



**THE UTOPIAN EDUCATIONAL SYSTEM
AND ITS IMPACT ON THE FREE WILL OF
THE INDIVIDUAL AND SOCIETY IN
SELECTED DYSTOPIAN NOVELS**

**2021
MASTER THESIS
DEPARTMENT OF ENGLISH LITERATURE**

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Prepared as

Master Thesis

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KARABUK

Jnuary 2021

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Abdullah AL-HURMUZI titled “The Utopian Education System and its Impact on the Free Will of the Individual and Society in Selected Dystopian Novels” is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

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This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master of Arts thesis. January 18, 2021

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The degree of Master of Arts by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

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DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

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FOREWORD

I would like to express my gratitude to Prof. Dr. Abdul Serdar ÖZTÜRK for his academic supervision, continuous support, invaluable advice and constant encouragement in reaching my goals not only in academic circle, but also in my personal life.

In addition, I would like to thank all my professors for their hard work and contribution to the success of my studies.

ABSTRACT

Living in a perfect ideal state is an old desire of man. Plato's *Republic* is the first literary reflection of such a desire. In 1516, Sir Thomas More invented a term to address such states called utopia. However, a deeper look into such an idyllic state reveals that perfection is just an appearance, and basically these states prove a society controlled by oppressive systems such as education. These oppressive systems turn the utopia into dystopia which is the opposite state of utopia, whereby individuals have no ability to practice their free will. Hence, this study analyzes the impact of education system in the utopian societies and its association with the free will in the two dystopian novels: *Brave New World* by Aldous Huxley and *A Clockwork Orange* by Anthony Burgess. Both novels address the themes mentioned above in separate contexts. The first novel demonstrates the impact of the utopian education system on the free will of the whole society, and the other demonstrates such an impact on the individual. The purpose of this analysis is to involve the two novels in a discussion to highlight the adverse implications of the utopian education system on the ability of the individuals to practice their free will.

Keywords: Utopia, Dystopia, Free Will, A Clockwork Orange, Brave New World.

ÖZ (ABSTRACT IN TURKISH)

İdeal bir yaşantı, kadim bir insan arzusudur. Platon'un *Cumhuriyet*'i, böyle bir arzunun ilk edebi yansımasıdır. 1516'da Sir Thomas More bu tür durumları ele almak için ütopya adı verilen bir terim icat etti. Böylesine pastoral bir duruma daha derin bir bakış mükemmelliğin sadece bir görünüm olduğunu ortaya koyuyor ve bu da eğitim gibi baskıcı sistemler tarafından kontrol edilen bir toplum varlığını kanıtlıyor. Bu baskıcı sistemler ütopya'yı ütopyanın zıt durumu olan distopyaya dönüştürür, bu sayede bireyler özgür iradelerini uygulama becerisine sahip olamazlar. Bu nedenle, bu çalışma eğitim sisteminin ütopyik toplumlardaki etkisini ve özgür iradeyle ilişkisini Aldous Huxley'nin *Cesur Yeni Dünya* ve Anthony Burgess'in *Otomatik Portakal* adlı romanlarında analiz ediyor. Her iki roman da yukarıda belirtilen temaları ayrı bağlamlarda ele almaktadır. *Otomatik Portakal* ütopyik eğitim sisteminin tüm toplumun özgür iradesi üzerindeki etkisini gösterirken, *Cesur Yeni Dünya* da birey üzerinde böyle bir etkiyi ortaya koymaktadır. Bu tezin amacı, ütopyik eğitim sisteminin bireylerin özgür iradelerini uygulama yeteneği üzerindeki olumsuz etkilerini romanlar üzerinden incelemektir.

Anahtar Kelimeler (Keywords in Turkish): Otomatik Portakal, Cesur Yeni Dünya, Ütopya, Distopya, Özgür İrade.

ARCHIVE RECORD INFORMATION

Title of the Thesis	The Utopian Education System and its Impact on the Free Will of the Individual and Society in Selected Dystopian Novels
Author of the Thesis	Abdullah Wisam Othman AL-HURMUZI
Supervisor of the Thesis	Prof. Dr. Abdul Serdar ÖZTÜRK
Status of the Thesis	M.A.
Date of the Thesis	18.01.2021
Field of the Thesis	English Language and Literature
Place of the Thesis	KBU/LEE
Total Page Number	108
Keywords	Utopia, Dystopia, Free Will, A Clockwork Orange, Brave New World.

ARŞİV KAYIT BİLGİLERİ (in Turkish)

Tezin Adı	Seçilmiş Distopik Romanlarda Ütopik Eğitim Sistemi ve Bireyin ve Toplumun Hür İrade Üzerindeki Etkisi
Tezin Yazarı	Abdullah Wisam Othman AL-HURMUZI
Tezin Danışmanı	Prof. Dr. Abdul Serdar ÖZTÜRK
Tezin Derecesi	Yüksek Lisans
Tezin Tarihi	18.01.2021
Tezin Alanı	İngiliz Dili ve Edebiyatı
Tezin Yeri	KBU/LEE
Tezin Sayfa Sayısı	108
Anahtar Kelimeler	Otomatik Portakal, Cesur Yeni Dünya, Ütopya, Distopya, Özgür İrade.

SUBJECT OF THE RESEARCH

The Utopian Education System and its Impact on the Free Will of the Individual and Society in Selected Dystopian Novels

PURPOSE AND IMPORTANCE OF THE RESEARCH

The aim of the current study is to discuss the warning messages of dystopian authors and attempts to explain how social engineers operate the society and to understand why the free will in these societies is granted almost no space. The importance of the study lies in the authors' questioning of the utopian trends of controlling societies that help readers see more explicitly the utopian horrific downfall of human.

METHOD OF THE RESEARCH

The researcher approached the texts by close reading and connecting the evidence with philosophical perspectives.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

Utopianism proposes solutions that would hopefully liberate individuals from their societies' unpleasant conditions. This typically sets an adverse light on the free will which in consequence leads to dystopia. Therefore, the implications of free will must be known, considering how utopianism approaches it.

SCOPE AND LIMITATIONS

The study focuses on the concept of education and free will in Aldous Huxley's *Brave New World* and Anthony Burgess's *A Clockwork Orange*. Then, it discusses the comparable and incomparable points between the two masterpieces based on the perspectives of the individuals and the society.

INTRODUCTION

Utopia, that is another dream of humanity, has been impossible to reach. Along the history, from Plato's *Republic* to the Bible's Promised Land, the aspiration for a society filled with prosperity, and peace has been apparent. In the modern world, works, like *Utopia* by Thomas More, *New Atlantis* by Francis Bacon, or *City of the Sun* by Tommaso Campanella, have brought the dream into life again which in consequence would lead to works like *A Modern Utopia* by H. G. Wells or *Walden Two* by B. F. Skinner in the 20th century.

Some actual attempts to go beyond the notion and bring the dream into reality occurred throughout the history, such as USSR, Nazi Germany, French Revolution and the new land after Christopher Columbus' discovery of America. Utopia is the dream that humanity has been seeking to reach its full potential. In Edward Rothstein's perspective, utopia offers the notion of progress path and meaning; the idea of utopia stands at the end of the progress' path (2003: 3).

However, utopia seems not to have the potential to see the light of reality because it usually results in establishing oppressive and often tyrannical systems, as history clearly demonstrates. The Nazi Germany have exposed to the people of the world the implications of utopianism with extraordinary bloodshed. yet again, the ancient dream of humanity has occurred in worldwide discussions, particularly since the invasion of Iraq by the USA military troops as well as their attempts to establish a democratic government. However, Iraq has failed to become a peaceful and prosperous state, as can be clearly demonstrated in the daily assassinations and fatal explosions on television.

The warning messages of dystopian literature remain important in the current troublesome time. For instance, literary works, such as *We* by Yevgeny Zamyatin, *Brave New World* by Aldous Huxley and *1984* by George Orwell have quite a lot more to tell in the current century. The current societies are close to dystopia more than utopia. The capitalist system and major companies seem to have had a profound influence on the current societies' existence in a way that humanity appears eventually to have turned to the cog in the machine. The desire for supremacy continues, but it is now being achieved by computers, whereby this subject has been beautifully explored by Marge in her work *He, She and It*, as well as the popular movie *Matrix*. In this regard, the influence of large corporations cannot be underestimated, considering that people are manipulated by the internet and media to accept what the society managers expect them to do.

Therefore, nothing exists except to review the dystopian literature in order to explore the warning messages of dystopian authors to see how the social engineering operates the society. In this study, two classic dystopian novels are intended to be examined, namely *Brave New World* by Aldous Huxley and *A Clockwork Orange* by Anthony Burgess. We believe that a strong dialogue exists between the above novels, which indicates the lack of individual liberty in the societies of utopia. This study aims at identifying why the free will in these societies is granted almost no space and how the social engineering is associated with that. We suggest that social engineering is the device that stops characters in the two novels from practising their free will.

This study examined the world-state education system since it is the means of social engineering in the utopian world created by Huxley and the moral re-education known as the Ludovico technique in the world created by Burgess. Huxley

concentrates on the impact of the utopian schooling system on the society, whereas Burgess concentrates on the person. It is clear that Burgess' work does not offer a utopian society, but it criticizes the utopian values of the approach implemented to alter the protagonist's behavior. In comparison to Huxley's novel which is associated with a utopian society, Burgess' novel assists readers to see the awful devastation of the humankind carried out in utopia more clearly.

To compare the two dystopian novels, some points that are relevant to the progress of the current study must be taken into consideration. In the first part of chapter one, the study discusses utopian and dystopian literature. In the second part, the study focuses on the educational system in the utopian society, considering its impact on the individual and the society, its interaction with the utopian politics, and its connection with morals. Finally, in the third part, the study involves the controversy on the nature of the free will, considering the three notions on free will, namely compatibilism, libertarianism, and determinism. The second chapter includes an analysis of Burgess' *A Clockwork Orange*, which concentrates on the curbing of the protagonist's ability to practise the free will. The third chapter addresses Huxley's *Brave New World*, studying the educational system and the social framework of the utopian society. Finally, in the concluding chapter, the study compares these two novels.

CHAPTER ONE

1.1 FROM UTOPIA TO DYSTOPIA

The ambition of an ideal society called utopia has been in the mind of people for a long time and has been expressed through literature. The *Republic* of Plato was perhaps the first literary work identified as utopian, but it was not named utopia. Sir Thomas More coined the term in his book *Utopia*. It sheds light on the society of an existing island named Utopia, wherein the absence of inequality and religious tolerance are a hallmark of the community. In this society, people do not want to be wealthy. Rather, they live and believe in shared properties with no need for money.

Utopian literature is the product of authors profoundly dedicated to their age's social, economic and political reality (Pasold, 1999: 16). Utopists first focused on their own societies' issues, and then suggested solutions to alter these situations. They do that by providing alternative societies' visions, wherein the ways intended are held for their full potentials. Compared to the real societies of the writers, these utopian systems expose common exercises of the previous societies which have been underestimated and which are essentially the causes for their troublesome circumstances. Thus, the utopists are not seeking to avoid reality. Rather, they adopted a stand in reshaping the reality and presenting new opportunities. Consequently, they can establish the guidelines and set the foundations that will allow a better and perfect society to emerge into existence.

According to Rudolph Moos, utopias have four aspects. First, they are characterized by a holistic element. Their purpose is to represent the basic elements of a whole social system. Second, they are characterized by functionality. They incorporate values and ideas into ongoing establishments. Third, they are characterized by ideality.

Their writers believe that a perfect society where all people live perfectly is achievable. Finally, they are characterized by intentionality. They define a society structured according to a simple guiding strategy (1976: 361).

These four features are of great significance. Since these societies are assumed to be ideal, none of their elements can be ignored, thereby implying that the utopist must consider these societies as totalities. If these societies are going to be accomplished, one must grant them guidelines for the sake of functionality. Therefore, the utopist is driven to construct their policies and set the foundations on which their structures are expected to be settled. The holistic aspect needs to be taken into consideration while the rules are formulated because they cannot be inconsistent. In other words, the utopist has to take into consideration all the aspects mentioned earlier if he wants to achieve his plan.

However, it is worth arguing that what the utopian believes may be perfect in his own opinions, but it can be interpreted in different ways if it is analyzed by other people. This refers to the very essence of the term utopia. Based on the Oxford dictionary, the word 'utopia' comes from Greek (ou) which means (no) and (topos) which means (place), and when they come together, it means no place or nowhere. As a result, it is possible to mention that More created for the perfect society an ironic name. In addition, David Sisk states that when utopia is uttered eutopia in Greek, it means a good place (1997:3)

In the essence of the term 'utopia', the irony shows the paradoxical aspect found in such society. Within its idealizer's mind, it is perfect though it is not real for others. Therefore, Pasold claims that utopia is a fictional work that presents a perfectly ordered and prosperous society based on the perspective of the writer in a fictitious

location and/or a timeframe (1999: 18). If this concept is expressed with the original meaning of the term, it is possible to infer that utopia is a perfect place as long as it is fictional, since it cannot be perfect except in the mind of its idealizer. In the end, utopias can only be seen as thinking guides to help improve societies. However, they cannot be the ultimate form of social progress. If someone seeks to create a utopia in real life, the outcomes are likely to be catastrophic. That is, the ideal world fails and turns into an inevitable nightmare.

The factors that make utopia impossible to be built are two. The first factor is that human beings are required willingly to make a decision for the sake of the greater good and sacrifice their personal interests. This social aspect is central; the goal is to achieve the perfect community, and the individuals should, therefore, give up their interests for stability. After all, this would, indeed, be naive for the utopist to expect that citizens will do so freely. He, therefore, confronts the need to develop strategies that guarantee this sovereign right. These strategies are intended to insert an engineered set of norms into the individual's psyche to facilitate the development of the desired behaviors. The utopist thereby will be able to make the citizens of his society behave according to the interests of his idealized society.

Lyman Tower Sargent, in *The Three Faces of Utopianism Revisited*, recognizes that the utopists' strength to turn their ideas into reality rests on their skills at creating adhesion to their ideals (1994:13). Edward Rothstein mentioned it in a different way in *Visions of Utopia* confirming that all utopias appear to demand only one thing, namely obedience (2003:7). This is important as utopias are structures centered on the notion of totality since they are considered to be perfect, and every single person in the utopist's society has to accept his notion of perfection. Such a notion achieved by

means of the above methods will make sure that each individual understands and behaves according to the axiom.

However, by employing these methods, the individual is forced to obey the will of the utopist instead of doing it freely. In *Discipline and Punish: The Birth of the Prison*, Michel Foucault makes a comment on the vision of an ideal society suggesting that a world like this leads to a cog in a machine (2020: 142). The implementation of coercive tactics turns into a necessity if the utopist wants his fellows to be members of his idealized society. Rothstein confirms that in order to live in such a society citizens must be assumed to be socially formed. In other words, all that they like and believe, the way they behave, and think are formed by their environment and institutions (2003: 6).

Utopianism produces what Foucault refers to as docile bodies. It is a phrase for describing individuals who are specifically formed to be beneficial to the society. Their characters are created as per societal norms, by which Foucault describes as disciplines. As Foucault describes, these disciplines are methods which allow the social engineer to govern the body functions, thus ensuring that its powers are continuously subjected and enforcing a rigid framework of "docility" and "utility" (2010: 181). This is engineering which is focused towards the creation of a relationship which makes the body more obedient and more useful (2010: 182). In this regard, Foucault states:

The human body was entering a machinery of power that explores it, breaks it down, and rearranges it. A "political anatomy," which was also a "mechanics of power" was being born; it defined how one may have a hold over others' bodies, not only so that they may do what one wishes, but so that they may operate as one wishes, with the techniques, the speed, and the efficiency that one determines. Thus, discipline produces subjected and practiced bodies, "docile" bodies. (2010:182)

The above-mentioned process generates standardization of behavior to achieve complete adherence to the system and increase the social use. The authorities are to decide this standard. As Rothstein concludes, the centralized and powerful authority is needed in every utopia (2003: 6). Unless power is centralized, the social constructing becomes unworkable. Under this sovereign right, the utopist establishes the philosophy that forms the official foundation of his society, whereby its unilateral factor establishes the codes of conduct of every individual who is forced to comply.

However, in the context of these possibilities, anyone can think of this power as authoritarianism. Yet again, Rothstein approaches utopia by stating that the more utopian society becomes, the stricter the controls become (2003: 7). Utopia, therefore, is a questionable project. It is at this moment the transition takes place into what is known as a dystopia. The dystopian literature reveals the collapse of the utopian plans, turning such great worlds into poor environments through the extrapolation of their characteristics. David Sisk lists several other terms for the same concept of dystopia stating that the most widely mentioned three terms are anti-utopia, satiric utopia, and dystopia (1997:5).

Anti-utopias criticize general ideals of utopia. The satiric utopias, in turn, criticize specific ideals of utopia, whereas the dystopias have two aims, namely criticizing the ideals of utopia and antagonizing the social structures of contemporary times. That is, dystopia is identical in the first characteristic to anti-utopia. Thus, Sisk believes that all dystopias are anti-utopias (1997:5). Nonetheless, the reverse cannot be stated because of the second characteristic mentioned earlier. Dystopian literature in Keith Booker's terms is the literature which explicitly opposes the utopian thought and warns against the potentially negative impacts of utopianism. Besides that, the

dystopian literature often typically criticizes the existing social circumstances or political conditions, either by objectively analyzing the foundations of utopia on which those circumstances and systems depend or by imaginatively extending those circumstances and systems to various situations that expose their shortcomings and contradictions more explicitly (1994:3).

Nevertheless, the original meaning of the term must be also considered. In this regard, Sisk states that dystopia reverses the traditional meaning of More's eutopia into a bad place (1997: 5). It describes the utopias as unwanted communities to be avoided. A question could be raised as why the authors of this subject matter describe one of the humanity's oldest dreams as something not to be pursued. This is attributed to the utopian aspect of totality. As mentioned earlier, utopias are constructed as totalities due to the fact that they should be ideal, thereby implying that all societal aspects ought to be taken into account. Totality is accomplished whenever the utopist sets up an axiom that serves as the foundation of the society which inform the ethical standards of the citizenry and regulate the societal norms.

Without the possibility to conceive society in various ways, totality turns into totalitarianism. Eventually, the utopist dictates every aspect of society, whereas the population of utopia take no part in its establishment because they are submitted to moralities provided by the utopist, a submission conducted by social institutions. In Foucault's words, the population are docile bodies that conform to the utopist's instructions and social requirements and are governed by various institutions, whose primary objective is to develop the systems of power that supports the utopian framework. Thus, the utopian citizens are puppets; utopias dehumanize people and turn them into walking contradictions. Therefore, Utopia is seen as a terrible place.

This demonstrates why utopia is not possible; it contradicts itself. The dystopian author's intention is to expose it to the readers.

By considering all these explanations and illustrations, it is possible to give dystopia a description of the view of the utopian society from a separate point of view by its idealizer to reveal it as a place which is not good for living. Hence, the purpose of the dystopian author is to caution the people of his/her time of the negative implications of the utopian systems. The core method utilized by the dystopian authors to criticize utopianism is to reveal the utopist's approaches and processes for fostering obedience to the axiom.

Such methods are embedded in the institutions of the society and their practices, whereby education is among the main institutions which are used to spread the axiom in both dystopian and utopian literature. In the *Brave New World* of Aldous Huxley, this is the key mechanism to preserve the utopian system. In the *A Clockwork Orange* of Anthony Burgess, the coercive impacts of education are revealed when used with a utopian motive. Therefore, this study discusses the function of the education system and links it to the utopian vision in the two novels under analyses. To do so, the meaning of the idea of education in the utopian system must be first considered and its involvement in it must be analyzed.

1.2 EDUCATION

The technique that dystopian authors use to criticize the utopian ideals, as the previous section indicates, is to reveal the mechanisms used by the utopists to facilitate the adherence of citizens to the axiom that shapes the foundation of their idealized society. This adherence occurs by a process that relies on various social institutions to work. Consequently, the institution of education is the most important one that runs the utopian society. For instance, it can be clearly seen in writings like Plato's *Republic*, wherein education plays the pivotal role, and in More's *Utopia* where education may not be just a normal institution; it has the leading role in shaping its structure.

The education system is usually a major concern in the dystopian writings. Classical dystopian literary works like *We* by Yevgeny Zamyatin, *Brave New World* by Aldous Huxley, or *1984* by George Orwell illustrate how highly utopia rely on the educational institution by presenting it as a mechanism as in Foucault's words for producing docile bodies. In other words, it plays a social role in utopia and takes no account of the individual. In addition, it implements the official State ideology to build useful social humans. In brief, since education is one of the most significant tools in the utopian literature, it plays a key role in the dystopian writings.

Emile Durkheim is among the most influential sociologists to speak about in terms of education. He attempts to comprehend its entire social meaning. After providing a brief description of the different perceptions of education in history, he analyzes its objectives in the society and defines it as the effect of older generations on those generations who are still unprepared for the social environment. Its purpose is to inspire and create a number of intellectual, physical and moral systems in the child that

is required by the entire political community as well as his specific milieu (1968:71). A number of implications can be noticed in such definition. First, education is unquestionably social; it prepares young generations for the social environment. Second, it seeks to develop young generations intellectually, physically, and morally. Third, this development must be focused on social demands as a whole. Finally, a particular desire in the society is also taken into consideration.

The first factor arises from the society's necessity for consistency, as it regenerates itself by education. John Dewey believes that the basic and inescapable truths of the existence and survival of humanity, i.e. birth and death, decide the need for education. Regardless of these reasons, social experience has to go on, because this experience will enable individuals of younger generations to interact with each other. It allows the old generations to share the experiences they gained in attempting to overcome various situations with the younger generations to better cope with such situations. Through this act of share, the sustainability of this social harmony is guaranteed. Otherwise, mankind would likely go back to its early stage and end up living in the stone age as their ancestors did. Education is, therefore, a genuine requirement because it is the mechanism of the whole social sustenance of life (2009: 3).

Based on the discussions mentioned above, it is possible to conclude that education seeks to create beings that communicate with each other in ways that benefit the society. In Durkheim's words, it is called the social being. That is, what Durkheim calls the social being, is the character that is formed by a collection of ideas formed throughout the human history, which contains our conceptions of morals, beliefs, and activities called culture (1968:70). Education carries this collection of ideas into

students' minds, which defines how they communicate with their fellow human beings. This enables people to participate in the society and keep its functions.

The educational institutions are of a social nature, thereby implying that their aims cannot be determined by individuals, and they must not pursue private agendas. Thus, education should be driven by an authority that reflects the society as an entire entity, and the State should play this role. In this regard, Durkheim argues that it is the State's function based on the sociological point of view to manage the society paying a particular attention to the needs of the society rather than the individual (1968: 44). When the social organization starts in transmitting, the school will be the easiest tool for the social arrangement. The school is therefore briefed by the value systems that the State appoints as an official that needs to be instilled into the individuals' minds.

Bertrand Russell indicates that the preparation of individuals and the preparation of citizens are different in natures (1999: 10). He states that the will is the key difference between them. The will is more open for the individual compared to the citizen because the citizen's will have its restrictions to his fellow citizens which means that it has less independence (1999: 11). The essential trait of the citizen, based on Russell's point of view, is the collaboration. With a willingness to collaborate with all, the citizen wants to subordinate himself to the State's order (1999: 11). Calling the attention to the assumption that education ought to be under the State's control, it may be deduced that it binds the individual's will to the State's will by delivering the ideals which the State proposes as the suitable ones, thereby turning the individuals into citizens. These citizens are what Durkheim calls the social beings.

The precepts of the education whose purpose is to shape the citizen recall Foucault's concept of docile bodies. He discusses what he calls "mode of subjection,"

that is a strategy that forces the individual to think and act as the State wants. This mode is discursive, and the existence of its coercion is obfuscated by this linguistic feature. Therefore, the individual does not recognize that he is being lied to and coerced, provided that this discourse influences his thought.

The mechanism an individual passes towards becoming a citizen, i.e. education, implements the very same discursive strategies as Foucauldian subjection modes. More specifically, people are instructed to act in the society by discourses ingrained in the principles of the state and have their will bound to these principles. However, this cannot be observed as it is dependent on a discourse that is believed to be self-evident: logic. Therefore, the citizen is indeed an individual with a docile body. Therefore, shaping the social being is ‘docillizing’ people, i.e. turning them into compliant and functional individuals. The educational institution thus turns to a device for forming people’s minds and shaping their views and opinions; it turns to a device generating docile bodies. According to the French sociologist, Louis Althusser, education turns to a “State Ideological Apparatus”.

In *Ideology and Ideological State Apparatuses*, Louis Althusser believes that the schools are the most effective and productive state ideological machinery. By means of the mandatory schooling, governed only by state, the controlling class imposes on the minds of the citizens its principles and conceptions of truth, thereby occupying roles in the society as taught. Althusser notes that these apparatuses ensure the continuation of power ties, as rulers’ agenda is established and disseminated via themselves (2008:74). Hence, the school is an environment, whereby the coercive techniques are implemented to the engineer society.

When discussing the arguments of Durkheim that education is hypnosis-like, the argument that education is a manipulative device may be taken further. Durkheim makes the argument that education tends to follow the very same trends of hypnotism. As a subject laying out in a hypnotic state, the child shows almost no counter-argument to the exterior ideas. The teachers hold the sovereign power required in a hypnotist. Therefore, it is very straightforward for the tutor to inculcate values and ideas in the child's mind, just like the hypnotist instils ideas in the subject's mind (1968: 85). The child's will is governed by the instructor whose task is to construct the state-imposed value structure in the former's mind.

It is therefore apparent that the individuals are to have their will tied to the expectation of the State, which is the expected consequence of the education process for the purposes of the citizen's formation. The ideals which are learned are the State's ideals and the State, thus compelling the citizens to behave in compliance with the demands of the society. The system of regulations that will determine the citizens' attitudes and beliefs is engineered. It is a system, which relies on the course that leads each society, and is determined by several specific factors, including the historical context, economy, and foreign relations. Regarding education, the community's politics can be either reproductive or progressive, whereby the citizens are the product of a structure whose policy seeks to preserve the state, pursuing the first form.

As stated earlier, education aims to construct the social being, whose characteristics rely on what is chosen as suitable for such a society. Nathalie Bulle states that education can regenerate the social order and can also engage in the process of constructing ideas and beliefs of the communities, thereby reconstructing the society (2009: 245). Education may give the society the possibility to affect its replication by

creating beings that simply repeat previous activities or by creating changes when those activities are updated and reconstructed. The foregoing happens whenever education disregards and changes social symbols, thus constructing the system of beliefs that guide the social being.

Moos concludes that any utopia is static in essence, as it looks to replicate itself. He suggests that this trait is inherently related to the notion of perfection: “when a perfect rule has already been formed, improvements or innovations are not needed anymore. Utopia should, therefore, stay a stagnant society, always devoted towards its perfect routine” (1976: 389). The holistic nature of utopia rules out progressive education. Once totalized societies like utopias accomplish their target, their effect progresses end. Nothing unfinished is to work on until utopia stops being a project and turns to a concrete reality. Education can only be recognized as a project in incomplete societies. When utopia turns to reality, its politics will be ideological; therefore, the community must pursue its own sustainability.

The utopian education seems to have a reproductive quality that aims at creating a citizen whose key objectives are to preserve the social stability and harmony. Both variables are linked to the holistic element; harmony with all sections and the stability of the total system must be preserved. In this regard, the individuals should be educated in principles that allow them to communicate harmoniously with other community members. The main factor that determines such principles is morals. That is, utopians give a considerable priority to education and moral development. Moral education performs a pivotal function in utopias, thus ensuring stability, harmony, and consistency. More than that, utopia’s frame of moral values forms the axiom of the society.

Initially, the idea of the moral code and its relationship with religion could seem to cause some challenges. With a clear analysis, it may be strongly claimed that its key function is not religious, but social. Even in its religious conception, morality is about a harmonious life to be lived by the members of the community. Therefore, it is possible to assume it in a sociological term.

In *Moral Education*, Durkheim states that morality is prescriptive; it is a set of rules that governs the individuals' behavior, and all moral behaviors are coherent with pre-established rules. The issue of behaving morally is a question of complying with a norm to determine the actions that should be carried out in a given case before someone is expected to act. It is a set of rules of activity that defines the behavior and reveal how to behave in given circumstances (2002:24). He states that such a framework is ready-made, and this still works in the community. As a result, one should never have to infer the way of behaving morally when confronted with a certain circumstance; one should automatically turn to a type of action that is suitable to the specific circumstance (2002: 26).

However, a paradox rests at the core of morality. When it is a structured collection of rules, an individual or a group of people must coordinate it. Morality is, therefore, a system constructed from the viewpoint of those who coordinate with its codes. In return, the individuals responsible for this production are taught in accordance with a previously constructed moral code. Thus, morality must be reconstructed through using the prior collection of codes as a framework for the new system. James Donald points out to the paradox of the two factoids of society, particularly people build societies and societies build people. It is obvious that people behave in deliberate ways, but the modes of consciousness, desires, and

perceptions that shape their acts are manifestations of a social being. This is also valid that identity is defined in social ways because people do behave in and on social structures (1992: 2). Just like the paradox of morality, —morality shapes people and people shape it.

The core issue in the utopian education system reflects an absolute chain of moral codes that cannot be altered. Moral education is indeed a vital factor in creating utopias as it transfers the axiom of the utopist to the citizens and creates the required obedience to the system. Consequently, the utopists emphasize the quest for enlightenment in their ideal universes. They claim that they have discovered the ultimate morals, so through enlightening their students, they give them instructions about becoming the ideal citizen. Once students grasp the reasons for a given moral code, they simply cannot see choices in life but to live by the given moral codes. What the dystopian authors attempt to prove is that the utopian moral schooling is obviously oppressive, and the interpretation of such schooling is a fallacy.

Durkheim asserts that if individuals are coerced, they cannot be moral beings. If individuals disagree with a specific moral code, they should have the right to try and change it. However, utopias are unable to afford such freedom because they pursue reproduction. This poses two questions involving first whether the citizens can exercise the free will in utopia. The second question implies that if the response is no whether the citizens in utopia can be moral beings. These are issues that dystopian authors deal with and are addressed in the coming chapters.

The utopian structure is superior to the individual since utopia is viewed as a totalistic system. As it is shown previously, these societies coerce the ultimate moral values. This coercion comes in the shape of moral education since the utopian

society's morality subjugates its citizens. Therefore, the society can thrive in harmony. The dystopian author questions utopias by demonstrating their implications. In this study, both novels that are compared, question education as viewed by the utopian concepts. Huxley and Burgess exposed the devastation of man by unveiling the consequence of the utopian education system, particularly the eradication of man's nature that is the free will.

1.3 FREE WILL

The concept of free will is essential in this study. It is not only a key element for the development of individual morality because of the autonomy element but also among the essential characteristics that make it possible for a man to be superior to an animal. A relatively new academic work has provided a wide philosophical debate on this issue as demonstrated by *The Oxford Handbook of Free Will* (Kane, 2011). This philosophical debate seeks to reinforce one of three viewpoints that shape the core division of the free-will discussions: libertarianism, determinism, and compatibilism.

Libertarianism considers man as a completely responsible entity for his acts and human beings' acts are considered the result of their conscious deliberation. Clifford Williams states that the libertarian view presents the free will as the ability to choose to do something different from that we actually did (1984). It extends to Robert Kane who believes that the freedom to select from a number of alternate options is the privilege of libertarianism (2011:5) a statement recognized as the power to do otherwise. In the face of a variety of choices, a person decides which is affected by his/her own deliberation. This, therefore, means that he/she would be free to take any other possible options if he/she so desires.

There is another privilege that explains the libertarian view, which states that the origin of everyone's decisions and behaviors is in themselves rather than anything that they have no power over (2011:5). Libertarians, therefore, assert that the free will rests on following components; the human beings must be able to take paths of action different from what they have already chosen to take. Also, the agent must affect the process of choosing.

Kane states why determinism diametrically is the opposite of libertarianism. First, it does not depend upon the agent to take alternative options, since only one option is open (2011: 6). By conforming to determinism, people cannot act in any other way, but only in the way they act. Second, determinists assert that the source of people's acts is not in themselves, but in the circumstances, prior occurrences, and rules that the agent cannot control (2011:6). If people are subjected to another group of previous circumstances, they would respond differently. The choice is thereby removed, and an individual's acts are a consequence of an infinite sequence of external factors.

One of the issues resulting from the dispute of the two viewpoints is the agency concept. Two kinds of agency relevant to the discussion regarding free will exists: "event causation" and "agent causation." In the first, acts arise from a sequence of events and in the second, an agent's decisions trigger actions. Libertarians agree that man can take conscious decisions without being affected by external factors. Consequently, Libertarians promote agent causation. On the other hand, Determinists promote event causation because they view the acts of people as a result of past events and circumstances.

Timothy O'Connor explains that the cause of an agent relies upon intent, which is, in turn, based on a motivation or a reason. People act when they intend to affect a difference in their context. When an agent decides, he/she reflects on various motives for actions and selects one that informs and directs his intentions. He went on to argue that the agent is the one who is fully responsible for triggering one of the occurred motivations or reasons. So, the agent's act, resulting in an event initiating a

series of following events (2008:19). For Kane, an action freely chosen relies upon the agent's causation (2011:340).

Nevertheless, in the course of the agent's causation, there is a variable which does not relate to the agent itself, including the motivations or reasons which inform one's intention. The reason people choose while deliberating is not produced by themselves. Rather, it is an external factor that affects the agent when choosing. These reasons can emerge from the circumstance the agent sees himself in obeying the event causation rule. The determinists would, therefore, be inclined to assert that acts are determined via a sequence of events rather than by the person. Such an aspect moves out against the libertarian prerogative that our acts and decisions reside in us.

If determinism is valid, the individual's acts will fulfil the event causation. This implies that everyone's act cannot be distinct from what it already is as it is formed by a previous sequence of events. The argument of libertarians that people have the ability to do otherwise is therefore troubled by the argument above. However, the determinists challenge this claim with what is termed "Consequence Argument". In *Determinism*, Bernard Berofsky describes that an agent's choice is illusory, that is not a choice at all but a logical implication arising from prior conditions. The individual is basically forced by his past to act in a given way, whereby determinism recognizes how an agent works as inevitable (1971: 48).

Both libertarians and determinists contend strongly to impose their beliefs. Both views are serious, implying that they are equally exclusive. On the other hand, a third perspective, namely compatibilism, does not cope with the idea of determinism and libertarianism as opposing concepts, suggesting that both ideas sometimes converge.

Paul Russell who is a supporter of compatibilism provides an analysis of free-will existence along with determinism that focused on four levels. First is the “close-range” which is associated with the freedom of choice. Second is the “middle-range” which is associated with the will. The third is the “horizon” which is associated with the build-up of cognitive processing. The final one is “cosmic” which is associated with the capacity of self-creation (2017:34).

The close-range is directed at controlling an agent’s own conduct. At this point, people are perceived as free when they have the capacity to behave according to their own desire or will (2017: 35). The writer points to this form as “freedom of action” arguing that it is a kind of freedom that is dealt with in classical compatibilism. The point is not Free will; rather, the freedom is to behave in accordance with one’s own wishes. When an individual’s behavior is governed by his will and his acts show his personal values and beliefs, then he can be designated free in action. However, the individual would not be considered free at the given level if there were outside obstacles stopping him from taking courses of actions he selects as fitting.

As for the middle-range, it deals with the will or the intention of the agent. The issue is no longer actions but whether the agent is in control of his/her own will. When the agent is not able to steer his intention in the context of motives available or when another agent manipulates his will, it implies that this individual’s conduct is controlled (2017:37).

However, the individuals’ capacity to rely on their own desires and beliefs enable them to question their motives for taking certain choices over another as well as their own principles. Reflection also allows them to determine manipulative powers that may influence their will and their intentions. Russell describes this ability

as self-knowledge (2017: 37). Since it gives them the capacity to spot mental manipulators as well as reconsider their values and beliefs, they will maintain their liberty of will. Thus, self-knowledge and reasoning allow them to change their will.

Two deterministic factors rule that an individual has no control of his/her own actions and the past and nature will support the Consequence Argument. The author notes here that the issue with this claim sets in personification. Russell explains that becoming a controller means becoming an agent. In other words, an individual with motives can lead the controllee to a given position. Thus, the past and nature are personified as rulers, but they are unfit to take up such a position since they are unable to have the intention because they are not a living entity. They determine; however, they cannot control (2017:38).

The one who controls the process is now the agent as he decides a line of action, utilizing reasons offered by the past and the nature. Such reasons are surely determined, but they are manipulated by the agent as he/she performs self-knowledge, and this, in turn, allows him/her to practice his/her free will. Thus, it is possible to reach the conclusion that libertarianism and determinism are compatible in the second level.

The third level is concerned with the supreme agency, thereby shaping one's own reasoning processes and character. This horizon spectrum raises a vital issue in the scope of free-will discourse: the conception of "reason-responsive mechanisms". This is applied on how the individuals shape the cognitive processes that reflect and reconsider their own beliefs and values. Such mechanisms form a mental system, that is generally perceived as subjectivity. This process will be called the conceptual matrix from this point on, which determines how a person interprets the reality. It is based on

social ties, education, upbringing, own perceptions, and the manner in which one approaches all these aspects.

This level puts into question the cosmic range, whereby the person can be perceived as a self-creator. It is unclear to what degree the external variables determine an individual's conceptual matrix. The extent of the human being's ability to construct his own self as well as the potential of affecting such a creation is still unclear. Despite this, the author argues that just the first and second ranges discussed in his study hold significance to the normal moral life. Russell concludes that neither the Horizon nor the Cosmic ranges are inside practical life's boundaries and asserts that the two aforementioned levels become insignificant to the free will discussion (2017:39).

Compatibilism recognizes determinism if the nature and the past are thought of as variables of an individual's conceptual matrix as well as the reasons an individual utilizes for evaluating the course of actions. It thus acknowledges free will to the degree of considering human beings as intelligent beings who are capable of deliberating and re-evaluating his own motives for action as well as his values and beliefs. Both the nature and the past restrict an individual's space while reflecting. However, this space itself is vast enough for the individual to exploit the elements it includes. How one handles the experience and the insights they generate is what allows the individual to practise the free will. The concept of compatibilism combines each consciousness, which means the individual can influence his/her own will and actions by deliberation and subconsciousness, which decides how the individual interprets the reality. By considering Russell's argument, the current study assumes compatibility as true.

Freedom is a concept which plays an important role in the human history. It is commonly recognized as a distinguishing characteristic of humans and is viewed as a symbol of humans' highest ambitions. As Erich Fromm contends, two types of freedom exist, including "freedom to" and "freedom from" (2010). Utopianism promises the second type since it suggests courses that ultimately liberate everyone from the oppressive situations of their societies. This typically casts an adverse light on the first type or what we generally term "free will". The implications of free will therefore be considered, taking into account how the utopianism interacts with it.

In *On Free Choice of the Will*, Augustine considers the concept which goes beyond the discussion of determinism and libertarianism. The Bishop gets to write a dialogue to find the root of evil revealing that evil arises from the probability of sinning, which is inferred by the free will (1993: 27). The free will allows people to choose different ways of doing deeds, which may have good or bad effects. This possibility offers the evil an opportunity to emerge. In brief, the free will is the root of evil according to Augustine's claim.

As a matter of fact, Augustine has not asserted that the free will drives people evil. He contends, on the contrary, that humans can be good only if free will is given to them. He argues that since humans are good beings, and they cannot make right things without a will, they must possess a free will in which they can make right things (1993: 30). To be good is to behave based on the moral principles of a given society out of option. He emphasizes on the moral responsibility and demonstrates that a person can only be regarded responsible in a moral way for action if this action is the result of his/her conscious decision.

The complexity of free will resides here, it can generate evil only if man can practice it, it will be good. Thus, goodness is granted to people by an element which is at the same time the root of evil. Based on the biblical narrative of the tree of knowledge, Erich Fromm contends that the first act of human is a sin resulting from the free will. Fromm describes that when Adam follows an action against the orders of God, he frees himself and comes onto a man level from prehuman unconscious existence. He further makes the claim that behaving against the authority command and having committed a sin would be the very first conduct of freedom, i. e., the first human being act (2010:27-8).

This is the first human being acting since this is the first opportunity for the individual for using his cognitive abilities to weigh up various choices and end up making a conscious decision relying on his own thinking. This is applied to Durkheim's view of morality that man has to utilize his reasoning to freely select the choice he thinks is right, regardless whether that choice is not correct in the authorities' eyes (2002). Hence, being a human accepts the prospect of disobedience. As previously argued, autonomy gives the man the ability to take a different course compared to his society's moral values. That is, the free will offers people humanity and autonomy via granting them the responsibility to select between evil and good as well as between wrong and right.

By considering the society, doing right is just doing what benefits the community's prosperity by adopting the moral code while going against the moral code is considered as evil. Supposedly, utopia is the ultimate harmonic society. However, as has been shown previously, there can be no discordance for the existence of such a perfect harmonic society, which indicates that going against

the moral values which are established by the State is not allowed. In this regard, the free will turns to an obstacle in the way of realization utopia; controlling the ability of the individual to exercise it turns to urgent necessity.

CHAPTER TWO

A CLOCKWORK ORANGE

A Clockwork Orange was published in 1962 during the world's most troubled period that is the Cold War. During that time, the designed communities became completely untrustworthy, thus reflecting an anti-utopian approach which was adopted by many authors of that time (Bergonzi, 1979:177). In the light of a potential risk represented by a nuclear apocalypse and the destruction of human civilization, science was often treated from the suspect viewpoint. It undoubtedly was not a period of utopian fancy visions, but dystopian warning messages.

Anthony Burgess describes in his 1985 the unusual naming of *A Clockwork Orange* which comes from the expression “as queer as an orange clockwork” (2013:95). Burgess says that it is suitable as a title for the novel, a dystopia which is concerned with behaviourist approaches that implement “mechanical law to an entity that, such as fruit, is capable of sweetness and colour” (2013:96). He also notes that the Malaysian word “orang” indicates man. The term “clockwork” indicates a mechanistic approach of man, implying determinism, while “orange” is linked to organic thought, which is the free will. A person could question himself whether Burgess thinks about man employing the compatibilist perspective shown in the above chapter –the man who Burgess presented as a clockwork orange and whether somehow, he is free and determined at the same time.

The dispute between determinism and libertarianism is an aspect of the novel's key concept. This occurs in its first paragraph, represented by the statement, “What's it going to be then, eh?” (2019: 5), the question is repeated fourteen times in the novel. Sisk notes that it relates to the novel's core issue: moral choice. The question is

repeated constantly as a reminder for the readers of this issue. The entire story is based on the issue “whether to let people freely decide to be good or bad, or let the state to secure itself by eliminating the ability to choose and imposing only good on them by behavioral conditioning” (1997: 57).

Anthony was driven to write the *A Clockwork Orange* by his worries that the behavioral concepts across the globe were gradually embraced. Burgess states that newspapers have introduced techniques for dealing with criminals, like drugs, electric shocks, and conditioning to guarantee the streets stay safe (2013: 94). Geoffrey Aggeler states that Anthony Burgess is profoundly worried about the usage of behavioral techniques on American prisoners (1979: 170). Aggeler said that Burgess had heard the news of several experiments aimed primarily at limiting the prisoners' free will to accomplish the appropriate behavior. The trigger for Burgess to write the novel was that a British official suggested that convicts should be conditioned in order to be good. In this regard, Burgess says “he started seeing Red and feeling an urge to write the novel” (1979: 173).

One of the major scientists of the behavioral field was B. F. Skinner. He promotes the creation of a society, whereby a human is scientifically controlled completely by the government. He opposes freedom as a concept and envisions a human that is dependent on ideas that take no free will into account (1966: 115-116). Blake Morrison argues “Skinner tried to avoid conceptions of human as an independent and had a dream of a planned community” (2008: xxii). Behavioral scientists are determinists; they claim that all human actions are the product of prior causal sources. They assume that the sources are manageable and human actions can be controlled.

Skinner's book *Walden Two*, published in 1948, provides a world that is safe and a fully built controlled society. The character who invented Walden Two, Frazier, is depicted as a God-like being, experimenting with people's lives and trying different methods to control his community's populace. Skinner proceeds to render his ideas and proposes in 1968 that education should be performed using machines (2003: 47). Such a mechanized society has a lot to do with the conventional utopian thinking.

A Clockwork Orange is a reaction to Skinner's ideologies, an issue Burgess would revisit in other writings (Booker, 1994: 112). For John J. Stinson, the stance of the author in the current novel is so concentrated against the behavioristic concept that the mass media treated him as an antagonist of Skinner, thereby virtually declaring himself to always be there to counter any proclamations by the famous behaviorist concerning the necessary constraints of freedom (1991: 54).

According to Aggeler, Burgess could not overlook the connection between conditioning and education, which caused him to conclude that *Walden Two* was closer to one of the perfect state universities (1979: 97). Nevertheless, Burgess still thought that conditioning was different from education, as the conditioning did not permit the free will to be practiced, whereas the education did. He expresses his fear of the loss of free will resulting from the behaviourist's ways and his concern that such strategies might become procedures in educational institutions by stating that he distinguishes between education and conditioning. When a child is playing or shutting his ears or throwing spitballs at a teacher, that shows free will which warms the disobedient pupil in all of us. However, by considering the cradle conditioning, hypnopedia, adolescent reflex bending, sleep-teaching and the remainder of the behaviourists' armory ought to be widely horrified at the loss of the individual

freedom, even if awarded with candy canes. The title of Skinner's book, *Beyond Freedom and Dignity*, itself horrifies for it is beyond beauty, beyond life, beyond God, beyond truth, beyond goodness (2013: 91-92).

As Burgess states in *1985*, he is really a supporter of free will. He states that he is dedicated to free will, thereby implying that if he is not able to decide to do wrong, then he is also not able to do good. He states that it is better for his city to be infested by killer teenage thugs than to refuse human free will (2013: 96). Burgess publishes *A Clockwork Orange* based on this argument, whereby his position against Skinnerian ideology is well-defined in the novel.

Unlike other dystopian works, a subverted model of a utopian community is not presented to the reader in this novel. Burgess presents an environment that is obviously a bad place; the crime level is huge, drugs are sold openly in pubs, public areas are being vandalized by thugs. In brief, this community is a disaster. It seems to be an interpretation of Burgess' Britain in 1960s. It was a time characterized by a phenomenon: thugs of adolescent hooligans terrorizing the city. Burgess tells that he and his first wife were shocked to see some of the thugs having fights in Hastings streets (2002: 26). His wife was displeased for being attacked via a gang of adolescent thugs in 1944. They beat her while she was pregnant until she had a miscarriage which left her unable to be pregnant again. He incorporated this true incident to *A Clockwork Orange*'s part one, Mrs. F. Alexander's being attacked and abused.

A Clockwork Orange is a story narrated in an autobiographical way by an anti-hero character named Alex. It is an escalation of violence split into three sections, each with seven chapters, which are termed by Sisk as Alex damned, Alex purged, and Alex resurrected (1997: 67). During the first section, the narrator essentially speaks about

his attacks and joys in the brutality he and his band committed against the innocent people. He speaks of beats, abuses, and pedophilia, as if he had fun doing so. Indeed, Alex is damned, acting like a devil. In the first part, the climax is attained when Alex murders a homeowner whom he breaks into his house when his gang mates betray him. The cops arrest him and then sends him to prison.

The second section is, as Alex reveals, the tragic part of the narrative. He is in jail, but this does not stop him from brutalizing others. Consequently, he kills his mate in the cell. He was then selected to be the subject of the Ludovico Technique, a modern conditioning technique, that was to heal him from his violent urges. He becomes a completely peace-loving and law-abiding citizen, who cannot take a violent action. Therefore, his inherent violence is purged.

In the third section, Alex is sent back to the world, but he cannot live within it. The world is portrayed as an extremely violent site, and Alex is now, the helpless victim. He is brutalized by those whom he has previously beat and struggles until he eventually tries to commit suicide. This attempt is utilized to malign the government's strategies for dealing with criminals, as well as Alex is returned to his previous self. He rises again, as he restarts his criminal life at the end of the day.

The structural design of the novel is based on what Philip E. Rays defines as the ABA style (1981: 487). This indicates the incidents in the first section of the book that appears in its third section again, which, in effect, adds extra emphasis to the second and middle sections. The incidents in the first section are nevertheless recontextualized in the third, as in the first, Alex is the attacker, a position which is reversed in the third section for he is the one who has been attacked. This is valid that the individuals present in section one's situations are the same individuals who appear

in part three, but their positions are inverted. Eventually, Alex emerges back from his ashes after overcoming his bitterness to become a defenseless victim and return to be himself again.

The novel is published in a slang which Burgess named as “Nadsat”, that is a suffix utilized in Russian numbers with the same significance of the suffix “teen” in the English language when utilized in numbers. First, it is a rather odd language which attracts our attention to Alex’s otherness and values. Yet, after several pages, the reader has no difficulty in obtaining it. The reader might also have gained some of its words by the conclusion of the book. As Burgess argued, if the novel was all on brainwashing, the text also ought to be a brainwashing tool. The readers would be brainwashed to learn some Russian. The book was a language programming practice with exotic words slowly explained by the context. In the end, Burgess states that he would avoid the demand of every publisher to include a glossary. The glossary would interrupt the program and stop the brainwashing cycle (2002: 22).

Alex’s language gives the readers a lesson, in his values since Nadsat, though some critics argue the contrary, does not hide the violent actions of Alex, and it makes it quite realistic and desirable. Gareth S. Farmer believes that the reader experiences Alex’s violence in depth, as it is more apparent when the reader learns the code of Nadsat. While readers continue reading the novel, a new set of codes is developed in their minds, and their conceptual understanding of reality is reshaped, thus linking linguistic elegance to violence. Nadsat conditions their perspectives on reality which glamorizes brutality and draws them to violence and Alex (2003:61).

The anomaly of the slang suggests alienation, whereby Stinson believes that it adds the sense of otherness to Alex and his mates. This notable distinction allows

conscious speakers of Nadsat like Alex to view themselves as special individuals, as they realize that there is a separate self. It lets them look at other people just like “others”, that is completely alien, by no means as themselves (1991: 56). On the other side, Sam Johnson claims that Nadsat seems to bring a sense of belongingness. As mentioned, it is a feeling of belonging to a prestigious clan which shows the distinction among people outside the clan and offers people who understand it as a sense of unity, thus designating the lines between “them” and “us” (2003, 33). Nadsat thus offers the speakers a better understanding of themselves and their life and therefore gives them the power to determine themselves.

It is stated above that when the readers acquire the codes of Alex, they become part of his band. Sisk basically says that Alex addresses the readers as if they were former gangs when sharing his tale in Nadsat. He states that the readers are consisted of individuals as aggressive as Alex. It is possible that the real readers did not engage in these violent actions, but the distinction between the inferred and the real readers, according to Burgess, is that the first has behaved aggressively, whereas the second has had the urge to do so (1997: 63). They are inclined to reveal their aggressive impulses at least internally, as they indulge in the brutality of the protagonist via the Nadsat and the narrative of Alex.

A Clockwork Orange gives the readers a deeper understanding of themselves in their darkest parts. Geoffrey Aggeler argues that the novel is an effectively self-affirmation and this sense of affirmation in the utopian communities cannot be tolerated (2003: 84). As mentioned previously, Burgess interacts with opposing forces that build and maintain life from his point of view. The author finds the self to be a

mixture of evil and good. A society of utopia cannot accept evil forces inside it, which would mean the absence of complete self.

Based on these previous discussions, the dystopian discourse estimates what is beyond the utopian trends and viewpoints. In a materialized depiction of evil, Burgess reveals the utopian image of the self; Alex is violent since the self is opposed to utopia. In the protagonist's terms, the self is the badness, but the non-self does not allow the bad, which means that the government, schools, and judges do not tolerate the bad since they do not permit the self (Burgess, 2003:34). By re-contextualizing the words of Alex, it is possible to tell that utopias do not accept the self since they do not accept the bad.

The self must be controlled if there is to be a utopia. *A Clockwork Orange* reflects on the key strategy used to control it, that is conditioning. The novel presents it as the Ludovico Technique. The protagonist will not be able to act violently once it is applied. This is an implicit assault on Alex's self as being violent that is an essential component of it. The technique focuses on the concepts of behaviorists, primarily Skinnerian concepts. The technique ends in a total subjection of individuals who turn into automatically docile according to Foucauldian words.

A Clockwork Orange is a dystopian novel because of exposing such a technique. The novel may not have been a dystopia in any way if the state had just jailed Alex, as Sisk claims (1997: 72). The conditioning approach that attempts to stop the protagonist from acting out unwanted social acts deprives him of the free will and turns him into robotic being, who is unable to make moral choices. This technique shows the totalitarian tendencies of utopianism. In representing Ludovico technique as something worse than Alex, Burgess' anti-utopian stand is rendered explicit. A more

detailed study of Alex prior to and after introducing this technique will, therefore, help understand the anti-utopianism of Burgess.

Alex is a teenage boy whose primary interest is to beat people, have sex regardless if a woman is forced on it, and listen to classical music like Beethoven's. His life is distinct from the ordinary crowds of the citizens who live in his town. Thus, he is superior in his mind to his fellow man. In a sense, Alex is Burgess' alter ego. Roger Lewis indicates that the major artistic energy of the author was anger. He believes that Burgess is the same as Alex in his perversely creative usage of emotions such as resentment and anger. Lewis notes that Burgess was always some kind of misanthropist who had never liked other people's company who often thought that others were a possible threat (2004: 25). His art may be perceived as an effort to enforce his control on reality, that is an attempt to control his environment as well as those around him.

The reality that he was a citizen of Manchester further amplified his feelings of alienation. Stinson notes that some discrimination between northern and southern Englishmen has always existed. The southerners were perceived as respectful and educated, whereas the northerners were generally known as only ignorant and coarse workers. Some of his feeling that he was an outcast goes to the fact of his being a Catholic in a Protestant state. Anthony Burgess thought that the Protestant church had turned England into a dull state. He considered the major all-pervasive issue in Britain post-war was apathy that is moral neutrality (1991: 63). His attitude against dullness prompted him to act and write aggressively as well as resist rules. Lewis assures that the individual, who would follow the codes and manners, was not the Burgess' kind of individual (2004: 126). He disregarded any sort of control

from bureaucrats which once caused him to say that he was an anarchist (Cullinan, 1973:157). His distrust of the State told what was in his mind that the governments of the world are evil.

According to Burgess, the one who has control over an individual should be the individual himself, and people should use their own will to create order in their life. In his belief, the artist is the absolute controller, because he believes that the essential goal of every artwork is to bring order into the complexity of life (Lewis, 2004: 83). As a tool used against the control of an external force, Burgess considers art as an effective tool that moves against the passivity since it is dynamic. Therefore, the artist generates order and life.

Alex is the novel's implied writer and is therefore the artist. His inventiveness linguistically appeals to readers. The protagonist, like Burgess, is very much fond of the words and creating them. He is a speaker of Nadsat; a slang grants him nobility and artistry. John Tilton claims that his narrative has a lyrical poem quality (1977: 60). More specifically, he is a poet whose poetry reflects his attempt to force his own order upon reality.

His high awareness of self and his attachment to art is reinforced by his interest in classical music, particularly Beethoven. In addition, Burgess was himself a composer, who possibly valued Beethoven over the other composers. Further, Burgess wrote the novel *Napoleon Symphony* which focuses on a symphony called Beethoven's *Eroica*, which he had begun composing for Napoleon's praise. In this regard, Aggeler states that the work primarily depicts the aforementioned classical composer, a resisting heroic reinforcement of his power of will and freedom (1979: 208). Alex's enthusiastic love of the music of Beethoven leads to a connection

between the composer's self and that of the narrator – all have a powerful sense of self and the overwhelming power of will.

Burgess puts his thoughts into the protagonist's voice, Richard Ennis, in *A Vision of Battlements* that Beethoven had completely zero regard for authority. He was free, alone and fearless. Alex is completely in line with this definition, whereby he pledges himself to his own liberty and scares nobody (2017: 85).

Nina Rosenstand believes that Alex's defending man as his narrative is a tale that supports the core of humanity, that is the free will. The suffering induced by his suppression of self becomes a strong testimony to the human being. By means of making his own rules he defends man against the oppressive rules of the State. Therefore, he can be an outlaw in the eye of society, but he is a defender of law in his eyes. Further, his language abilities demonstrate that he has his own vocabulary (2002: 96).

The narrator describes his being a human with his dark personality. In addition, the narrator is a performer, whose core artistic media is violence as Fulkerson claims (1974: 8). His self is reflected via his acts of violence, which have put him against the State directly. It is true that politically he is innocent since Alex does not really fight the government. Nonetheless, he indicates that he is aware that the state authority is questioned while addressing the reader with the coming question which is rhetorical in nature: "and is not our modern history, my brothers, the story of brave malenky selves fighting these big machines? I am serious with you, brothers, over this" (Burgess, 2019: 34). By opposing the control of the state, he is a courageous self who battles for self-control.

Alex is against the state's dullness which is forced on the citizens of the State. The world populated by his fellow citizens is homogeneous rather than alive. Rules exist that force every individual to work, whereby the society works just like a robot. Each apartment has a TV, which further increases the citizens' passivity. It is indeed a grey universe that is no black or white nor bad or good. In such an environment, one may question oneself if the existence in such a world is reasonable.

This passive life is only rendered tolerable by energy-generating things that are violence, sex, and drugs in *A Clockwork Orange*. Alex rejects this institutionalized dullness by engaging in these elements, but only when he was a teenager. Based on what has been revealed, the liberal system with which the state interacts with the above-mentioned violations ends up creating frustration and terror in the population. There is, therefore, a societal shift; the necessity for stricter rules emerges and the government begins to enforce them. More specifically, the roads must be rendered better for the passive individual, and hence the unproductive or troublesome citizens of society would then have their freedoms infringed. In this regard, Burgess demonstrates how quickly a frustrated population can exchange its freedom for safety and stability.

Alex is in a shift like the world seen in the novel. He is in the transitional teenage phase that is characterized by an identity crisis that poses the task of reconstructing one's self. He argues that the young individual needs to renegotiate and establish his position in the society along with this crisis. It is a period defined by the desire to affirm one's existence (Rosenfeld & Nicodemus, 2003: 75).

In enforcing his rule on the world, Alex distinguishes his existence, but he performs so distinctly from what is anticipated from decent citizens – he utilizes the devastating methods of violence. In Burgess' mind, devastation and creation are bound

up in the adolescent; they come from the same source, that is the desire to impose one's existence. He states that devastation in the issue of adolescents is a substitution for creation, as their power will be represented through violence since they have to subdue themselves by creation (Burgess, 1998: ix). Alex is the adolescent, who thus needs to force himself by aggression because he thinks of the adult's society as inimical.

As discussed earlier, Alex is an individual whose primary means of expression is aggression. The narrator explains the fighting scenes as dancing, but Alex does not ruin anything in his way. His usage of violence is in order – it is practically staged for dancing, giving him a ballet appearance. It is seen in the fight against another gang in the second chapter: “I for my own part had a fine starry horror show cut-throat britva which, at that time, I could flash and shine artistic” (Burgess, 2019: 16). Like an aestheticist who follows the concept of art for the sake of art, he considers to be violence for the sake of violence.

Disinterested values guide the behavior of Alex (King, 2017: 100). However, he does not behave aggressively out of income, but he does it for enjoyment like an artist. Alex describes his viewpoint on aggression, acknowledging that his deeds are wrong as well as he questions the deterministic law of causation law by saying that citizens do not have to search for the causes of evilness (Burgess, 2019: 34). At the conclusion of his description, readers can detect the artist's characteristic of self-indulgence.

In Alex's view, pleasure, beauty, and violence are connected. Obviously, his shocking acts are filled with finesse and style. For Alex, style is also a significant factor. His clothing is stylish, so he attempts to maintain it nice and cool. Also, he

often criticizes Dim, his gang member, for being careless. In many other sections, Alex fancies himself to engage in violence while wearing fashionable clothing. For example, while he reads the Bible and imagines beating the Christ, whereas wearing “the height of Roman fashion” (2019: 64). Some other elements that reflects his finesse is his weapons preference. Fulkerson believes that his preference for something like a knife is fashionable in comparison to clumsier arms like the bicycle chain of Dim (1974:10).

Alex’s creativity is seen, as already mentioned, by his affection and regard for beauty, as well as by linguistic mastery, whereby language and beauty embrace violence. The reward does not really count, except the joy of establishing and placing his law on reality. Nourit Melcer-Padon believes that self-assertion and self-expression are central behaviors of Alex as long as he can exert his own power and order over the chaos and diversity of humankind experience. Violence and brutality are not just entertainment for Alex; they are his utopia vision (2018:153), and they set the balance in his perfectly sinister universe. It is indeed worth pointing that Alex is a caricature of wickedness since that is how a utopian community would portray anyone who has so much self-sense. The utopian practice has often sought to re-frame the self. This goes all the way back to the Republic of Plato, which defines the self as subjugated to the State (Salemink, Bregnbæk, & Hirslund, 2020: 13).

Being a utopian citizen does not fit to Alex since doing so will cost him his self and eventually adhere to the societal norm. Though this does not represent his will, he needs to be forced into embracing it. Then conditioning becomes handy for such a situation.

As seen previously, Burgess views education as something different from conditioning, whereby the former permits the free will, whereas the latter permits no free will. Nonetheless, whenever education is indicated in *A Clockwork Orange*, it is either associated with uselessness or oppression. Alex considers his school as a big seat of stupid pointless learning. His first target is a schoolteacher kind person who gets his books ripped by Alex's gang members and ultimately beaten up, as well as a barbaric act deemed as "lesson" (Burgess, 2003:30). He teaches aggressive lessons to many characters in the novel; he gives such lessons to his parents to never bother him. He also takes the girls home who are allegedly ten years old and educates both about sex, and he murders a mate in the prison while giving a lecture about how to act appropriately. In this book, education is inherently linked to violence.

No difference is produced with the Ludovico technique. The technique is not only rehabilitation of violent urges, but it also includes the portrayal of aggressive scenes and abuses Alex's self. It is a way of educating the protagonist to remain conscious of his appropriate moral behavior. The goal is to make Alex a good doing person, but the method ends with his free will being stolen.

This technique fits the behavioral approach of the conditioned response which is developed by a behaviourist called Ivan Pavlov. He states that he applies the Cartesian principle of response, which functions in line with the rule of cause and effect; any stimulation drops on the recipient and then produces a response (1960: 7). Skinner states that conditioned responses operate through stimuli replacement: formerly neutral stimuli gain the capacity to evoke responses initially evoked by other stimuli. The shift in attitude that takes place as the neutral stimuli are

reinforced by the effective stimuli. In brief, it incorporates certain stimuli with responses that do not produce (1966: 53).

Skinner's idea is shown in the well-known dog experiment of Pavlov. The dog naturally salivates (response) when it gets its food (stimulus). Therefore, Pavlov began making a whistle (which functioned as the neutral stimulus) just a few moments prior to offering the food (which functioned as the reinforcement). Over several times of repeating the sound that was directly related to the food in the mind of the dog, and, each time Pavlov made the whistle, it would drool as if the meal had been delivered. The repeat of the relational process is incredibly necessary to condition a response, as it sets the response in the subject's cortex (Pavlov, 1960:88). This causes the subject to react to the specific stimulus that has been utilized in the experiment automatically.

Ludovico Technique takes the same line of rationale. First, before every session, Alex gets an injection. Second, he is transported to a room which contains a cinema screen and bound up to a chair. They also fix his head to the chair and keep his eyes open by a device to prevent him from closing them. Consequently, he cannot stop watching things shown on the screen. Third, there are projections of intense brutality, and Alex is compelled to watch it all. Throughout the treatment, the earlier injected drug continues to function in his body, causing him intense symptoms of illness. Alex thus correlates these symptoms with the brutality on the screen.

As the procedure is overly replicated, the relationship is fully enforced; violence becomes directly connected to feelings of illness. If he thinks of any aggressive thing, he feels ill immediately. To relieve his nausea, he must use goodness, i.e. he must perform a good act, which erases his violent thought. Dr Brodsky, the rehabilitation psychiatrist, describes the impact: "Our subject is, you see, impelled

towards the good by, paradoxically, being impelled towards evil. The intention to act violently is accompanied by strong feelings of physical distress. To counter these the subject has to switch to a diametrically opposed attitude” (Burgess, 2019: 99)

This nausea is seen as an actor assaults Alex while standing on a stage as well as being observed by viewers. He is not only reluctant to fight because of nausea triggered by violence, he needs to do good deed to stop nausea. He licks the actor’s boots pathetically in order to relieve his nausea. Alex has now been unable to behave violently, and thus becomes a decent, peace-loving individual, capable of fulfilling his society’s moral values. In Dr Brodsky’s terms, he turns into a real Christian.

The Ludovico Technique is intended to heal evil; the technique may be also viewed as a form of education. It educates Alex moral values that he has not held until he is exposed to them in a radical and totalitarian manner. This educational character is demonstrated when Dr Brodsky’s assistant speaks to him after the first lesson. Alex says that he is ill and insists that the lesson was terrible. In this regard, Dr Branom, the assistant, responds, “Violence is a very horrible thing. That’s what you’re learning now. Your body is learning it” (2019: 85). Here, the term learning indicates education, except when it is a kind of education which abuses the human. Alex understands his lesson very well, so his previous self, which challenges state control, is stopped from being revealed.

The approach fits the model for the educational system in Plato’s cave theory. Since birth, a group of individuals has been imprisoned in a cave without any information of the world outside. They are bound facing a wall and cannot turn their heads as a fire behind them provides dim light. Occasionally, people pass the fire with animals and other objects that project shadows on the wall. Inmates who identify

and define these illusions believe that their perceiving is real beings. Suddenly, one of the inmates is liberated and for the first time he steps out of the cave and discovers the unfamiliar world. When told, the objects around him are real, while the shadows are just reflections that he could not believe. Yet, over time, he adjusts to the present environment. When he goes back to his fellow inmates to share his knowledge, he realizes that he is no longer accustomed to the darkness. His fellow inmates believe that this journey made him stupid and blind. They have violently resisted attempts to freedom. Thus, he seeks a way to teach them his knowledge through a method they understand. He uses a bonfire to project images of objects on the wall which he has seen outside while describing their nature. Plato introduces this as an analogy of what it is like to be a philosopher trying to educate the public and that this philosopher should be the king (Plato, 1941). Vernadakis and Woodroffe say that Plato's representation of Forms is not different from the way a projector functions in a dark room. According to the platonic text, projecting is being done on the cave's walls. Burgess positions Alex in a room containing a cinema and his education is conducted by projecting films on a white screen. The same applies to metaphor, whereby representations are used to introduce the truth (2003: 231).

As seen earlier, the cave turns into the school as well as the bonfire is the mechanism by which the ideology is transmitted by the philosopher. In modern time, science has turned into the light as well as scientists are turned into the authority. This novel provides readers with a science-based system of education. Dr. Brodsky and his assistant Dr. Branom, including the interior minister, play the philosopher's role in the platonic theory.

Trevor J. Saunders believes that the general attitude of the Minister towards violence is in profound compliance with Plato. Also, he states that both prioritize the outcomes, since they aim to generate law-abiding citizens (1976:114). Those three type characters— the scientists, the minister, and the philosopher— are identical for using a system that forces the person to behave in compliance with what they consider as appropriate. As the utopian visionary, they establish behavior codes and systems to guarantee that they are implemented.

By making comments on the first film seen by the protagonist, he confirms that the scenes cast are very distinct from what he often accustomed to experience: “It’s funny how the colors of the real world only seem really real when you viddy them on the screen” (2019: 82). It is possible to suggest that this comment shows that the representations provided via the scientists are rather disconnected from reality because Alex can correlate them with his experience. Nevertheless, Alex believes that they feel more real in comparison to reality itself, in which truthfulness is conferred with them. Therefore, they are apt to be viewed as real as shadows are in the cave.

It is essential to note that the scenes are selected by scientists who are responsible for the treatment. The Philosopher-King in the theory is in charge of systematizing data obtained beyond the cave. He is also in charge of representing the truth, which is something that comes out from his perspective. Burgess and Plato again converge: the interpretations of truth are conditioned by the views and ultimately by the philosophy of those that control the systems.

However, Burgess’ novel has a resort to caused emotions. The illness of the injected drug is an important factor of Alex’s conditioning. In accordance with the scientists’ request, his body learns to act. Therefore, although violence stays the core

of Alex's identity, it cannot be revealed. Using such devices conditions Alex more deeply and improves the treatment results. He can do nothing except behaving according to the moral codes learned by the Ludovico Technique.

However, Alex is not the only one who sees the films; rather, the psychiatrists who are responsible for the treatment see the films as well. They do not just see them during the time of the treatment but also before it to pick the proper clips for the treatment. Neither Dr Brodsky nor Dr Branom responds in the manner Alex is educated to react. Instead, Dr Brodsky seems to enjoy Alex's desperation. When Alex feels intense pain during the treatment, he begs them to stop it, but Dr Brodsky gives a concern as in the following: "‘Stop it? Stop it, did you say? Why, we’ve hardly started.’ And he and the others sneezed quite loud" (2019: 84). Most of the critics generally ignore this point; psychologists are not swayed as Alex by violence. This fact appears to indicate that there happens to be a certain dosage of violence in the existence of everyone that it is normal since it does not make the doctors sick. The doctors' reaction often shows the inhuman and anti-natural character of the protagonist's response which he is coerced to give to when he deals with potential violence. The drug administered renders him ill not violence itself since it is useful when he intends to protect himself. The new response of his is an artificial one; it does not really stem from his self. Alex turns into a dehumanized being, as the effect of this method restricts his self.

The priest of the prison, who is one of the audiences who are present to see the results of the experiment, brings the issue of free will during the introduction of Alex as a new person. His speech gives voice to Burgess' thoughts and his words show explicitly the dilemma of this novel:

“Choice. The boy has no real choice, has he? Self-interest, the fear of physical pain drove him to that grotesque act of self-abasement. Its insincerity was clearly to be seen. He ceases to be a wrongdoer. He ceases also to be a creature capable of moral choice.” (2019: 99)

Dr Brodsky responds through stating that freedom is simply a subtle thing. He maintains that the results are the important thing here. The State does not value the free will much as Skinner. According to the State, goodness must not be selected. Rather, it is linked to the expedient conduct. The technique of Ludovico generates a person who is good in the State’s eyes: one without the capacity to do evil because he is unable to do so.

However, more wrong is done to Alex by the State. It is no wonder that he names “sinny” the film area where the process happens (2019: 79). Sin was institutionalized by the inhumanity of the technique of Ludovico. Burgess argues that evil becomes more remarkable when it has joy in converting a lively soul into an object which can be manipulated (2013: 57). Attempting to remove the evil force in the society by stopping individuals from deciding to choose its ways is thus seen to be the greatest of sins.

Burgess believes that without evil, there cannot be good. This is central to the Augustinian ideology which makes a reference to the contradiction of the free will. Man can do good only when he decides to choose to do good in opposition of evil; therefore, man must be able to consider its opposite in order to be good. He emphasises that it is better to have a world which contains violence done in complete consciousness — violence that is done as an act of the free will — more than that of conditioned to be harmless (Stinson, 1991: 58). The State thereby eradicates both good and bad by eliminating Alex’s freedom of choice.

By using the theory of Paul Russell discussed earlier, it is possible to conclude that Burgess' real concern is the close-range level. It is associated with the freedom of choice, i.e. man is perceived free when he has the capacity to behave according to his own desire or will (in Kane ed., 2011). The protagonist will does not shift; his intentions are very much the same in following the treatment. He does have violent tendencies, but his ability (freedom) to do such tendencies is hindered. The State does not make any alteration in his evil self, but it prohibits him from behaving in accordance with his will.

However, as Alex exits the treatment, he encounters a world of evil. He turned into a helpless individual; he cannot protect himself by employing similar violence he encounters which surrounds him. Thus he is the victim now. The third section of the book reveals this in different ways. In his city's streets, numerous individuals abuse him, and some of them are his past victims as well as members of his ex-gang or even prior enemies. They beat him up, but he cannot manage to protect himself. The government has not just made him lose his capacity to do wrong to others, but it has made him lose his ability to protect his own life. Again, Burgess does seem to suggest that violence is an essential factor in life.

After multiple cases of abuse, Alex arrives at F. Alexander's place. Alexander is an author who condemns the regime and its techniques. Surprisingly, the author is one of the protagonist's previous victims, but luckily, he does not really remember the hooligan. He is the author of *A Clockwork Orange*, which is a book that aims at explicating the theme of the novel.

Alex reads lines from the book as he breaks into Alexander's place with his group. He reads the following:

The attempt to impose upon man, a creature of growth and capable of sweetness, to ooze juicily at the last round the bearded lips of God, to attempt to impose, I say, laws and conditions appropriate to a mechanical creation, against this I raise my sword-pen (Burgess, 2019: 21).

As he finds himself again in Alexander's place, he reads lines from the finished book. and he says the following:

“It seemed written in a very bezoomny like style, full of Ah and Oh and all that cal, but what seemed to come out of it was that all lewdies nowadays were being turned into machines and that they were really—you and me and him and kiss-my-sharries—more like a natural growth like a fruit” (2019: 124)

The book tells the readers what the actual book is about. The human cannot become a robot. Freedom of choice, as humanity's essence, must be preserved against all challenges. F. Alexander is a libertarian who finds in Alex the prospect of resisting the State by condemning the evil that it has placed on the adolescent. However, as the tale continues, the author identifies Alex as being one of the hooligans who attacked his house and violated his wife, thus ultimately leading her to death. After reaching such a conclusion, Alexander and his friends plan for using Alex as a sacrifice for freedom.

The author makes use of the treatment's side effect to torment Alex who can no longer indulge in hearing any classical music. Because this type of music is inherently related to his violent tendencies and urges him to behave in a violent manner, he can no longer enjoy it because he becomes sick resulting from his thoughts. Alex is coerced by Alexander in order to listen to classical music that makes him feel sick. He asks to switch off the music, but this is ignored. Like a real Christian, he begs for mercy, but his recently learned morality seems to be not sufficient to battle against the evil reality he encounters.

Alex discovers himself in a non-escape situation, whereby is driven to lose his humanity because he is unable to express his nature. He is unable to behave violently,

so he is unable to protect himself from the violence that happens in the society. He is no longer able to listen to classical music since it triggers feelings of nausea. His dark as well as noble qualities are blocked, and this left him with one alternative only that is suicide.

Alex's suicidal act reflects the murder of the self, and such self can no longer exist after the Ludovico Technique re-education. As seen earlier, this conditioning strategy is an inference of educational practices conducted in utopias primarily in Plato's that is illustrated in the cave's myth. However, Plato ends before presenting the result — he just describes the method. On the other hand, Burgess demonstrates the ultimate consequences of a utopian educational system that is the repression of self. Therefore, the dystopian viewpoint is clarified; Burgess reveals the utopian educational system as a failure.

Concerning the public opinion's backlash, the government agrees to return Alex's previous self. Alex's suicide attempt has denigrated the government and, thus the government needs to employ Alex again for political advertising. The interior minister wishes to see Alex as a supporter, which leads the state not only to provide Alex with the finest medical care but also to provide decent jobs. Alex gets a gift, a new stereo, and decides to play Beethoven's Ninth Symphony. The music floods him with joy and violent thoughts, finishing the chapter with:

Oh, it was gorgeosity and yumyummy. When it came to the Scherzo I could viddy myself very clear running and running on like very light and mysterious nogas, carving the whole litso of the creeching world with my cut-throat britva. And there was the slow movement and the lovely last singing movement still to come. I was cured all right (2019: 139).

The readers realize based on Alex's explanation of his condition that the disorder that has been formerly caused by violence no longer exists. Alex may restore his previous self and act according to his will, but that is not the entire story.

Here, the readers have one of the greatest disputes surrounding Burgess' *A Clockwork Orange*: the exclusion of the last chapter (chapter 21) from its American version. Alex gives up his life of violence in the latest chapter of what has been regarded as the "world version". This chapter is not included in the American version; therefore, the intention of Burgess' work is impeded.

Burgess says that the US publisher, Eric Swenson, requested to remove the last chapter and without it, the book will be more suited to the hard US public (2003: 60). Because the author was in need of the money, he made a compromise and instead of twenty-one, the US edition came with 20 chapters. In his autobiography, Burgess describes the matter:

In May 1962 *A Clockwork Orange* appeared... no British reviewer liked it, the Times Literary Supplement called it: 'A viscous verbiage...which is the swag bellied offspring of decay.' *A Clockwork Orange* was published in New York by W.W. Norton Inc. later in the year. Eric Swenson, Norton's vice-president insisted that the book lose its final chapter. I had to accede to this lopping because I needed the advance, but I was not happy about it. I had structured the work with some care. It was divided into three sections of seven chapters each, the total figure being, in traditional arithmology, the symbol of human maturity. My young narrator, the music loving thug Alex, ends the story by growing up and renouncing violence as a childish toy. This was the subject of the final chapter, and made the work a genuine if brief novel. But Swenson wanted only the reversible artificial change imposed by state conditioning. He wished Alex to be a figure in a fable, not a novel. Alex ends chapter 20 saying: 'I was cured all right,' and he resumes joy in evil. The American and European editions of my novel are thus essentially different. The tough tradition of American popular fiction ousted what was termed British blandness (2003: 60).

The end of the book, which involves just 20 chapters, is substantially different. As Burgess mentions, it turns into a fable. In the American edition, there is no shift in Alex, and one may wonder if violence did not condition him as the Ludovico

Technique did. If a person cannot behave in opposition to his own desires, it means he is controlled by them. This appears to mean that the American edition is contradictory to Burgess's explicit preservation of free will. In chapter 21, Alex is made much more admirable because of his ability to become a different man; he transforms inwardly, and such a reality shows the practice of his free will.

Rubin Rabinovitz makes the argument that Alex in the 21st chapter is more like human because, with his experiences, he continues to grow and learn. According to him, Alex would not be perceived in his violent tendencies but as a danger to the State, which is a cynical view of the human race. However, Alex takes the same path as any human by changing — in other words he matures. He enters maturity, which is a feature that is symbolized by the last chapter. He evolves and he begins to manage reality and life in a proper way (1979: 539).

F. Alexander, the protagonist turns into an artist of subversive literary works (Moya, 2011). Alex thus represents the narrator of the novel and more, as he himself admits, he may be the writer (Burgess, 2003: 132). Alex would not let his violence behind. He merely transforms his violent energy into a new interest: writing. Brigit Maher believes that Alex has simply altered his means by swapping the aggression of razor and the boot for the aggression of Nadsat (2010: 46). Alex shifts how he shows his rage, but it stays there, roaring against the boring world around him.

He tells his story in the past tense, implying that he is a writer in the time of narrating this story, and now, he has a position against an authoritarian state that abused him. According to Robert Bowie, the story is a product of a revelation brought on by Alex's adventures. It is the intellectual warning against conditioning sponsored

by State (1981: 409). He is sharper now; therefore, he understands who has to be targeted, and he has the experience to help him.

The protagonist can now look back and examine his past. He can also look ahead and plan to have a baby. The baby reflects Alex's past, as suggested by Rabinovitz (1979: 48). The narrator has a very bleak view of his potential son since he thinks his son would make the same mistakes that he did:

My son, my son. When I had my son I would explain all that to him when he was starry enough to like understand. But then I knew he would not understand or would not want to understand at all and would do all the veshches I had done, yes perhaps even killing some poor starry forella surrounded with mewng kots and koshkas, and I would not be able to really stop him. And nor would he be able to stop his own son, brothers. And so it would itty on to like the end of the world...(Burgess, 2019: 148)

Burgess depicts the adult Alex as a gloomy individual, who views man's life as a sequence of repeated acts. Alex's uniqueness is that he accepts that one who has the ability to thrive by experiences, which is a privilege that can be practiced by the existence of a free will. He thinks that his son will not behave in a different way from him, but he has no intention of stopping his son from following the evil road. He further recognizes that violence is an inherent part of human existence as well as it is there to stay.

Because of thinking of his child and his past, Alex comes to the conclusion that adolescent life is a mechanical period. Becoming adolescent is like becoming an animal lacking control, as Alex says in the last chapter. Violence is represented as the energy supply in the adolescents, and it dominates them according to this rationale:

Youth is only being in a way like it might be an animal. No, it is not just like being an animal so much as being like one of these malenky toys you viddy being sold in the streets, like little chellovecks made out of tin and with a spring inside and then a winding handle on the outside and you wind it up grrr grrr grrr and off it itties, like walking, O my brothers. But it itties in a straight line and bangs straight into things bang bang and it

cannot help what it is doing. Being young is like being like one of these malenky machines(Burgess, 2019: 148).

One could question himself why Alex would disregard everything he did before maturity as a mere senseless activity after he provided an extensive description of his adolescent adventures. Most commentators use the aforementioned paragraph to suggest that the protagonist is a clockwork entity in his adolescent life. Thus the discourse can also suggest a rather different conclusion.

The newly-acquired maturity of Alex could be considered as mechanical. The narrator actually confirms what most adults think regarding teens as clockwork toys. Robert Morris contends that the final chapter concludes that every individual becomes a clockwork orange in adulthood (1971: 90). Burgess is obscure on both Alex's adolescence and maturity. If the protagonist is determined in his adolescence, he gets freer, when he is mature. When he is determined in his adulthood, the impulsiveness of adolescence is the freedom. However, the writer is a Manichee, that causes one to believe Alex and mankind is both free and determined, and this conclusion is at the core of the Compatibility Theory.

Bobby Newman believes that the title of the novel itself refers to the Compatibilist Theory. He goes on to explain that the title evokes the idea of linearity, which relates to determinism and circularity, which relates to free will. The first aspect is represented by a winding toy's linear movement, while the second is symbolized via the organic fruit. He argues that Alex expects his child to end up doing the same faults that he has done which indicates a circular person, inferred by the repetitive structure of mankind growth. Newman finally notes that for Alex the human life is deterministic and libertarian, linear and circular, clockwork type, and orange type (1991).

The compatibilism perceives people, as argued before, as determined by nature and past, as well as free by their capacity to deliberate and to re-evaluate their reasons, values, and beliefs. Burgess portrays a protagonist who reflects compatibilism. When Alex is young, he is determined via his violent internal energy, and yet he is free when using it. When he grows up, the reevaluation of values as well as the decision to change demonstrate his freedom. However, he is also determined during adulthood, as readers can view based on his surreal viewpoint on adolescence, which may indicate a scarcity of authenticity in the grown-up world.

A Clockwork Orange does not discuss whether libertarianism or determinism is true. Burgess' hero's growth is usually illustrated via their power of will to take in life and its mixed case of conflicting values (Lichtenberg, Lune, & McManimon, 2004: 436). According to Burgess, the human being is both free and determined.

Freedom, despite its potentiality to generate evil, must be maintained. By trying to draw on Burgess' Manichaeic view, the good and evil are coexisting features, whereby if one is eliminated, the other will be eliminated automatically. The free will gives the above two entities a possibility, thus ensuring the presence of life-generating tension. In this domain, Aggeler reveals that Burgess considers abstract ideals to be "potential paths towards moral idiocy" (1974: 54). Burgess thus also despises utopianism since it is an abstract ideal. Bernadette Pasold appears to believe that, in *A Clockwork Orange*, Burgess questions the dream of utopia, as he questions the worthiness and importance of such characteristics as peace and stability in utopia (1999: 108). He appears to embrace humanity as it is, as well as violence as a core element of it. Thus, personal freedom is loved more by Burgess than boring sterile utopian stability.

CHAPTER THREE

BRAVE NEW WORLD

Brave New World was written in 1931 by Aldous Huxley and was released in the next year, depicting a machine-like society set in some far future, whereby humans are mass-produced as an assembly line. Aldous Huxley declared that his first purpose was “a little fun pulling the leg of H. G. Wells” (Bedford, 1974: 244), that is a huge science fan, and believed in the human capacity. Krishan Kumar finds Wells the most highly regarded apostle of modern scientific utopia and claims that assaults on the ambitions of science inevitably turned itself towards Wells (1987: 225). However, Huxley not only discusses the Wellsian kind of faith in science in this specific book but also reflects on the important issues that were an aspect of his world, which is a place characterized by contradictory forces.

Huxley grew up in Europe that was ravaged by First World War. Consequently, that would cause significant scars on the society of Europe. The conflict was partially a result of the quest for foreign markets which caused industrialized countries to broaden their economic territories. The combination of modern industrial management strategies and the advancement of industrial machinery presented the potential to mass-produce goods and raised the need for more markets. The interests of numerous countries were, however, at stake and triggered many problems that resulted in the war.

The mechanization of factories has caused high unemployment and subsequently social discontent despite the economic booming. In their promise of better days, modern philosophies like communism and fascism strongly attracted the unemployed citizens. With the 1917 Bolshevik Revolution in Russia, the Communism

would acquire traction, which is a monumental incident that restructures the modern world. After Stalin took control, Soviet Russia would plunge into bleakness. The state would be empowered in a manner that violently shatters those resisting it.

On the other hand, Fascism held the interest of numerous intellectuals as well as the proletariat. Huxley welcomed the fascism movement firstly possibly due to the reality that for most of the 1920s he had been living in Italy (Sawyer, 2014: 198). However, the emergence of fascism alongside nazism resulted in the most violent confrontation in history, which is the Second World War. The abuses of power in this conflict, like the holocaust, profoundly impressed in the public's mind the atrocities man who was able to do.

It was time to condemn the damaging nature of modern ideologies, and it was time for dystopia rather than utopia. *Brave New World* is published during a time in which the tension of the First World War has not yet subsided, while people kept worrying about the possibility of the Second World War. The book turns into a warning directed to the logical development of powers in the postwar society. It incorporates all aspects of the modern world, which are all merged in a utopian society.

It has been argued earlier that the utopian societies have axioms that guide their practices. As an axiom for the World State, Huxley selects stability, which is characterized by the phrase “year of stability” (2019:2). As demonstrated above, decades of turmoil in the 1920s and 1930s brought about yearn for stability in the society among the population. Huxley used the idea to inform his contemporaries about the negative implications of the newly developed philosophies which promised stability.

Individual stability relies on the concept of the fulfilled desire. The citizens are taught to believe that their pleasures will always be given. If wishes are not met, the individual grows depressed, since he or she does not learn to cope with needs. The State has absolute accountability for meeting citizens' desires, which means that if it fails to satisfy their desires, they not only will turn into unstable citizens but also will doubt in the legitimacy of the State itself. Because of this reality, the World Rulers are developing a system that almost instantaneously offers the fancies of the people.

The World State is, therefore, a hedonism-based society. This factor was taken from Huxley's 1926 visit to Los Angeles, when he saw a civilization in which "good time is equivalent to life itself" (Murray, 2003: 246). This experience deeply affected his view of the world's future, which he perceived as a site, where the leading role in it is for desire fulfilment. *Brave New World* elaborates on this viewpoint by introducing a world in which the community is governed by the mind-numbing pleasures.

These pleasures are primarily sensory, which focused on the sensations of the skin. Abstract pleasures such as philosophy or reading require refinement, and a long period of time to take place. Since immediate fulfilment is the aim, sensual pleasures are more proper. Population's senses are triggered by various tools like soma, that is a drug which causes hallucination or the "feelies" which indicate the word "movies" as a pun, whereby people do not only enjoy watching movies but also feel the same feelings of the central characters in those movies. The most tangible feeling that can be felt is the tactile sense. Sex, which mainly entails pleasures in this sense, has become one of the World State's most vital actions.

The government encourages the public to pursue sexual pleasure and casual sex is made as the norm. It tends to enhance enjoyment and increase sexual desire

expenditure. This energy could turn into violence or lead to instability if not expended. Casual sex thereby increases people's stability and the stability of the World State.

This activity aims at disrupting the personal relationships. As each person is expected to have sex with strangers, there is no creation of intimacy or the sense of exclusiveness. Thus, the government has not only eliminated the family but also moved the broader and utilized sex as a means for stopping smaller groups from forming. The State will lose the control if people have a stronger sense of commitment to a group other than the State.

Casual sex does not, however, entail disorder. Indeed, it is seen in religious meetings as well as community services. In chapter 5, Huxley introduces such a service. When rhymes have been recited in a ritual and a glass of soma has been drunk, participants have sung the "Orgy-porgy" (Huxley 2019:65), and then start group sex on the floor which is supposed to make them all one. The role of sex is to create unity and further deepen their relations with society, which is expressed in the statement that "every one belongs to every one else". Sex became an almost religious practice. The extending of sex to religious aspect points to the impact of symbols in social structure; casual sex has turned into a symbol for identifying the public.

This given activity is permitted by a symbolic figure of religiosity. Religion thus plays a significant part in the World State. It derives its inspiration from the character of Henry Ford, who published his biography *My life and work* in 1922 which has been converted into the new Bible for the novel. Robert S. Baker argues that the decision to make Ford's biography the new Bible derives from the reality that this book preserves his social productivity i.e. his work, not personal life: the autobiography of Ford is both an explicit and implicit symbol of the World

State's hegemonic values. In other words, it is the mass production's Bible, the symbol of model T replacing the Christian symbol on its cover. Though the book praises cars not himself also it includes no details regarding Ford's own personality and thereby it implicitly confirms the disdain of the World State for personal history, personal identity and all connections to personal experience (1990: 86).

Ford turns into god, and the "golden T's" of him replaces the Christian cross. This godlike figure of the US businessman is embodied in terms like "Ford's in his flivver; all's well with the world" (Huxley, 2019: 32), in the replacement of "lord" for "Ford" in the phrase "Your fordship". The World State calendar has the acronym A.F. which is after Ford instead of the usual A.D. The above-mentioned cult depicts Ford as the god who brings meaning to rites. Twelve attendees during the service – a number indicative of Christ's twelve apostles – are supposed to abandon their selves aside to become united and unified with Ford, who is a substitute Christ. After repeating rhymes as "Oh, Ford, make us one" (2019: 63), the attendees drink from a glass of soma, and such a scene obviously calls to mind the Last Supper of Christ.

However, Ford seems far from plainly being a godly character in the State. His concepts, coined as "Fordism," are involved in engineering and maintaining Brave New World's society. Ford was an expert of "Taylorism," also regarded as "scientific management". According to Chris Ferns' explanation, this theory calls for the separation of hard and large tasks into easy and small ones, thereby restricting each employee to a single job and speeding up the whole operation. Fordism is a process of scientific management of people connected to the mechanization of works, which decreases them to the level of a machine appendage (2011: 57). Consequently, the worker turned into a mere cog in Ford's machinery.

However, mass production is not only utilized for goods but also for human beings. Huxley introduces a social system in which, according to Fordism, human beings are produced in biological manufacturing facilities. Every person is brought up in the lab and is educated by conditioning processes. They are manufactured and brought up as products to be employed in the society according to specifications. As Tenley Williams explains that like the production line attributed to the divinized Ford, the Conditioning center manufactures products– new humans – that move into their assigned social role, much like cars in the advanced phases of completion. The information is moved from a tube to the container and the person turns into a commodity that meets expectations, and this process is done in Social Predestination Room (in Bloom, 2011: 11).

Fordism is used in biology and human science. In this regard, Peter Herman clarifies that the period between 1920's and 1940s was the peak of the movement of “science and society” in England. For this movement's supporters, unemployment, financial crisis, and wars show that politicians are incapable of dealing with global problems (2018: 173). There was a hope that science would provide strategies for changing the society by utilizing scientific research techniques to solve the cause of the problems of the society.

Aldous Huxley came from a scientific background, and Thomas Henry Huxley, his grandfather (1825-1895), was known for supporting Charles Darwin. Huxley Julian, his brother (1887-1975), was also a scientist who frequently contributed to Aldous in his novels by supplying scientific data. The author was not a scientist, yet he was highly aware of scientific advancements. As a man of words, he evaluated science with a viewpoint different from that of scientific intellectuals. As an individual who

was close to science and scientists, he realized not to despise the power of science, which distinguishes him from the conventional literary intellectuals.

Kumar notes that Aldous Huxley was too educated about modern science to be oblivious to the scientific hubris' threat. This hubris is called "scientism" by the critic, which he describes as the implementations of science in a certain social setting and with a certain social objective. Kumar suggests that Huxley's concern was to use scientific approaches to manage societies, and the author seemed to be afraid of the science because of its possibilities (1987: 241). His fear pushed him to combine Fordism with science in the novel to refute the risks of scientism.

The usage of eugenics is an instance of scientism in the *Brave New World*. The genetic science, in the World State, is especially sophisticated and is implemented in the society, thus allowing World Controllers to determine the biological traits of the future citizenry. Babies are produced in factories, labeled by the social class which they are destined for. Fetuses are modified genetically to fit various roles in society in order to fulfil the requirements of society. It is a mechanism that can be claimed that it follows the Specialization Theory which reminds of Plato's *Republic*. The maternal womb is substituted by a cold lab, wherein the social engineering happens, that it is named genetic conditioning.

Following Plato's utopian model, Huxley establishes a world divided into five classes: Alfas, Betas, Gammas, Deltas, and Epsilon. Each receives the plus or minus label, which constructs two sub-castes per caste. The Alphas, the intellectual class, are on the top which represent the managers of the society. Betas are generally used as technicians, while Gammas are often involved in the mechanical works. As for

Deltas, they have no intellectual ability and are used in the manual labor, whereas Epsilons are nearly fully-morons and are liable for the easiest social activities.

Not merely the body but also the personality of each citizen is formulated by the science methods. In his first section, Huxley introduces the “Central London Hatchery and Conditioning Center”, and points out his slogan “Community, Identity, Stability”, which is hanging over the entrance (2019:1). Lawrence Brander explains that the sentence is set out in such a form that the word “identity” comes between the collectivist values of the State, the community, and the stability. In addition, he states that in a given culture, the individual identity can only be tolerated through a collectivist and social framework (community), and in a community that is unchanging and fixed (stability) (1970:81).

This stability is strengthened by the education system, whereby the society is instructed to conform to the laws and behave to promote the community’s welfare. Peter Bowering (2013:48) notes that the modern education was concerned with the need to develop skills, which are socially useful, and to establish, as was believed, the qualities which would be effectively accomplished in the modern world. Accordingly, man is trained to become only a member of the community and a follower of the system. Huxley was worried about education’s course, claiming that the modern educational system ends blocking the individual from becoming intellectually autonomous and assessing situations for himself. He thought “the over-taught child is the father of the newspaper – reading, advertisement – believing, propaganda – swallowing, demagogue – led man – the man who makes modern democracy the farce it is” (1957: 114). According to Huxley, the modern schooling was simply

Althusser's "the Ideological Apparatus", that is the device used to create dumb obedient automatons.

Such a trend is what followed by the educational system provided in the World State. Also, it follows the traditional utopian trend of being the State's means to transmit its ideologies and to create conformity to the axiom. This compels the citizens to act appropriately, which is achieved using scientific conditioning methods. The moral principles of this culture, which seek to render the individual a distributor to stability, are instilled in the minds of adolescents who will be nearly incapable of behaving differently from what is anticipated. When something goes wrong, there is still "soma," which is a substance that brings users emotions of relaxation and peace. To condemn Behaviourism that is a modern theory arising in Huxley days, he introduces this method of education.

Behaviourism embraces positivism, that is an effort to apply natural sciences' concepts and techniques to human issues to establish the order in the society (Thorndike, 2011: 39). Pavlov (1849 – 1936) was among the first researchers to use science to produce a change in living organisms' behaviour. His physiological encounters with dogs were well-documented and offered useful knowledge for scientific intellectuals regarding the conditioned response. J. B. Watson (1878–1958), inspired by Pavlov, carried out pioneering experiments applying the conditioned response to humans. The findings were first presented in 1916 in a presentation given to the American Psychological Association (2011: 48). From that moment on, Watson was regarded as the father of behaviorists, who were a group of scientists who sought to determine the whole behavior of man. Watson believed that according to a certain sort of environment, he could transform any child into

whatever he had planned (2011: 41). The idea of the planned citizen had developed popularity and the social engineer had received enough experience to construct his utopia.

However, in *Brave New World*, the behaviorists are satirized. Pavlov's name, "Neo-Pavlovian Conditioning Rooms" is given its name to the centers, where manufactured children are educated. Watson is apparent in a hypnotist writer's character, Helmholtz Watson. Those historical figures, whose names are made fun by Huxley, are not the only figures in the novel. The title itself is a reference to an intertextuality. The words which create the title of the novel are derived from Miranda's speech at the end of Shakespeare's *The Tempest*. Graham Handley argues that they point out aspects which seem beautiful, but in fact, they are corrupted. The dystopian literature portrays utopias, as previously described, as a corrupted unwanted world. The novel may not have a better fitting title if one accepts that. In addition, certain characters in *The Tempest* appear to inform other characters in Huxley's novel, like Prospero, who is the controller of the island, and who may be considered as a reference to the World Controller, Mustapha Mond. Also, Handley points to "soma," which creates enchantments the same as the island. The critic believes that both texts show the corruption in human nature, that is mirrored in the court life and Prospero's ousting compared to scientific corruption in the human nature in Aldous Huxley's *Brave New World* (1992: 10).

Human nature's corruption, in *Brave New World*, is primarily represented through eliminating the self. As argued earlier, utopias tend to demystify selves. If a person is fully aware of his own identity, he cannot fit into the collective as utopia requires. Occasionally, a World State resident gains some awareness of having a self

that simply appears to be owing to a mistake in conditioning mechanisms, who is Bernard Marx.

A character with a sense of personal identity is John the Savage although his experience is composed of undesirable emotions ranging from loneliness to rejection. John was born — not manufactured as brave new world's other members — in Malpais' savage reservation, that is a label indicative of dystopia. Handley believes that John is the author's typical symbol of human liberty, who is also ironically more emotionally civilized than other members in the brave new world because of his capacity to give rather than just to take. He has a trait that practically others lack, namely authenticity. John gains knowledge from experience like Alex in *A Clockwork Orange*, and he possesses an individual history, as well as a sense of personality (1992: 66).

This self-awareness is annihilated eventually. Handley argues that John symbolizes normal man defeat, overcome by science that offers the means to live beyond the freedom of choice in life. John the Savage is a danger to the machine-like civilization because he is not constrained by the morals of the World State since he is free (1992: 67). In this regard, John's suicide refers to the inability of becoming an authentic person in Huxley's *Brave New World*.

However, Huxley is not an idealist, and succeed of a blind battle for independence against the oppressive force of the powerful is not based on his beliefs. Unlike Orwell, he does not account on the proletariat. He demonstrates how the normal man, who is not an educated person or aware of science around him, is unable to overcome the State's power. He appears to give a message to intellectuals who supported his contemporary world's vague ideologies. He points out that the evil

country is not really where John comes from; rather, the utopian place is represented by *Brave New World*. He achieves this by showing the systems that allow the World Controllers to manage every part of the citizens' lives, and perhaps education is the most essential one among the other systems.

The World State's educational system is entirely controlled by the government, adopting Plato's claim that the education of an ideal society should be in total alignment with the State politics (Plato, 1941:71). Their aim is to create an individual who follows moral values of the axiom which informs the society that is the World State. As mentioned before, it is a hedonistic community that mainly values satisfaction and pleasure of the individual desires above all. Such desires are controlled, so that the social stability is not threatened. In order to carry out this control, education plays a vital part because the public's desires are formed by education to be fit to the State. Such desires are immediately expected to be given. Thus the citizens of Brave new world are mostly satisfied, which prevents them from raising unpleasant emotions, such as frustration.

Booker comments on the educational system in this brave new world, stating that most of the technological ability of this society is aimed at a massive brainwashing program intended to keep them satisfied with the tasks assigned for them. Remembering Pavlov's apotheosis in Soviet Russia, the citizenry is conditioned to respond instinctively without feelings or thoughts in Huxley's dystopia. Both feeling and thought are highly discouraged in such a society (1994: 172). Accordingly, the World State's citizens are docile bodies, who automatically react to the environment pursuing the state's direction. The educational system of this community includes two aspects, namely the psychological conditioning and the linguistic

conditioning. These two aspects are built on the Pavlovian concept, which was mentioned earlier.

The psychological conditioning causes the person to associate specific things to given values and sensations. Its mechanism is mostly physical; it gives either sensations of comfort or discomfort that will consequently be associated in the subject's mind to the exposed things. Huxley explains that babies are instructed to develop an instinctive dislike towards flowers and books by electric shocks (2019: 20). The pain experience is inherently linked to both objects. The mechanism is excessively replicated, and the person is conditioned to perceive reality via the experience he is given for reacting to his environment automatically. As a result, these individuals will resist the interaction with flowers and books since they are related to pain.

Whenever the State renders citizens despise flowers, some purposes are considered; one of them is economic. The State prohibits citizens from appreciating nature because it is an action that generates no profit since it is free of charge. It also entails the removal of the romantic notion of aesthetics, which is normally linked to the nature. Finally, it involves the demystification of the natural human being, i.e. a person whose self is constructed through experience by interacting with his environment and his fellow human beings.

A very crucial move is also done as citizens are compelled to disdain books, which include language, analogous to power, in the dystopian literature. Sisk contends that the language of the dystopian literature has double edges as it is viewed as either a tool for the resistance against oppression or a political instrument to govern the language and implicitly the minds of the citizens (1997: 2). Huxley states "language gives definition to our memories and, by translating experiences into symbols,

converts the immediacy of craving or abhorrence, or hatred or love, into fixed principles of feeling and conduct” (2019: 85). He thus thinks that language can mould the citizens’ identities. Consequently, the State’s concern with literature is abolished, because citizens are already conditioned to see books as triggers of pain and fear. However, language is a big concern since it occupies a key role in their educational system.

This takes attention to the linguistic conditioning. To understand it, it is needed to consider the Sapir-Whorf Theory. Sisk argues that the dystopian authors appear to have generally adopted this theory, viewing reality and truth as a linguistic construction. The first section of the theory suggests that one cannot reach reality through any way other than language, i.e. the language forms and constructs human perceptions. In Benjamin Lee Whorf’s own words, “we dissect nature along lines laid down by our native language. Language is not simply a reporting device for experience, but a defining framework for it” (1997:12). Having followed this theory, the mind manipulators are able to employ language to construct a conceptual matrix in the human minds. This matrix can determine how these individuals perceive reality, thereby inevitably conditioning their responses. Therefore, one’s actions may be controlled linguistically.

In *Brave New World*, the linguistic conditioning occurs by what is termed hypnopaedia. This uses human suggestibility, whereby under such conditions, the individuals’ sensitivity towards the external suggestions becomes lower, which increases the mind manipulators’ ability to make their subject obey their instructions. Examples of these conditions are fatigue, anxiety, boredom, and light sleep. However, the best for the system is light sleep (Huxley, 2019: 70). If

a person receives a suggestion in the above-mentioned states, there is a strong likelihood that he will perform the task.

When a suggestion is constantly replicated in such situations, it will ultimately stick to the individual's subconscious, thereby shaping the conceptual matrix. The individuals are "sleep-taught" in *Brave New World*, i.e. they are programmed throughout their sleep; therefore, they show practically no challenge to what is being said. The suggestions provided must be clear and straightforward in order not to be exposed to the intellectual evaluation and easily instilled while the individuals are asleep. The mechanism is described in chapter two of the novel, as a set of Beta children is given a tutorial about "elementary level consciousness", and during this tutorial, they receive suggestions about the way in which they perceive the Huxleyan society's other classes. The lesson contains the below suggestions:

Alpha children wear grey. They work much harder than we do, because they're so frightfully clever. I'm really awfully glad I'm a Beta, because I don't work so hard. And then we are much better than the Gammas and Deltas. Gammas are stupid. They all wear green, and Delta children wear khaki. Oh no, I don't want to play with Delta children. And Epsilons are still worse (Huxley, 2019: 19).

This is among the first hypnopædic rhyme instances in the novel which shows clearly how moral principles are established in the children's minds. A quite significant part of this idea is that the citizen must be satisfied with what he is which in turn makes him reluctant to try to alter the status of the things. Ironically, the class is named "class consciousness" which reveals that the citizens' consciousness of this new world is fabricated.

Most of those rhymes are taught to follow the concept of collectivism, as it can be seen in the phrase, "every one belongs to every one else." (2019: 29). This idea is tied up with the concept of promiscuity, which is intended to keep citizens away from

getting emotionally attached to somebody in particular. The state increases its power over the individual, as the citizens accept this notion. Nobody, when everyone belongs to everyone else, belongs to himself. The citizens of the World State have no control over their own lives since it is dominated by the society.

Anything which may represent some personality awareness or conflict with the society's flawless operations ought to be suppressed. Feelings can do so, that is an idea seen in the expression, "when the individual feels, the community reels" (2019: 72). This quotation clearly indicates the opposition between the individual and the society. People cannot feel since it may threaten their stability and their society in turn. The individual, therefore, cannot obtain a high level of value which is demonstrated via the sentence "the social body persists although the component cells may change" (2019: 74).

Therefore, soma is a theme which can be found in rhymes like "one cubic centimetre cures ten gloomy sentiments" and "a gramme in time saves nine" (2019:89). These instances demonstrate how the individual is guided to take the medicine that stops him from getting deep feelings. The systematic replication of such rhymes in children's education, including the custom of following them, render the citizens of the World State powerless to do something that breaks the law. If they consider or plan to do anything which is unexpected, soma will ensure that the idea will not be acted.

These are among many rhymes what form the citizens' conceptual matrix. They include the State's approved philosophy and moral values. Education brainwashes the children with these ideals, who will, therefore, can be only law-abiding citizens during adulthood. The language mechanism turns individuals into

puppets dominated by the words of someone else. This is why Huxley states “In their anti-rational propaganda the enemies of freedom systematically pervert the resources of language in order to wheedle or stampede their victims into thinking, feeling and acting as they, the mind-manipulators, want them to think, feel and act” (2019: 86). Language, therefore, represents the puppeteer’s tool.

Baker indicates that the State remains stable due to the decreasing of the time between the emergence and realization of a desire. Nonetheless, this society’s stability depends on the fabrication of the population’s desires rather than their rapid realization. By means of the conditioning strategies mentioned earlier, the State just lets its citizens seek what it considers fit and can give it immediately (1990: 94). That is, happiness meeting citizens’ desires is the World State’s objective in the fictional society of Huxley. However, Tenley Williams notes that one thing should be kept in mind that happiness and morality take place in the social condition (Bloom, 1999: 11). The instance above, which demonstrates how children are taught to enjoy their social position, indicates that the citizen’s happiness focuses on conditioning which is based on schooling. The D.H.C. is mindful of the value of conditioning and therefore identifies the rhymes:

Not so much like drops of water, though water, it is true, can wear holes in the hardest granite; rather, drops of liquid sealing-wax, drops that adhere, incrust, incorporate themselves with what they fall on, till finally the rock is all one scarlet blob.

Till at last the child's mind is these suggestions, and the sum of the suggestions is the child's mind. And not the child's mind only. The adult's mind too—all his life long. The mind that judges and desires and decides—made up of these suggestions. But all these suggestions are our suggestions! (2019: 20)

However, along with all these tools, some citizens behave in an abnormal manner. Sisk makes a reference to two characters who contrast with what is socially normal and points out that both are “wordsmiths”, namely linguists. They are an emotional engineer and a psychologist, named Helmholtz Watson and Bernard

Marx. As they deal professionally with words, they become increasingly conscious of its influence, which enables them to reflect on the conditioning processes (1997:21).

Marx becomes skeptic and does not really trust in the motivations of the World State's citizens since he understands that they are just State products. Afterwards, he refuses to participate in many of the World State activities, and this is classified as a kind of freak. He is often disdained since he may not have his caste's body structure, and this was because of an error in his genetic conditioning. Because of his abnormal appearances, he does not have popularity with women like his fellow Alphas, and thus his desires cannot be fulfilled.

Initially, Marx appears to be an alien who threatens collective stability. He appears to be an aware rebel who is eager to resist the State's rule. However, after he returns from the reservation, he reveals that he does not represent any kind of threat to the society. He comes back bringing with him the savage John, and such a factor improved his popularity. He oversees the Savage, whereby if any citizen from the State wishes to see John, he needs to contact Marx first. Marx's new popularity positions him in a situation to experience pleasure that he was conditioned to search for. As his wishes are met, his trouble with appearance fades and thereby reveals that he was not a rebel but merely an individual who is dissatisfied.

Watson's case represents another thing. He fulfilled all his desires, but he still does not feel linked to the society. His distinction comes from being mentally superior, thus giving him a greater consciousness. He writes hypnopedic rhymes, but he feels that his writings are shallow, and he needs to write really meaningful texts. He believes that he cannot write in the world state meaningfully, since he cannot be provided with the material to develop fresh ideas in such a setting. This indicates that

in a community that is completely planned, there is no chance for perceiving original ideas. The mere thing a citizen of the World State has to tell or consider is the State's rhymes, which are conditioned into their minds.

This instance is observed when the citizens find themselves in circumstances that are new to them. When confronted with unfamiliar situations, there is a usual sequence of response; initially, they enter a state of silence, then they shift into a hypnopaedic rhyme, which they repeat over and over. Consequently, they have no idea to tell about the new condition, as their conceptual structure does not support such a possibility, and they become uncomfortably silent. The sense of distress is so intense, that the citizen has to depend on the hypnopaedic rhymes that can give him a sense of security. This occurs in various situations, like the situation in which Marx informs Lenina Crowne his willingness to encounter intense emotions, which he feels he could be capable of if he suppresses his desires. Lenina seems to be unable to grasp what he talks about and she senses frustration rising, as she eventually switched to an instilled rhyme. The passage below transcribes this situation:

He began to talk a lot of incomprehensible and dangerous nonsense. Lenina did her best to stop the ears of her mind; but every now and then a phrase would insist on becoming audible. "... to try the effect of arresting my impulses," she heard him say. The words seemed to touch a spring in her mind.

"Never put off till to-morrow the fun you can have to-day," she said gravely.

"Two hundred repetitions, twice a week from fourteen to sixteen and a half," was all his comment. The mad bad talk rambled on. "I want to know what passion is," she heard him saying. "I want to feel something strongly."

"When the individual feels, the community reels," Lenina pronounced (Huxley, 2019: 72)

Lenina's reaction to an unknown circumstance brings curiosity. She is introduced to familiar terms like "feel" in a different context. The term is a trigger to invoke the familiar sense previously instilled. When Marx uses the term, Lenina

replies utilizing the hypnopaedic answer that holds the meaning of “feel” in that specific community. Linguistic conditioning is really powerful to the extent that the World State’s citizens are made nearly unable to perceive thoughts that could undermine the official order.

Rafaela Bozic believes that the controllers of the world tend to agree with Whorf’s linguistic relativity hypothesis which indicates that the individuals who possess no words for antisocial emotions are unable to think anti-socially. It is effective because the citizens of the World State do not know that the terms, they utter are the terms of someone else. Sisk reflects on the effectiveness of the process and argues that the conditioned individual does not feel oppressed; they are not nostalgic for anything the State has abolished. For the majority of the citizens, the total happiness and societal stability have been attained without expense to themselves (2017: 22).

According to what has been mentioned before, a conclusion has been made that education which is conducted via conditioning is the foundation of the society in Huxley’s work. The World State relies for its survival on the strict controls of education and its function as a mechanism for indoctrinating citizens the ideologies of the State. William Matter suggests that Huxley’s utopian society arises from the tradition originally advocated in the *Republic* of Plato. While making a reference to the conditionings seen in Huxley’s novel, Matter argues that they adopt the “necessary lies” principle of Plato, i.e. they teach people to believe what is considered essential even if it is not true for the sustainability of the social body (in Koster, 1999: 63). Bernard Marx shows that such ideas are true rather than lies because “sixty-two thousand four hundred repetitions make one truth” (Huxley, 2019: 35). The main

characteristic which Huxley's dystopian vision focuses on is not exactly a lie but the production and conditioning of truth. Huxley joins Plato in choosing the same tool to render his utopia viable and ideological state apparatus such as education.

As it has been shown, the educational system of Huxley's state generates citizens who add stability and consistency to the community. The World State has superiority over the individual who is only a unit in the social system. Stephen Greenblatt describes this individual as a marionette who merely echoes the voice of a puppeteer and insists that this system dehumanizes the individual. The average person's journeys throughout life repeating the slogans in reality are his entire existence (in Bloom, 1999). It is obviously unlikely to be a part of such system and human at the same time since Huxley sees human's core as a free will, creativity, and the recuperation of natural emotion are the very heretics which the World State has suppressed.

Greenblatt reflects on one of the novel's key points, that is the relation between the free will and humanity. As it has been inferred in the preceding chapters, the free will can be viewed as the core of man. The citizens of the World State are determined being without free will. All of their thoughts and actions are determined by means of the conceptual matrix based on conditional processes described earlier, and such processes are applied to the World State's educational system.

Through Paul Russell's framework, who divides the free will into four levels, it can be claimed that the controlling of the educational system over the citizens of the World State is applied to the middle-range level, which is the second level (in Kane, 2002). It takes into consideration an agent's intention or will rather than his actions. The actions of the agent could be described as free in the World State because he/she

can do anything he/she wants to do. However, this liberty is illusory since the government controls his will by education. The incapacity of citizens to behave unorthodoxly is not due to their inability to turn thoughts into actions. Rather, it is due to their failure to will or to conceive unorthodox thoughts.

The World State's educational system also hinders the horizon level, which is the third-level in the framework. This level is related to the creation of reason-responsive systems, that are the cognitive processes employed for interpreting reality. This structure, formerly coined "conceptual matrix", is determined entirely by the hypnopædic approaches implemented in the education of the World State. The citizen can only think in the manner he has been conditioned to think. Therefore, his freedom to conceive different and innovative thoughts is also hampered.

The educational system in Huxley's utopian society ends in a full adjustment between the individual and the society, which allows World State to have the ability to perpetuate itself. However, this erases the free will and substitutes it with hypnopædia and association. The citizens are dehumanized and are robot-like individuals who automatically react to what the society wants in the manner the State designs. Thus, by employing Huxley's own language, education in the World State gives citizens a "surrogate-will".

By means of the World Controller, whose name is Mustapha Mond, Huxley reveals how the free will is conceived by the world state. Based on the point of view of determinism, Mond claims "one believes things because one has been conditioned to believe them. Finding bad reasons for what one believes for other bad reasons- that's philosophy. People believe in God because they've been conditioned to believe in God" (Huxley, 2019: 180). Such speech operates in two-fold aspects by presenting

concepts as constructs and denaturalizes concepts that can be taken to be true, and reveals how conditioning strategies easily naturalize any concept. Mustapha Mond is persuaded that the control is inevitable, thereby assuming that humans are products of their environments. Thus, it is the State's responsibility to enhance the mechanisms of conditioning, thereby leading to more effective social engineering results.

As already stated, the usage of such oppressive methods prevents man from the ability to be autonomous, and the World State believes in automatism instead of autonomy. However, John the Savage is an advocate of the free will. In an unforgettable conversation in the dystopian fiction, a dispute between Mond's and John's views exist, whereby Huxley discusses what Guinevera A. Nance claims to be the novel's core problem: "The point to which happiness ought to inevitably preclude freedom also to which point freedom ought to involve unhappiness" (in Koster, 1999: 103).

Nance maintains that such a world's civilization is centered on the belief that freedom and happiness are mutually exclusive and on the conviction that happiness is the ultimate end. Therefore, man should not seek freedom, but happiness, since the former may involve complications, frustration, individual instability, and ultimately the society's instability (in Koster, 1999: 103). The World State, in the pursuit of stability, conditions its people for being happy. In Mond's perspective, a citizen can just think about acting against the government if it is not capable of providing what the citizen needs. Therefore, the citizens' desires must be fabricated as to what the government can provide. Mond states that conditioned happiness produces social stability since "they get what they want, and they never want what they can't get" (Huxley, 2019:169). The citizens' will ought to be controlled rather than free.

Almeda King suggests that the human being in Huxley's fictional community is merely a tool for continuity of the State:

The horror of man's attaining the kind of happiness which destroys his humanity is heightened by the realization that this society does not exist for man but that man exists for the society. He is a vehicle for the perpetuation of a society which has distorted human values in placing its optimum on industrial efficiency. Man is merely a cog in the intricate machinery of mass production. To keep the "machinery" of civilization running more smoothly, civilization provides man with that which facilitates mass production but is detrimental to man's humanity (1968: 822)

Indeed, the individual is smaller than the system. Every Brave New World's citizen is brainwashed and educated to serve the society. This is not applied only on lower castes; it is also applied on the World Controllers because they are obliged to comply with the system. As any ordinary being in the World State, they are conditioned, decanted, and genetically manipulated. All these measurements ensure they will serve the system.

Mustapha Mond is an illustrative character of such measurements. Despite having awareness of all the community's social engineering processes, his conceptual matrix is made of the same associations and slogans any child of his class is provided with while educated. His task is to control the community to maintain the spinning of the wheels smoothly. Thus, he is the controller and the controlee at the same time (Baker, 1990: 127). According to Baker, the World State draws its power from itself, and, as Mond puts it, it is "irresistible mechanism" that maintains everyone, whereby no one can escape from this control even the controller himself.

Mond states "any effort to reform risks stability" (Huxley, 2019:72). He maintains "every discovery in pure science is potentially subversive; even science must be sometimes treated as a possible enemy" (2019: 173). Also, he reveals his own experience that he was confronted with either being banished or being a World

Controller. Such choices were presented when Mond made scientific experiments that were unorthodox. Such experiments could only be done in his exile, but in the case of staying, he would have to give up his experiments for the sake of stability of the World State. Mond realizes “happiness is a hard master – particularly other people’s happiness” (2019: 174). Since the system’s goal is happiness, the system represents the hard master, and he is just another dehumanized being.

John the Savage rejects this notion of absolute control over individuals. Unlike other citizens of the World State, John has been taught inside the reservation through individual experiences that are frankly quite grotesque. Hence, John is an outsider in two senses: first, he is not regarded as a member of the society, and second, Linda, his mother who is a former World State citizen, has not shown him care. Therefore, rejection is a strong feature in his personality and his educational experience is essentially built by reading Shakespeare’s works. That is, Shakespeare’s plays include words that make him able to convey his emotions. Thus, Shakespeare profoundly shapes his view of reality. Therefore, many critics might suggest that he is as brainwashed by Shakespeare like others who are shaped by hypnopaedia. , Shakespeare does structure the conceptual matrix of the Savage and Huxley’s decision to use the highly respected Elizabethan playwright has deeper meaningful layers.

Critics who support the notion of John’s as being conditioned like other citizens in brave new world overlook two points. First, though John has been affected by Shakespearean depictions of mankind and the world, this has not occurred in a systematic manner, and thus in no way, it can be called control. Russell states that compatibilism considers the nature and past as determinant factors of action rather than controllers because there is no motive included (in Kane, 2002:236). It is possible to

apply the same in the case of Shakespeare and John. The playwright informs the personality of John, but this does not mean controlling it. The second fact is the human capacity to reflect on reality. John is not a blank page that absorbs Shakespeare's words, rather he comes up with an understanding of his own regarding and employs these words for informing his decision. This inherent human aspect, which is the ability to reflect on reality, is what grants John the power to practise his free will and thereby preserve his humanity.

Choosing Shakespeare as the essential basis for John's conceptual matrix formation is quite significant. Harold Bloom believes that the playwright has created what is known as personality nowadays (2011: 29). By leaving aside Bloom's overstatements, it is possible to consider Shakespeare as the playwright who thoroughly has depicted human personality. As Bloom suggests, the characters the writer has produced are unforgettable not only due to their fall or the personality flaws, but also primarily due to their actions resulting from their own will (2011: 26). Arnold Hauser suggests that Shakespeare's plays associate with consciousness conflicts. These conflicts arise from the characters' freely chosen acts, and the characters have to confront the implications of their own choice. Shakespeare portrays man with all colours, with all traits including either desirable or undesirable ones (1999:435). By reading Shakespeare's full works, John has an overview of man's personality that is influenced by the words he has read. Therefore, he can only convey his emotions after Shakespeare indirectly educates him how to convey it.

Like all Shakespeare's protagonists, John is a human who experiences difficulties that result from his will. John's humanity is revealed by his struggle to keep his liberty. In his exertion for contrasting Mond, he attempts to show that

autonomy and free will ought to be preserved if a person is to stay human. Finally, in the usually-quoted speech, he demands the chance to transgress: “but I don’t want comfort. I want God, I want poetry, I want real danger, I want freedom, I want goodness, I want sin” (Huxley, 2019: 184). Throughout his speech, which may be also claimed to mirror Augustine, he concludes that sin is equivalent to freedom. In the society of the World State, sin is an act, which is considered against the State and a violation of the social custom. John then turns into a transgression advocate. Mond believes that he appears to be demanding the right to feel the taste of unhappiness. Like the critic William Matter, he describes it “science actually has brought the society of Huxley to drastic role of rendering unhappiness as a violation against the social system” (in Koster, 1999: 68).

John equates sin with virtue. Huxley seems to employ the Manichaeic concept, which says that the presence of an entity relies on the presence of its opposite. John believes that by abolishing the potential of behaving unorthodoxly, that is abolishing the societal evil, virtue is subsequently abolished. However, it is not possible to fail to recognize the similarity with Burgess’ *A Clockwork Orange*, whereby the Savage is an advocate of transgression just like Alex is, but the transgression of each character takes a different course.

John transgresses through not allowing the world State to determine what to be done with him, but through deciding what to be done with his life. He does so in a contradictory act that is against both himself and the State at the same time. By deciding to kill himself, and thereby avoiding the potential of being a cog in the machine, he condemns the utilitarian usage the State facilitates for its citizens. John’s suicide is generally viewed as the World State’s last assault on

him. Nonetheless, the State does not dictate John's actions here. Although being pressed by the other citizens of the State, John's decision of committing suicide is his own choice. In other words, John's suicide can be viewed as the last manifestation of his will. Committing suicide is his final act of transgression that liberates him from the State's determinism, thereby erasing his social usefulness. He does not become a docile body because he liberates his body by demolishing it. Thus, suicide turns into the strongest affirmation of the natural human.

Although John practises his will by liberating himself from the control of the World State, Huxley's utopian community is still established on the impossibility of the freedom of will. In addition, the Savage could never have his individual way in the State. He could have three choices, including first, to become a social marionette just like the other citizens, but due to his background, this would be unlikely to happen, second, to escape towards a deserted location, which he tries first, but his attempts ends in failure, or third to commit suicide. It is obvious that human beings in the Brave New World have nothing in common with the human beings since their nature is destroyed by the deprivation of the free will. Therefore, the World State's educational system ensures continuity and stability since each citizen is educated to become a law-abiding robot.

CONCLUSION

Burgess's *A Clockwork Orange* was presented to the public thirty years after Huxley's *Brave New World*. Nevertheless, both writers hold a common concern; both novels discuss the dystopian genre, whereby the key purpose is to criticize the utopian principles. As mentioned in chapter one, the core of utopia is paradoxical; its perfection is its imaginary nature. That is, the achievement of utopia relies on the perfect harmonious state between what the public sees as true and the axiom of the utopist, and such a situation is not achievable without resorting to strategies which subjugate the population's will to the utopist.

The axiom which the people of an ideal society are subjected to is a system of moral codes, containing their conduct. As stated in the first chapter, morality is a structure of fixed social behavioral rules, containing three components: social attachment, discipline, and autonomy. Due to the intentional and holistic nature of the utopian societies, conflict avoidance becomes right and responsibility, and discipline plays a key role in the system of morality. In other words, the discipline restricts the individual's choices to socially appropriate and achievable objectives. These objectives are established considering the society with the intention of preventing social conflicts, thereby reinforcing the social attachment.

Durkheim believes that schools are the best environment to establish morals, when autonomy, social interaction, and discipline are developed. Education is, thus, viewed as the most significant institutions in the utopian societies. However, the education offered in the utopian system is essentially a fallacy; since rationalism is not able to grant individual the ability of viewing reality as a whole, the truths, which utopists attempt to show, are fabrications. Therefore, the utopian education system

cannot allow students to understand real morals, but rather a fabricated collection of moral codes. Hence, the utopian citizen is a person who conforms with the law, works for the common good of his society, and does what the State sees as right. In addition, the utopian educational system does not produce an autonomous citizen since autonomy acknowledges the ability to decide a free course of action.

Autonomy is the moral aspect that is associated with the notion of free will. According to the argument in chapter one, compatibilism appears to be the best approach to tackle the nature of the free will. Also, it was concluded that man is both determined by variables like the nature or the past and that man is free to exploit those variables by reflecting mainly on them and coming up with various ways of behaving. Besides, it was argued that by employing Augustine's philosophy, the free will has an ambiguity when it comes to its core. In other words, only the choice of good will makes people good, but the choice of this good ought to necessarily contain the choice of evil.

Utopia is a kind of community that cannot perceive the presence of evil, so the potential of choosing evil ought to be eliminated since the utopianism always disregards the aspect of autonomy. In addition, utopia's politics, which turns into ideology when the planned society is established also attempts to ensure the stability of the "perfect" society and the educational system consequently adopts reproductive politics. Then the citizen must reproduce the system instead of questioning it, which means the restriction of his will. When his will is independent, the individual will conceive the society and its moral principles in different ways. Consequently, change and free will in utopia are not needed since the two might cause instability.

In this study, the utopian community that has been analyzed is designed to its utmost, thus implying that its structure must not be changed. The individual is educated to reject change in such a manner that he or she is literally unable to behave in a way that does not align with the moral principles of his or her State. A utopian educational system is a conditioning programmed, which ends in turning humans into robots. The designed citizen is stable and society is thus expected to retain its stability. However, utopia is a bad environment where people are deprived of their humanity and their free will is stolen. This paradox is exposed to the readers by the dystopian authors, and this is what Burgess and Huxley have in common in their works. They prove that utopia cannot be a good place; It can be only a bad place since humanity is dehumanized, and it turns into dystopia.

The prime similarity between *A Clockwork Orange* and *Brave New World* is that they each demonstrate the effects of educational strategies employed to control the social being. Education is founded on the Pavlovian notion of the conditioned response in both novels. Burgess introduces the Ludovico Technique that causes Alex to associate nausea and pain with violence. The World State's citizens are educated in Huxley's novel on hypnopaedia and association, which renders them to connect truth with the linguistic fabrications, and nature with pain. However, both novelists depict the utopian educational systems in a viewpoint that is different from the utopian, thereby exposing the flaws of such an educational conception.

The conception goes along with the Althusserian concept, which notes that the education is very powerful "Ideological state apparatus" since it decides the roles which one carries in the society. The citizens of *Brave New World* are educated according to the State's ideology and how to perceive other social classes as well

as their own. They need not to discuss tasks in the social body but to carry on the tasks they are given. Anything they do is planned by hypnopaedia that offers absolute stability between the citizens and the State's ideology. Indeed, the World State's educational system is an Althusserian system.

Alex is also educated on how to deal with people cordially. He is rendered unable to employ violence, and he must adopt a form of behavior expected in a civilized society. Alex can only eliminate his feeling of illness by performing a good deed. Thus, like the citizens of *Brave New World*, Alex is driven to play the role of a decent and good citizen. Therefore, the Ludovico Technique can be regarded as an ideological apparatus as well.

The educational systems in the two novels do not only produce identical beings who adhere to the State's ideology but also present characters with identical forms of behavior. When Alex envisions or observes violent scenes, he experiences the discomfort of illness and has to pursue an appropriate course of action. The citizens of *Brave New World* also experience discomfort in the face of new circumstances, reflected by their silence and is broken automatically by the hypnopaedic rhymes. This trend demonstrates the external impact, that is not merely an impact but also an external control of the behavior of the mentioned characters. Further, they do not even respond not because they intend to do so, but because they are driven to do so.

Despite the similarities seen between the two novels, their differences bound them even more deeply together. As seen in chapters two and three, the way they exhibit the impact of conditioning strategies are different; Huxley reveals the impact of coercion on the society while Burgess focuses on the individual. This variety

offers the readers a dialog that renders the novels to complement each other by presenting the impact of coercive strategies in both contexts of the social life.

The first difference between the two novels regardless of their scope seems to be the duration of the application of conditioning. *A Clockwork Orange* provides readers with conditioning which is applied after the fact, that is with a character who already has done many anti-social actions and must be turned into an individual who is socially appropriate. *Brave New World* provides readers with conditioning, which is applied before the fact, that portrays a community which allows conditioning for educating its people in advance in order not to commit anti-social acts.

This difference makes the lack of free will even more pronounced in Huxley's novel. By contrasting Alex's suffering and despair, which are the results of his inability of behaving in accordance with his own will with the apparent comfort with which citizens of *Brave New World* live, one could infer that conditioning there is conducted more thoroughly. Unlike Alex, the citizens of the *Brave New World* do not have their will suppressed; their will is in fact fabricated, thereby enabling the World State to remove its existence as a controlling entity. Huxley's citizen of utopia does not experience any suffering for being controlled, as well as he holds no idea what the free will and individual experience mean. They are controlled in a thorough manner that they cannot recognize their condition's absurdity.

Control seems to be more efficient in the World State due to the processes of conditioning employed, whereby Burgess' Ludovico Technique is an association-only process. Huxley's World Controllers seem to believe that the association is not enough, so they include linguistic conditioning. The citizen's conceptual matrix in

the brave new world is constructed by hypnopædic rhymes, which essentially allow the citizens to think precisely in line with the morals of the World State.

On the other hand, John and Alex are not conditioned linguistically. The first conceptual matrix is constructed by Shakespeare, while the second is by Nadsat. This absence of linguistic conditioning enables them to think differently from that of the State. The Savage uses a language that allows him to convey his emotions, and Alex has a language, which refers to an even deeper sense of self.

As stated previously, *A Clockwork Orange* points to the close-range level in the system of Paul Russell, while *Brave New World* points to the middle and horizon levels. Even though Alex is conditioned, he has a sense of individual will that he can keep after Ludovico Technique's application. He is stripped from the power to convey his own will, which is unfit to be put into action, but the government is unable of totally removing it. On the other hand, the citizens of the *Brave New World* have no sense of their own selves, because the state entirely conditioned their desires as well as their perception of reality. As far as the citizens are concerned, there is no absence of the individual will since there is no such an element as an individual will within their society. It is possible to conclude that they are just robots, who are socially useful marionettes, but they are not humans at all.

As has been demonstrated, the free will means that the norm may be transgressed. Transgression is the reason that makes the government employ the Ludovico Technique in Burgess' novel. The society where Alex lives is not the utopian one, but it can no longer tolerate transgression, that is a typical trait of utopias. The so-called Ludovico Technique is a kind of strategy employed in the utopian communities to eradicate the potential transgression. However, Burgess does not specifically focus

on utopia directly but rather on the impact that these utopian approaches have on humans. The strength of his work rests on his effort which demonstrates that the free will must be protected despite all odds. Even though this includes the presence of violent hooligans such as Alex, free will is the central theme of *A Clockwork Orange*.

Transgression in Huxley's *Brave New World* is also a key feature. The two transgressors, namely Helmholtz Watson and Bernard Marx, who were decanted in the World State, have been sent to exile. John is a transgressor and he is not the type of citizens the World State likes to walk around in its territory. He is a possible danger to stability, that is evidenced by the way he influences Lenina Crowne, a female character who eventually makes mistakes at work due to his distressing impact. The linguistic and psychological conditioning, that would be education, guarantee no violation of the social norm. In other words, the World State must preserve stability, prosperity, and peace. The ideal world cannot enable people to take dangerous decisions, and the utopian structure is at the center of the *Brave New World*.

However, as has been previously argued, the free will involves the potential of transgression. It is how utopia wants to put its foundation. Therefore, the World State eliminates the free will by means of education. Burgess' *A Clockwork Orange* lays bare how this elimination is harmful to the humanity as it kills the self. Then Utopia relies on the dehumanization of its citizens. In other words, it is an ideal society, populated by beings who look like humans, but they are not humans.

By comparing these two novels, it can be concluded that in utopias humans are made by and for the society. Therefore, the double truism regarding humans and society turns into a unilateral truism: humans no longer create their society; rather, the society alone creates humans. This shows the risk of the utopian education being taken

for granted. The two author's dystopian perspectives reveal that the conditioning strategies adopted to achieve the utopia destroy the individual and turn the society into a colossal mechanism, whereby the human is unable to resist it. Therefore, utopia is not a good place; rather, it is a nightmare, where everyone who holds a sense of self wishes to escape.

In both novels, this escape is portrayed by the act of suicide. Alex tries in *A Clockwork Orange* to commit suicide, but he fails. By means of this behavior, Burgess wants to refer to the free will, and Alex needs to live and prove that he can change out by himself. The point of Huxley is a different one; he attacks utopia openly. For John the Savage, only two choices are available: choosing his own destiny or submitting to the World State. However, the Savage prefers to act as a Shakespearean human and chooses self-destruction, thereby indicating that he prefers "not to be" through his choice, because "to be" is equal to "not to be" (unchosen) in the World State.

Both Huxley and Burgess demonstrate the danger of utopianism. Their works demonstrate the utopian educational methods, which are viewed from a different viewpoint compared with the utopian's. This view protects the individuals and their freedom to be what they are. At the time of their publication, both novels have affected people and proceed to affect readers nowadays. In a world where technology has continuously been misused and where the powerful strive to expand their dominance via establishing their ideology in developing nations, their message cannot stop being received. They question utopia by demonstrating that once created it stops to be utopia and turns into dystopia.

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