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Human Corruption and Dystopian Motifs in
Anthony Burgess' *A Clockwork Orange* and George
Orwell's *1984*.

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I hereby declare that this bachelor thesis is my work only and all the sources that were used are listed on the Works Cited page. No other sources were used.

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Abstract:

This bachelor thesis is focused on a brief analysis of the novels *1984* and *A Clockwork Orange*. It analyzes their differences, what they have in common and the ways in which George Orwell and Anthony Burgess implement dystopian motifs in their novels. The theoretical part deals with inspirations for both the novels and their connections to the real world and real 20th century totalitarian regimes. The practical part analyses the two dystopian worlds in the novels, their governments, protagonists and languages. It explores the novels with regard to the themes described in the theoretical part.

Key Words: dystopia, totalitarianism, *1984*, *A Clockwork Orange*

Abstrakt:

Tato bakalářská práce je zaměřena na stručnou analýzu románů *1984* a *Mechanický Pomeranč*. Analyzuje jejich rozdíly, dále co mají společného a způsoby, jakými George Orwell a Anthony Burgess používají dystopické motivy v jejich románech. Teoretická část se zabývá inspiracemi pro oba romány a odkazy ke skutečnému světu a totalitním režimům 20. století. Praktická část analyzuje dystopické světy v románech, jejich vlády, hlavní hrdiny a jazyk. Zkoumá romány s ohledem na téma popsána v teoretické části.

Klíčová Slova: dystopie, totalitarismus, *1984*, *Mechanický Pomeranč*

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I. Introduction

The police, interrogations, propaganda, murder, political manipulations, oppression and loss of individual freedom are the leitmotifs of most dystopian novels. Both *1984* and *A Clockwork Orange* that this thesis focuses on by no means violate this rule. The aim of this thesis is to analyze and to compare how both authors present their dystopias in these two novels, characterize their protagonists and their position in the corrupted world they inhabit. However, heroes (or antiheroes) of these novels are scarcely something more significant than mere puppets in the hands of omnipotent governments or political parties. Their fate is to succumb to the power of the authorities and their struggle to avert the inevitable is typically futile. However, it is fascinating to observe the differences between the main characters and their development within the two novels. The first one is an outspoken symbol of good, the second utterly evil, yet he is to change into a grotesque scapegoat.

Another goal of this thesis is to take a closer look at other peculiarities of these worlds. The rules and mechanics of corrupted societies are different in both the novels and there are many details to carefully pay attention to. Usually, dystopian novels have a moral, a political and a social side. Usually they warn against recent phenomena, no matter if already existing or yet latent. These typically threaten the democratic way of life and uphold persecution. In the 20th century, the uprising of fascism and communism (especially Russian communism) inspired many authors to write their own dystopias. These may have been allegoric like Orwell's *Animal Farm* (1945), very realistic and close to their model or set in a world that is in a very distant future. However, they always point to a real threat by describing its common features. In most 20th century dystopian novels we can find description of real persons and real mechanisms of totalitarian countries. For instance, Napoleon from *Animal Farm* stands for Stalin, Eurasia in *1984* is what real Soviet Russia might look like in the future with the Thought Police representing the KGB and so on. This thesis presents an analysis of what kind of dystopias we can find in the two mentioned books.

Another goal of this thesis is to unveil on what basis both dystopian worlds function, which comprises namely their hierarchical structure, methods of oppression, propaganda and also how the political power of leading authorities is then kept and maintained. Although *A Clockwork Orange* is not set in an altogether totalitarian world, it nevertheless contains political struggle for power by using methods that are very close

to those of a totalitarian government. The crucial motif of the individual will and individual freedom is substantially important for both the novels.

Both authors were ingenious when it comes to the uses and various purposes of a language. Both created an English language of their own, or to put it more simply, they changed several areas of the English language to achieve different goals. Not only is it intriguing to take a closer look at the changes they made from the point of view of linguistics. The political and social questions that Nadsat and Newspeak arouse are also hardly negligible. It is the importance of speech peculiarities in both worlds and what different political and social purposes do Newspeak and Nadsat serve to.

Another key area to analyze is the influence of outer factors that were triggers for both authors to create their dystopias. That means what political and social threats were present during their life and how do they reflect on them in their novels. Both the novels illuminate very complex worlds and this thesis compares them from various angles and thus possibly bestows their key motifs and principles.

II. Theoretical part: Background and Inspirations

II.1. Influence and Historical Importance

Big Brother, Winston Smith, Alex and his droogs, *A Clockwork Orange*, 1984, it is hardly conceivable to what extent these novels influenced life in the second half of the 20th century and quite possibly life of many more generations to follow.

Both the novels represent two different worlds that were (in the time of their first publication) dangerously close to becoming a reality for western countries, even for such a conservative country as the United Kingdom where they were written. “What you seem to be saying is that *1984* is no more than a comic transcription of the London of the end of the Second World War” (Burgess, 1985 21). Not only were they a threat to the western world, they were inspired by very real and sinister European totalitarian countries. Furthermore, the danger of totalitarianism never ceases to exist as history teaches us. Therefore, both the novels can always be perceived as a warning for further generations. They have had a strong impact on ordinary people, writers and even on world politics. The latter is especially true for George Orwell’s *1984*, which strongly appeals against totalitarianism and it contributed to a mass awareness of evils and potential atrocities of fascism and mainly of Russian communism. “Terms like fascism and communism represent no true polarity, despite the war. They could both, thought Orwell, be contained in some such name as Oligarchic Collectivism” (Burgess, 1985 36).

However, despite the indisputable good intentions, Orwell’s *1984* and *Animal Farm* were misunderstood by many people and then exploited for the purposes of propaganda, as they could be seen as weapons against communism and even against socialism (even though Orwell was a socialist). “ ‘Ingsoc’ was identified with Labour Party and Oceania was being enthusiastically presented as the prophecy of either a Left-winger who had recanted or of a distinguished English author who was writing about what would happen if liberty as free enterprise were not firmly defended” (Crick 565). It is certainly worth considerable attention that even the best intentions towards the society may be easily abused for purposes of propaganda. Perhaps the society that allows something like that to happen is the one that needs dystopian authors the most.

One of the writers influenced by George Orwell and by his *1984* was Anthony Burgess. His *A Clockwork Orange* is a completely different kind of dystopia but it proves to have achieved similar merits. It has found its way into souls of young artists and the names Alex, Clockwork Orange, altogether with miscellaneous Nadsatic expressions from the novel have been used in musical adaptations, lyrics of modern bands and in movies. They are also rooted in everyday speech, especially of young people from the punk subculture. However, the book was severely misunderstood by many. Burgess was considered to be an advocate of violence that he enjoys and that he describes in a very joyful way. “I saw that the book might be dangerous because it presented good, or at least harmlessness, as remote and abstract, something for the adult future of my hero, while depicting violence in joyful dithyrambs” (Burgess *Your Time* 61).

Both the novels are deemed as the most important works of mentally matured and well-flourished authors. The enormous amount of copies sold makes the same point very clearly. Both the books have tremendous qualities that even after decades from their first publishing, people still strive to read them. Perhaps it is due to superb depiction of both dystopias, or because of shivering awareness that what you find in the novels might conceal an impending and substantially real danger.

II.2. A Prophecy not Too Far in the Future

Many people have embraced these novels as prophecies. The eloquent title of *1984* (being written in 1948) was a straightforward clue that we were dealing with a prophecy distant some thirty or forty years. Burgess puts the plot of his novel into “not too far in the future”. Even though a reader of *A Clockwork Orange* cannot tell the date of the story precisely, he/she is always aware that everything that happens in the novel is not altogether unconceivable and it might very plausibly concern him in the next few years as well. There are no pieces of evidence of immense scientific research or advancement. A reader of *1984* knows the date for sure (even though the protagonist Winston Smith does not), yet, he/she is also aware of its sinister proximity. There are motifs that seem futuristic such as the ever-present screens that constantly spy on every single person. However, the TV had already existed and it had certainly influenced people’s life in 1940s. “It was evident then it was going to be a part of everybody’s life. Among the

ingenuous there was a feeling that the faces that spoke at you were really looking. The TV was intrusive” (Burgess 1985 23). Burgess very clearly describes general apprehension the TV had inspired that Orwell used in *1984*.

Perhaps the awareness of this dangerous proximity and plausibility is what makes both dystopias very easily graspable compared to older ones such as *Brave New World* (1932) by Aldous Huxley that takes place in 26th century or *We* (1924) by Yevgeny Zamyatin. “And it is authentic as a plausible nightmare that has haunted us ever since, more than any other of the anti-Utopian of this century whether by Wells, London, Huxley or Zamyatin, from all of whom Orwell borrowed, but greatly improved and transcended” (Crick 552). However, the novel *We* was highly praised by Orwell in his review for the *Tribune* newspaper and even by Burgess in his essay part of his book 1985. Motifs from *We* such as constant surveillance, indigestible food and governmentally endorsed anti-sexuality unquestionably inspired Orwell’s *1984*. In a note on the text of *1984* by Dr Davison we can find what George Orwell told Gleb Struve about *We* in 1944: “I am interested in that kind of book, and even keep making notes for one myself that may get written sooner or later” (Orwell V).

The world of *A Clockwork Orange* is virtually almost the same as it was in real England when the book was published. There are no signs of any significant scientific progress nor does the country seem very different from its model England. There are political tendencies that point to the threat of impending totalitarianism, yet the country seems awfully close to the early 1960s England.

II.3. Personal Background

II.3.1 George Orwell

It is vitally important to stress the social and political background and both authors’ mental and physical condition under which their books were written and published. George Orwell started writing his novel in 1946 when the world has just witnessed atrocities of Hitler and Stalin and their totalitarian regimes. During World War II, Stalin managed to slightly soften negative reactions and attitudes towards him and his regime in the circumstances of his military efforts against the Nazi regime. However, he never ceased to be a mortal enemy of democracy in the eyes of Orwell who suffered from and

witnessed methods of communist oppression when he served in the Spanish Civil War in the late 1930s. It was hardly possible for a man whose friends were tortured and killed by the Russian or pro-Russian communists to approve of such a regime and he never did. “Orwell made a clear distinction between the Communist ideals of the Russian Revolution and the betrayal of these ideals by the forcible collectivization of agriculture, the Purge Trials, the extermination of opposition parties in Spain and, later on, the Hitler-Stalin Pact” (Meyers 171). Even as a socialist he borrowed Stalinist regime as a model for his novel *1984*, as he always believed in democratic socialism. It might have partly been a theoretically victorious Germany that we find in *1984*, yet it much more resembles soviet Russia with the furthest degree of oppression that cannot be escaped nor fought.

George Orwell had another reason to write a novel as dark as *1984*. It was his fragile health condition he had struggled with since his childhood and which culminated in the late 1940s in a severe tuberculosis. After the deaths of several closest friends and relatives such as his father and first wife, he found himself facing approaching death himself, even though he never stopped believing in at least partial recovery. Yet, there is a little doubt that it would not affect his writings. Orwell himself claimed that without the disease, the novel would have turned out better. “I think it is a good idea but the execution would have been better if I had not written it under the influence of TB” (Crick, 546).

II.3.2 Anthony Burgess

Anthony Burgess had to deal with a severe diagnosis as well. “In 1959, he was invalided home from Malaya and his work with the colonial civil service, with a suspected brain tumour. Given a year to live, this man’s remarkable resourcefulness led him to write five novels in that year, so as to leave his wife some posthumous income” (Dix 4). After the diagnosis he was given a year to live. *A Clockwork Orange* was written in 1962. That means that Burgess was already two years overdue when the novel was published. It is this vision of the grim reaper lurking in the shadows nearby that greatly influenced both authors when they wrote their crucial novels. Before, in 1944, four soldiers had assaulted Burgess’ pregnant wife and she had lost her baby as a result of the attack. This ominous event of their life inspired Burgess to create Alex and his gang who commit similar misdeeds.

Unlike Orwell, Burgess had an opportunity to serve in the World War II as an educational officer. Like Orwell and many others, he was deeply moved by the atrocities of the war. After Orwell's death, Burgess lived in an atmosphere of the Cold War and the atomic war threat when the world as we know it could end in any second given. Around the year 1960, many British citizens shared an opinion that groups of young hooligans acting extra-violently are ill and as such, they should be medically treated. "It was the sense of this division between well us and sick them that led me to write, in 1960, a short novel *A Clockwork Orange*" (Burgess, 1985 91). Even though *A Clockwork Orange* is not situated in a completely totalitarian regime, it is quite natural that totalitarian regimes that flourished and declined during his life enhanced his decision to write a dystopia. His is more focused on an individual product of corrupted values than on corrupted society and its mechanisms as in *1984*. Individual freedom is the key motif in his novel.

II.4. Symbolism:

"This is the London of war-time or just after. It's certainly is not a London of prophetic vision" (Burgess, 1985 25).

1984 is a year of thorough oppression and ultimate suppression of individual freedom. The title was probably introduced by a simple extrapolation of the last two digits of the year 1948 when the novel was finished. London in *1984* is very similar to London in 1948 with many autobiographical motifs from Orwell's life: Burgess summarizes Orwell's London in his essay part of *1985*: "Well, the Ministry of Truth may certainly be accepted as the Broadcasting House where Orwell worked during war. Headquarters of the BBC."..."Room 101, in the basement of the Broadcasting House, was where Orwell used to broadcast propaganda to India" (Burgess, 1985 25). Victory Mansions resemble the ruined 19th century houses in London; the gloomy canteen in Ministry of Truth is the canteen in which Orwell dined during his work for the BBC. Victory cigarettes are those that were given to soldiers during World War II. Elsewhere Burgess reminiscences about the Hate School he was sent to while serving in the army. Methods used in the School resemble Hate Week in *1984* very much. "We were taught

Hatred of the Enemy” (Burgess, 1985 22). Slogans of the Party can be easily read just as fascist slogans before and during World War II.

The title of *A Clockwork Orange* has several interpretations; the ones that Anthony Burgess suggests himself in 1985 are understandably those most plausible. Burgess always kept in his mind a popular cockney saying that goes ‘queer as a clockwork orange’. He knew that once he would use it for a title of a novel. “When I began to write the book, I saw that this title would be appropriate for a story about the application of Pavlovian, or mechanical, laws to an organism which, like a fruit, was capable of colour and sweetness” (Burgess, 1985 92). A clockwork orange is what becomes of Alex. He is no longer a human being able to choose to do whatever he wants. By usage of science he was turned into a mechanical being that responds to predetermined triggers.

While Orwell may partly identify himself with the protagonist Winston Smith, Burgess does not. Alex and his gang are like the gang that assaulted Burgess’ wife in 1944. Burgess himself may be hidden in the democratic activist F. Alexander, the author of *A Clockwork Orange* in the novel itself and he is the voice against totalitarianism and Ludovico’s Technique.

Symbolism and subtle references to the real world are used in both the novels, but definitely much more frequently in *1984*. That is why *1984* feels far more pessimistic than *A Clockwork Orange*. Naturally, this effect is caused by other factors as well but frequent symbolism plays one of the key roles in the story of *1984*. Numerous references to the real world that can be found in the novel help to illuminate this unique world and it significantly contributes to the novel’s grim and utterly depressive atmosphere. Without all the details that were familiar to a citizen of London in 1948, the novel would hardly achieve such a great success and it would hardly convey such a powerful message.

II.5. Origins of Totalitarian Themes

The rise of 20th century totalitarian authorities greatly inspired both the authors. In both the novels we can distinguish numerous totalitarian methods that were inspired by these regimes. Developments in science and general technical progress enabled an enhanced control and surveillance of an individual and at the same time it contributed to the invention or improvement of numerous techniques of oppression. In *1984* and *A Clockwork Orange* we can find suppression of the individual freedom, constant

surveillance, torture, propaganda, manipulation of a language. The government is deliberately carrying all of the mentioned out in order to retain political power of the ruling class. Although the worlds we read about in both novels are fictional, all totalitarian countries have used all these techniques. Even though the fascist regimes cannot be neglected, the strongest inspiration for these techniques certainly was the ideology of soviet Russia.

II.5.1 Methods and Reasons

In every totalitarian state, there is a ruling minority that needs to retain political power. The power is maintained by a cunning and structured oppression that eliminates any act of individualism. The government uses both terror and surveillance. “Surveillance means that the population is watched; terror means that its members are subject on an unpredictable but large-scale basis to arrest, execution, and other forms of state violence” (Fitzpatrick 190). The totalitarian police are chiefly occupied with political enemies and they are the most important part of the state’s executive. When Orwell was writing about the Thought Police, the crucial enforcer of the Party’s doctrines, he was in fact writing about the KGB. Their key purpose is to track and eliminate enemies of the government. “Revolutions are usually the work of disgruntled intellectuals with the gift of the gab” (Burgess 1985 37). These independently thinking individuals are the biggest threat to these regimes and they are vigorously purged; imprisoned, tortured and in most occasions eventually murdered. The ambitious members of the ruling minority are also dangerous as they are prone to organise a putsch.

When potential enemies are being taken care of, the totalitarian government simultaneously needs to keep the masses obedient. Usually, the government employs elaborate methods of propaganda and lies. Anything that is deemed ideologically dangerous is destroyed or censored. The history is constantly being rewritten so that it complies with the current government’s goals. “According to the doctrine of *partiinost*, history was simply a weapon in the class struggle. There was no such thing as objectivity, all science being merely class science, so the scientist could not fail to take sides” (Daniels 233). Thus, any potential revolutionary has difficulties to find an inspiration because there is virtually no way to obtain it, or, at least, that is what the

government strives for. Furthermore, the censorship also functions as a filter of information that could persuade a citizen that he could have a better life elsewhere.

While these methods are utterly oppressive, there is also the necessity to induce fanatical love for the government and fanatical hatred towards the enemy. These joint feelings help the government to control the masses because they can be easily enthused when proper methods are used. This love is achieved by the creation of a cult and it can be either the Stalin cult or the admiration of Big Brother. In soviet Russia, every political success was attributed to Stalin and this glory enabled him to be loved by wide masses of people who were completely unaware that most of it was lies. "Stalin's public image in the 1930s, like the Tsars' before him, was that of a quasi-sacred leader, font of justice and mercy, and benevolent protector of the weak; he was often photographed smiling paternally on shy peasant women and children" (Fitzpatrick 24).

Hatred is evoked in a very simple way. The portraits of the enemy can be seen everywhere and by usage of propaganda the enemy is described so as to virtually compell the citizen to feel the hatred. In comparison, the leader of the government is described as the greatest guardian. Furthermore, any negative impacts on the citizens that may have been caused by the government (as it has been in most cases) have been attributed to the enemy. The government may always blame the enemy for any food scarcity, famine or war. Every piece of evidence of the contrary is destroyed and witnesses murdered or sent to a work camp.

II.5.2 The Language

In both the novels, there is a large amount of space dedicated to the language. The totalitarian government often manipulates citizens by transforming the language. As the language is the tool to express thoughts, one can easily guess what the reason for that is. Thinking cannot be fully controlled and, as it is known, totalitarian government endeavours to control every single aspect of a human life. However, it fails to completely penetrate a person's individual thoughts. Yet, it is capable of controlling a language to a certain degree. The language is taught in schools and it is also learnt from books. The government thus eliminates books with words that are considered inappropriate or even dangerous. The language is further transformed by several methods.

Some words are usually presented in a very negative context in order to imbue the hatred. The word *enemy* was usually described as the enemy of the class or enemy of the people. “That notion of “class enemies” implied that there were certain fixed categories of persons in Soviet society who were liable to be victims of terror: kulaks, priests, disfranchised “former people” from the old privileged classes, and the like” (Fitzpatrick 191). Words like war, fight or punishment are typically described in connection with the enemies of the state. This coexistence is very effective as the citizens always hear of war as a war against imperialism, the punishment is always a punishment of traitors or enemies of the regime. This perpetual ideological influence helps the government to control people’s minds.

When it comes to dangerous words that could convey any thought connected with democracy or with hostile regimes, these connotations are usually dropped. When Bertram D. Wolfe was browsing the abridged *Russko-Angliiski Slovar* published by Ogiz-Gis, the Russian-English dictionary of the USSR in the 1950s, he discovered an example: “*Faith* was illustrated with the ‘faith in the revolutionary cause’, without any hint that there might also be a faith denominated as religious” (Wolfe 134). Religious faith simply does not exist because such connotative meaning had been abolished. The words like democracy or freedom are usually described in a very strict and dogmatic fashion so that no other interpretation is possible. ‘The USSR is the most perfect democracy’ could be an example of such a rather vague entry.

III. Practical Part – Two Worlds

III.1. Atmosphere of the Cities

London in *1984* is a place of no crime. There are no laws, there is no violence. There is a scarcity of food but nobody dies due to starvation. Proles (the proletariat) that constitute 85% of the society have their beer and lottery, and even pornography produced by the government. There is no unemployment whatsoever and neither are racial prejudices. The Party takes steps to abolish problems connected with families and sex. “No wonder the system is universally accepted” (Burgess, 1985 47). The independently thinking individual Winston Smith is a rotten apple and it is a noble cause and responsibility of the Party to cure him from his heresy.

Winston Smith lives in one of the Victory Mansions. It is a bleak, stinky place, where nothing seems to work properly except for the telescreen which is always on and it may be always watching ordinary citizens. “The hall smelt of boiled cabbage and old rag mats” (Orwell 3). The food, beverages, gin and cigarettes all taste horribly. There is a perpetual war so nobody can object while brave soldiers need the best equipment to defend the country. The streets and Winston’s neighbourhood are safe and nobody has to worry about being mugged. Usage of sensual images in order to depict the depressive atmosphere was always Orwell’s strong point, especially when it comes to the usage of odours. Wherever Winston goes, he first notices the smells. His house smells of boiled cabbage, Victory Gin has a sickly, oily smell, the Parsons’ flat smells of sweat, the canteen in the Ministry of Truth is connected with a metallic scent and of course, the smell of Victory Gin. When Winston wanders to the pub in the prole zone, he is repulsed by the smell of urine. It seems that everything that is so unpleasant about *1984* also smells terribly. The only pleasant place is Mr Charrington’s junk-shop. “The proprietor had just lighted a hanging oil lamp which gave off an unclean but friendly smell” (Orwell 97). The pleasant smell is not just a rare commentary. It shows that Winston has arrived in an oasis. A place connected to the past, to the time before the Revolution. Without hesitation he is determined to rent the room in here, to have a chance to escape that gloomy and smelly world. Later, when Winston leaves London for

a rendezvous with Julia, he is dazzled by the beauty of the country and by the fresh air. Orwell again reminisces of the old times here. The country represents innocence and recklessness. However, the short moment there has to end just like a dream or illusion, because in fact, everything seemingly nice in *1984* is merely an illusion.

Alex in *A Clockwork Orange* lives in a very different city, although it is quite conceivable that Burgess also wrote about London, even though the name of the city is never mentioned. Nonetheless, it makes no big difference as the reader is always aware of the fact that the story is situated in a slightly modified England. In *A Clockwork Orange*, there is a very little space dedicated to the description of the unnamed city. Now and then the reader comes across several names of streets and squares, but the character of the city is much more describes by what is going on in the streets. A house where Alex lives is very similar to Winston's. The elevator never works, halls are dirty and people who live there such as Alex's parents have boring and unimportant jobs.

III.2. The Society

The division of inhabitants of Oceania is very simple. Proles are inferior people with no rights, assigned to inferior and mostly manual tasks. The rest of the society is divided into the Inner and the Outer Party. Winston Smith is a member of the Outer Party and he works in one of the Ministries just like any other member of the Outer Party. In the book *The Theory and Practise of Oligarchical Collectivism* by Emmanuel Goldstein (created by the Party itself), the stratas of the society are described as follows:

Big Brother is the guise in which the Party chooses to exhibit itself to the world. His function is to act as a focusing point for love, fear and reverence, than towards an organisation. Below Big Brother comes the Inner Party, its numbers limited to six millions, or somethin less than two per cent of the population of Oceania. Below the Inner Party comes the Outer Party, which, if the Inner Party is described as the brain of the State, may be justly likened to the hands. Below that com the dumb masses whom we habitually refer to as 'the proles'. (Orwell 217).

This passage very clearly illustrates the stratification of the society that is constituted by three very stable and rigid classes.

As to proles, their life is not very much different from what it was in 19th century in the times of early industrialisation. They might complain but they will never revolt due to their restricted intelligence and due to the fact that their simple needs are always met. Other areas of their life are common to what they have usually been throughout the history of the working class. The Inner Party represents the oligarchic group of the privileged who rule the country.

The city where Alex lives is a city that shares a distant resemblance with Orwell's London. Although the laws are not altogether cancelled in *A Clockwork Orange* as they are in *1984*, it seems that they are very mildly enforced, especially in the first part of the novel where an old man complains: "It's a stinking world because it lets the young get on to the old like you done, and there's no law nor order no more" (Burgess, *Clockwork* 15). Youngsters like Alex are allowed to drink milk with drugs because there is no law forbidding it. They can fight during nights and cause riots. "The bourgeois middle class in the novel have become so quiet and so passive, that the young who have succeeded them have chosen evil as their way of life, as an assertion of the will" (Dix 14).

On the other hand, street violence is only the case of *A Clockwork Orange*, not *1984*. In his essay part of *1985* Burgess explains why: "A strong centralized State, with powerful techniques of terrorization, can keep the streets free of muggers and killers" (Burgess 1985 93). This idea suggests that strong and decisive actions towards criminals go hand in hand with totalitarian regimes and such actions are proposed and advocated by the government at the end of *A Clockwork Orange* as the government apparently takes necessary steps in order to establish totalitarianism.

In the first part of the novel Alex has to take responsibility for his law breaking actions. Yet it seems that he encounters no problems when he lies in order to skip school or when he invents a fictional job to explain what he does during nights. That, of course, is the case until he is betrayed by his friends and then finally captured by the police. Nevertheless, the city where Alex lives is a paradise for the likes of him, and at the same time, it is a hell on earth for the elderly and law-abiding citizens, just like Alex's parents. "But we don't go out much now. We daren't go out much, the streets being what they are. Young hooligans and so on" (Burgess, *Clockwork* 41). In *1984*, there is no real danger of being assaulted on the streets. Young and old people are free to wander in the streets; they just must not act suspiciously because they are aware they

can be watched at any time. Majority of people, however, do not have to worry about that since they behave in accord with the Party's demands. When Winston Smith is wandering in a street in the proles' part of the city, he is thinking to himself: "The blue overalls of the Party could not be a common sight in a street like this. Indeed, it was unwise to be seen in such place, unless you had definite business there" (Orwell, 86). Winston fears that his presence there is suspicious because he has no regular business being there and therefore, he must be guilty of something.

The atmosphere that any act of individualism, being alone or doing something extraordinary can be considered a thoughtcrime that usually results in vaporization is a common state of things in the London of 1984. Apprehension of being watched during your whole life is a natural feeling for a citizen of Oceania. Constant fear that you might not return home safe and sound is the atmosphere of the city in *A Clockwork Orange*. At the beginning of the novel there is the brutality of young hooligans, in the end the police brutality from the hands of the same hooligans, now having been recruited by the police.

III.3. Totalitarian Methods

III.3.1 Methods of the Party

The chief aim of the Party is to eradicate individualism. The Party seeks power for its own sake. It merely aims at remaining the ruling power for eternity. O'Brien explains this to Winston: "Alone-free-the human being is always defeated. It must be so, because every human being is doomed to die, which is the greatest of all failures. But if he can make complete, utter submission, if he can escape from his identity, if he can merge himself in the Party so that he is the Party, then he is all-powerful and immortal" (Orwell 277). Everything that the Party claims is an eternal and indisputable truth. The only minor threats to the Party are people like Winston Smith, i.e. independently thinking individuals who have dim memory of the conception of democratic states. However, the era of these people is only transitory. In the future, the past is going to be altered to comply with the needs of the Party, heretics will be vaporised and forgotten and, finally, when Newspeak reaches its perfect form nobody will be able to even think heretically.

Winston Smith thinks that if there is a hope, it lies within the proles, but deep down, he is aware that this fantasy will never come true and the Party is eternal. The proles are

too dumb to even conceive anything as tremendous as a revolution. Even if some of them were, there is always a simple solution. “Proletarians, in practise, are not allowed to graduate into the Party. The most gifted among them, who might possible become nuclei of discontent, are simply marked down by the Thought Police and eliminated” (Orwell 218). As a result the maximum a prole is capable of is to argue about numbers of lottery.

The Party’s propaganda is very simple. It is concerned with demonization of the enemy, i.e. Eurasia or Eastasia and, of course, the arch-enemy Emmanuel Goldstein. The Party organises events that focus on expression of joint hatred that binds the community together. Slogans urging to hate almost everything except the Party can be found everywhere. The Party also informs the citizens about the war which is constant for apparent reasons. The warfare destroys wealth and that effectively maintains very low standards of living. The reason for that is to achieve obedience easily. When there is a scarcity of everything and, at the same time, there is a war against a hated enemy, the scarcity becomes endurable. Without the war, there would be no excuse for these low standards. The war joins people and encourages their patriotism. With low life standards there is no comfort which produces idle intellectuals – the biggest enemies of the Party.

The Party is constantly changing the history and records so that nobody can doubt their omnipotence and power. Yet, there are still people who have not succumbed to the propaganda and lies of the Party. The Party is aware that it should not condemn and execute these heretics. Christianity, fascism and communism taught the Party that. Executing ardent heretics only inspires others, but the Party does not need martyrs. That is why before executing them, the Party actually cures all heretics by means of interrogation and torture. That is what any other imperfect totalitarian state in the past failed to accomplish and that is why they all eventually declined. Ironically, the enemies of the Party are eternal and they will never perish, because the Party needs them. The enemies from within the Party will never be heard of.

The obedience is contrived by hatred but also by the ever-present slogans and absolute obedience of Big Brother and the Party. Citizens are reminded on every corner that Big Brother is watching them and that they should love him. On the other hand, anyone can make it to the leadership, to the Inner Party, except for the proles. “In principle, membership of these three groups is not hereditary. The child of Inner Party parents is in theory not born into the Inner Party. Admission to either branch of the Party is by examination taken at the age of sixteen. Nor is there any racial discrimination, or

any marked domination of one province by another.” (Orwell 217). Children are integrated in various organisations are so are their parents and most of them love taking part in these organisations. They love gathering together and hating the enemy. Together they spit on Emmanuel Goldstein during Two Minute Hate, together they adore Big Brother. The Thought Police are praised by the ordinary people because they cure people from crimethink just like doctors cure cancer. Winston’s narrow-minded neighbour Parsons talks about his involuntary act of crimethink that he committed in the cell in Ministry of Love: “Between you and me man, I’m glad they got me before it went any further. Do you know what I’m going to say to them when I go up before the tribunal? ‘Thank you’ I’m going to say, ‘thank you for saving me before it was too late’ “(Orwell 245). He is going to be tortured but he is grateful for that, which is exactly what the Party needs to achieve.

III.3.2 People Turned into Clockwork Oranges

In *A Clockwork Orange*, there is a very little space dedicated to the description of the country and the mechanisms that rule it. Still, throughout the book, a reader gets an image that the country is on the verge of an impending turning point. It is suggested that several changes are to be made and, quite plausibly, those are towards totalitarianism. The Minister of the Interior who is visiting the jail where Alex is imprisoned suggests a significant effort towards totalitarianism: “Soon we may be needing all our prison space for political offenders” (Burgess, *Clockwork* 73). Burgess nevertheless focuses much more intently on how the governmental powers use propaganda and how they use individuals for these purposes. In his essay part of *1985*, Burgess explains his key motif employed in *A Clockwork Orange*: “I am committed to the freedom of choice, which means that if I cannot choose to do evil nor can I choose to do good. It is better to have streets infested with murderous hoodlums than to deny individual freedom of choice” (Burgess, *1985* 93).

The intentions of the propaganda are invariably different from those in *1984* as the country is in a stage where totalitarianism has not yet broken out. The State and anti-governmental reformists led by the writer F. Alexander use criminals to influence the upcoming General Election. Ludovico’s Technique of curing criminals is vigorously praised by the government as a remedy on all crime. At the same time, it is passionately

opposed by voices of a common sense represented by the writer and a prison chaplain who says: “The question is whether such a technique can really make a man good. Goodness comes from within, 6655321. Goodness is something chosen. When a man cannot choose he ceases to be a man” (Burgess, *A Clockwork Orange* 67). The other voice belongs to F. Alexander.

You can be a very potent weapon, you see, in ensuring that this present evil and wicked Government is not returned in the forthcoming election. The Government’s big boast, you see, is the way it has dealt with crime these last months.”....” Recruiting brutal young roughs for the police. Proposing debilitating and will-sapping techniques of conditioning.”...”We’ve seen it all before,” he said,” in other countries. The thin end of the wedge. Before we know where we are we shall have the full apparatus of totalitarianism (Burgess, *Clockwork* 125).

The anti-governmental reformist writer F. Alexander expresses his endeavours and his fears when he tells Alex some of his opinions in this passage.

The State is using Alex to justify their actions towards reducing criminality, but in fact they use totalitarian methods when they take away his individual freedom to choose. In the future, they might even control everyone by using the same means of treatment as they used on Alex and thus effectively reduce human beings to puppets in the hands of the government. Anyone who would oppose the government would be taken care of by the brutal and effective police. On the other hand, the reformists try to use Alex for the propaganda against the government. After he attempts to commit a suicide, they say that the government is responsible. But it was them who made him jump out of the window.

III.4. Dystopias Side by Side

Just as Alex cannot control his destiny, in *1984* Winston also cannot really choose. His only choice is to love Big Brother, nothing else. During one of the interrogations, O’Brien tells him: “Whatever the Party holds to be truth is truth. It is impossible to see reality except by looking through the eyes of the Party” (Orwell 261). The governments both in *1984* and in *A Clockwork Orange* have the full power to tell what is good and what is evil. Burgess himself considered this choice the fundamental point of his book.

When we try to compare the novels and principles of their governmental powers and propaganda, there are naturally many differences. Orwell pays great attention to the functioning of the oligarchic collectivism while Burgess scarcely mentions anything remotely close to such a deep political analysis. However, there is a common ground. In both the novels there it is openly suggested that an individual is expendable and unimportant. What matters is that the Party and the State function as a whole. Individuals such as Alex or Emmanuel Goldstein are made famous because they can be used for purposes of propaganda. Independently thinking individuals like Winston Smith or the writer F. Alexander are rotten apples that are taken care of in silence. The aim of the government is to turn them into oblivion as their heresy is dangerous and they have to be silenced. The suppression of a revolt altogether with its prevention is a key factor for the preservation of any totalitarian regime.

The means of achieving control are similar in both the novels as well, a sophisticated method of terror is invented in order to enforce obedience. In *A Clockwork Orange*, the State is still in the beginning of using these methods as Alex is the first human to be a subject of Ludovico's Technique. However, this technique is as artificial, cunning and efficient as those in *1984*. Absolute control of history, permanent reign, and suppression of opposition, everything that works in *1984* can be contrived by the thorough and further-developed Ludovico's Technique. When the government finds means to control a human mind, it can do whatever it wants.

III.5. Winston Smith and Alex and their Development throughout the Novel

III.5.1 Hero vs. Antihero

Winston Smith is intelligent and he lives in a misery. Physically he is not in a very good shape but his job is quite mentally challenging. By the usage of doublethink (method of absorbing two contradictory statements and accepting both as valid at the same time) he corrects history in accordance with the demands of the Party. He is a regular member of the Outer Party but in a way he is different. Even though his memory is hazed, he somehow feels that what the Party does is not right. He feels that before the Revolution, a human race must have been better off. He has an inception that what the Party represents should be fought and destroyed. However, his thoughts are very dim

and confused until he reads the book *The Theory and Practice of Oligarchical Collectivism* written by the arch-enemy of the Party Emmanuel Goldstein. Later, he is to find out it was written by the Party itself.

Alex also represents a misfit of the society. Although there are presumably many more other misfits like Alex in *A Clockwork Orange* than many other Winstons Smiths in *1984*. As a character, Alex is a true anti-hero, he is vile, hypocritical and extremely aggressive, he lives on a border of the society. He uses drugs, beats up innocent people, and commits a rape and eventually even a murder. Yet, quite surprisingly, a reader is almost imperceptibly pushed throughout the novel into sympathizing with him in a way and later even feeling sorry for him.

Unlike Winston Smith, he is in the peak of his physical strength but he is very intelligent just like Winston. He is dangerous to his fellow citizens while Winston threatens the principles of the State. When Winston Smith conceives the first thought of heresy, he already knows he is dead. His vital struggle is to live undetected as long as it is possible. That is even more true after he starts a physical relationship with Julia – a deliberate act of revolt. Such relationships are strongly forbidden. Little does he know he had been already detected a long time before. After his capture by the Thought Police, there is no hope. In the beginning he is determined to remain unchanged. He knows that he is right in his fight and that he stands on the side of good, on the side of the past. In spite of that, after a lengthy captivity consisting of torture and interrogations he is eventually broken and “cured”. He gets changed from a rebel into a worshipper of Big Brother. Thus the Party effectively completed its reign of terror that can no longer be defeated.

Alex gets captured as well. He is convicted and after two years in prison he participates in a murder again. In the prison his character does not change a bit. He gets even more hypocritical as he pretends to become a good Christian and he does not stop dreaming of acts of his favourite ultra-violence. When he is chosen to undergo Ludovico’s Technique, he is effectively “cured” very much like Winston Smith. He also suffers during the harsh procedure and eventually he is turned into a human-being unable to choose between good and evil. Furthermore, the doctors unintentionally manage to associate his repulsion towards violence and evil with the beautiful Beethoven’s symphonies. “The unintended destruction of Alex’s capacity for enjoying music symbolizes the State’s imperfect understanding (or volitional ignorance) of the whole nature of man, and of the consequences of its own decisions. We may not be able

to trust a man – meaning ourselves – very far, but we must trust the State far less” (Burgess, 1985 93).

The individual freedom in *1984* is very much restricted to freedom to love Big Brother and the Party and at the same time to hate enemies of the Party. This applies mainly for the members of the Party. The individual freedom in *A Clockwork Orange* can be easily suppressed by the government by Ludovico’s Technique that can effectively make a person do whatever the government wants him to do and not to do.

III.5.2 The Beginning of the End.

Both protagonists eventually wind up as mindless walking bodies. Alex is forced to attempt to commit a suicide. Winston who has been reduced to his own shadow is dully awaiting a bullet in the back of the head.

Winston Smith represents very sparse minority that is harmful to the Party. Of course, the Party knows very well how to handle the likes of his; they cannot nonetheless afford to neglect these dangers. He also symbolises the last hope of democracy that is slowly deteriorating and eventually bound to extinct. He finds himself in a point of transition where the totalitarian regime is very close to achieve perfection. When Winston Smith is cured, his memories and ideals that he represented finally perish. Thus, the Party becomes immortal and indestructible. George Orwell originally considered the title of the novel *The Last Man in Europe* and with the death of Winston Smith it seems that the last man of the old era died, now being replaced by a completely new type of a human.

Alex demonstrates a turning point as well. As he is the first person turned into a puppet completely in the hands of the government, he may trigger an era of utter totalitarianism where the State can alter the minds of citizens in any way it wishes to, thus creating a totalitarian regime with no real danger of revolution and with a stable dominion. It seems that the process of treatment of the protagonists and its eventual success represents victory of both the totalitarian governments over individuals and their individual freedom.

Both the protagonists are very naive and they do not understand the complicated world they live in. They unintentionally find themselves in the epicentre of deep

political interests (that is especially true for Alex). Winston Smith has a deep feeling that what is happening in the society is wrong; his view is nevertheless very dim and naive. Alex has no idea whatsoever why both the State and the reformists try to use him and, inevitably, he is bound to end up a victim.

III.5.3 Betrayal and How Protagonists are Being Used.

The atmosphere of betrayal keeps recurring throughout the novels and it has a significant impact on both the protagonists. Winston Smith gets betrayed by Julia, Julia by Winston, Winston by O'Brien, Winston by Mr Charrington. In *A Clockwork Orange*, Alex first gets betrayed by his gang, later by his parents (or at least in his eyes), eventually by the reformists and to a certain degree, by the government as well.

1984 is a world where you can never feel safe. It is a world where children are taught to tell on their parents and they feel no remorse when they condemn them to death. Smith's neighbours, the Parsons, have children who were brought up in the Party's propaganda. They are members of Spies created by the Party to teach children to tell on anyone. The kids yell on Winston that he is a traitor and in the third part of the book, Winston finds out that the daughter of Mr. Parsons denounced her own father for speaking out thoughtcrimes in his dreams.

When Winston starts his relationship with Julia, he can never be sure that she will not betray him. O'Brien represents the last hope that the Party could be destroyed but when Winston realises he was deceived his hopes vanish. Winston is determined never to subdue to the torture, yet, eventually, when he is brought into contact with his mortal enemy, he betrays Julia, his only love, just like Julia betrays him. He is eager to tell anything to save himself, even to pass his punishment on her.

There are occasions when a human being will stand out against pain, even to the point of death. But for everyone there is something unendurable – something that cannot be contemplated. Courage and cowardice are not involved. If you are falling from a height it is not cowardly to clutch at a rope. If you have come up from deep water it is not cowardly to fill your lungs with air. It is merely an instinct which cannot be disobeyed. It is the same with the rats. For you, they are

unendurable. They are a form of pressure that you cannot withstand, even if you wished to. You will do what is required of you (Orwell 298).

Orwell shows that a human being can be made to say and do anything the tormenter wishes.

It is very close to what Alex is made into by what is also called a curing process. It nevertheless in many respects resembles the torture from *1984*. When he is betrayed by his gang, he gets imprisoned. A reader, however, is quite aware that the treachery of his gang was inspired by Alex himself and by his authoritarian way of leadership. In a way, it was his own fault. Then he gets betrayed by his cellmates who all stick together in their witness that Alex is the one responsible for the death of a newly coming cellmate. But again, Alex participated in the fight and he is responsible for the death, even though he was not alone. The consequences of betrayals that are to follow are much more severe. When Alex is offered Ludovico's Technique, he is completely unaware what is going to become of him. His sole intention is to circumvent the system and to achieve his release as soon as possible. He secretly laughs inside when is told he will have no evil intentions in two weeks only.

Alex is eventually "cured" and he is in a way betrayed by the government as he could not have predicted what they will turn him into. It is plausible that had he known, he would not have undergone the procedure. After his final release, he soon realizes what misdeeds were cast upon him. When he finds himself in the hands of F. Alexander, he is assured he is going to be well taken care of (again). He truly believes the writer yet he will be betrayed again for the purposes than propaganda. F. Alexander and his associates want him to commit suicide in order to discourage voters from supporting the government. When they fail, Alex does not get betrayed anymore, but the exploitation is never-ending. As in every good totalitarian state, F. Alexander gets removed (quite possibly murdered) and Alex is used by the government again, this time to show how dangerous reformists are, and all that the government thinks of is to care about the good of citizens and of poor Alex.

Both the protagonists get betrayed over and over again and thus Orwell and Burgess prove a point. They illuminate worlds where treachery is a method to ensure that the governing powers remain where they are. It is impossible to maintain a totalitarian regime without deliberate efforts to betray anyone whenever it is necessary. This vital principle is embodied in every totalitarian regime and that is the reason why Orwell and

Burgess implemented it so frequently into their novels. The only important thing is to have the power, everything is allowed when it means that the Party or the government retains the power. The end justifies the means.

The leading authorities that rule these countries are also aware that what they do must avoid being publicised. They do not want martyrs or any records of them. Betrayal is an effective weapon in the hands of the government, but it must by all means remain undiscovered by common people.

III.6. Newspeak and Nadsat

III.6.1 Brief Analysis

From the linguistic point of view, it is fascinating to take a closer look at both. Certainly there is the new vocabulary. Orwell's Newspeak removed all irregularities from verb endings and also in plurals. Negation became a powerful means of further reduction of the vocabulary. "Given, for instance, the word *good*, there was no need for such a word as *bad*, since the required meaning was qually well-indeed, better-expressed by *ungood*" (Orwell 315). New words are usually created by affixation or blending and their meaning can be very easily guessed, although the meaning conveyed is somewhat broader compared to Oldspeak (English of the first half of the 20th century). Blending was a common method at the beginning of the 20th century. "It had been noticed that the tendency to use abbreviations of this kind was most marked in totalitarian countries and totalitarian organisation. Examples were such words as *Nazi*, *Gestapo*, *Comintern*, *Inprecor*, *Agitprop*" (Orwell 320). These were predecessors of words like *thinkpol*, *Minipax*, *Ingsoc* and so on. Some of the blends curiously express the opposite meaning. For instance, *Minitrue* standing for Ministry of Truth where Winston works is a departement that falsifies past and constantly revises history so as to remove anything potentially harmful to the Party. However, Ministry of Lies is not a very convenient propagandistic title.

Burgess invented a slang that is used by young people. It absorbs words mainly from Russian and some other minor languages such as gypsy and Malay. Its main word-formation process is borrowing. Most words have same or very similar to pronunciation

as their models. Their spelling is usually changed in order to be read correctly by an English speaking reader. Some words are even changed completely on a basis of phonetic resemblance. A good example can be the word *horrorshow* that comprises two common English words and it constitutes a new compound word that is close to its Russian model *khorosho* in pronunciation and almost identical in meaning. All the words share morphematic regularities with their English counterparts. That means that the regular ending in plural forms, in verbs and in the third person is maintained.

There is a small gap in the story, though, perhaps unintentional. A reader does not know what the source of Nadsat is.

Nothing is told about the history or whereabouts of this strange futuristic society, but the deductions are there in the language. The society obviously has been subject to both American and Russian intervention if not invasion. The derivative language, spoken by the young, probably indicates the effects of propaganda through subliminal penetration (Dix 14).

The usage of so many words from Russian would suggest some kind of dominion or at least an increased social interaction, nevertheless no clues to prove it are provided

III.6.2 Other Language Finesses in A Clockwork Orange

What is staggering is the eloquence with which Alex often likes to speak. He is capable of a complete transgression as he occasionally switches to a very noble and polite language. That usually happens when he is talking to adults or authorities. At the same time, we feel that he is being ironic and that he amuses himself by talking like that from time to time. He even uses very obsolete words. This seems to be put into contrast with his very low and animal-like behaviour to achieve really absurd and comic effect. “Never fear. If fear thou hast in thy heart, O brother, pray banish it forthwith” (Burgess, *Clockwork* 20). That is a sentence from Shakespearian world, yet it is used as an introduction to merciless beating and rape. Clearly, Burgess contrives to illuminate a very absurd linking between these two.

Burgess also successfully attempted to use prosody to enrich his book as well. This is particularly noticable in the description of a skirmish with Alex’s foes, Billyboy and his gang. “And, my borthers, it was real satisfaction to me to waltz –left two three,

right two three – and carve left cheeky and right cheeky,” (Burgess, *Clockwork* 17). It is a brutal fight, yet Alex describes it as something beautiful, as if it was even some kind of art or even a dance. The rhythm of the actual dance waltz is very apparent there. Once again, it is very distinguishable that Burgess tries to connect brutal acts with noble descriptions. It is certainly one of the reasons why is Alex’s storytelling so intriguing.

III.6.3 Purposes and Effects

The new vocabulary of Newspeak has quite opposite aims than the new vocabulary of Nadsat. While Nadsat invents new words and thus broadens the vocabulary, the purpose of Newspeak is to eliminate as many words as possible and cut the word-stock to the bone. Nadsat functions as a means of young people to alienate themselves from the society of adults. It represents a rebellion where everything connected with adults is wrong, even the language they speak. It does not have any deep political purpose nor it changes the way young people think or behave. That is very contrary to the effects of Newspeak.

The purpose of Newspeak was not only to provide a medium of expression for the world-view and mental habits proper to the devotees of Ingsoc, but to make all other modes of thought impossible. It was intended that when Newspeak had been adopted once and for all and Oldspeak forgotten, a heretical thought – that is, a thought diverging from the principles of Ingsoc – should be literally unthinkable, at least so far a thought is dependent on words (Orwell 312).

The purpose of Newspeak is not alienation, it is integration. Newspeak vigorously eliminates a huge number of words in order to establish a language that is almost free of any thoughts.

When all the history is controlled by the Party, no words expressing heresy exist, the Party becomes virtually undethronable. For Orwell it was impossible to imagine that a person could conceive anything for which no expression exists. This is a basis on which Newspeak exists and it is its crucial purpose.

IV. Conclusion

The two novels depict two different fictional Englands that share several features with their real counterparts. *A Clockwork Orange* was certainly much closer to the reality when it was written. When people in England complained that hooligans should be medically treated, Burgess realized what the possible dangers of that are. *1984* shows more distant future yet there are many links to the London of 1948 when it was written. Even though the collectivistic regime in *1984* is very elaborate and perhaps even more oppressive than most 20th century totalitarian regimes, there was no way of knowing that the soviet regime would not have reached such perfection in the future. *1984* has always been less likely to become a reality than *A Clockwork Orange*, yet it has always stood for a warning that it is not impossible.

The atmosphere of both the novels is very grim yet the overall atmosphere of *1984* seems far more depressive due to the extremity of various methods used by the government. A regular citizen in *A Clockwork Orange* still has a certain degree of dignity and individual freedom even though he lives in fear that he/she might get assaulted virtually anytime he/she leaves a house. A regular citizen in *1984*, excluding the members of the Inner Party, is reduced to a mindless body only capable of limited feelings and thoughts. One must love the Big Brother, hate the enemy and, at the same time, he/she must love and fear the Party. Those are the three feelings a citizen is restricted to. What is to become of regular citizens in *A Clockwork Orange* after the General Election is not mentioned. Quite plausibly, the Ludovico's Technique may become a powerful tool of the control of human minds by the government but it is not certain. However, majority of people are not oppressed as it is usual in totalitarian countries. The ordinary citizens of *1984* are more or less destined to succumb to the power of the Party. With the effective usage of terror and elaborated ways of controlling the minds, it seems that after the likes of Winston Smith eventually vanish, there is no obstacle to the Party's eternal reign.

In both the novels we can discover how totalitarian governments justify their methods by the usage of propaganda. Alex is used to show how government ingeniously eradicates crime. What the other negative consequences both for Alex and for the society are the government does not speak about. Voices against the government are silenced. The same motif is inherent for *1984* as well. Any potential enemy is

eliminated and masses are kept obedient by lies. The enemy causes everything that is negative for the society and everything positive is attributed to the Party or Big Brother.

Both the protagonists live through similar experiences. In corrupt societies they live in they first find little pleasures of life only to be later crushed by the omnipotent governments. They get betrayed and then tortured. Alex's treatment can be hardly perceived as anything different than torture. The tortures and their results illustrate how governments or any other political authorities may achieve almost anything when it comes to the manipulation of an individual when appropriate methods are used. Alex and Winston get eventually "cured" and thus they symbolise that the government is far stronger than an individual.

The comparison of the Nadsat slang in *A Clockwork Orange* and Newspeak in 1984 shows that both were used to achieve very different goals and that they have almost nothing in common. The slang is used to alienate youngsters from the mainstream society and it widens their word stock. It suggests a certain degree of influence by Russia on England as the words are mostly of the Russian origin, however, no such pieces of evidence are provided in the novel. Newspeak eliminates as many words as possible and it is being developed for the mainstream society to easily integrate it for the purposes of oligarchic collectivism. It does not have any artistic ambitions, its sole intention and primary goal is to reduce thinking by reducing the vocabulary.

Both the novels are two of the most crucial dystopias of the 20th century. Their warning against totalitarianism has had a significant impact on wide public and the messages they convey prove to be lasting as they attract great number of readers even some fifty or sixty years since they were published for the first time. The dystopian motifs in the novels are described in a very persuasive way as most of the motifs correspond with developments of really existing totalitarian regimes and with actual totalitarian tendencies in the 20th century Europe.

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