadsat words are used in the novel. I used the Nadsat glossary that comes with the edition of the book that I am using which has 202 words. I used a search engine to make the process easier. I then sorted the table by most used word to less used word. I also color coded the words by their word class being: N for noun, A for adjective and V for verb. All words belong to these 3 categories except for “flip” which the glossary translation says it means “very or great” which could be considered an adverb but, being the only exception I could find, I opted for making it an adjective since “great” is an adjective. Here is the resulting table.

NADSAT GLOSSARY				
Placing	WORD	COUNT	DEFINITION	Word category
1	to viddy - to see	154	to see	V
2	horrorshow - good	109	good, well	A
3	veck - man	108	man, guy	N
4	starry - old	105	old	A
5	to creech - to scream	104	to scream	V
6	malenky - little	99	little	A
7	droog - friend	94	friend	N
8	rooker - arm	87	hand or arm	N
9	glaz - eye	77	eye	N
10	litso - face	77	face	N
11	to smeck - to laugh	75	laugh	V
12	gulliver - head	70	head	N
13	goloss - voice	69	voice	N
14	to tolchock - to hit	67	to hit	V
15	veshch - thing	64	thing	N
16	von - smell	59	smell	N
17	malchick - boy	56	boy	N
18	to slooshy - to hear	56	to hear	V
19	ptitsa - woman	55	woman	N
20	bolshy - big	51	big	A

21	rot - mouth	51	mouth	N
22	skorry - fast	50	fast	A
23	chelloveck - man	49	man, human being	N
24	to govoreet - to talk	48	to talk, speak	V
25	devotchka - girl	47	girl	N
26	millicent - policeman	47	policeman	N
27	slovo - word	45	word	N
28	bezoomny - crazy	44	crazy	A
29	platties - clothes	39	clothes	N
30	krovvy - blood	37	blood	N
31	noga	33	foot	N
32	cal	32	shit	N
33	mesto	31	place	N
34	grahzny	30	dirty	A
35	plott	30	body	N
36	to peet	29	to drink	V
37	bog	28	god	N
38	to itty	26	to go	V
39	rozz	26	policeman	N
40	britva	24	razor	N
41	chasso	24	guard	N
42	lewdies	24	people	N
43	bratchny	20	bastard	A
44	moloko	20	milk	N
45	carman	19	pocket	N
46	gromky	19	loud	A
47	shoom	19	noise	N
48	to drats	18	to fight	V
49	nochy	18	night	N
50	cancer	17	cigarette	N
51	oddy knocky	17	alone	A
52	nadsat	16	teen	N
53	baboochka	15	old woman	N
54	jeezny	15	life	N
55	nagoy	15	naked	A
56	to crast	14	to steal	V
57	koshka	14	cat	N
58	gloopy	14	stupid	A
59	pretty polly	14	money	N
60	cutter	13	money	N
61	to filly	13	to play	V
62	pletcho	13	shoulder	N

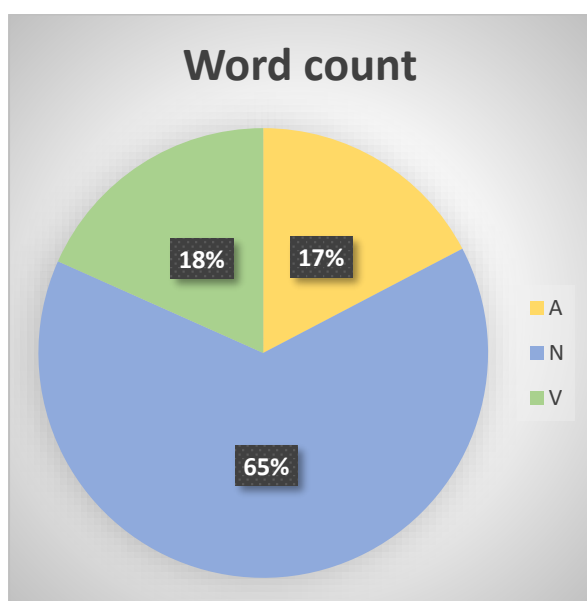
63	prestoopnick	13	criminal	N
64	lomtick	12	piece	N
65	sharp	12	woman	N
66	yarbles	12	testicles, bollocks	N
67	pishcha	11	food	N
68	to rabbit	10	to work	V
69	biblio	9	library	N
70	flip	9	very or great	A
71	razdraz	9	angry	A
72	to razrez	9	to tear	V
73	ooko	8	car	N
74	cheena	7	woman	N
75	to pony	7	to understand	V
76	bratty, brat	6	brother	N
77	domy	6	house	N
78	guff	6	laugh	N
79	minoota	6	minute	N
80	tashtook	6	handkerchief	N
81	toofles	6	slippers	N
82	deng	5	money	N
83	cantora	5	office	N
84	chasha	5	cup	N
85	eggiweg	5	egg	N
86	kleb	5	bread	N
87	forella	5	trout, woman	N
88	to lovet	5	to catch	V
89	keeshkas	5	guts	N
90	to prod	5	to produce	V
91	oozy	5	chain	N
92	otchkies	5	glasses	N
93	sharries	5	buttocks, arse	N
94	plennies	5	prisoners	N
95	shlem	5	helmet	N
96	to cheest	4	to wash	V
97	to kupet	4	to buy	V
98	grazzy	4	dirty	A
99	voloss	4	hair	N
100	yahzick	4	tongue	N
101	eemya	3	name	N
102	sabog	3	shoe	N
103	scoteena	3	beast	N
104	shoomny	3	noisy	A

105	shoot	3	fool	A
106	skolliwoll	3	school	N
107	to smot	3	to look	V
108	to spat with	3	to have sex with	V
109	twenty-to-one	3	fun i.e. gang violence	N
110	bitva	2	battle	N
111	bolnoy	2	sick	A
112	knopka	2	button	N
113	kopat	2	understand	V
114	lighter	2	old woman	N
115	to gooly	2	to go	V
116	gorlo	2	throat	N
117	moodge	2	man, husband	N
118	rassoodock	2	mind	N
119	sladky	2	sweet	A
120	to sloochat	2	to happen	V
121	sneety	2	dream	N
122	zvook	2	ring, sound	N
123	spatchka	2	sleep	V
124	zvonock	2	bell	N
125	strack	2	horror	N
126	tally	2	waist	N
127	chepooka	1	nonsense	N
128	Appy polly loggies	1	apologies	N
129	choodessny	1	wonderful	A
130	cluve	1	beak	N
131	collocoll	1	bell	N
132	brookoko	1	stomach	N
133	to brosat	1	to throw	V
134	bugatty	1	rich	A
135	dobby	1	good	A
136	dorogoy	1	valuable, dear	A
137	eegra	1	game	N
138	klootch	1	key	N
139	golly	1	coin	N
140	goober	1	lip	N
141	to lubbilub	1	to kiss	V
142	maslo	1	butter	N
143	groody	1	breast	N
144	merzky	1	filthy	A
145	messel	1	idea	N
146	hen-korm	1	pocket change	N

147	molodoy	1	young	A
148	interessovatted	1	interested	A
149	morder	1	snout	N
150	mounch	1	food	N
151	jammiwam	1	jam, jelly	N
152	mozg	1	brain	N
153	nachinat	1	to begin	V
154	kartoffel	1	potato	N
155	nadmenny	1	arrogant	A
156	nazz	1	name	N
157	neezhnies	1	panties	N
158	pyahnitsa	1	drunk	N
159	nozh	1	knife	N
160	radosty	1	joy	A
161	raz	1	time	N
162	okno	1	window	N
163	oobivat	1	to kill	V
164	raskazz	1	story	N
165	to ookadeet	1	to leave	V
166	oomny	1	intelligent	A
167	oozhassny	1	dreadful	A
168	to osoosh	1	to wipe	V
169	sakar	1	sugar	N
170	sarky	1	sarcastic	A
171	shaika	1	gang	N
172	to platch	1	to cry	V
173	plesk	1	splash	N
174	shest	1	barrier	N
175	shive	1	slice	N
176	pol	1	sex	N
177	shiyah	1	neck	N
178	polezny	1	useful	A
179	shlaga	1	club, cudgel	N
180	shlapa	1	hat	N
181	poogly	1	frightened	A
182	pooshka	1	pistol	N
183	sinny	1	cinema	N
184	to skazat	1	to say	V
185	to skvat	1	to snatch	V
186	to vred	1	to injure	V
187	yahma	1	mouth or hole	N
188	to yeckate	1	to drive	V

189	snoutie	1	tobacco	N
190	zammechat	1	remarkable	A
191	to sobirat	1	to pick up	V
192	zasnoot	1	sleep	N
193	soomka	1	bag, unattractive woman	N
194	zheena	1	wife	N
195	zooby	1	tooth	N
196	spoogy	1	terrified	A
197	tass	1	cup	N
198	vareet	1	to cook up	V
199	vaysay	1	WC, bathroom	N
200	darkmans	0	night	N
201	shilarny	0	interest	N
202	zubrick	0	penis	N

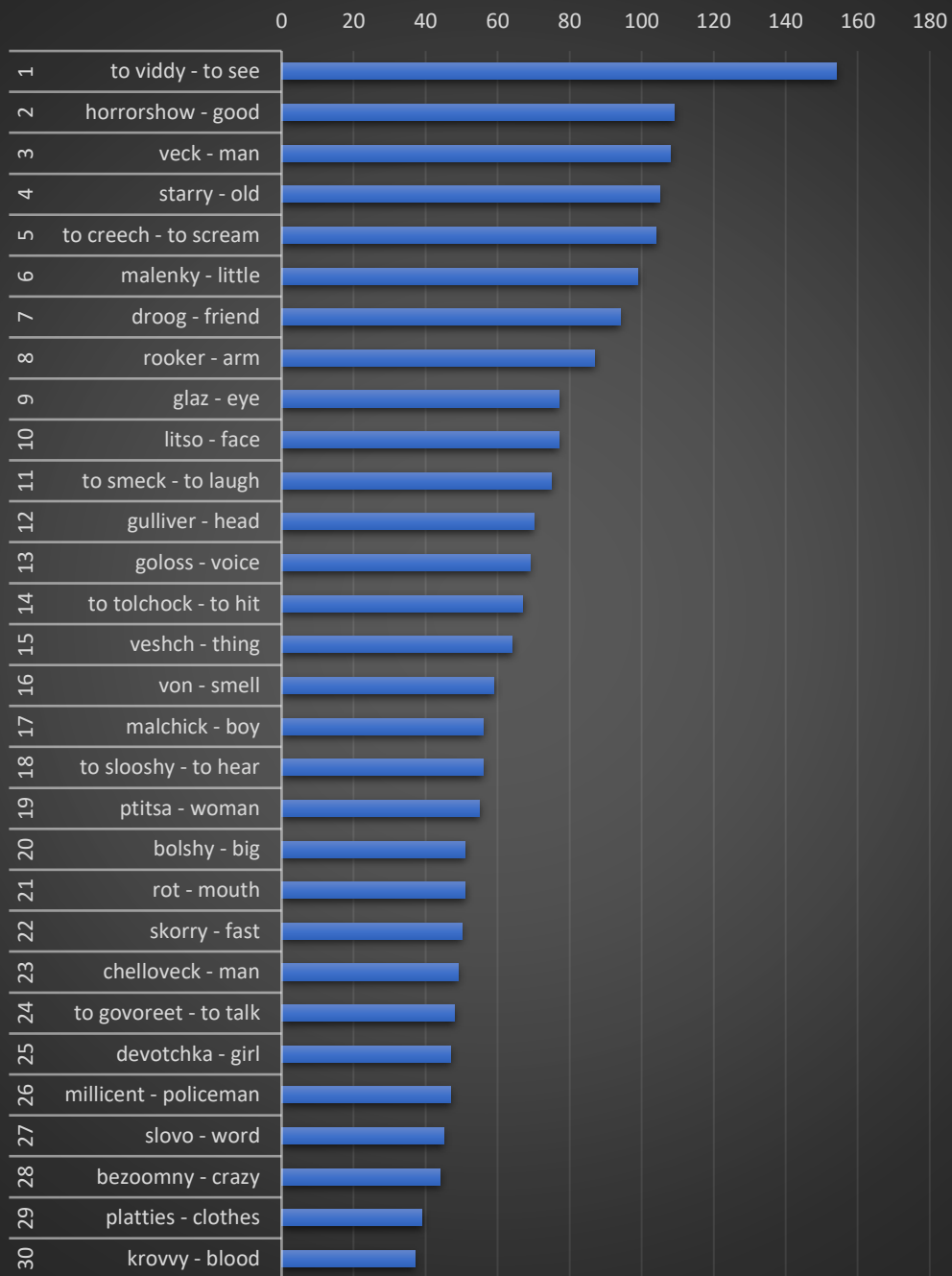
I also counted the number of Adjectives, Nouns and Verbs that the glossary consists of and made a pie chart out of it.



A	35
N	130
V	37

Since the full Nadsat glossary consists of 202 words, I decided to represent the 30 most used words in the main article as a very representative sample of the Nadsat used in the novel. Here is the resulting chart:

TOP 30 most used Nadsat words



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