

Tribhuvan University

Critique of Mainstream Culture in Burgess' *A Clockwork Orange*

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By

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Letter of Recommendation

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Letter of Approval

This thesis entitled “Critique of Mainstream Culture in Burgess’ *A Clockwork Orange* ”  
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## Abstract

This research intends to expose how mainstream culture puts restrictive measures on the fresh longing of youths for individual freedom and creative pursuit. Alex, the protagonist of *A Clockwork Orange*, is in search for freedom. He wants to live his life in accordance with his own choice and preference. But the dominant structure of mainstream society pressurizes him to conform to the demands and requirements of mainstream culture. Frustrated and fed up with the tendency of mainstream culture to repress the spontaneous longing of youths in their teens, Alex leads a group of wild teenage boys and act wildly. Their wild activities consist of burglary, theft, harassment, sexual assault and social unrest. Alex is now mature enough to understand the connection between violence and youth. He compares youth to clockwork wind-up toys that move forward straight lines. Earlier in his life, violence has served as an affirmation of Alex's free will. But as he grows older, Alex realizes that only through suffering can he truly be capable of making meaningful moral choices. Alex thinks of his future son in this way because he does not expect his son to listen to any of the lessons Alex has to teach him. According to Alex, youths will always have to suffer its own mistakes. At this point, Alex realizes he is no longer young. When the social restriction and cultural doctrinarian reach the limit, individual would have the right to revolt through deviant acts like abnormality and anti-social activities.

## Contents

	Page No.
Acknowledgements	
Abstract	
I. Manifestation of Cultural Contradiction in Anthony Burgess' <i>A Clockwork Orange</i>	
<i>Orange</i>	1-15
II. Critique of Mainstream Culture in <i>A Clockwork Orange</i>	16-43
III. Burgess's Reflection on Voices of Non-conformists	44-46
Works Cited	

## **I. Manifestation of Cultural Contradiction in Burgess' *A Clockwork Orange***

This research is an analysis of *A Clockwork Orange* by Anthony Burgess focusing on the limitations and harms generated by the mainstream culture of Anglo-American countries. *A Clockwork Orange* is a sort of text that shows how youths come into conflict with the status quo. Burgess's main aim was not an adoration of violence but a defense of individuality and free will. This text is the first of Burgess's dystopian books set in future. According to his cyclic theory of human development, this text is set in its first phase of liberality and humanism, in which reformation is preferred to punishment.

The novel is set in unspecified time in future and in unspecified metropolitan city. A reader only knows that it happens after the Second World War and after 1960s, which are the only two time references in the book. The indefinite setting emphasizes timelessness, a possibility that it could happen at any time. Moreover, according to Burgess's attitude, this phase of human existence regularly repeats without end. The place has a symbolic dimension. Simultaneously with Alex's condition there are indoor and outdoor places changing.

When Alex is imprisoned and kept at State Jail, only indoors, prison, his room, room for screening films, appears in his narration. This raises his feelings of enchainment and submission. Alex is physically free but is in turn abused by revolutionists and government. During this time there are still only indoors. When he realizes he has matured, there appeared more pleasant

places, streets and a cafe. London is often considered to be the city of the story but there are no clear and direct references. The mentioned places are fictional.

Burgess is a traditionalist with a skeptic view on either modern civilization or the development of British post-war society. It is a stadium of neither discipline nor order. In spite of Burgess's own latter critical opinion to this book, it becomes his most famous work. Alex is cured by the Reclamation Treatment after his assault on an old lady who finally died. What are the most important parts of the book is the ethical question of human essence.

This research project concentrates how social unrest and cultural chaos arise if England imposes on its youths the ethos and spirit of mainstream culture. Burgess's novel, *A Clockwork Orange*, criticizes the undercurrents and fallout of welcoming western concept of liberal thought and modernist mentality. Most of the characters in the text are confused about their cultural root and individual identity. They feel that the temptation to follow the westernized thought has adversely affected the taste and attitude of the young generation.

The violent activities of the main character Alex including his friends George, Pete and so on in the novel display rejection of new generation against western fashionable trend. If western norms and values are imposed in nonwestern countries uncritically, the nonwestern societies fall into chaotic situation. There can be unrest and communal conflict due to the direct tussle between imitated western values and the native trends and culture. Burgess's *A Clockwork Orange* demonstrates how dystopian view and disillusionment affect the lives of English people. The obsessive search for the western cultural model in England resulted in crisis, conflict and perpetual unrest.

The youth cultural environment of England categorically rejects the sovereignty and the unique supremacy of western ideals like universal human rights and democracy, modern

secularism, political liberalism, gender equality and individual freedom. The work situated around the violent activities of Alex like raping, robbing, stabbing and indulging in intoxication to safely evade the current regime. In for example *A Clockwork Orange* chronicles harmful effects of modernity that leads to violent activities of youth. This novel reflects the political and social unrest in futuristic England. Burgess's work moves back and forth in time and focusing on small events and everyday people, Burgess breathes life into history by describing the effects of larger-than-life events on the average citizen.

Western thoughts like democracy, enlightenment rationality, universal human rights, and gender equality are depicted as enfeebled and powerless to transform the society. These crucial components of mainstream culture have rather put the seed of socio-cultural troubles in society. British youth people believe in the pragmatic and modernizing influence of western thought. But they are compelled to face the harmful consequences. They are tired of social instability. The utilization of grand narratives creates conflict, hopelessness and disillusionment on the part of English youth. This work of Burgess explores, the countercultural values of youth in the society of England through the means of stabbing, raping, stealing, looting, intoxicating and so on by rejecting the grand narratives of mainstream culture like: democracy, Christianity, liberal humanism, and so on to establish the countercultural society.

The native and orthodox cultural environment of the modern England has categorically rendered western values, viewpoints and modernity utopian and far-fetched. No values can claim to be universally applicable. Each culture has its own ideals and norms. Ideals external to the cultural climate degenerate into the conflict prone society. Mainstream model of mainstream culture is rejected by the new generation of England. Any attempt to impose western ideals and grand narratives on the mind of youth generation is doomed to disintegrate.

Ideals should be relevant to the mind of youth. Even if democracy as the universal system of governance is beneficial, if it is imposed forcibly on the mind of youths, it is bound to be a total humiliating failure. This research is strictly limited in exploring how even the pragmatic values of west seem to be increasingly dystopian.

Burgess is the prominent author of the contemporary England. Burgess is largely considered as the novelist with vigorous longing for politico-cultural realism. He has criticized several social and ideological bigotries. He always stands for the progressive transformation of English society. *A Clockwork Orange* has received a great deal of critical accolades and acclamations. It triggers diverse versions of criticism from different circles of critics and reviewers.

Harry Blamires takes positively the violence that is represented in *A Clockwork Orange*. Blamires makes the following observation with regard to the violence that is meaningfully handled by Burgess in the following citation:

Alex's transformation consists in eliminating his capacity to choose socially unacceptable courses of action. He is strapped in a chair and forced to watch of incredibly brutal films, some of them fiction but others actual documentaries of Japanese and Nazi atrocities during World War II. Violence has given him pleasure when he was free but now he is suffering from unbearable nausea and headaches while watching these films. (54)

As claimed by Blamires, the use of violence is instrumental in this novel. It is through exposure to violence that the protagonist happens to grow in a surprising way. The protagonist is so entangled in violence that he cannot avoid the thought of violence even after positive transformation that happens in his life. After various ups and downs, Alex is completely

rehabilitated. Thereafter he is exhibited as a great success before an audience of government and prison officials.

The psychological principle of behaviorism, which is developed by B. F. Skinner, is tested and then justified in the novel, *A Clockwork Orange*. Robert Eagleton examines *A Clockwork Orange* in the light of Skinner's essence of behaviorism. Skinner assumes that behavior is not independent of daily happenings that take place in then society:

*A Clockwork Orange* can be read in conjunction with the main ideas of the American behaviorist psychologist B. F. Skinner, the author of such works as *Walden Two* and *Beyond Freedom and Dignity* who studied operant conditioning and maintained that behavior is shaped and maintained by its consequences and who attempted to explain even complex human behavior as a series of conditioned responses to outside stimuli. But Burgess seems to have been influenced less by Skinner's ideas than by accounts of behaviorist methods of reforming criminals on trial in American prisons. (27)

Skinner presumes that certain degree of influence of Skinner's theory of behavior of human beings is traceable. But there is also an equal possibility that Burgess does not wholly comply with the conditions set by the behaviorists like Skinner. Burgess's focus on the language bears evidence to the fact that language is key to characters' temptation towards violent spree. As far as the behavioral psychological background is concerned, sometimes people fail to understand Skinner's ideas of imposing goodness on the human personality.

The world of *A Clockwork Orange* is a tyrannously dull Society where the state has regulated everyone's life. It represses free speech and free expression of individuality. Reaction

against surveillance is the important issue that is raised in the novel. Dwelling upon this side of thematic content, Ronald Carter puts forward the following view:

*A Clockwork Orange* is a world where main character Alex and his teenage gang roam the streets committing crimes from theft to burglary to murder. It is also a world where F. Alexander, Alex's foil and victim in the novel, is a liberal progressive intellectual writing a book also entitled *A Clockwork Orange*. Alex reads aloud F. Alexander's own definition of the collision of this dystopian society and free will while burglarizing him. F. Alexander's clockwork orange is 'the attempt to impose upon man laws and conditions appropriate to a mechanical creation, against this I raise my sword-pen. (33)

Surveillance on the innocent youths appears as the most callous and dreadful practice. When youths in their adolescence are kept under forceful surveillance, they are likely to act and react in a mechanical way. When their deviation takes worse forms, it would be immeasurably tough to bring them to the right track. F. Alexander's situating of anti-humanistic tyranny and the ability of language to be a violent reactionary force take the upper hand as the plot reaches climax.

The issue of free choice and the act of rebellion are fused together in *A Clockwork Orange*. The former becomes the effect and later the cause. This causal link is further elaborated by Robert Morris in the following extract shortly:

The main character of Anthony Burgess' *A Clockwork Orange* fifteen-year-old Alex is a murderer, a rapist and sadist and he expresses Burgess's own ideas. His violence is both a matter of free choice and an act of rebellion, this freedom of choice and its moral consequences being the main themes of this novel. While reading the novel, the recurrent question, "What's it going to be then, eh?"

becomes more difficult to answer since the dilemma posed by the book is a true one. (42)

Individual's right to freedom is an undeniable fact. In the name of maintaining the status quo, it is not justifiable to put youths under strict surveillance. The various adolescent characters that lower themselves to the embarrassing level are basically moved and motivated by the inalienable right to free life. Beneath the layers of Alex's absurd activities lies the unexpressed passion for individual freedom. Denial to individual freedom serves as the fulcrum of rebellion.

Martin Nixon argues that Burgess ranks with Angus Wilson, Irish Murdoch, William Golding and Muriel Spark. All these writers are profoundly influenced by pessimism and emerging nihilistic spectrum of thought. Nixon's additional view is cited below:

For similar opinions and strong criticism of post-war society, Burgess has been more likely connected with Angus Wilson, Iris Murdoch, William Golding and Muriel Spark. Firstly, the main point which brackets these writers together is pessimism and a skeptical theory, influenced by Karl Popper and Jean Paul Sartre that refused any utopian ideas because, according to them, the nightmares of the twentieth century, fascism and communism, had their ideal origin in a utopianism. (26)

Ideologies all count only with mass mode of perception. Ideological constructs are understood just as a means of catering the lust for power. It is seldom viewed as a group of free individualities. This happened in modern post-war society as well. These authors were interested in rising violence and its causes. Burgess also belongs to the same boat.

Andrew Sander keenly examines the structural design of the novel. He goes so far as to say that *A Clockwork Orange* is a premeditated construction. The inclusion of various modes of

resistance makes the entire narrative somewhat monotonous. But fresh thematic issue keeps on tempting the readers. Sander opines his view in the following extract:

The composition is premeditated. The book has three untitled parts, of which each contains seven numerated chapters. This is one of the reasons why Burgess disliked the omission of the last chapter in Kubrick's adaptation. Each chapter starts with the same utterance what is going to be then, eh? This repeats during the whole book many times and expresses the idea that Alex's and his friend's life is monotonous and empty as their parents. (41)

Drugs and violence every day could become the same monotonous after some time as going to work. Narrative pace is gradually changing. The discourse is longer than narration, which is expressed by Alex's thoughts framed by the repetitive utterance. Alex really enjoys portrayal of these almost disgusting moments and focuses on such scenes.

In 1940, American society faced various phases of socio-cultural transition. The middle class bourgeois culture reaches its height. The mainstream culture takes root in each and every corner of society. It became so deep rooted that it finally begins to put curb on the fresh and spontaneous longing of youths. Youths wanted to live their lives freely without being oppressed by the restrictive measures of mainstream culture. Though the voices against the established middle class culture were not heard, a kind of unexpressed dissatisfaction arose in the midst of youths who are determined to enjoy freedom at any cost.

*A Clockwork Orange* dramatizes Burgess's subversive voice. It is a stint novella of Burgess. Yiyun Li makes the following remarks about the novel, *A Clockwork Orange*.

In Burgess's *A Clockwork Orange*, personalizes the political and social changes in his country over the past few decades in this novella disguised as

autobiography—or vice-versa. Unlike most historical narratives from England, which are pegged to political events? *A clockwork Orange* is representative of people's history, a bottom-up rather than top-down view of a country in flux. By moving back and forth in time and focusing on small events and everyday people, Burgess breathes life into history by describing the effects of larger-than-life events on the average citizen. (12)

According to Li, the political and social issues are merged and modified in the novel, in a sense *A Clockwork Orange* Burgess tends to reflect upon the history of modern England. Modern England has come a long way since the last few decades. Yet it still has to face countless number of challenges and troubles. Burgess is of the opinion that contemplation upon history gives profound insight to those who want to alter the course of history of modern England.

Howard Goldblatt is another critic of Burgess. He is critically aware of Burgess's limitations as a novelist. He judges how Burgess has injected his own anecdotal experience to portrayal of society. Goldblatt argues thus:

One cannot say that Burgess has not criticized America in his portrayal of the society. Rather than exploring the darker undercurrents of society or the depths of the characters, he seems to make it his goal to stay on the surface. Much of the energy of the novel is spent on long and sensuous descriptions of butchering, raping, thieving and ultra-violence. There are too many episodes when the reader has to witness this or that character urinating, and to endure long descriptions of the urine. (27)

Whether Burgess has been successful in portraying the characters in their organic form or not, it is not clear. But one thing is undoubtedly clear that daily activities are described in a vivid and

vigorous way. The real charm of Burgess's literary oeuvre is that he is skillful in describing the common incidents of life.

Joanne Arnott is celebrated critic and author as well. She looks Burgess's literary representation from the western eyes. She maintains that *A Clockwork Orange* is characterized more by the features of memoir and less by the striking characteristic of novel. She reveals the following quality in the novel:

*A Clockwork Orange* is barely a work of fiction. This is essentially a dystopia. In contrast to Burgess's often expensive novel it is also a very slim volume barely over one hundred pages. But it describes events spanning four decades from 1969 to 2009. While amounting to a memoir, Burgess is selective in what he presents.

(37)

By writing this novel in the form of dystopia, Burgess launches frontal attack on the transitional politics of English society. The constantly shifting scenario of England has affected the common pattern of English youth. The modernization of England is both subversive and uplifting as well. Both the rosy and seamy side of modernizing England is brought to the focal point.

Although all these critics have examined the novel *A Clockwork Orange* from different perspectives, none of them concentrated upon how repressive the mainstream culture is. The issue of worry and disillusionment created by mainstream culture is extensively dealt with in this novel. In the fictitious world of the text much vaunted western thoughts like political liberalism, egalitarianism, welfare economics, universal democracy and universal human rights as well as gender equality are portrayed as enfeebled and counterproductive. In the peculiar world of England, the western thoughts turn out to be the source of despair. Hence, the issue of the critique of mainstream culture is really justifiable and pertinent from the research viewpoint. By

using the perspective of critique of modernism, the researcher makes the thorough analysis of the text.

To conduct the research, the present researcher adopts Nietzsche's critique of science and scientific optimism. In addition, Lyotard's view of science and technology is also used as the tool to investigate the matter at hand. Because the prospect of human beings has decreased, the perspective of ethical humanism will be used to conduct the research. In addition, suitable and pertinent suggestions will be collected from other professors, researchers and teachers. Different sorts of proper websites and external links will be consulted. Extensive and intensive reading and occasional library visit will play key role in bringing this research to the logical end.

Lyotard defines postmodernism in a somewhat different way. His version of postmodernism differs substantially from other postmodernists. To Lyotard, postmodernism is the collapse of grand narrative. Science as a grand narrative appeared to be the means of domination. In his famous book *The Postmodern Condition*, Lyotard presents postmodernism as the stepping stone for modernism. Lyotard portrays scientific and technological innovation as a form of domination. Consumers are simply cheated and exploited by the ongoing advancement and innovation in science and technology. This idea of Lyotard is further explained by Andrew Benjamin. Benjamin makes the following observation:

*The Postmodern Condition* resembles the bulk of postmodernist writing. One could say that, often in spite of itself, much postmodernism remains pre-political. Its political credentials –its implication for the existing distribution and legitimacy of power crystallized in state and non-state institutions-remain wholly ambiguous. Postmodernism is said to involve the practice of resistance; challenging master narratives with the discourse of others; questioning rather than exploiting cultural

codes; opening closed systems to the heterogeneity of texts; becoming more sensitive to difference; emphasizing discontinuity. (89)

In the era of postmodernism, science has sought to seek legitimacy via narrative. To Lyotard, science appears as a separate sphere that is no less than grand narrative. On the one hand, science achieves power and legitimacy through narrative. When scientific discourses and claims tend to take the form of grand narrative, those who pursue science began to feel adversely affected by it. Rather than valorizing science as another grand narrative, it would be better to let it function as language game. The concept of language game is crucial in understanding Lyotard's notion of postmodernism.

Lyotard defines postmodernism, in the crudest sense, as incredulity toward meta-narratives and reveals how knowledge has been legitimated by the metanarratives of science. He examines developments in the nature and circulation of knowledge since the end of World War II. He insists that this has led to the interrogation of the Enlightenment narrative of emancipation and progress. He sees a distinction between scientific knowledge and non-scientific narrative. Furthermore he holds that because science has no 'metalegitimation' it must resort to narrative for that legitimation, i.e. a non-scientific legitimation. Since both narrative and scientific knowledge have a common foundation of legitimation in narrative, they are equally valid.

As Smith writes, "Postmodernism is not incredulity toward narrative or myth; on the contrary, it unveils that all knowledge is grounded in such" (57). Lyotard goes on to make clear that "what legitimates knowledge in the postmodern condition is how well it performs, or enables a person to perform, in particular roles" (14). The writings of Lyotard were strongly influenced by the philosopher Friedrich Nietzsche. This short quote bears out Nietzsche's own incredulity toward an understanding of truth as universal-"What is truth? It is a mobile army of

metaphors, metonymies, anthropomorphisms. Truths are illusions of which one has forgotten that they are illusions” (Felicilda 198). Lyotard sees reason not as a universal and immutable human faculty or principle but as a specific and variable human production. Reason, it is believed, is a product of human intelligence and not as something that inevitably leads to an apprehension of the truth. It is preferable to view ultimate legitimation of all actions, scientific or otherwise, as understood through a variety of faculties, including reason.

Foucault did not believe there was any purpose for society and all laws are unnecessary. Foucault takes man and woman simply as the effects of prevailing social practices, codes and disciplines. Since no normative or natural code exist to guide man and his collective activities, human beings find themselves in deadlock if they are solely driven by Foucauldian thought. If sovereign power or sovereign state exists, only then the question of overthrowing it with suitable alternative comes. If power exists in several fragmented forms affecting everything, how can the power of resistance move? Foucault is not a good revolutionary. He is not a good revolutionary because he doesn't believe in the sovereign state or the ruling class, and therefore he doesn't believe in the take-over of the state or the replacement of the class. He adds that “It is precisely the idea of society as a system, a set of institutions that must give way to something” (121). When Foucault is an anarchist, he is a moral as well as a political anarchist. For him morality and politics go together.

In Foucault words, “To abolish power systems is to abolish both moral and scientific categories” (67). Foucault does not believe that the free human subject is a subject of a certain sort, naturally good, warmly sociable, kind and loving. Men and women are always social creations, the products of codes and disciplines. If man and woman is the product of social relations, how do they happen to get new insight and vision to go against establishment and

status quo? How can the same system give birth to a new consciousness which is subversive? This question deserves deeper contemplation. Foucault has not given explanation about how a new vision and idea arise against that very system out of which these new vision and idea arise. Foucault's thought does not inculcate belief in the possibility of revolution. Those who want to launch revolution should have firm footing in normative principles. But Foucault has already sabotaged normative values. Foucault's thought does not seem to be contributing to revolution.

According to Nietzsche, human beings are much more dependent upon the scientific brand of rationality, objective quest for the certitude of knowledge and technological innovation. 'Due to their immersion and indulgence in the narrative of science, human beings are likely to appear as cog in machine. The establishment they have created is based on the only one aspect of rationalist dimension' (146). That is why, the danger is imminent. They have mistaken the mainstream establishment and one dimensional culture as the infallible index to their civilization.

Representation of culture takes place in a discourse and how the process of interpreting culture turns out to be problematical. Hall works out some sorts of plan to narrow down the gap between cultures as such and the textually represented culture. People who belong to same culture must share a broadly similar conceptual map. So they must also share the same way of interpreting the signs of a language. In order to interpret them, they must have access to the two systems of representation. Conceptual map correlates the sheep in the field with the concept of a sheep. Language bears some resemblance to the real thing of looks like it in some way. One way of thinking about culture is in terms of these shared conceptual maps, shared language systems and the codes. These things govern the relationships of translation between them. Such knowledge is imprinted in their genes. They learn its conventions and so gradually become

culture persons. They unconsciously internalize the codes which allow them to express certain concepts and ideas through their systems of representation. But of our social, cultural and linguistic conventions, then meaning can never be finally fixed.

This thesis has been divided into three chapters. In the first chapter, the researcher introduces the topic, elaborates the hypothesis, and quotes different critics' views regarding to the text. In the same chapter, the researcher shows the departure also. In the second chapter the researcher makes a thorough analysis of the text by applying the theory of postmodernism and counter culture of 1940. The last chapter contains the conclusive ending of the research.

## II. Critique of Mainstream Culture in *A Clockwork Orange* by Burgess

This research intends to examine how the mainstream culture tries to restrict the rights of youths to individual freedom. Mainstream culture is restrictive. It limits youths' passion for free life. The most harmful aspect of the mainstream culture is that it tries to make youths like Alex conformist. But youths hate to conform to the restrictive norms of the mainstream culture. In Burgess's *A Clockwork Orange*, a group of teenage boys express their strong sense of dissent and disagreement with the dominant cultural trends via ignominious acts like vandalization, mockery, extreme alcoholism, rape and robbery. The characters like Alex, Dim, Pete, Georgie and Billy Boy undertake the spree of destroying things of public importance. They drink alcohol till they are immeasurably drunk and dizzy. They linger in pubs, and dance bar till other attendants feel bored, frightened and assaulted. They take cars to rural community and break into other people's houses and then plunder whatever things they find handy. They do not feel shameful to rape the helpless women of poor country side. This gang of deviated teenage youths expresses their dissent and protest by indulging in all such organized teenage crimes and juvenile delinquency.

The cultural revolution of the 1960s is both a fulfillment and a repudiation of the vision of America's founders. Regarding this, Harris says:

The Civil Rights Movement of the early 1960s extending the rights of full citizenship to individuals regardless of race, sex, or creed was a culminating and long overdue realization of the principle of human freedom and equality enshrined in the Declaration of Independence. That struggle, in turn, served as a prototype for movements of women's liberation, gay rights, protection of the

natural environment, and activities in sympathy with liberation movements in the Third World. (56)

All Americans now agree that the abolition of legal segregation increased social tolerance for homosexuality. It fosters concern for the environment. It promotes respect for non-Western cultures. Such a trend is welcomed. The important strands within each of these movements have gone well beyond the charter of liberalism.

The movements that started in the 1960s have in some significant measure departed from classic liberalism. Classic liberalism is no longer for many Americans. It is difficult to offer an answer to these questions without becoming an active disputant in this nation's ongoing. It is no less than an unresolved clash over "the cultural legacy of the 1960s. Any characterization or explanation of the sixties revolution tends either to credit or to undermine the self-understanding of the cultural revolutionaries themselves" (Harris 34). The following view of Harris is cited to highlight the confining ethos of the 1950's mainstream culture:

The sixties ethos, and the transformation of liberalism it has produced, is best understood as a secular religion, and in many respects an illiberal religion. That the legacy of the 1960s may be in important respects illiberal is a profoundly troubling fact for those who value the heritage of America's founders and the achievements of the struggle for civil rights in the 1960s. (75)

Insight into the religious significance and liberalism come out of its traditional root. The sixties ethos hides a deep illiberalism will be unsurprising. The 1960s are a period when long-held values and norms of behavior seemed to break down.

Other young people simply "dropped out and separated themselves from mainstream culture through their appearance and lifestyle" (88). Like the members of the New Left, the

Hippies are middle-class whites but without the political influence. Their characteristics are a particular style of dress. The sex and drug culture are "reflected in the rock music of the time by such groups as Jefferson Airplane and the Grateful Dead and performers like Jim Morrison and Janis Joplin" (64). Although some young people established communes in the countryside, hippies were primarily an urban phenomenon. Harris elaborates in the following extract some facts regarding the then mainstream culture:

While the general permissiveness of the counterculture encouraged sexual freedom, other factors also contributed to the change in attitudes toward sexuality. Oral contraceptives became available, and by 1970, 12 million women were "on the pill." The use of other means of birth control, such as diaphragms and IUDs, also increased. Many states had already legalized abortion, and the new women's movement was committed to making the procedure even more widely available.( 979)

Nietzsche is eager to transcend modernity for a new mode of culture. Society would create stronger and more fully-developed individuals. He believed that new potentials for individual creativity made possible by the eruption of the modern age. This possibility is suppressed by the prevailing social and political organization, requiring radical socio-cultural change. Despite assaults on modernity, Nietzsche exemplified the very modern spirit of critique. Throughout his career, he attacked the perennial and contemporary idols of the mind which he saw as obstacles to free thinking and living. Additional view of Nietzsche is quoted in the following citation:

The ultimate result of this process of cultural domestication through bodily repression was an unparalleled control over the body in modern societies which

subjected individuals to repressive morality that stultified their instincts, reducing the human beast to docile herd animals. Nietzsche ultimately traced this long process of social rationalization and control to Socratic culture that represented for him the triumph of reason over instincts, mind over body and intellect over passion and drives. (28)

Nietzsche views pre-Socratic Greek culture as producing healthy, vigorous, and strong bodies and personalities. He believes that with the beginning of Socratic culture and theoretical man, Western culture largely oppressed the body and created weak personalities. Nietzsche thus saw the origins of modernity in the Socratic cultural complex that worked itself through Christianity, the Enlightenment, and modern mass societies and cultures.

Nietzsche notices the origins of modernity much earlier in the constellation of Socratic culture and privileged cultural forms over economics in his historical narratives. Nietzsche's concept of "Socratic culture" thus denotes a cultural complex "which provides a key to his conceptualizing of modern culture in contrast to premodern Greek culture, distinctions that function parallel to the contrast between traditional and modern societies advanced by modern social theory" (66). These concepts provide Nietzsche with a historical optic and theory of phases. He analyzes the differences between modern and premodern society. He carries out a critique of modernity. He contrasts the life-enhancing or life-negating potential of various historical phases and cultural complexes.

Alex and his gang are in exploration of new set of outlook and practice which bring a new taste and experience in their lives. But the mainstream society and the culture does not allow them to do what they intend to do. The underlying values and practices of mainstream culture alienate and restrict youths who long to tread on the fresh and unhindered path of life.

When the restriction imposed by mainstream culture on the emerging youths and their passions reach the extreme point, they choose dreadful path of committing those things which are immoral, and harmful to the integrity of society. Alex and his friends make much fun of a schoolmaster who comes on the way by carrying science books. They jibe at him, and tear pages of the book. Finally they assault him and scamper away. By so doing they profane the serious. The following extract presents the scene of mockery and harassment:

An old man of your age, brother, I said, and I started to rip up the book I had got, and the others did the same with the ones they had, Dim and Pete doing a tug of war with *The Rhombohedral System*. The starry prof type began to Creech. Those are the property of the municipality; this is sheer wantonness and vandal work, or some such slovos. And he tried to sort of wrest the books back off of us, which was like pathetic. You deserve to be taught a lesson. This crystal book I had was very tough-bound and hard to razrez to bits, and made in days when things were made to last like, but I managed to rip the pages up and chuck them in handfuls of like snowflakes. (7)

The holy and the sober are mocked in this way by Alex and his friends. The idea of the biblical notion of holiness oppresses the youths like Alex. So they want to throw off burden imposed by the dogmatic doctrine. Alex and his friends often speak slang and obscene language so that the sobriety and solemnity of the mainstream gentility could be exposed to nothingness. They bring into light the oppressive and dull effect of so-called gentility of mainstream culture. That is why it is good to say that vehement sense of resistance to the mainstream culture is expressed in the form of deviant acts and passions of those youths like Alex who want to tread on the wrong path.

Foucault has been always interested in mechanism of society, human thought and ideas, concepts, experiences, discourse formed in any society or culture. He also focuses that on divergent interests get intersected with each other in different issues like power, knowledge and truth. His ideas are not only on mere power but it is manifestation and different technique which produces truth to lead an individual to subjection. Regarding such concept of Foucault, McHoul and Grace write:

Resistance is more effective when it is directed at technique of power rather than at power in general. It is technique which allowed for the exercise of power and production of knowledge; resistance consists of refusing this technique. But the unearthing of power technique in their modern configurations requires conceiving of the social body as the multiplicity of force relation. Foucault suggests that power is intelligible and susceptible to analysis to down to its smallest details, in terms of the historical strategies and set of tactics designed to mobilize these techniques to political advantage. But importantly, oppressive forces of domination do not hold the monopoly in the capacity to invent tactic. (86)

Foucault questions the historical condition for the emergence of truths. For such purpose he demonstrates the historicity of different disciplines and the concepts of objects related to such discipline along with power relation.

According to Foucault, power is not always repressive; it bears the qualities of productivity and creative potential. It is not the ruthless domination of the weak by strong. For him, power does not move in one direction instead it circulates to all directions to and from all social levels all time. Power is never ending process and in the way of formation. In this regard, new historicist has great affinity with Foucault as he states:

Power is everywhere; not because it embraces everything but because it comes from everywhere. Power comes from below; that is there is no binary and all-encompassing opposition between rulers and ruled at the root of power relation serves as a general matrix- no such duality extending from the top down. There is no power that is exercised without a series of aims and objectives. Where there is power, there is resistance. This resistance is never in position of exteriority in relation to power. One is always inside power. There is no escaping it. There is no absolute outside where it is concerned, or that history being the rules of reason, power is the rules of history, always emerging the winner. (95)

From this definition of power and its scopes, it is obvious that power does not get percolated hierarchically. It subverts the traditional concept of power as only tool for subjection and domination since it turns the negative concept of power upside down. This means to say that power is all pervasive and deserves equal weight.

Discourse is produced in struggle between internal and external. It is used to gaining and sometimes subverting the power position in discursive hierarchies can change with one discourse taking over the supreme position of another. So, he is interested in the process of how discursive practices change over time. He rethinks the concept of discourse as designating not merely knowledge and disciplines but also transformable units of history. “The discursive practices, however, have no universal validity but are historically dominant ways of controlling and preserving social relations of exploitation. All discourses are production of power. Discourse moves in as the flows of power. It cannot move outside the limits of power” ( *Truth and Power* 563) Discourse, for Foucault, is interpretation. Complete interpretation is impossible. Foucault believes that discourses are deeply rooted in social institution and that in other words power

function just in presence of knowledge and truth. All sorts of disciplines like social, moral, religious and political control the space of discourse. Discourse means to achieve power more than this discourse cannot be separated from power.

At night in the bar outside New York, Alex and his friends howl and scream disturbing the complacency and comforts of other bar goers. They are eagerly inclined to create uproar, outcry and obscene atmosphere. They inwardly feel a sense of release from the dull compulsion of conformism which the mainstream society entails. The following extract is illustrative of the case in point:

When we got outside of the duke of New York we viddied by the main bar's long lighted window, a burbling old pyahnitsa or drunkie, howling away at the filthy songs of his fathers and going blerpblerp in between as though it might be a filthy old orchestra in his stinking rotten guts. One veshch I could never stand was that. I could never stand to see a moodge all filthy and rolling and burping and drunk, whatever his age might be, but more especially when he was real starry like this one was. (12)

Alex and his friends undertake the mission of creating outcry in bar and pub. They like to intrude into any place they like. Wherever they go, they assume the pace of ferocity. They indulge in rowdy acts and terrific activities. They appear to be uncontrollable. Any restrictive thing, which irritates them, is the special target of their anger and resentment. In the frantic fit of listening to classical music, Alex destroys anything handy. He does not dither about ruining any order, harmony and symmetry. Disorder, chaos, ignominy and the cult of delinquency are fascinating to them.

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Any object which stands for power and authority is hateful to youths like Alex. They say “then we slooshied the sirens and knew the millicents were coming with pooshkas pushing out of the police-auto-windows at the ready. That little weepy devotchka had told them, no doubt, there being a box for calling the rozzes not too far behind”(15). In addition to mugging people and mudslinging places of authority, they make a retreat to backward community. They

love Bohemian life. The activities they do are random. The following extract is illustrative of how terrifically bohemian they look:

Then off they ran, slow and panting, except for Number one Leo out snoring on the ground, away north towards the river, and we went the other way. Just round the next turning was an alley, dark and empty and open at both ends, and we rested there, panting fast then slower, then breathing like normal. It was like resting between the feet of two terrific and very enormous mountains, these being the flatblocks, and in the windows of all of the flats you could viddy like blue dancing light. This would be the telly. (15)

Alex and his friends are bohemian. They celebrate bohemianism. Bohemian style of living is the hallmark of their choice. They react to the pressures imposed by mainstream culture through the means of bohemianism. The cult of undertaking the bohemian mode of action makes them different from those who submit to the requirements of mainstream culture in a self satisfied manner .

Lyotard defines postmodernism in a somewhat different way. His version of postmodernism differs substantially from other postmodernists. To Lyotard, postmodernism is the collapse of grand narrative. Science as a grand narrative appeared to be the means of domination. In his famous essay , "The Postmodern Condition", Lyotard presents postmodernism as the stepping stone for modernism. Lyotard portrays scientific and technological innovation as a form of domination. Consumers are simply cheated and exploited by the ongoing advancement and innovation in science and technology. This idea of Lyotard is further cited in the following extract:

*The Postmodern Condition* resembles the bulk of postmodernist writing. One could say that, often in spite of itself, much postmodernism remains pre-political. Its political credentials –its implication for the existing distribution and legitimacy of power crystallized in state and non-state institutions-remain wholly ambiguous. Postmodernism is said to involve the practice of resistance; challenging master narratives with the discourse of others; questioning rather than exploiting cultural codes; opening closed systems to the heterogeneity of texts; becoming more sensitive to difference; emphasizing discontinuity , incompleteness and paradoxes-and yet phrases such as these remain highly amorphous, thereby marginalizing or repressing outright further consideration of socio-political questions. (89)

In the era of postmodernism, science has sought to seek legitimacy via narrative. To Lyotard, science appears as a separate sphere that is no less than grand narrative. On the one hand, science achieves power and legitimacy through narrative. When scientific discourses and claims tend to take the form of grand narrative, those who pursue science began to feel adversely affected by it. Rather than valorizing science as another grand narrative, it would be better to let it function as language game. The concept of language game is crucial in understanding Lyotard's notion of postmodernism.

With the pretext of asking for telephone service, Alex and his hoodlums enter the house of an old lady. They say “ pardon, madam, most sorry to disturb you, but my friend and me were out for a walk, and my friend has taken bad all of a sudden with a very troublesome turn, and he is out there on the road dead out and groaning. Would you have the goodness to let me use your telephone?” (17). With this pretext, they go to the house of an old lady and indulge

in the act of burglary. The following extract highlights how they engage themselves in the act of burglary:

The four of us then went roaring in, old dim playing the shoot as usual with his jumping up and down and singing out dirty slovos, and it was a nice malenky cottage, I will say that. We all went smecking into the room with a light on, and there was this devotchka sort of cowering, a young pretty bit of sharp with real horror show groodies on her, and with her was this chelloveck who was her mode, youngish too with horn-rimmed otchkies on him, and on a table was a typewriter and all papers scattered everywhere, but there was one little pile of paper. (18)

For Alex, violence represents a kind of artistic creation. He approaches acts of brutality like a composer or painter. His verbal playfulness reflects this. He slyly asks the writer's wife to "please let him have a cup of water? It's like a faint, you see" (17). The woman thinks that Alex's friend is about to pass out from thirst, while Alex implies that he is deceiving her in order to break into her house. Like a painter or composer, Alex also has specific aesthetic ideas about his art that he won't compromise. He scolds Georgie and Pete for their vulgar laughing. In Alex's eyes, these are crass gestures.

Lyotard defines postmodernism, in the crudest sense, as incredulity toward meta-narratives and reveals how knowledge has been legitimated by the metanarratives of science. He examines developments in the nature and circulation of knowledge since the end of World War II. He insists that this has led to the interrogation of the Enlightenment narrative of emancipation and progress. He sees a distinction between scientific knowledge and non-scientific narrative. Furthermore he holds that because science has no 'metalegitimation' it must resort to narrative

for that legitimation, i.e. a non-scientific legitimation. Since both narrative and scientific knowledge have a common foundation of legitimation in narrative, they are equally valid.

As Smith writes, “Postmodernism is not incredulity toward narrative or myth; on the contrary, it unveils that all knowledge is grounded in such.” (43). Lyotard goes on to make clear that “what legitimates knowledge in the postmodern condition is how well it performs, or enables a person to perform, in particular roles” (14). The writings of Lyotard were strongly influenced by the philosopher Friedrich Nietzsche. This short quote bears out Nietzsche’s own incredulity toward an understanding of truth as universal-“What is truth? It is a mobile army of metaphors, metonymies, anthropomorphisms. Truths are illusions of which one has forgotten that they are illusions” (Felicilda 198). Lyotard sees reason not as a universal and immutable human faculty or principle but as a specific and variable human production. Reason, it is believed, is a product of human intelligence and not as something that inevitably leads to an apprehension of the truth. It is preferable to view ultimate legitimation of all actions, scientific or otherwise, as understood through a variety of faculties, including reason.

Alex watches as the middle-class citizens dutifully receive and consume this prescribed entertainment. Numbed, the people are kept safely in their houses. Thugs like Alex and his droogs also keep citizens isolated and indoors. While the boys believe they’re prowling the streets. They are, in a sense, also patrolling them. Before Alex beats him senseless, the drunken old man provides insight into how the government incorporates youth violence into its overall scheme of social stability. The narrator says “it’s a stinking world because it lets the young get on to the old like you done” (27). The old man implies that the government tolerates and even indulges youth violence. Without safe locations in which to gather and speak to one another, the

citizens of Alex's world have no opportunity to assemble and criticize the government. Alex, Billyboy, and their respective droogs end up acting in the interests of the government.

After Deltoid leaves, Alex dismisses Deltoid's apprehension. As far as Alex is concerned, a government that doesn't allow its citizens to behave badly is a government that denies its citizens their right to be human beings. Alex takes pleasure in his crimes. The only motivation to stop would be the threat of being caught. Having reasoned this out, Alex eats breakfast and peruses the morning paper. The articles on the violent, uncontrolled "Modern Youth" interest him most. He scoffs at most of the articles' analyses. After eating and getting dressed, Alex goes to the record shop to pick up a copy of Beethoven's Ninth Symphony. As he walks, Alex notes that the day, unlike the night, belongs to the middle-aged bourgeois. The following extract exemplifies the case:

The day was very different from the night. The night belonged to me and my droogs and all the rest of the nadsats, and the starry bourgeois lurked indoors drinking in the gloopy worldcasts, but the day was for the starry ones, and there always seemed to be more rozzes or millicents about during the day, too. (33)

In Alex's opinion, Deltoid, the newspapers, and the State are fundamentally mistaken in their belief that wickedness represents a perversion of goodness. Goodness is a naturally occurring phenomenon. Yet they argue that evil somehow requires a rationally explicable cause. Virtue and wickedness are both natural elements of humanity. In Alex's eyes, a government that attempts to eradicate one is a government that rejects the human self.

The shifting notion of knowledge is key to understanding some of the important tenet of postmodernism. Knowledge has become informational commodity in the wake of postmodern scenario. Manufacturing commodities are replaced by the digitalized or computerized form of

knowledge. Hans Bertens has exemplified this kind of postmodernist conception. Bertens elaborates thus:

The scenario in which information replaces the manufacture of material goods as a central concern in the most advanced economies. This computerization of society will affect the nature of our knowledge. It is not very clear how exactly our knowledge will change, but Lyotard offers the prediction that the direction of new research will be dictated by the possibility of its eventual results being translatable into computer language. Knowledge has become an informational commodity. Science has been forced to abandon its original integrity and has become an instrument in the hands of power. (119)

Bertens agrees to the firm belief that metanarratives have been replaced by a great number of language games. These language games range from models of discourse, various forms of utterance-denotative, performative, and prescriptive. Narrative language games can accommodate elements such as deontic statements prescribing what should be done with respect to kinship, the difference between the sexes, children, neighbors, and foreigner.

Deltoid promotes the State ideology which operates through education and reform. Humans can always become virtuous and good. Because he firmly believes this theory of human nature, Deltoid finds Alex puzzling. Alex has the right environment yet continues to be determined in his violent, criminal behavior. Deltoid cannot understand how Alex could safely and soberly choose his actions and derive pleasure from them. It is dangerous to wholly attribute Alex's violence to a carefully considered ideology. His criminal actions do have political ramifications. Since good behavior reinforces the social order, Alex resists the State and affirms his individual will most clearly when he misbehaves. In Alex's eyes, his commitment to evil

becomes the only legitimate choice available to him. It is a potentially authentic way to live under a repressive, totalitarian regime.

In the christian tradition, Jesus Christ is believed to have died in order to atone for the sins of others. Though Alex's fate won't be nearly as dire—a fact he suggests by the offhanded “sort of” he tacks to the end of the allusion—he will, in fact, suffer a terrible fate for the redemption of others like him. The Christ reference not only serves as an important instance of foreshadowing, but also serves as a structural motif for the entire novella.

Alex's implication that only stupid people rely on intellect may seem like a paradoxical conclusion. However, Deltoid and his colleagues have spent years studying and analyzing teen violence. Given their academic and scientific worldview, they cannot comprehend the ways in which non-intellectual impulses, like desire and pleasure, can affect human behavior. Alex's commitment to violence serves to resist the oppressive force of the State. His commitment to intuition and instinct mocks the State's dedication to rational, logical thought.

Arthur Crooker and David Cooker concentrate on how the postmodern tendency gives birth to the thrill of catastrophe and the ecstatic implosion of postmodern culture into excess, waste and disaccumulation. The trend to excess, waste and sense of anarchic jubilation receives momentum in the high days of postmodernism. The following lines cited from Arthur Crooker and David Cooker throw further spotlight on this aspect:

For who can now speak with confidence of the future of a postmodern scene when what is truly fascinating is the thrill of catastrophe, and where what drives onward economy, politics, culture, sex and even eating is not the will to accumulation or the search for lost coherences, but just the opposite – the postmodern culture into excess, waste, and accumulation. When technology of the

quantum order produces human beings who are part-metal and part-flesh; when robo-beings constitute the growing majority of a western culture which fulfills, then excess, Weber's grim prophecy of the coming age of specialists without spirit. (30)

The postmodern trend opens a new avenue for the pathological symptoms of nihilism. The gradual loss of established norms and the much hallowed cult of hyper-aesthetics as well as excremental culture jointly generate nihilistic impact. To certain time span, the nihilistic cult gives the unique dose of freedom from the restrictive measures of universalistic pretensions and absolutist claims. But in the long run, its adverse impact appears in the prospect of humanity. Viewed from the normative perspective, this impact seems to be normative. But it is the constant source of jubilation approved within the framework of postmodern context.

In Alex's eyes, intuition becomes the smart choice because it affirms the individual free will. Alex claims that he received his inspiration from God. The State uses Alex's intuitive urges against him in order to prevent him from committing violence. The following extract discloses Alex's roaring sense of protest against some of the exclusionary practice of mainstream culture:

The 'Very well madam. If you won't help I must take my suffering friend elsewhere.' And I winked my droogies all away quiet, only me crying out : 'All right, old friend, you will surely meet some good Samaritan some place other . This old lady perhaps cannot be blamed for being suspicious with so many scoundrels and rogues of the night about. No, indeed not.' Then we waited again in the dark and I whispered : ' Right, Return to the door. Me stand on Dim's pletchoes. Open that window and me enter, droogies . Then to shut up that old

ptitsa and open up for all. No trouble.’ For I was like showing who was leader and the chelloveck with ideas. (45)

Alex decides that he will do the job alone. He opens the front door for his droogs. He plans to have incapacitated and raped the old woman. Alex’s idea backfires when he finds the old woman in a large, well-lit room completely overrun with cats. As Alex approaches her, he becomes distracted by a bust of Beethoven on the mantle. The old woman begins rapping him on the head with her walking stick. Stunned, Alex manages to knock her off balance. But as he kicks her he steps on a cat, which responds by attaching itself to Alex’s leg with its teeth and claws. Frantic, Alex trips on another saucer. As he comes crashing down, the old woman attacks him. To Alex’s amazement, the cats swarm around him.

The postmodern ethos is the ethos of transgression. It is the ‘lightning-flash’ which brightens the sky for an instant only to reveal the immensity of the darkness within. Postmodernism is not a gesture of the cut. Whatever transgression takes place, it would further reveal hidden primitive instinct in its crude and raw form. David Cook makes the further disclosure:

Transgression is not limited to the limit as black to white, the prohibited to the lawful, the outside to the inside, or as the open area of a building to its enclosed spaces. Rather their relationship takes the form of spiral which no simple infraction can exhaust. Perhaps it is like a flash of lightning in the night which, from the beginning of time, gives a dense and black intensity to the night which it denies, which lights up the night from the inside, from top to bottom, and yet owes to the dark the stark clarity of its manifestation, its harrowing and poised singularity. (8)

When the surface of normative and the rationally approved conception are torn into pieces, what arise outside are the dark forces. The dark forces and instinctive urges put life on the path of anomaly, incompatibility and horrific track. At the postmodern moment of the eruption of latent primitive and dark forces, people can hover between ecstasy and agony. When the primitive instinct and passion come out in an irresistible way, people will have to live on the violent edge between the body as a torture chamber and pleasure palace. They will have no option other than getting lost between fascination and lament. The calm and tranquil psyche can be rendered violent, restless and hallucinogenic.

Beaten and dismayed, Alex finds himself in a very bright, white room with four officers. Alex demands a lawyer and gets laughed at and punched in the stomach. He makes his situation worse by retaliating and kicking an officer in the shin. The police 'respond by beating Alex until he vomits, which Alex seems rather ashamed of. On top of this, Alex receives a discouraging visit from P.R. Deltoid. Deltoid looks at Alex coldly, as if Alex were only a "thing," and although he assures Alex that he will come the following day to speak on Alex's behalf, he spits in Alex's face"(53). The officers then force Alex to make a statement confessing his crimes. Alex tells them "So I gave it to them, and I had this shorthand Millicent, a very quiet and scared type chelloveck , no real rozz at all, covering page after page after page after. I gave them the ultra-violence, the crasting, the drasting, the old in-out-in-out, the lot, right up to the shiyah. When I'd got through the lot the shorthand millicent looked a bit faint, poor old veck. " (89). As soon as Alex is pushed in there, he has to fight off two prisoners who try to harras him. With the help of a guard, Alex is eventually left alone to get some sleep.

The first two years of prison are hellish for Alex. On a daily basis, he copes with guards who routinely beat him. Prisoners want to rape him. He has to labour in the prison workshop

making matchboxes. His only consolations during this time are the occasional reminders of criminal behavior from his happy and carefree days. Later, he's cheered by the news that Georgie has died. The following extract reveals Alex's inability to adapt to the tough atmosphere of the prison:

That made me real bezoomny . I said I would not sleep another nochy in that cell if the Prison Authorities were going to allow horrible vonny stinking perverted prestoopnicks to leap on my plot t when I was in no position to defend myself , being asleep. 'Wait till the morning ,' they said . 'Is it a private room with bath and television that your honour requires? (65)

Alex is expelled by his parents from his home due to anti-social and deviant activities. He tends to take delight in vandalizing things of social utility. That is why he faces rejection everywhere. Alex takes prison opportunity to listen to Bach and Handel. He pores over the *Old Testament*. He takes delight in the sex and violence he finds within its pages. At the urging of the chaplain, Alex also studies Jesus' divine suffering and enjoys it greatly. He imagines himself as a Roman who whips Jesus and nails him to the cross.

Michel Foucault is widely known as the architect of discursive analysis. He is contemptuous of normative notions and power free ethics. To Michel Foucault, any category of concept or truth claims is constructed. Relation of forces, subtle ways of the diffusion of power and institutional pressures affect jointly the process of producing truth-claims. Truth-claims are not independent and efficient in themselves. On the contrary, they are supported by power and the complex network of institutional and other pragmatic consideration. In his famous book *The History of Sexuality*, Michel Foucault points out how sexuality appears to be the category of

concept created by power and power relations. By rejecting repressive hypothesis, Foucault goes on to assert that power not only represses sexuality; it produces new notions of sexuality.

Shifting ideas of sexuality are actually the effects of complicated circulation of forces, interest of those who are in the position of power and the trend in which institutions have been taking the dominant thought of people. In the ancient Greek society, pederasty, same sex relation and homosexuality arose as the part and parcel of Hellenic life. Sufficient attention falls on those seeming deviant sexuality. But it was not as deviant as readers are trained to believe. In the Christian era, sexuality was investigated in the light of rigid morality. Throughout the early eighteenth and nineteenth century, sexuality was repressed as well as recognized in a new way. Sexuality repression as well as the expression of sexuality in a new way occurred.

One Sunday morning, after the chaplain delivers his sermon, Alex asks him about a program he's been hearing about. It allows prisoners to shorten their sentences. The chaplain has heard of this experimental program. Anxious to rejoin the free world, Alex presses to be recommended for the treatment. The chaplain wants to talk about it later. Alex finishes his work without a further word about Ludovico's Technique. After lunch, a new prisoner gets added to his already-overcrowded cell. The following extract highlights the case:

Now what I want you to know is that this cell was intended for only three when it was built, but there were six of us there, all jammed together sweaty and tight. And that was the state of all cells in all the prisons in those days, brothers, and a dirty cally disgrace it was there not being decent room for a chelloveck to stretch his limbs. (64)

To cure the madness of Alex, he is at first introduced in the group of various prison inmates and criminals. He is told to befriend them. But Alex withdraws himself because inwardly he thinks

that he is not insane and abnormal. Once he declines to join this group of crazy captives, prison counselor try to bring real change in him through advice and preaching.

Ludovico's technique forcefully attempts to change a disobedient by ridding criminals of their antisocial impulses and instituting State-approved behavior instead. The replacement of Alex's name with a number, 6655321, reinforces the effacement of Alex's identity at the hands of the State. As nothing more than a string of numbers, Alex and his fellow prisoners remain indistinguishable in the State's eyes.

The government's use of numbers to identify the objects it controls suggests the massive scale on which the government operates, and rejects the thorough identification it imposes. Alex styles himself a Christ-like martyr, betrayed by his disciple droogs. Alex emphasizes his own suffering, warning us that this will be the real weepy and like tragic part of the story. He calls himself Brother Alex and stresses that he is a humble man. This protestation of self-effacement and selflessness suggests Christ's own modesty and humility. Alex enjoys imagining himself as a Roman soldier charged with torturing Christ. In doing so, Alex unwittingly aligns himself with the State ideology. The following extract clarifies the point:

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

The nature of Alex's interest in the Bible suggests that he is still not mature enough to understand his self-destructive behaviour . Viewed as a whole , the Bible's progression from the

Old Testament ,God reward his subjects for unquestioningly following divine law, but more complicated New Testament requires its hero, Jesus to develop individual moral principles.

Foucault says that dominant discursive factors always repress pure sexual longing of youths. No matter how productive power might be in redefining prevailing attitude on sexuality, it hardly paves the way for the true sexual freedom. Sexualities of gays, abnormal and hysterical women were transformed into discourse not with the intention into discourse not with the intention to provide-sexual freedom to the excluded and the rejected but with the intention to manage them, to control them and then to put them under harsh observation. The following lines describe Foucault's view regarding how sex was put into discourse:

For was this transformation of sex into discourse not governed by the endeavor to expel from reality the forms of sexuality that were not amenable to the strict economy of reproduction: to say no unproductive activities, to banish casual pleasures, to reduce or excludes practice whose object not procreation? Through the various discourses legal sanctions against minor perversions were multiplied; sexual irregularity was annexed to mental illness; from childhood to old age, a harm of sexual development was defined and all the possible deviations were carefully described. Pedagogical controls and medical treatments were organized.

(36)

As claimed by Foucault, singular sexuality is repressive. Foucault puts forward the view that various mechanisms of power generated various sexualities such as infantile sexualities, homosexuality, sodomy, masturbation and hysteria. The production of various sexuality is evidence forwarded by Foucault to show that power is not always repressive but productive too. In an indirect and subtle way, the bio-political mechanism puts everything under control.

Alex's fondness for the more harsh stories of the *Old Testament* indicates that he still takes delight in vice and criminal behavior. But this fondness also signifies that Alex's own sense of morality still remains hidden in a rigid concept of law and lawbreaking. As he grows older, Alex will begin to abandon this attitude in favor of a more understanding of morality.

The guards roughly transport Alex to the Governor's office. To his delight, Alex learns that the Minister has selected him for Reclamation Treatment. A two-week program will develop in the State releasing Alex. Alex pays little attention to the Governor, who doesn't support the procedure. The following extract is expressive of Alex's confused state of mind at the way the administrative body intends to bring change in his life:

Do I make myself clear?' He didn't, brothers, but I nodded that he did. Very hard ethical questions are involved,' he went on. 'You are to be made into a good boy, 6655321. Never again you will have the desire to commit acts of violence or to offend in any way whatsoever against the State's Peace. I hope you take all that in. I hope you are absolutely clear in your own mind about that.' I said: 'Oh, it will be nice to be good, sir.' But I had a real horrowshow smeck at that inside, brothers. (71)

The guards bring Alex across the prison yard to a new, hospital-like building. There he meets Dr. Branom. Alex cannot believe his good luck as he's given new clothes. When Branom describes the treatment, Alex feels even luckier. All Alex has to do is watch a series of special films. Branom also mentions a needle after every meal, which Alex assumes will contain a nutritional supplement. The first of these shots comes that same day, before his afternoon film session. Alex notices that he feels weak going into the session.

Bryan C. Taylor views the effects of postmodern contemplation in the light of the role of media in shaping objects and goals, understanding and strategies of survival. Taylor is of the opinion that the developing media industries are largely responsible for putting people's power of perception in hazard. Taylor is closer to Baudrillard in dramatizing the effects of how the productions of objects or artificial objects without reference make people getting drowned in the hyperreality. Taylor's view is reflected in the following citation:

The rise of global media systems whose continuous operations breaks traditional boundaries of space and time exerts powerful influence in the psyche of people. In their cumulative effects, the programs circulated by these systems collapse important distinctions that traditionally have shaped modern cultural identities. These systems create a rapidly shifting phantasm of fragmented, decontextualized information, in which people are encouraged to view themselves as the audience of a flickering spectacle that relentlessly stimulates their impulses. (4)

According to Taylor, this stimulation does not, however, necessarily produce knowledge or wisdom, but rather hyper-realities with no real referents. These environments are populated by simulations, models, and copies of something else that has no single, original, real source. Postmodernists argue that organizations are marked by irony, ambiguity, contradiction, and paradoxes that oppress their members by prematurely foreclosing options for understanding and action. As a result, postmodernists adopt the image of fragmentation to characterize some organizational cultures and identities. This condition is expected to result from several factors.

By mentioning the need to make room for political offenders in the State's prisons, the Minister insinuates that the government anticipates a period of increased political dissent. It seems reasonable to assume that the government is about to undergo some kind of major

transition. At this point, Alex's new position as a pawn of the State comes into play. The Minister plans to sweep typical criminal—thieves, murderers, and violent offenders—out of the jails by treating them on a curative basis. Alex represents an ideal test case for this rehabilitative treatment. Alex represents many citizens' greatest fears. If the State can successfully neutralize the threat posed by Alex and other young thugs like him, it can expect to parlay the citizens' deep gratitude and new sense of security into political currency.

Alex could never have been prepared for what he undergoes in the screening room. Alex takes it to heart when Branom tells him that the treatment consists merely of watching special films. His twisted response is projected in the following extract:

When we're healthy we respond to the presence of the hateful with fear and nausea. You are becoming healthy that's all. You'll be healthier still this time tomorrow .' Then he patted me on the noga and went out ,and I tried to puzzle the whole veshch out as best as I could. What it seemed to me was that the wire and other veshches that were fixed to my plott perhaps were making me feel ill, and that it was all a trick really. I was still puzzling this and wondering whether I should refuse to be strapped down to this chair tomorrow and start a real bit of drasting with them all. (81)

Alex can maintain that judgement because he and branom have fundamentally different perceptions of what human beings are. Alex regards himself as a unique being, with his bodily functions being part of the totality of who he is. Branom, however, sees only a nonspecific set of organs that respond to stimuli. In other words, Branom sees Alex as a mechanical entity, as predictable as clockwork and incapable of real choice.

After a few years, the counterculture movement began to deteriorate. Some hippie communities in the cities soon turned into seedy and dangerous places where muggings and other criminal activity became all too frequent. The charm and excitement of drug use soon waned, 'especially as more and more young people became addicted or died from over doses. In addition, a number of the people involved in the movement had gotten older and moved on in life'. Upon witnessing the decline of Haight-Ashbury, one writer dismissed the one-time booming urban commune as "the desperate attempt of a handful of pathetically unequipped children to create a community out of a social vacuum"(64). In the end, most of the young men and women of the counterculture are unable to establish an ideal community. They unable to support them gradually returned to mainstream society.

To Branom, his own robotic theory of human behavior represents an equally religious dogma. Alex notes that Branom takes a very holy tone with him, explaining life in terms of miracles. Alex attempts to capitalize on Branom's righteousness later, when he tries to deceive the doctors by praising God. Alex makes an unconvincing convert to the religion of science. The State, the supposed defender and judge of righteousness, might sponsor such brutal violence. The depiction of Ludovico's treatment emphasizes the State's hypocrisy. The State lacks a genuine humanitarian concern for its test subjects, an idea reinforced by the sadistic glee the technicians take in Alex's pain and discomfort.

Reminded of his imminent release, Alex concludes that it would be best to reserve his rebellious impulses for the outside. Alex and the Discharge Officer casually discuss Alex's future plans. Alex remains vague and noncommittal but secretly plans for future mischief. Before the Discharge Officer leaves, he asks Alex if Alex would like to punch him in the face, and utters

“just to see how you are getting on” (83). The officer then moves his grinning face within striking range but pulls back when Alex swings and walks away.

Alex is confused at first, and then becomes violently ill for a few minutes. Alex articulates this notion when he combats that modern history is the story of individuals fighting against large, repressive government machines. The State is prepared to employ any means necessary to ensure its survival. Using technological innovation, mass-market culture, and the threat of violence, among other strategies, the State seeks to control Alex and his fellow citizens.

According to Brooks Hellington, “popular music and movies began to exert a greater influence on adolescents, questioning the norms and illusions of the affluent society to which many belonged. By packaging the culture of delinquency in a marketable form, popular culture of the mid-Fifties challenged the generation of outdated parents and advocated a spirit of fun and adventure” (87). It came to represent the burgeoning teenage culture of the Fifties. In turn, this aspect of the subculture marked the territory of the farther reaching youth upheaval of the late Sixties. The clamor of rock music was the outward projection of the noise of youth submerged by order and affluence.

The State also does not tolerate dissent. Once technology helps to clear its prisons by making hardened criminals harmless, the State begins imprisoning dissidents. When the State removes Alex’s power to choose his own moral course of action, Alex becomes nothing more than a thing. A human being’s legitimacy as a moral agent is announced on the notion that good and evil exist as separate.

### III. Burgess's Reflection on Voices of Non-conformists

This research yields the finding that mainstream culture of Anglo-American countries suppresses those who want to pursue different sub-cultural practices like nonconformist lives. In Anthony Burgess's *A Clockwork Orange* youths like Alex and his friends tend to act in defiance of the hegemony of mainstream cultural norms. They are increasingly conscious of the suppressive nature of mainstream culture. That is why they want to fly in the face of the established hegemonic practices of mainstream culture.

Normative basis is necessary for the formation and stabilization of identity. But the youths like Alex feel suffocated by the restrictive norms and practices. That is why they are engaged in deviant and anti-social practices. Anti-social activities of Alex convey strong sense of resistance to the oppressive nature of so-called ideal norms. The tendency to go to the extreme, youth's temptation towards the teenage crimes, rejection of social norms and atheistic conception on life are some of the aspects of text which carry and convey sense of resistance.

Alex and his friends think just about the present needs and necessity. They are driven by the prospect of enjoying each and every moment. Heedless of the consequence of their self-centric cult of maximizing the pleasure of present moment, each character tends to act independent of all the values and social graces. As a result, their activities appear to challenge the so-called normal and life-affirming values.

It is obviously clear that no normative norms and values have governed Alex's passion for violent activities. Passions for deviant activities and anti-social practices charm him. He has to take resort to violence in order to reach the height of deviant pleasure. All the choices and experiences of Alex appear to be odd if judged from the perspective of the normative. But these anti-social activities produce sense of longing for spontaneous choices. Alex's search for fresh sense of freedom in relation to violence exposes new idea of individual freedom.

One after the other Alex goes on to commit killings, threat and robbery. Involvement in violence and killings is the only one way of Alex to set up contact with the real world. It is still uncertain if he commits anti-conventional activities to show that there are alternative way of living at one's own will and choice. Symptoms of psychic disorder grow in Alex's personality. Inwardly he has revealed dreadful appearance. He is a misfit who is able to show any kind of face in the public. Alex does not follow any kind of established order and normative discipline. As a result he continues to encounter several unprecedented happenings. At last he collapses into insanity and paranoia. But his psychic degeneration communicates his passion for individual freedom.

Driven by sense of despair, Alex loves to wander aimlessly through public park, zoo and open land left for idle gathering. Aimless loitering helps him to solve his emptiness. Once he saw an infant being suckled by his mother. The scene of a woman breastfeeding her infant evokes in him love for the child. Within the flash of a moment, he feels a strong compulsive urge to kill the infant. The momentary flash of affection for an infant changes into a violent urge to kill. But he ruminates on this plan. Soon the idea of killing the infant is replaced by the idea of killing the mother. The tranquil and solitary environment softens his insane mentality. Finally he slaps the infant's mother and disappears suddenly leaving no trace behind him. He is always jolted with pointless excitement and formidable despair.

Thus it can be reiterated that Alex and his friends' anti-social activities convey sense of resistance on the part of youths to the suppressive nature of mainstream culture. Burgess's *A Clockwork Orange* foregrounds the harmful effects which can arise from an individual's unrestrained participation and engagement in the tendency to handling life independent of the norms of mainstream culture. The only way to give a sharp jolt to the stronghold of suppressive

mainstream culture is to act in defiance of authority, established norms and acknowledged cultural norms.

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