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THE USAGE OF PHONEMIC TRANSCRIPTION SYMBOLS  
IN ENGLISH PRONUNCIATION TEACHING  
AT CZECH HIGHER SECONDARY SCHOOLS

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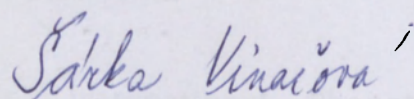
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## Shrnutí

Tato diplomová práce se zabývá vhodností, užitečností a praktickými možnostmi využití symbolů fonémické transkripce ve výuce angličtiny na gymnáziích.

Praktická část zkoumá názory dvacetisedmi českých učitelů anglického jazyka na použití fonémických symbolů ve výuce anglické výslovnosti. Diplomová práce také nabízí příklady aktivní, vhodných k výuce fonémických symbolů.

I hereby declare that I worked on my diploma thesis on my own and that I only used the sources mentioned in the bibliography.



Šárka Vinařová

## Abstract

This diploma thesis deals with the suitability, applicability and practical possibilities of using IPA-based phonemic transcription symbols in teaching English at higher secondary schools.

The practical part examines attitude of twenty-seven Czech teachers of English to phonemic transcription symbols in the English pronunciation teaching. Further, this thesis offers example activities, suitable for teaching phonemic transcription symbols.

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**Klíčová slova:** symboly fonémické transkripce, Mezinárodní Fonetická Abeceda, výuka angličtiny, výslovnost, autonomie studenta

**Keywords:** phonemic transcription symbols, International Phonetic Alphabet, teaching English, pronunciation, learner autonomy

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# 1 Introduction

There are many approaches to English learning and teaching. Recent theoretical studies in English as a foreign language (EFL) methodology, both web-based and printed, highlight the concept of learner autonomy<sup>1</sup>. On principle, students should gain as much independence in the process of language learning as possible. This diploma thesis promotes teaching to recognize IPA-based phonemic transcription symbols<sup>2</sup> as one possible means of fostering learner autonomy.

According to various researches<sup>3</sup>, ability to recognize phonemic transcription symbols is vital for any learner of English. It is very practical, e.g. when consulting a dictionary. Teachers of English should introduce and practice individual phonemic transcription symbols. Also, they should communicate their usefulness well. After a sufficient training, a learner should pronounce new words correctly only with the help of phonemic transcription or even without it. Thus, getting oneself understood becomes easier. In the end, knowledge of the symbols raises a potential of successful learning process as a whole.

The pedagogical value of teaching phonemic transcription symbols to higher secondary school students<sup>4</sup> is verified in the research. Its subjects were twenty-seven Czech teachers of English at higher secondary schools.

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<sup>1</sup> See Chapter 5

<sup>2</sup> Henceforth „phonemic transcription symbols“ or „the symbols“

<sup>3</sup> See Chapter 3.1

<sup>4</sup> This classification of levels applies to B1 and B2 levels (according to Common European Framework of Reference)

The theoretical part of the work provides supporting reasons to the ideas formulated above. It presents the International Phonetic Alphabet (the IPA) and related up-to-date background information. The four chapters (2 – 5) focus on the history of IPA, its development and current state of international research in the field of phonemic transcription symbols in English pronunciation teaching. Furthermore, attention is also devoted to English textbooks and dictionaries and the way they treat phonemic transcription symbols. Lastly, the key term learner autonomy, presented in detail, closes the theoretical part. Other terms used in the work are defined in Chapter 13.

The research, comprising the most of the practical part, aimed at presenting approaches of twenty-seven Czech teachers (from Prague and Tábor) towards phonemic transcription symbols in lessons of English. The hypothesis of the research was as follows:

Phonemic transcription symbols are a rarely used device in English pronunciation teaching at Czech higher secondary schools.

As the author of this work, I formulated that statement on the grounds of my experience as a learner of English and observations I made during my teaching practice. At higher secondary school, I was taught only some phonemic transcription symbols. At that time, I had no idea of their practicality. Since the beginning of my university studies, however, I was made to realize the efficiency of phonemic transcription symbols to English pronunciation learning and teaching. Such a sharp contrast in emphasis laid on the knowledge of symbols

generated the above-mentioned hypothesis. It reflects the interesting discrepancy between theoretical preparation of a Czech English teacher and practice in pronunciation teaching, as I have personally experienced.

To some readers, the hypothesis might seem rather critical. Nevertheless, I am deeply convinced that my findings can make teachers see the teaching of phonemic transcription symbols as something positive and efficient in the long run. However, verifying the question whether systematic teaching of phonemic transcription symbols in the Czech environment would add to efficacy of TEFL (as such) or not would mean carrying out another and much more complex research.

Finally, I believe that reasons speaking in favour of teaching phonemic transcription symbols could motivate both current and future Czech teachers of English to make use of suggestions formulated at the end of this work. Apart from teachers, this thesis is also targeted at authors of English textbooks, Czech-English/English-Czech dictionaries and any one else who is interested in phonemic transcription symbols and their utilization in English pronunciation teaching.

## 2 IPA

Phonemic transcription symbols, as they are featured in the majority of English textbooks and dictionaries, are based on the International Phonetic Alphabet (the IPA). According to Ladefoged (275), it is the set of symbols and diacritics that have been officially approved by International Phonetic Association in order to make phonetical comparison of world's languages possible. Apart from Roman letters which the Czechs commonly know, the inventory features special symbols representing sounds that do not exist in Czech, but they do so in English. For this reason, the IPA is useful in English pronunciation teaching and learning. This chapter presents phonemic transcription symbols – the base of the teaching practice promoted in this work.

### 2.1 History of International Phonetic Association

The history of International Phonetic Association (IPA) dates back to the end of the 19<sup>th</sup> century. At that time, classical language teaching, represented by *Grammar-Translation method*, was giving way to the *Reform movement*. It established international guidelines for the teaching of modern languages. „The practical innovations and theoretical suggestions for the foreign language teaching, although rooted in the nineteenth century, still have relevance today.“<sup>5</sup> Teachers and phoneticians like Henry Sweet and Paul Passy, influenced by the movement, founded *L'association Phonétique des Professeurs d'Anglais* in Paris, 1886. The name was changed to *L'Association Phonétique des*

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<sup>5</sup> "About the book Modern Language Teaching. The Reform Movement" [Routledge.com](http://www.routledge.com/books/Modern-Language-Teaching-sbn9780415251945)  
20 June 2009  
<<http://www.routledge.com/books/Modern-Language-Teaching-sbn9780415251945>>.



*Professeurs de Langues Vivantes* in 1889 and eight years later to *L'Association Phonétique Internationale*, in English – the International Phonetic Association (IPA). Scientists and teachers involved in this international organization have advocated the following principles from the start:

- The spoken form of a language should be taught first.
- Teachers must have good training in phonetics.
- Language teachers should apply the findings of phonetics.
- Learners should establish good speech habits by phonetic training.

The above-mentioned principles imply that the group has intended phonetics to help students acquire a realistic pronunciation of foreign languages. This original idea gained a wide international support and so membership grew. In 1914, with more than 1750 members in 40 countries, the forum for phoneticians already had a great influence in education circles. In order to keep each other informed of developments in their work, members started to publish a journal in 1886. The journal was long published in phonetic script. In 1971, the new title *Journal of the International Phonetic Association* meant a shift in official language from French to English. Moreover, since then *JIPA* has been published in traditional orthography. Articles focused on aspects of descriptive phonetics, comments on modifications to the International Phonetic Alphabet as well as teaching issues. Nowadays, it features experimental work of various kinds.

The association paid attention to the phonemic nature of sounds years before the concept of phoneme became popular thanks to Prague

School (Lintunen 17,18). The term 'phoneme' was first mentioned in the principles of 1922 (Lintunen 19). Otto Jespersen first suggested developing a system of phonetic transcription symbols that could be applied to all languages. The first version of the International Phonetic Alphabet was published in 1888. "This alphabet resulted from the establishment of phonetics as a science dedicated to describing and analyzing the sound systems of languages." (Celce-Murcia et al. 3) Henry Sweet's Revised Romic system was taken as a source for many of the symbols. A few symbols, often called 'exotic', were accepted from other sources to represent sounds, which the Roman alphabet does not provide. The symbol [æ], for example, denotes a merge of [a] and [e] letters as well as sounds. Similarly, the symbol [j] is both articulatorily and acoustically close to [s] and bears visual resemblance, too.

The IPA was developed on the assumption that speech can be represented as a sequence of discrete sounds or 'segments'. These can be usefully divided into two major categories: consonants and vowels. Altogether, there are 44 different phonemic transcription symbols – 24 consonants and 20 vowels. Their auditory characteristics can be referred to in phonetic description as well. In addition, suprasegmental<sup>6</sup> aspects of speech, such as tone and stress, can be represented independently. The purpose for creating the alphabet was to enable linguists to record the phonetic and phonological structures of the languages, to help create roman orthographies for languages previously unwritten and to assist learners of foreign languages in acquiring the pronunciation. The association has recently been interested in inventing

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<sup>6</sup> See chapter 13.

symbols for speech therapy and computer coding of the International Phonetic Alphabet.

Today, the IPA-based transcription is mainly used in dictionaries, where it indicates the correct pronunciation of an entry or a phrase. In the case of English monolingual dictionaries published in Britain, it usually refers to a variety called Standard English (SE). As Volín claims (8), the IPA transcription system has reached consistency, convenience and comprehensibility. Consistency in principles is crucial to all phonetic and phonological systems. The system's iconicity, based on Roman alphabet, makes it convenient to use for the majority of the literate population.

Finally yet importantly, the IPA enables linguists from all over the world to compare their languages (and dialects as well) in a comprehensible way. To comply with these principles, the system has undergone several modifications in the past; the latest revised IPA came out as a product of the convention held in Kiel, Germany, 1989. The most recent revision was in 1993, updated again in 1996 (see Appendix 1).

## 2.2 History of pronunciation teaching

Theories of language teaching that emerged in the 20<sup>th</sup> century maintained varying approaches towards using phonemic transcription symbols and pronunciation teaching as such (Celce-Murcia et al. 3). *Grammar-Translation method* ignored pronunciation teaching completely and had to be replaced by *the Reform movement* which set a new direction in the second language learning. *Audiolingualism*

followed it in 1940's and 1950's. This teaching method also treated pronunciation as important in language learning. Students were to imitate the teacher, who used visual aids like phonemic chart (based on the IPA or modified) that demonstrated the articulation of sounds. A minimal pair drill (e.g. "sheep","ship") was a typical technique. In 1960's, however, pronunciation was deemphasized by the rising *Cognitive approach*. Many linguists, like Chomsky, perceived language learning as a drilling activity. Emphasis was put on grammar and vocabulary teaching. Pronunciation was regarded as too difficult to be taught. In 1970's, the *Silent Way* came to attention. Like *Audiolingualism*, it aimed at accuracy of production of both the sounds and the structures of the target language. Yet, students were not to learn phonetic alphabet. A teacher spoke very little, while students talked as much as possible. *Community Language Learning* also promoted speaking; however, pronunciation teaching as such did not advance. *Total Physical Response* approach has promoted body movements while learning a second language. Though still popular, it does not favour practical application of phonology. Since 1980's, the *Communicative Approach* has dominated second language teaching. Language teachers have started to teach pronunciation in a discourse context.

In the past, pronunciation has more or less been trained on the word level. Exercises in textbooks usually featured contrived sentences. These could not have improved the learner's pronunciation in spontaneous conversation. In 1990's, newly conceptualized materials with clear focus on pronunciation teaching finally occurred.

Pronunciation instruction in textbooks revolved around suprasegmental aspects like intonation and rhythm mainly. At the beginning of the 21<sup>st</sup> century, segmental aspects, i.e. phonemic symbols, have finally attracted attention of textbooks' authors. Today, theoretical studies in pronunciation teaching foreground the practical application of phonology. English student's textbooks favour utilization of the IPA chart in the lessons. In this way, teachers are brought to rediscover what IPA founders advocated at the end of the 19<sup>th</sup> century already. Their ideas have proved to be timeless.

### 2.3 Types of notations

A transcription is a kind of sounds notation. There are many types of notations and we shall focus on the phonemic one. Differences in classification as well as in definitions of phonemic transcription occur in various linguists' books.

In Handbook of the IPA (28), there are two main types of transcription: broad and narrow. The term broad implies that, as far as possible, unmodified letters of the Roman alphabet are used, e.g. *hideout* as /haidaut/. Sometimes, it also refers to a phonemic transcription proper – /haidaut/. Phonemes /aɪ/ and /aʊ/ introduce a typically English phonemic realization enclosed within slant lines. Phonemic transcriptions are one type of 'systematic' transcription to indicate that a 'system' of a language lies behind.

The term narrow transcription most commonly implies a transcription which contains details of the realization of phonemes. It may be further classified. A subtype called impressionistic transcription

denotes a general phonetic transcription. It includes all phonetic details, as it is not clear which of them will turn out to be important. The other subtype is called allophonic. This term denotes a transcription with any number of additional symbols which indicate the phonetic realization of allophones in a particular phonological system. Both subtypes enclose phonemes in square brackets, e.g. [l̥].

Roach (34) claims that phonemic symbols may be used only in phonemic transcription. They do not have to indicate precise phonetic quality. For students, they are easy to learn and use. A phonetic transcription, on the other hand, contains much more information than a phonemic one, e.g. diacritics. A narrow phonetic transcription contains a lot of information about the exact quality of the sounds, whereas a broad phonetic transcription contains only a little more information than a phonemic transcription. An allophonic transcription is basically phonemic, but contains additional symbolic information about allophones of particular symbols.

Giegerich (38) is focused on the distinction between phonemic and phonetic level of representation. The first one gives as much information as is needed for identification of a word. The phonetic level is richer in that it contains all the phonetic detail, not needed for contrast. As for allophonic notation, he claims it allows for a more precise statement about phonological contrast.

Cruttenden (48) gives another possible classification. He defines an allophonic (or narrow) transcription as indicating detailed sound values and a phonemic (or broad) transcription as indicating the sequence of significant functional elements. However, a phonemic

transcription does not indicate how a certain sequence of phonemes is to be pronounced. Only if we know the conventions, which tell us how a phoneme is to be realized in different positions, do we know its correct pronunciation.

Ladefoged (279) associates phonemic and allophonic transcription with the systematic type. The other type, called general phonetic (or impressionistic), is a type of transcription that features all sound qualities that a hearer can detect. Ladefoged also comments on broad and narrow classifications. According to him, the term broad is a synonym to phonemic. A narrow transcription may show allophonic distinctions, or it may show more phonetic detail by using more specific symbols, or it may do both these things (280).

In Laver (571) we read that an allophonic transcription is intermediate between a phonetic and phonemic one. It neither maximizes the amount of information explicit in the symbols, nor it maximizes the interpretive conventions that the symbols can display.

All of the above-mentioned authors ascribe square brackets [] to phonetic transcription and slant brackets // to phonemic transcription, as recommended by International Phonetic Association (Handbook 160). Definitions regarding broad, narrow and allophonic transcriptions vary.

On the other hand, the authors define phonemic transcription quite similarly. For example, Roach (34) suggests: „One of the traditional exercises in pronunciation teaching by phonetic methods is that of phonemic transcription, where every speech sound must be identified as one of the phonemes and written with the appropriate symbol.“ The inventory of International Phonetic Association is both

comprehensive and convenient<sup>7</sup>. Therefore, learners of English, who are used to reading Roman characters, e.g. the Czechs, may find it conducive to English pronunciation learning. Moreover,

- phonemic transcription best illustrates the articulatory conventions of Standard English, the variety promoted in most English textbooks
- it is the type used in most bi/monolingual English dictionaries
- it shows the crucial difference between Czech and English symbol-to-sound relations
- phonemic transcription symbols are abstract and universal.

This work is focused on phonemic symbols for the above-mentioned reasons. The next chapter deals with their applicability in English pronunciation teaching.

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<sup>7</sup> For more see Volín, 2002, pg. 8



### 3 Phonemic transcription symbols and EFL teaching

There are many approaches to language learning and teaching. Since the late 19<sup>th</sup> century, researches in the field of English pronunciation teaching have been carried out. During the 20<sup>th</sup> century, two general approaches have developed. The first is called an intuitive-imitative approach (Celce-Murcia et al. 2). It is based on the learner's ability to imitate rhythms and sounds of L2 without providing him with theoretical background information. The second one, called an analytic-linguistic approach was developed to complement the preceding one. It utilizes information and tools such as the IPA and other charts to best illustrate how sound production in L2 works.

In the case of English, orthographic forms of words may be misleading for foreign speakers who are used to the systematic and orderly symbol-to-sound relations, including the Czechs. "Inaccurate production of a phoneme can lead to misunderstanding." (Kelly 11) Therefore, audio models of English phonemes should be formed in the learner's memory.

Integrating the IPA into English pronunciation teaching presupposes a teacher's adequate theoretical and practical knowledge of phonology. Abercrombie (30) suggests "...he needs an understanding of how the vocal organs work and of how spoken utterance may be best analysed and described for teaching purposes..." In practice, a teacher just needs "an ear sufficiently trained to diagnose mistakes". Lintunen (36) claims that teachers should be able to identify phonemes in speech in order to be able to decide whether their students produced them

correctly or not, and to produce the phonemes of the target language accurately to be able to act as a models of pronunciation.

After attaining phonetic proficiency, an English teacher should set the following goal (Abercrombie 37): a learner's readily intelligible – rather than native-like – pronunciation. Furthermore, intelligibility as one of crucial attainments in L2 learning is highlighted in framework education programmes – both European and Czech (see Chapter 3.2). Pennington (220-1) as well as other linguists add accuracy and fluency. However, there are many methods for achieving intelligibility in English pronunciation teaching and learning. Teaching students to recognize phonemic transcription symbols is one of them. Its effectivity has already been proved in several international researches. After all, this method was one of motivating factors for creating the IPA.

### 3.1 International research

As far as the international research of in the field of phonemic transcription symbols and English pronunciation teaching is concerned, there are two countries – Finland and Australia, where researches were carried out and their outcomes posted on the internet (June 2009). The total amount of current international research is probably larger. In other words, the amount of data to draw conclusion from is limited, yet it suffices for the author's purpose that is to give evidence of existing international research in this field.

## FINLAND

University of Turku's lecturer, Pekka Lintunen PhD., wrote a study called *Pronunciation and Phonemic Transcription*. "The study indicates that pronunciation and transcription skills correlate and that exercises in phonemic transcription are effective when teaching English as a foreign language."<sup>8</sup> Lintunen tested 34 advanced university students taking Phonetics&Phonology course at the beginning, in the middle and at the end of it. The results showed, on the whole, clear improvement in both pronunciation and transcription skills. We can infer that knowledge of phonemic transcription symbols has been proved practical (in this research). Although it concerned students aged 19+, Lintunen formulates interesting recommendations for younger students as well. For them, the passive skill of learning how to read and interpret phonemic transcription should be enough. "It would also raise their awareness of the differences between written and spoken language, and of the phonemes of the target language. Especially learning of the symbols for the phonemes involved in the tense-lax and fortis-lenis oppositions, which have a heavy functional load in English, might raise the language learners' awareness of these oppositions." (231)

Niina Kuutti, a Finnish university student, carried out a similar research with the same result for her bachelor's thesis. She used comparative analysis of two parallel groups of learners aged 10 to 11 for her study. They had fairly equal level in the knowledge of English and had been not instructed in the use and interpretation of phonemic

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<sup>8</sup> Lintunen, Pekka. "Phonemic Transcription and its Effect on Learning" 2005 University of Turku, Finland. 23 June 2009  
<<http://www.phon.ucl.ac.uk/home/johnm/ptlc2005/pdf/ptlcp30.pdf>>.

transcription symbols before. For two weeks, Kuutti was using materials from the ESL galaxy website to introduce the symbols to one of the group. Afterwards, she tested both groups in pronunciation of single words and found out those members of the control group were far less successful.

“Considering how powerful effect correct pronunciation acquired by accurate formation of memory models has on language learning, there is every reason to expect positive learning outcomes, if adequate time is devoted to pronunciation. Indeed, a 45-minute lesson cannot be compared to an extensive teaching program continuing throughout the school year.” (Kuutti 12)

## AUSTRALIA

A project is currently being realized at Macquarie University<sup>9</sup>, Sydney, Australia. The aim of the executors is to collect and develop resources for phonetic and phonemic transcription teaching, among others. It includes audio recordings of speeches in different English dialects and their transcription. In parallel to this process is the development of teaching software, which would facilitate computer-assisted learning of transcription and pronunciation.

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<sup>9</sup>“Phonetic and Phonological Teaching/Learning Resources” Macquarie University. Centre for Language Sciences, 2008. 23 June 2009  
<<http://clas.mq.edu.au/rmannell/research/flagship.html>>.

## BRITAIN

In 2007, 2<sup>nd</sup> meeting of the Phonetic Transcription Group was held at University of Leeds. A report by Barry Heselwood<sup>10</sup> is a source of interesting viewpoints. Members of this group, mainly university teachers and linguists, discussed the issue of teaching phonetic transcription. A few noteworthy points are:

- the content of transcription teaching should be tailored to student needs and the value of transcription *for those needs* should be made clear
- regarding the types of transcription that should be taught, it is advisable not to problematise the transcription process too early
- the question of delivering: passages to be transcribed by learners may be dictated by a tutor or by playing recordings of native speakers' speeches
- the question of marking: it is easier to mark dictated transcriptions than recorded ones

These points reflect the experience of members of the Phonetic Transcription Group. They clearly value transcription teaching as such. We can assume that the members no less value phonemic transcription based on the knowledge of phonemic transcription symbols.

„Research by Flege, Mackay and Piske (2002) and Sebastián-Gallés, Echeverría and Bosch (2005) have shown that early exposure to

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<sup>10</sup>Heselwood, Barry. "Teaching and assessing phonetic transcription: a roundtable discussion" University of Leeds, 2007. Subject Centre for Languages, Linguistics and Area Studies Guide to Good Practice. 19 June 2009 <<http://www.llas.ac.uk/resources/gpg/2871>>.

extra phonetic sounds and uses improves later comprehension and pronunciation (accent)."<sup>11</sup>

To sum up, the above-presented findings by foreign researchers prove that phonemic transcription symbols are a useful device in English pronunciation teaching. No matter what level or age they are taught at, it is a certain way to success.

### 3.2 Common European Framework of Reference for Languages<sup>12</sup> and Czech Framework Education Programmes

The Common European Framework of Reference (CEFR) for Languages was developed by a Council of Europe international working party with a view of promoting transparency and coherence in the learning and teaching of modern languages in Europe. The Framework was officially published in 2001, the European Year of Languages, and has since been a basis for the elaboration of language syllabuses in EU member countries. It operates with terms like objectives, competencies and expected outcomes.

Among competences linked to foreign languages, the communicative one is stressed. It has three components: Linguistic, Sociolinguistic and Pragmatic competences. They are all further subclassified. Phonological competence is one of the six Linguistic competences. It includes a knowledge of and skill in the perception and production of the sound-units (phonemes) of L2 and their realisation in

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<sup>11</sup>"International Phonetic Alphabet." [Wikipedia.org](http://en.wikipedia.org/wiki/IPA#Free_IPA_font_downloads) 24 June 2009 <[http://en.wikipedia.org/wiki/IPA#Free\\_IPA\\_font\\_downloads](http://en.wikipedia.org/wiki/IPA#Free_IPA_font_downloads)>.

<sup>12</sup>"Common European Framework of Reference for Languages" [Council of Europe](http://www.coe.int/T/DG4/Linguistic/Source/Framework_EN.pdf) 24 June 2009 <[http://www.coe.int/T/DG4/Linguistic/Source/Framework\\_EN.pdf](http://www.coe.int/T/DG4/Linguistic/Source/Framework_EN.pdf)>.

particular contexts (allophones). This implies that European pupils should be competent to disambiguate correctly between a phoneme and an allophone. To be able to do so, pupils should be introduced to the IPA chart and different notations of speech. This is, in fact, another reason for teaching phonemic symbols to students of English.

However, knowledge of phonemic transcription symbols is not listed among general phonetic awareness and skills. Phonological control (see Appendix 2) ascribes certain phonological skills to each of the six CEFR levels (A1 to C2), where

- B1: Pronunciation is clearly intelligible even if a foreign accent is sometimes evident and occasional mispronunciations occur.
- B2: Has acquired a clear, natural pronunciation and intonation.

However, no specific approach (e.g. teaching phonemic transcription symbols) is prescribed. Yet, “phonetically transcribed texts” are listed among recommended ways to train learners to pronounce well in L2 (Chapter 6.4.7.9). Still, each country may adopt a different approach towards teaching phonological aspects of English. It proves that CEFR is by principle a descriptive – not normative, nor prescriptive instrument. For a Czech teacher of English, it remains a reference tool next to its Czech variations called Framework Education Programme for Elementary and Secondary General Education (FEP EE and FEP SGE).

These documents are based on the same underlying principles as CEFR. The concept of plurilingualism (or multilingualism) is promoted in foreign language learning. As an outcome of Stage 2 of elementary

education<sup>13</sup>, the pupil shall respect the rules of pronunciation. However, the source doesn't define those rules, nor it implies which method a teacher should apply. It is in place to refer to Ms Kuutii (see chapter 3.1) and Mr Klimeš (see chapter 3.3) who both proved efficacy of teaching phonemic transcription symbols at elementary school.

Language and Language Communication, one of Educational areas in FEP SGE, features the educational field called Foreign language. During the course, a pupil shall get acquainted (among others) with language means and functions, such as phonetics. This includes knowledge of the phonetic structure of a word, the phonetic aspect of a sentence, phonetic reduction and phonetic features. It all implies that at some point in the curriculum, a teacher should introduce the IPA chart. We may conclude that teaching the pupils to recognize phonemic transcription symbols is a "good method to reinforce analytically the information which the learner may have received imperfectly by ear" (Kuutii 6) at previous stages of foreign language learning.

### 3.3 A Czech example: Dr. Klimeš' method

Dr. Jeroným Klimeš, an English teacher and a psychologist, advocates teaching *elliptic* transcription<sup>14</sup> in English lessons. He presents the method as a set of six lesson plans. In the first lesson, a teacher should underline (—) the letters that are read in the same way as in Czech, use tilde (~) where spelling is different and a cross (×) to

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<sup>13</sup>"Framework Education Programme for Elementary Education" Metodický portál 25 June 2009, p.24 <[http://www.rvp.cz/soubor/RVP\\_ZV\\_EN\\_final.pdf](http://www.rvp.cz/soubor/RVP_ZV_EN_final.pdf)>.

<sup>14</sup> Klimeš, Jeroným. "Úsporná transkripce anglické výslovnosti" 1995 Velké práce 26 June 2009 <<http://jeronymklimes.webpark.cz/mojeprace/transkri.pdf>>.



mark letters not pronounced at all. During the rest of lessons, a teacher is to present more symbols of a modified version of the IPA. Some of the introduced phonemes are proper, like /ə/ or /θ/ and some are Czechified, like diphthongs /ai/ or /ei/, long vowels /o:/ and affricates /dž/. According to the author, there is no need for Czech learners to know all 44 IPA symbols. The author claims that his own modified version of the IPA helps Czech learners to acquire correct English pronunciation. Although this method does not make use of all IPA-based phonemic transcription symbols, it at least acknowledges the importance of transcription symbols (based on the IPA) in pronunciation teaching at Czech schools.

### 3.4 Recommended practice in selected English student's books

English student textbooks commonly feature pronunciation sections, apart from sections of vocabulary and grammar, in every unit. Usually, pronunciation is treated in speaking or listening exercises. Also, reading exercises provide a good opportunity to train correct pronunciation. In this chapter, five English student's books were analyzed with regard to phonemic transcription symbols, their presentation, usage and practice. The selected textbooks are among the most widely used textbooks at Czech schools, that is why they were analyzed in this research.

1. New Inside Out Pre-intermediate Student's book<sup>15</sup> features a well-structured list of Phonetic Symbols with example words at the back

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<sup>15</sup> Kay, Sue and Vaughan Jones "New Inside Out Pre-intermediate Student's book" Macmillan 2008

cover. In fact, it is a list of phonemic symbols: single vowels, diphthongs and consonants. Stressed syllables are underlined as in water. In the initial units, selected phonemic symbols are introduced and practiced, e.g. /i:/, /u:/, /ɑ:/, /s/, /z/ or /ə/. The rest of units focus on training word and sentence stress respectively. Overall, this book does not put much emphasis on practising phonemic transcription symbols, nor on their usage.

2. New Headway English Course Intermediate Student's book<sup>16</sup> features two tables of *Phonetic* symbols at the back cover. Each unit features pronunciation exercises. Apart from presenting and training individual phonemic symbols, there are also exercises where phonemically transcribed words must be written in letters.

3. face2face Intermediate Student's book<sup>17</sup> also features two tables of Phonemic Symbols at the back. In *Help with Listening* exercises, there are many aspects of practical phonology explained. Much attention is devoted to linking, sentence stress, weak forms and intonation. Individual phonemic symbols are not introduced at this level. Assumably, it was done so on lower levels.

4. New English File Elementary Student's book<sup>18</sup> features a nicely animated tables of vowels and consonant sounds at the back. Learners may thus become easily familiar with individual symbols. In each unit, a few symbols are introduced in listening exercises. Obviously, in this book, much attention is paid to phonemic transcription symbols.

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<sup>16</sup> Liz & John Soars. "New Headway English Course Intermediate Student's Book" OUP 1996

<sup>17</sup> Redston, Chris and Gillie Cunningham. "face2face Intermediate Student's Book" CUP 2006

<sup>18</sup> Oxenden, Clive et al. "New English File Elementary Student's Book" OUP 2004

5. New Cutting Edge Pre-intermediate Students' book<sup>19</sup> features *Pronunciation spot* in each unit where selected couples of sounds are practiced, for instance /æ/ and /ʌ/. Pronunciation table is featured at the front cover of its Mini-dictionary. Each entry is phonemically transcribed. Together with the student's book, it provides a systematic introduction of IPA-based phonemic transcription symbols.

Apart from segmental features (i.e. phonemes), English student textbooks and dictionaries present suprasegmental features, too. Therefore, a Czech learner should recognize them as well. It is most vital to teach individual phonemic transcription symbols along with the following suprasegmental features (Volín 21):

- the primary stress indicator "ˈ" before the stressed syllable, like in /bɪˈhaɪnd/
- the secondary stress indicator "ˌ" like in /ˌneɪvɪˈbluː/
- the pitch contours "ˆ ˘", commonly used to indicate rising and falling (eventually rise-fall, fall-rise or flat)

An English teacher can surely teach learners to recognize the phonemic transcription symbols with the help of the above-mentioned students' books. It depends on the teacher's attitude towards utility of phonemic transcription symbols' knowledge. In case he/she finds it practical and worth learning, the student's books do not provide enough practice. Additional exercises may help students to become familiar with the symbols (see Chapter 9). However, there is no reason to teach the students to transcribe whole words by themselves. CEFR

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<sup>19</sup> Cunningham, Sarah et al. "New Cutting Edge Pre-intermediate Students' Book" Longman 2006

does not ascribe this skill to B1 and B2 levels. The practice, therefore, should aim at developing the ability to *recognize* and pronounce phonemic transcription symbols in whole words, as they are featured in most dictionaries.

In this chapter, various supporting reasons for teaching phonemic transcription symbols were presented. Not only theoretical studies, but also researches in teachers' practices (both international and Czech) prove that teaching phonemic symbols is truly useful. The ability to recognize the symbols helps a foreign learner to pronounce adequately the sounds that exist in English. Evading mispronunciation is essential to getting oneself understood. In the end, a learner's communicative competence is fostered as well.

## 4 Phonemic transcription symbols in English dictionaries

The nature of the English spelling system is complex. Its symbol-to-sound relations can be rather confusing for a foreigner. Therefore, English dictionaries necessarily provide pronunciation guides. These vary in the number of introduced transcription symbols that should help the dictionary user pronounce correctly. By referring to various kinds of dictionaries, this chapter aims at analyzing their suitability to phonemic transcription symbols teaching at Czech higher secondary schools.

### 4.1 Monolingual dictionaries

Also called explanatory dictionaries, they provide definitions of headwords in the same language. Monolingual dictionaries are written for learners of a foreign language who have a solid word stock in L2. Interestingly enough, in English there are ones for elementary and intermediate users too. Explanatory dictionaries, apart from bilingual ones, are commonly used in English classes at Czech higher secondary schools.

Helen Fraser<sup>20</sup>, an Australian linguist, discussed the issue of a non-existing world-wide standard for IPA-based pronunciation guides in dictionaries. She claims that it is difficult for a non-native speaker of English to consult a dictionary with IPA-based transcription symbols as pronunciation guide. The author recommends improving the usability of

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<sup>20</sup> Fraser, Helen. "Teaching pronunciation: a guide for teachers of English as a second language" 2001 *Oxford Journals* 18 June 2009 <<http://ijl.oxfordjournals.org/cgi/content/abstract/10/3/181>>.

such dictionaries by arranging the table of correspondences in a way that aids the user, especially the non-linguist, in finding the required symbol, i.e. listing symbols as an alphabet (not divided into vowel or consonant sounds, etc.). However, this suggestion has not been adopted by any of the four major publishers of English dictionaries in Britain.

Pronunciation guides in Longman, MacMillan, Oxford and Cambridge dictionaries all feature lists of Consonants and Vowels (Diphthongs and Triphthongs) with key words. They don't differ much in this respect. Yet, there are some peculiarities. For instance, Oxford Advanced Learner's Dictionary features regular 44 phonemic symbols; Cambridge Learner's Dictionary adds 3 more: triphthongs 'aɪə, əʊə' and a vowel 'u'. These two present only one version of transcription for each headword. Longman Language Activator adds even more triphthongs: 'eɪə, əʊə, ɔɪə'. On the other hand, MacMillan English Dictionary for Advanced Students does not feature triphthongs at all. Longman Dictionary of Contemporary English provides alternative pronunciation to some words (like in aberrant / 'æbərənt, ə 'berənt/).

Although there are slight differences in pronunciation guides, they are all based on the IPA. So, monolingual dictionaries are suitable for English pronunciation learning.

#### 4.2 Bilingual (English–Czech, Czech–English) dictionaries

This type is used at Czech higher secondary schools very frequently. We are going to discuss three most popular bilingual

dictionaries of Czech and English that provide different pronunciation guides.

1) Fronek, Josef: *Velký anglicko-český slovník* – it is a learning tool for Czech users. A list of modified IPA chart is provided. Roman letters are used for affricates /š,č,ž/ and diphthongs /ai,ei,au.../. Czech users can learn to pronounce the English translations correctly with this dictionary in hand. However, they may be puzzled when using a monolingual dictionary, for instance.

2) Hais, Karel and Břetislav Hodek: *Velký anglicko-český slovník* – this four-volume dictionary uses IPA-based phonemic transcription in combination with Czech letters. For example a diphthong /au/ is transcribed as ,au', a vowel /ɔ/ as ,o'. Neither this dictionary provides a table of IPA symbols. Although it enables Czech users to pronounce English words well, it has the same disadvantage as 1).

3) Poldauf, Ivan and Antonín Osička: *Anglicko-český, Česko-anglický slovník* (1985) – the first part provides a user with phonetic transcription of the same style as does the previous dictionary. The Czech-English part contains no transcription whatsoever.

As we can see, none of them is ideal for learning and training the official inventory of 44 phonemic transcription symbols. An English-Czech dictionary that features a pronunciation guide based on the IPA only is hard to find. For the reason of common respelling in the most popular bilingual dictionaries, I recommend monolingual English dictionaries to be used in English lessons at Czech higher secondary schools.

### 4.3 Electronic dictionaries and softwares

Today, English teachers at both primary and secondary schools practice computer-assisted learning. Educational softwares help students learn and practice various aspects of a foreign language. In addition, they are popular among students.

For example, *Tell me more DVD-ROM: English<sup>21</sup>* comprises of three levels: beginners, intermediate and advanced. According to CEFR, it reaches B2 level. The programme uses the latest technology to recognize spoken language. Intonation is trained by curves in a diagram that show both ideal and achieved variants. Obviously, multimedia is a great assisting tool in English pronunciation teaching and learning. Audio models help a learner to form an adequate pronunciation model in his/her memory. There are also electronic dictionaries and CD dictionaries that feature recordings of native speakers' pronunciation. Sometimes a transcription is provided as well, but it is not a rule. What is important is the authentic recordings. It is intended for a learner to imitate the correct pronunciation.

However, a learner is not always equipped with an electronic tool with correct pronunciation models. Moreover, the speaker may not be equipped with any dictionary at all. It implies that the knowledge of English spelling and phonemic symbols is helpful in everyday life of a speaker of English. Therefore, it is vital to combine work with educational software and work with textbooks as well as printed dictionaries in the lessons of English.

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<sup>21</sup>"Learn English with TELL ME MORE © English" 2008 Tell me more 19 June 2009  
<[http://www.tellmemore.com/individuals\\_\\_1/individuals/learn\\_english](http://www.tellmemore.com/individuals__1/individuals/learn_english)>.



## 5 Learner autonomy

In this chapter, we shall discuss learner autonomy with regard to the object of this work – that is becoming autonomous in interpreting phonemic transcription symbols. According to Wikipedia<sup>22</sup>, Henri Holec first coined the term in 1981. He defined it as an adult's ability to take charge of his/her own learning. This concept has since been a central concern among theorists of adult and school education respectively. Little (2) stresses that there is not one satisfactory definition of this term; it is rather easier to say what learner autonomy is not. Some popular misconceptions equate it to self-instruction, self-initiative and self-control in the learning process, to a method applied by the teacher or to a steady stage achieved by a learner (3,4). All these are wrong. Essentially, learner autonomy is a capacity for detachment, critical thinking and decision-making. It frees the learner from dependence on the others.

“One of the key aspects to consider in defining Learner Autonomy is whether we view it as a means to an end (learning a foreign language) or as an end in itself (making people autonomous learners). These two options do not exclude each other, both of them can be part of our views towards language learning or learning in general.”<sup>23</sup>

Jean Piaget's cognitive development theory claims that a child becomes more autonomous by active problem solving. The stimulus must come from inside (Little 15). From the point of view of

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<sup>22</sup> "Learner Autonomy" Wikipedia: The Free Encyclopedia 23 March 2009  
21 June 2009 <[http://en.wikipedia.org/wiki/Learner\\_autonomy](http://en.wikipedia.org/wiki/Learner_autonomy)>.

<sup>23</sup> "Learner Autonomy" Wikipedia: The Free Encyclopedia 14 June 2009

methodology, learner autonomy is a concept close to “naturalistic” second language acquisition (26). This theory sees a learner as naturally motivated to develop his/her communicative skills, when abroad, for example. There is no advance planning in the learning process and thus people reach various levels in L2. Opposite strategies like grammar-translation and audio-lingual methods conceptualize the learning process but they cannot prepare for the unexpected. A learner is not brought to autonomy in free language use. In order to be efficient, communicative approaches in language teaching need to combine input with authentic role-play. A language teacher should help a learner to become responsible for his own learning. He/she should be able to autonomously pick up a particular strategy for grammar, vocabulary as well as for pronunciation learning.

With respect to the IPA, learner autonomy is the ability to interpret phonemic transcription (if given) and pronounce new words correctly without an audio model. If we look back at chapter 2, we may conclude that one of the reasons for creating this set of symbols was to help anyone in the literate world become an autonomous learner of a foreign language. Being familiar with individual symbols and their autonomous usage in real life is the ultimate goal of teaching IPA-based phonemic transcription. However, learner autonomy can only be fostered on the grounds of teacher autonomy. Hence, a language teacher must first be autonomous in the use of IPA-based phonemic transcription symbols to be able to teach them to students.

## 6 Summary of the theoretical part

In the previous chapters, I intended to supply different kinds of data that support using phonemic transcription symbols in EFL teaching. Together, they provide a platform to the second part of the work, which is dedicated to processing the research and its outcome.

In the first chapter, I aimed at presenting reasons that lie behind my decision to devote this work to phonemic transcription symbols and their utilization in English lessons at Czech higher secondary schools. The venture into the history of English pronunciation teaching proves that ideas of the International Phonetic Association founders survived much deprecation. The efficiency of practical application of phonetics was rediscovered at the end of the 20<sup>th</sup> century. International researches carried out recently prove this fact. Primary school pupils and university students were subjects of those researches. They started to pronounce properly after becoming familiar with the symbols. In other words, their communicative performance has become more intelligible.

As far as the communicative competence is concerned, it is highlighted in the official documents like CEFR for Languages and Czech Framework Education Programmes. A certain amount of phonological theory is recommended be taught to students at higher secondary schools (B1, B2 level). I suggest that it be the phonemic transcription symbols. The ability to recognize them enables a dictionary user to correctly pronounce any word only by reading the phonemic transcription. Moreover, current TEFL methodology maintains the knowledge of phonemic transcription symbols, among others, as an

excellent means of achieving learner autonomy. English teachers should reflect that in their teaching practice.

Now, let us proceed to the practical part.

Phonemic transcription symbols are a rarely used devices in English pronunciation teaching at Czech higher secondary schools.

The teachers were to reveal information about their attitude to phonemic transcription symbols in English pronunciation teaching. By analyzing their answers, I intended to find out whether my hypothesis was true or not. The conclusion is based on the summary of important data obtained.

### 7.1 The questionnaire

The questionnaire consisted of thirteen questions running across two pages. It was meant to take cca 10 minutes to fill in. In the introductory part, teachers were to give a few data, both personal and professional, about themselves. Below I inserted a table with IPA-based phonemic transcription symbols to remind respondents of the primary concern of the questionnaire. Majority of questions consisted of about four or five optional answers. Some of them also contained instructions for further specification (e.g. 2). Concerning the type of questions

## 7 Introduction to the practical part

This part of the work is dedicated to processing the outcome of the research, which was carried out in spring 2009. The target group were Czech teachers of English at higher secondary schools. They were asked to complete a specially designed questionnaire. Each question was formulated with regard to the hypothesis:

Phonemic transcription symbols are a rarely used device in English pronunciation teaching at Czech higher secondary schools.

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used, close questions prevailed in the first part, while open questions dominated the second part. Answers tended to be less binding towards the end of the questionnaire.

For easy comprehension, I handed out the Czech version (see Appendix 1). In this chapter, however, we shall discuss each question in English. As far as the rate of return is concerned, an estimated half of all distributed questionnaires was completed. First, I sent twenty copies via email to various higher secondary schools in Prague. Only one teacher replied and sent it back filled. After this bitter disappointment, I decided to hand out the copies personally. This time, almost all of them were completed. It is obvious that a face-to-face plea with printed questionnaires in hand was a more effective way than the electronical one.

## 7.2 Selected higher secondary schools

I intended to ask Czech teachers of English working at public higher secondary schools only. Intentionally, I did not want private schools to be involved in the research. The choice was rather easy in Tábor. There is only one higher secondary school run by state – *Gymnázium Pierra de Coubertina*. As for Prague, the choice was rather economical. I searched for higher secondary schools close to or in the centre. *Gymnázium Ivana Olbrachtá* in Semily, thanks to my colleague Radka Bucharová, was the only exception. In the end, the amount of completed questionnaires to draw a conclusion from was twenty-seven.

Higher secondary school	Address	Number of filled questionnaires
G. Pierra de Coubertina	nám.Fr.Křižíka 860, Tábor	5
G.Omská	Omská 1300, Praha - Vršovice	1
Arcibiskupské g.	Korunní 586/2, Praha 2	5
G. Ch. Dopplera	Zborovská 45/621, Praha 5	6
G. prof.Jana Patočky	Jindřišská 36, Praha 1	4
G. Botičská	Botičská 1, Praha 2	1
G.Ivana Olbrachtova	Nad Špejcharem 574, Semily	5
	total	27

Table 1: Higher secondary schools involved in the research.

men	4
women	23
average age	30
average length of the teaching practice	12
grades taught at	all
textbooks used in classes	(mostly) New Pathways, Opportunities, Cutting Edge
number of respondents	27

Table 2: The teachers' data

As the table indicates, most respondents were women. The average age reveals an interesting fact: about a half of the teachers was younger than 30 and the second half was over 50. Respondents teach at various grades. They use a wide range of textbooks in their English classes.

## 8 Analysis of the questionnaires

It was possible to choose more than one answer to *some* of the questions. However, teachers circled more than one answer as a rule (usually two), irrespective of the instructions given to the particular question. That means, all the circled answers reflect their practice in a way. Indeed, I could not leave any of them out of consideration. Thus, every optional answer has a percentage share according to its ratio in the questionnaires. A summarizing comment is entailed to each question analysis. Respondents are sometimes referred to as 'teachers' or 'the teachers' only. Similarly, phonemic transcription symbols are referred to as 'transcription' only.

men	4
women	23
average age	39
average length of the teaching practice	12
grades taught at	all
textbooks used in classes	(mostly) New Headways, Opportunities, Cutting Edge
number of respondents	27

Table 2: The teachers' data.

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1. How do you teach pronunciation of new words?		
a) I say the new word and students repeat after me	8	22%
b) I say the new word with noticeable stress and students repeat after me	17	47%
c) I say the new word, I transcribe it - e.g. computer /kəm'pju:tə/ and students repeat after me	6	17%
d) other - specify:	5	14%
total	36	100%

Table 3: Pronunciation teaching of new words.

The first question investigated how respondents teach pronunciation of new vocabulary items in their classes. About a quarter of teachers say the correct pronunciation and ask students to repeat it after them. Students also repeat after respondents who pronounce the new word with noticeable stress on strong syllables. There are not many teachers who transcribe the pronunciation of every new word. The rest transcribe only difficult words or they play CD dictionary with recordings of native speakers. Or else, students are left to learn new vocabulary items and their pronunciation at home. Such practice presupposes the knowledge of phonemic transcription symbols. It is a good example of fostering learner autonomy. Thus, a teacher, who has taught the symbols to his/her students, can devote more time to other activities. Drilling proper pronunciation with a whole class is, in this case, unnecessary.

To sum up, we can see that some teachers transcribe new words in their classes while others do not. They rely upon their proper pronunciation.

2. Do you use transcription in the lessons of English?		
a) yes, I transcribe with all IPA symbols	9	33%
b) yes, but I only transcribe with some IPA symbols	3	11%
c) yes, but I do not use IPA symbols; I transcribe with letters of the Czech alphabet	0	0%
d) I work with phonemic symbols that are in textbooks and dictionaries but I do not transcribe myself	11	41%
e) no, I don't use transcription in any form	3	11%
f) other – specify:	1	4%
<b>total</b>	<b>27</b>	<b>100%</b>

Table 4: Transcription in the classes.

The second question investigated whether teachers use transcription in their classes. The findings are as follows: almost a half of the teachers do not transcribe new words but they work with phonemic transcription symbols in textbooks and dictionaries. About a third transcribes with the help of all phonemic symbols. The rest consider transcribing unimportant or too difficult to practice in the lessons.

In this question, I was also interested whether the respondents use the official set of IPA phonemic symbols or they prefer other set of symbols, e.g. the Czech alphabet. Among the most widely used phonemic transcription symbols belong /ə,æ,θ,ʃ,ʒ,ɪ,i:/. Interestingly enough, nobody uses Czech letters. A small amount of respondents does not transcribe at all. As a whole, this question has quite a positive outcome.

3. When do you use transcription? It is possible to circle more than one answer.		
a) when we come across a new word	9	13%
b) when students have a difficulty to pronounce sth	15	21%
c) when we train accurate pronunciation	11	15%
d) when working with a dictionary	16	22%
e) when working with a textbook that features phonemic symbols	17	24%
f) during games and quizzes	3	4%
g) I never work with transcription in any form	1	0,72%
total	72	100%

Table 5: The use of transcription.

Almost all teachers selected more than one answer to this question. The options were formulated in such a way that covers all possible opportunities of using transcription in the lessons of English.

Apparently, about a quarter of teachers work with phonemic transcription symbols that are featured in a textbook. Almost the same number of teachers considers the symbols useful when working with a dictionary. The practicality of phonemic symbols shows best in this activity. Some respondents transcribe those words, which are difficult for students to pronounce. Moreover, the symbols seem appropriate for training accurate pronunciation. Games and quizzes that practise phonemic transcription symbols, however, are rather unpopular with the respondents.

The results indicate that the teachers tend to use transcription in different situations, not only when working with a textbook. No doubt, this is a good approach.

4. Select reasons FOR using transcription symbols in English lessons. It is possible to circle more than one answer.		
a) students require it to learn proper pronunciation	3	7%
b) I believe that becoming familiar with phonemic symbols adds to learner autonomy	16	39%
c) you cannot keep off phonemic symbols; they are in all textbooks and dictionaries	17	42%
d) using phonemic transcription symbols saves time, students learn to recognize the symbols and so they don't ask that much	3	7%
e) other - specify:	2	5%
total	41	100%

Table 6: Reasons for using transcription.

In this question, teachers were to give reasons that support using phonemic transcription symbols in English lessons. The data imply that almost a half of respondents perceive phonemic transcription symbols as a standard part of English language teaching and learning. In addition, teachers believe that becoming familiar with the symbols adds to learner autonomy. That is a particularly positive finding in respect of this work's topic. Some respondents believe that using phonemic transcription symbols in English lessons helps to acquire accurate pronunciation and raise comprehensibility of both written and spoken discourses. However, they complain that the symbols are underrated in textbooks. In other words, the teachers have the impression that exercises devoted to phonemic transcription, their introduction and practice, are insufficiently represented in students' study materials. As a whole, this question has a positive result. The respondents are well aware of the usefulness of phonemic transcription symbols.

5. Select reasons for NOT using transcription symbols in English lessons. It is possible to circle more than one answer.		
a) it is not necessary for correct pronunciation	8	33%
b) I don't have time to use transcription in the lessons	6	25%
c) I don't have experience with using transcription	0	0%
d) transcription is too difficult to learn	6	25%
e) other – specify:	4	17%
total	24	100%

Table 7: Reasons for not using transcription.

Eight teachers did not answer this question at all. I assume that it is a clear demonstration of their viewpoint. That is, they perceive using transcription symbols in EFL classes as appropriate and useful. It is a positive finding. The rest of teachers either chose an answer or specified it. A third of respondents consider phonemic transcription symbols as not essential to English pronunciation teaching. Others claim that attending to the symbols is a rather time-consuming activity. They do not find time for teaching and practising them in the lessons. Some teachers pointed out that learning phonemic transcription symbols may be too difficult to some students. So, they teach pronunciation without making use of the symbols.

If students reject learning phonemic transcription symbols because it is “too much work” or because they do not see the point in doing so, then it is probably the teacher’s fault. He/she seems to fail in communicating the value of phonemic transcription symbols in English language learning to the students.

6. Are your students able to pronounce a word that is transcribed, e.g. when consulting a dictionary?		
a) yes, all of them can do it	3	12%
b) yes, but some symbols are difficult to remember	14	54%
c) no, they know some symbols but pronouncing a phonemically transcribed word is too difficult for them	4	15%
d) no, they are not able to do so	0	0%
e) other – specify:	5	19%
	total	26 100%

Table 8: Ability to read transcription.

This question aimed at finding out whether students have difficulties pronouncing a word that is phonemically transcribed. As the data indicate, all respondents' students have some notion of phonemic transcription symbols which is very good. However, pronouncing a transcribed word might be difficult to students who have only a slight notion of phonemic symbols. Therefore, it is vital to introduce all of them. Obviously, symbols other than Roman characters are often mispronounced by the students. Among the difficult ones are /ə,æ,ɜ,ʃ,θ,ɜɪ,ʌ,tʃ,ʊ/.

Some teachers commented on the age factor. Younger students might have difficulties using phonemic transcription symbols in practice, while the older ones are usually able to pronounce a phonemically transcribed word well. In this case, the teachers relate age to the level of English attained. Younger students are usually elementary or low-intermediate (A1 or A2), while the older ones are intermediate and above (B1 or B2). Only a small number of teachers believe that their students are familiar with the symbols so that they can read phonemic transcription correctly.

7. How do you proceed in training correct pronunciation with the use of transcription?		
a) I focus on symbols representing sounds that do not exist in Czech	9	36%
b) I proceed from one symbol to another; I also decide about the sequence	7	28%
c) I follow the practice in a textbook	4	16%
d) I don't teach pronunciation with the help of transcription at all	5	20%
e) other - specify:	0	0%
total	25	100%

Table 9: Transcription teaching procedure.

In the seventh question I aimed at finding out how teachers proceed in teaching phonemic transcription symbols. Not all the teachers answered it. One fifth of respondents do not teach them at all. The rest teaches English pronunciation with the help of phonemic transcription symbols. Apparently, a majority finds it important to introduce symbols representing sounds that do not exist in Czech. This is a positive finding. Some teachers use a textbook to guide them and some do not. Others use textbooks as a source of inspiration and teach the symbols in their own way. One teacher introduces a new word, provides its phonemic transcription and describes every symbol.

To sum up, respondents proceed differently in phonemic transcription symbols teaching.

In order to pronounce accurately in English, a learner should get acquainted with symbols that represent sounds not existing in his/her mother tongue. In case of Czech, it is schwa /ə/ or /æ/ sound, for example. In addition, minimal pairs like /θ,ð/ or /v,w/ and diphthongs should be practiced. They show crucial differences between symbol-to-

sound relations in English and Czech. A Czech learner should be aware of the fact that a letter ,a' is not always pronounced as /eɪ/ in English. Phonemic transcription shows how different letters (like ,a') are pronounced in English words and should therefore be applied in pronunciation teaching.

8. Which techniques/aids do you use to teach transcription? It is possible to circle more than one answer.		
a) phonemic chart	9	28%
b) phonetic cross-words and games	1	3%
c) I put a symbol on board + several transcribed words including it	12	38%
d) I don't teach transcription	7	22%
e) other - specify:	3	9%
total	32	100%

Table 10: Techniques in transcription teaching.

In this question, I investigated the techniques teachers use/might use to teach phonemic transcription symbols. About a fifth, as in the previous question, does not teach them at all. The rest prefers different techniques. Mostly, respondents introduce a new symbol by putting it on board and adding several phonemically transcribed words, which include this particular symbol, as examples. About a third makes use of the phonemic chart. It can be found in all student's textbooks and should be often referred to, indeed. One respondent uses phonetic cross-words and games to introduce the symbols in an amusing way. This technique is particularly suitable for beginners. Another teacher assigns 2-3 symbols to each student, they put them on board for all to



see and whole class repeats after them several times. This is, in fact, a drilling technique.

9. Do you use other symbols in pronunciation teaching? (apart from the above-mentioned)		
a) yes, a stress mark - which? (e.g. ' )	13	41%
b) yes, a linking mark - which? (e.g. ٲ)	3	9%
c) yes, intonation mark - which? (e.g. ٲ ٳ)	7	22%
d) no, I don't	8	25%
e) other - specify:	1	3%
total	32	100%

Table 11: Teaching of other symbols.

It is widely believed that suprasegmental features of English pronunciation are as important as segmental features, i.e. phonemic transcription symbols. Among the most common suprasegmental features belong stress, linking and intonation. The data show that teachers mostly use a mark to indicate stressed syllables. On the other hand, respondents do not use linking marks much. Teachers commonly mark stress by " ' ", a dot " ." or an underlining " \_ ". They indicate linking by a little curl " ٲ " and add arrows " ٳ ٲ " to show rising/falling intonation. One respondent uses symbols of the Czech alphabet in emergency. The results show that stress is an important suprasegmental feature in English pronunciation theory. Most of the teachers indicate it somehow and want their students to pronounce words accordingly. Still, a quarter of respondents do not teach marks of suprasegmental features at all.

10. At what level, do you think, is it appropriate to start working with phonetic symbols?		
a) beginners	17	59%
b) low intermediate	5	17%
c) intermediate	2	7%
d) upper-intermediate	0	0%
e) other - specify:	5	17%
total	29	100%

Table 12: Appropriate level for the start of transcription teaching.

From this question onward, teachers were asked to state the reason(s) for choosing a particular answer. Obviously, teachers who do not teach phonemic transcription symbols did not answer it at all. Intentionally, I used the word 'phonetic' although I meant phonemic symbols, because 'phonetic' is a more popular term, generally.

Most respondents believe that it is good to start with the beginners already. On the other hand, respondents do not consider upper-intermediate level as appropriate to start working with the symbols. Similarly, intermediate level is not favoured much. Majority of teachers introduce first phonemic transcription symbols to beginners. At this level, students are usually required to know the symbols only passively, i.e. they do not try to transcribe words by themselves. At higher levels, they start to use them actively when working copying them from a dictionary, for example. It is also a matter of age. Knowledge of phonemic symbols gets more and more important as the learner becomes autonomous in vocabulary acquisition. One of the teachers claims that age is more determining. Another says that every group of learners, no matter the age or level, is particular. Therefore,

any level may be appropriate to start phonemic transcription symbols teaching. As we can see, opinions really differ.

11. Do you think that EFL teaching can spare transcription ?		
a) yes - why?	9	33%
b) no - why?	18	67%
total	27	100%

Table 13: The importance of transcription to EFL teaching.

One third of teachers believe that EFL teaching can do without phonemic transcription symbols. To motivate their opinion, respondents added the following reasons:

- many teachers of English do not teach the symbols because they do not practice phonemic transcription themselves
- passive knowledge of phonemic transcription symbols is sufficient for both the teacher and students
- students may learn the symbols while consulting a dictionary
- to get used to accurate pronunciation, learners just need to imitate a good model, i.e. the teacher
- using letters of the Czech alphabet when transcribing is more convenient for students than learning phonemic transcription symbols
- there are more important things to be taught (e.g. grammar and vocabulary)
- there is not enough time for teaching phonemic transcription symbols in English lessons at a higher secondary school

About two thirds of respondents hold the opposite view. They believe that phonemic transcription symbols are an indispensable tool in English language learning and teaching, because

- the set of symbols is very useful
- they are in all commonly used English dictionaries
- some sounds in English do not exist in Czech; phonemic transcription symbols best illustrate them
- being able to recognize phonemic transcription symbols helps learners to acquire accurate pronunciation of new words
- when a teacher does not transcribe new words on board, learners are prone to make mistakes in pronunciation
- it is crucial for autonomous and independent study of English
- it is good to know phonemic transcription symbols because English textbooks feature them
- when reaching the advanced level in English language learning, students fully recognize the symbols' utility
- not always shall learners have the opportunity to imitate a model, e.g. a teacher or an electronic dictionary

Evidently, majority of respondents is positive about pedagogical value of phonemic transcription symbols. The above-mentioned statements, based on the teachers' practice, are in accordance with theoretical statements formulated in the first part of the work, mainly in chapters 1 and 3. Therefore, this question has a positive result.

12. What is your experience with transcription as a student of English? When did you start learning them?		
a) at elementary school	7	26%
b) at secondary school	10	37%
c) at university	10	37%
d) other – specify	0	0%
total	27	100%

Table 14: Personal experience with transcription.

In the last but one question, I wanted the teachers to make a little introspection and comment on their experience with phonemic transcription symbols. Several respondents who studied English teaching at university admit that a course of phonetics and phonology was very effective. In their teaching practice, transcription skills prove to be useful. Knowledge of phonetic theory helps them to disambiguate various aspects of pronunciation and feel confident when explaining them to students. Those who circled b) learnt to recognize phonemic transcription symbols with the help of students' textbooks. Some of them continued to study at university, where they deepened and broadened the knowledge of phonetics and phonology. Only seven respondents got first acquainted with the symbols at elementary school. Considering that more than a half of all respondents maintains elementary education as appropriate for phonemic transcription symbols teaching (see question 10), the result is rather suggestive. It seems that those teachers who started to learn the symbols later have realized that an early start in phonemic transcription teaching is more effective.

13. Do you have any teaching tips for your colleagues concerning phonemic transcription symbols?

Table 15: Tips for colleagues.

The thirteenth question, which also closed the questionnaire, was meant to be advisory. I asked the respondents to share their clues on how to teach phonemic transcription symbols. One teacher recommends to start with games and cross-word puzzles as early as possible, i.e. at first grade of elementary school. Another does not suggest teaching all symbols at one time (e.g. by introducing a phonemic chart). She believes it is more effective to take the advantage of new vocabulary that students come across during the course and introduce the symbols gradually. However, next teacher suggests the very opposite, that is to devote a few lessons to teaching all the symbols at the beginning of a course. Such a systematic and complete display is considered very useful. There may not be enough time for that later on. In this way, students shall not underestimate phonemic transcription symbols. Other teachers complain that all you can do is to teach them “on the go”, because it is not possible to devote initial lessons to phonemic transcription symbols *only*. Those teachers recommend making use of additional exercises. An English teacher might get inspired when consulting a pronunciation textbook, for example. When working with a dictionary, it is advisory to often refer to the phonemic chart.

## 9 Discussion

The research was carried out in order to find out how Czech teachers of English at higher secondary schools treat phonemic transcription symbols in their lessons. The target group consisted of teachers from Prague and Tábor. Altogether, 27 subjects participated in this research. Respondents filled in a questionnaire containing 13 questions. They were focused on pronunciation teaching as such, then phonemic transcription symbols as a technique within its scope and finally on the teachers' experience and recommendations.

Analyses of individual questions showed that the teachers take differing views of phonemic transcription symbols. There are gaps between male and female teachers as well as between younger and older ones. Let us take a closer look at the variations.

### 1) Male teachers

Out of 27 respondents, only 4 were men. They were on average 31 years old and have been teaching for about 7–8 years. Answers they selected in the questionnaire imply that they teach only the most popular phonemic transcription symbols – /æ,ð,θ,ə,ɜ:/ . They do not transcribe whole words themselves and admit that their students, when working with a dictionary, are not able to pronounce phonemic transcriptions correctly. Overall, the male teachers claim that phonemic transcription symbols are not necessary in English pronunciation teaching.

Interestingly enough, the most eloquent respondent was a man. He works as a head teacher at *Arcibiskupské gymnázium* in Prague. This

teacher claims that an emphasis on phonemic transcription symbols is not what English teaching at Czech higher secondary schools currently lacks the most. There should be more qualified English teachers and better students' textbooks, which would consider specific Czech pronunciation problems. English teachers are preoccupied with the new school-leaving exam and the curriculum reform in the first place. Thus, he predicts that phonemic transcription symbols will not be in the teachers' focus for a long time yet. To put more emphasis on phonemic transcription teaching, there must be:

- student's textbooks with a sufficient amount of exercises on the symbols
- appropriate guidelines for teachers
- qualified teachers, who are willing to teach them

I associate myself with these views. Although not numerous, the male teachers rendered valuable information. As far as the age is concerned, this group was rather homogenous. I wonder what opinions of male teachers in their forties or fifties would be like. Probably, they would not differ much from the opinions held by female teachers in their fifties.

## 2) Female teachers

Out of 23 female respondents, about a half was less than 35 years old and the second half was around 50. Average length of teaching practice was 4 years in the first group and 25 in the second group.

Apparently, answers of the elder group reflected their rich experience. During their long teaching practice, these female teachers



could teach at different levels and in different kinds of courses. It all shaped their attitude towards pronunciation teaching and phonemic transcription symbols. The elder group could observe some learners of English for many years. Their students were becoming more autonomous with every level they reached. It is this experience with students' language development, which lies behind their belief. That is, they favour teaching the symbols to students of English, mainly to the beginners. According to the selected answers, phonemic transcription symbols are indispensable in English language teaching and learning.

Younger female teachers often reflected on their university studies, which they had finished not a long time ago. Evidently, the course of phonetics and phonology shaped their views largely. Some of them got inspired to include phonemic transcription symbols in English pronunciation teaching.

The younger group has not experience with a long-time observation of students' language development. However, they use educational software and online dictionaries more often than the older group does. They claim that learners will not always have access to such pronunciation models. Therefore, they should learn to recognize the phonemic transcription symbols.

In spite of different length of teaching practice, both groups of female teachers maintain that English pronunciation teaching should not spare the symbols.

Comparison of male and female teachers is difficult due to unequal gender representation in this research. It is not possible to compare experience and opinions of men in their thirties and women in

their fifties. Therefore, I shall compare the group of younger female teachers with all male teachers.

Although they all have university education in teaching English as a second language, men do not seem to be inspired by a course of phonetics and phonology much. They use a rather pragmatic approach towards pronunciation teaching. Men teach only the most widely used symbols. Women, on the other hand, seem to be well aware of the fact that *a//* phonemic transcription symbols are useful and teach students to recognize them.

To sum up, a clear majority of respondents (both male and female) are positive about pedagogical value of the symbols. Most teachers would lay stress on phonemic transcription symbols if they had more time, better textbooks and teachers' guidelines to do so. Still, some respondents perceive the symbols as supplementary in English pronunciation teaching. Fortunately, they are not numerous.

We can now proceed to the summary of the whole work.

## 10 Conclusion

This diploma thesis was aimed at promoting phonemic symbols in English pronunciation teaching.

The first part contains information about English pronunciation methodology as it has been developing over the past centuries. Phonemic symbols were meant to serve in pronunciation teaching since the beginning. However, they were superseded by different methodologies in the 20<sup>th</sup> century. Authors of recent studies in English methodology recognize the pedagogical value of phonemic transcription symbols based in the International Phonetic Alphabet.

International researches in this field have proved the efficacy of teaching the symbols to students of English. It has many positive outcomes. Intelligibility of the learner's spoken performance is raised. Moreover, the ability to recognize the symbols enables a dictionary user to pronounce the words correctly. In this way, it fosters learner autonomy. To sum up, the theoretical data document that the ability to recognize the phonemic symbols is practical.

The second part is devoted to the research analysis. The outcome of the research implies that the hypothesis was not straightforwardly right. The questions' analyses indicate that almost all respondents teach transcription in some way. The majority of twenty-seven respondents at Czech higher secondary schools consider the ability to recognize phonemic transcription symbols beneficial in acquiring correct English pronunciation. Apparently, the teachers use phonemic transcription symbols in English pronunciation teaching and that is a positive finding.

Majority of them agree that higher secondary school students should be able to identify phonemic transcription symbols. Only one fifth of the teachers do not favour phonemic symbols in English pronunciation teaching.

In the comments, the respondents admit that a Czech teacher of English at a higher secondary school should not expect all students to remember all the symbols. In reality, they can recognize and correctly pronounce only some of them. Still, this is a positive attainment of higher secondary school learners of English. This ability, however limited, can be only beneficial. The more phonemic symbols the student can recognize, the more autonomous he/she becomes in English pronunciation learning.

To conclude this work, I would like to highlight the fact that the theoretical assumptions, formulated in the first part, were verified in the research outcome. Both younger and older teachers acknowledge that phonemic transcription symbols are an efficient device in English pronunciation teaching.

The outcome also implies that the sooner phonemic transcription symbols are introduced to a learner of English, the better. Therefore, this work could serve as a source of useful data to a similar research focused on phonemic transcription symbols and their utilization in English pronunciation teaching and learning, e.g. at Czech elementary schools. Personally, I would like to dedicate this work to English trainee-teachers and teachers. They may find it inspiring for their practice.

## 11 Suggested exercises for teachers of English

„The phonemic chart is easily definable and teachable – safe for both the learner and the teacher.“<sup>24</sup> The reasons for dealing with the phonemic chart are as follows:

- it helps students perceive the differences between sounds – it helps in the overall awareness of phonology
- it helps the teacher anticipate some problems
- it helps when used as a reference for correction
- it helps with sound/spelling difficulties
- it is a valuable study aid used in dictionaries & coursebooks thereby encouraging learner independence
- it helps with the recording of vocabulary

An English teacher should be equipped with a phonemic chart to refer to while introducing individual symbols. Phonemic transcription symbols can be printed from English as a 2<sup>nd</sup> Language website<sup>25</sup>. Here are some fun sites for phonemic transcription practice:

<<http://www.umanitoba.ca/faculties/arts/linguistics/russell/138/practice/prelim.htm>>

<<http://www.chass.utoronto.ca/~rogers/phthong.html>>

<<http://www.umanitoba.ca/faculties/arts/linguistics/russell/138/practice/texts/texts.htm> (for advanced students)>

The following activities introduce and practice phonemic transcription symbols.

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<sup>24</sup> for more see [Developingteachers.com](http://Developingteachers.com)

<sup>25</sup> "Pronunciation / IPA Symbol Card Game" 2009 [About.com](http://About.com) 22 June 2009  
<<http://esl.about.com/library/lessons/blipacards.htm>>.

## 1. Introduction of International Phonetic Alphabet (IPA) symbols

Level: any level needing to learn the IPA

Activity focus: IPA introduction and a follow-up IPA card game

Time: 20 min.

Number of students: all students get involved

Preparation: the phonemic chart symbols – printed

Procedure: Begin introduction slowly by introducing students to a few symbols at a time. Draw symbols and example words on the board (this introduction should go slowly and take place over a number of lessons). Have students think of example words for each symbol. Distribute IPA symbol cards, giving 1 to each student. Students walk around the room exchanging cards. Each student shows the symbol side of the card to his/her fellow student while saying the word out loud. Students exchange cards and go to meet another student etc.

Possible adjustment: Have students make their cards. Tell them that you are going to practice minimal pairs. Help them with choosing the right couples of cards. Stick one minimal pair on the board and say several words that include them. Students are to show the card with a phonemic symbol that represents the sound they hear. Also, this can be done as a contest, by dividing a class into two groups. The group with less or no fault in card selection wins.

## 2. Introduction of diphthongs "*I am just a poor boy*"<sup>26</sup>

Level: beginners +

Activity focus: introducing diphthongs

Time: 30 min.

Number of students: all students get involved

Preparation: the phonemic chart

Procedure: Stick a copy of the phonemic chart<sup>27</sup> on the board in the corner. Draw a picture of a face on the board (Try and make the face look like a boy and a little bit sad). Ask the students is it a boy or a girl (Elicit boy). Draw an arrow to the face and write "boy" draw another arrow and write "face". Ask the students if they think the boy is poor or rich (elicit poor because of a sad face). Write "poor" on the board. Now ask the students to label each part of the face on the board i.e. mouth, nose, eye(s), ear(s), hair. Practice the pronunciation of these words with the group to see if the students have any problems with pronunciation and any of the sounds you may need to work on in later lessons. Now point to the phonemic chart and transcribe each of the words on the labeled face on the board as follows; keep referring to the phonemic chart as you transcribe each word.

hair /heə/    mouth /maʊθ/  
nose /nəʊz/    ear(s) /ɪə(z)/  
eye(s) /aɪ(z)/    boy /bɔɪ/  
face /feɪs/    poor /pʊə/

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<sup>26</sup> "I am just a poor boy" 2004 [Onestopenglish.com](http://www.onestopenglish.com) 22 June 2009  
<<http://www.onestopenglish.com/section.asp?docid=147627>>.

<sup>27</sup> "The Phonemic Chart" 2000 [Developingteachers.com](http://www.developingteachers.com) 23 June 2009  
<<http://www.developingteachers.com/phonology/sounds.htm>>.

Give students time to copy down the transcriptions carefully. The students have now been introduced to the 8 diphthong sounds. Next, rub away the picture and words but leave the transcriptions on the board, see if the students can recognize the words from the transcriptions. Rub away the transcriptions and then write them on the board again in a different order, see if the students can still recognize the words.

Possible adjustment: You can think of any words that rhyme with the above words and see if the students can transcribe them. Or else, this game could serve as a means of teaching vocabulary related to human body. So, it is a multifunctional exercise.



3. Match phonetic symbols to the words on the left<sup>28</sup>.

- |               |         |
|---------------|---------|
| ____1. rich   | a. /ɪə/ |
| ____2. knife  | b. /eɪ/ |
| ____3. cheese | c. /ɔː/ |
| ____4. car    | d. /aʊ/ |
| ___ 5. ear    | e. /ɜː/ |
| ____6. baby   | f. /iː/ |
| ____7. book   | g. /ɑː/ |
| ____8. cow    | h. /ɪ/  |
| ____9. bird   | i. /aɪ/ |
| ____10. ball  | j. /ʊ/  |

<sup>28</sup> Kisito, Futonge. "Match phonetic symbols to the words on the left" [esl-galaxy.com](http://www.esl-galaxy.com) 2007 21 July 2009 <<http://www.esl-galaxy.com/pronounce/matching.pdf>>.

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<<http://en.wikipedia.org/wiki/IPA>> - about IPA

<<http://www.arts.gla.ac.uk/IPA/history.html>> - the official site of International Phonetic Association

<<http://www.llas.ac.uk/resources/gpg/408#ref18>> - an article about phonetics in pronunciation teaching for modern foreign languages

<<http://www.esl-galaxy.com/>> - a source of teaching materials

<<http://www.esl-printables.com/>> - a source of teaching materials

# 13 Appendices

## 1. The IPA chart<sup>29</sup>

### THE INTERNATIONAL PHONETIC ALPHABET (revised to 1993)

#### CONSONANTS (PULMONIC)

	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b			t d		ʈ ɖ	c ɟ	k ɡ	q ɢ		ʔ
Nasal		m ɱ		n ɳ		ɳ̠	ɲ	ŋ	ɴ		
Trill				ʀ					ʀ		
Tap or Flap				ɾ		ɽ					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fricative				ɬ ɮ							
Approximant		ʋ		ɹ		ɻ	j	ɰ			
Lateral approximant				l		ɭ	ʎ	ʟ			

Where symbols appear in pairs, the one to the right represents a voiced consonant. Shaded areas denote articulations judged impossible.

#### CONSONANTS (NON-PULMONIC)

Clicks	Voiced implosives	Ejectives
◌ Bilabial	ɓ Bilabial	as in:
Dental	ɗ Dental/alveolar	p' Bilabial
! (Post)alveolar	ɟ Palatal	t' Dental/alveolar
≠ Palatoalveolar	ɠ Velar	k' Velar
Alveolar lateral	ɣ Uvular	s' Alveolar fricative

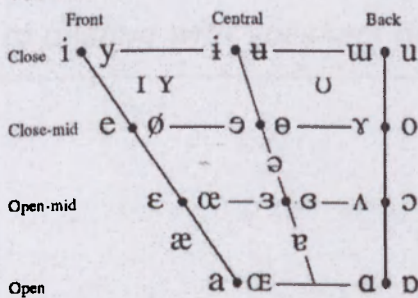
#### SUPRASEGMENTALS

	Primary stress	Secondary stress	Long	Half-long	Extra-short	Syllable break	Minor (foot) group	Major (intonation) group	Linking (absence of a break)
ˈ	fəʊnə'tɪfən		eː	eˑ	e̥	ii.ækt	e̯	ḛ	
ˌ									
ː									
ˑ									
̥									
̯									
̰									
̱									
̲									
̳									

#### TONES & WORD ACCENTS

LEVEL	CONTOUR
↗ Extra high	↗ Rising
↘ High	↘ Falling
↔ Mid	↗ High rising
↘ Low	↘ Low rising
↘ Extra low	↗ Rising-falling
↓ Downstep	↗ Global rise etc.
↑ Upstep	↘ Global fall

#### VOWELS



Where symbols appear in pairs, the one to the right represents a rounded vowel.

#### OTHER SYMBOLS

ɱ	Voiceless labial-velar fricative	ɕ ʑ	Alveolo-palatal fricatives
ɰ	Voiced labial-velar approximant	ɺ	Alveolar lateral flap
ɸ	Voiced labial-palatal approximant	ɺɻ	Simultaneous ʃ and x
ħ	Voiceless epiglottal fricative	Affricates and double articulations can be represented by two symbols joined by a tie bar if necessary.	
ʕ	Voiced epiglottal fricative		
ʡ	Epiglottal plosive	kp̚ ts̚	

#### DIACRITICS

Diacritics may be placed above a symbol with a descender, e.g. ɪ̥

◌	Voiceless	◌̥	Breathily voiced	◌̬	Dental	◌̪
◌	Voiced	◌̬	Creaky voiced	◌̭	Apical	◌̯
◌ <sup>h</sup>	Aspirated	◌̥ <sup>h</sup>	Linguolabial	◌̦	Laminal	◌̧
◌ <sup>w</sup>	More rounded	◌̥ <sup>w</sup>	Labialized	◌̨	Nasalized	◌̩
◌ <sup>c</sup>	Less rounded	◌̥ <sup>c</sup>	Palatalized	◌̪̥	Nasal release	◌̯̥
◌ <sup>a</sup>	Advanced	◌̥ <sup>a</sup>	Velarized	◌̯̥	Lateral release	◌̧̥
◌ <sup>r</sup>	Retracted	◌̥ <sup>r</sup>	Pharyngealized	◌̥ <sup>ɣ</sup>	No audible release	◌̥ <sup>ɰ</sup>
◌ <sup>ˠ</sup>	Centralized	◌̥ <sup>ˠ</sup>	Velarized or pharyngealized	◌̥ <sup>ˠ</sup>		
◌ <sup>ˡ</sup>	Mid-centralized	◌̥ <sup>ˡ</sup>	Raised	◌̥ <sup>ˡ</sup>	(ɹ̥ = voiced alveolar fricative)	
◌ <sup>˩</sup>	Syllabic	◌̥ <sup>˩</sup>	Lowered	◌̥ <sup>˩</sup>	(β̥ = voiced bilabial approximant)	
◌ <sup>̠</sup>	Non-syllabic	◌̥ <sup>̠</sup>	Advanced Tongue Root	◌̥ <sup>̠</sup>		
◌ <sup>̡</sup>	Rhoticity	◌̥ <sup>̡</sup>	Retracted Tongue Root	◌̥ <sup>̡</sup>		

<sup>29</sup> copied from Ladefoged, Peter. *A course in Phonetics*. New York: Harcourt Brace, 1975. Web.

## 2. Common European Framework of Reference: Phonological control

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C2	As C1
C1	<i>Can vary intonation and place sentence stress correctly in order to express finer shades of meaning.</i>
B2	<i>Has acquired a clear, natural, pronunciation and intonation.</i>
B1	<i>Pronunciation is clearly intelligible even if a foreign accent is sometimes evident and occasional mispronunciations occur.</i>
A2	<i>Pronunciation is generally clear enough to be understood despite a noticeable foreign accent, but conversational partners will need to ask for repetition from time to time.</i>
A1	<i>Pronunciation of a very limited repertoire of learnt words and phrases can be understood with some effort by native speakers used to dealing with speakers of his/her language group.</i>

### 3. Dotazník pro učitele anglického jazyka na gymnáziích

Pohlaví:

Věk:

Délka praxe:

Ročník(y), ve kterém/kterých vyučuji AJ:

Učebnice, které používám:

Vysvětlivky: transkripce/transkribovat = používání následujících symbolů fonetické abecedy pro zápis výslovnosti

/i:,ɪ,ʊ,u:,ɪə,eɪ,e,ə,ɜ:,ɔ:,ʊə,ɔɪ,əʊ,æ,ʌ,a:,ɒ,eə,aɪ,aʊ,p,b,t,d,tʃ,dʒ,k,g,f,  
v,θ,ð,s,z,ʃ,ʒ,m,n,ŋ,h,l,r,w,j/

1. Jak učíte výslovnost nových výrazů?

a) vyslovím nový výraz a studenti po mně opakují

b) vyslovím nový výraz, upozorním na přízvuk a studenti po mně opakují

c) vyslovím nový výraz, přetranskribuji ho - např. computer  
/kəm'pjʊ:tə/ a studenti po mně opakují

d) jiné: \_\_\_\_\_

2. Používáte transkripci v hodinách AJ?

a) ano, transkribuji pomocí všech symbolů fonetické abecedy

b) ano, transkribuji pomocí některých symbolů fonetické abecedy  
(kterých? \_\_\_\_\_)

c) ano, transkribuji, ale nepoužívám symboly fonetické abecedy,  
používám českou abecedu

d) ano, pracuji s transkripcí v učebnicích a slovnících, ale  
netranskribuji

e) ne, v žádné formě transkripci nepoužívám

f) jiné: \_\_\_\_\_

3. Kdy transkripci používáte? Je možné zaškrtnout více odpovědí.

a) když se objeví nový výraz

b) když narazíme na výslovnostní problém

c) když se věnujeme nácviku výslovnosti

d) při práci se slovníkem

e) při práci s učebnicí, která fonetické symboly používá

f) při jazykových hrách a kvízech

g) nikdy a v žádné formě s transkripcí nepracuji

h) jiné:

---

4. Vyberte důvody pro používání transkripce v hodinách AJ. Je možné zaškrtnout více odpovědí.

a) studenti ji vyžadují, aby se naučili správnou výslovnost

b) věřím, že osvojení této dovednosti povede k větší samostatnosti studentů

c) používání transkripce se nelze vyhnout, je v učebnicích i slovnících

d) používání transkripce šetří čas, studenti se naučí číst znaky a pak se tolik neptají

e) jiné:

---

5. Vyberte důvody pro NEpoužívání transkripce v hodinách AJ. Je možné zaškrtnout více odpovědí.

a) není nezbytná pro správnou výslovnost

b) na transkripci nemám v hodinách čas

c) sám/sama nemám s transkripcí žádné zkušenosti

d) transkripce je příliš složitá

e) jiné:

---

6. Dokáží Vaši studenti vyslovit výraz na základě transkripce, např. při samostatné práci se slovníkem?

a) ano, nikomu to nečiní problém

b) ano, ale některé symboly jim činí problémy - jaké:

---

c) ne, některé symboly znají, ale vyslovit výraz správně jen na základě transkripce jim činí potíže

d) ne, na základě transkripce by výraz sami nevyslovili

e) jiné:

---

7. Jaký je Váš postup při nácviu výslovnosti na základě transkripce?

a) soustředím se na symboly prezentující zvuky, které v češtině neexistují

b) postupně projdu všechny symboly, jejich pořadí si určuji sám/sama



- c) řídím se učebnicí – jakou? \_\_\_\_\_  
d) transkripce nevyučuji  
e) jiné:  
\_\_\_\_\_

8. Jaké metody a nástroje používáte při výuce transkripce? Je možné zaškrtnout více odpovědí.

- a) fonetickou tabulku  
b) fonetické křížovky  
c) napíšu symbol na tabuli a uvedu několik příkladů jeho užití  
d) transkripce nevyučuji  
e) jiné:  
\_\_\_\_\_

9. Používáte jiné symboly při výuce výslovnosti? (kromě výše uvedených)

- a) ano, pro označení přízvuku – jaké? (např. ˘) \_\_\_\_\_  
b) ano, pro označení vázání – jaké? (např. ˊ) \_\_\_\_\_  
c) ano, pro označení intonace – jaké? (např. \ / ) \_\_\_\_\_  
d) ne  
e) jiné:  
\_\_\_\_\_

10. Na jaké úrovni je podle Vás vhodné začít pracovat s fonetickými symboly?

- a) začátečníci  
b) mírně pokročilí  
c) středně pokročilí  
d) pokročilí  
e) jiné:  
\_\_\_\_\_

Uved'te důvod pro Váš výběr:  
\_\_\_\_\_

11. Myslíte, že výuka AJ se obejde bez používání transkripce?

- a) ano – proč?  
\_\_\_\_\_

- b) ne – proč?  
\_\_\_\_\_

12. Jaká je Vaše vlastní zkušenost s transkripcí coby studenta/ky AJ?

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- + Kdy jste se s ní poprvé setkal/a? a) na ZŠ  
b) na SŠ  
c) na VŠ  
d) jiné

13. Měl/a byste nějaký tip pro kolegy, jak vyučovat transkripci?

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Děkuji za Váš čas.

## 13 Terms used

- allophone<sup>30</sup> = a sub-phonemic difference which is not meaningful
  - = variants [ph] and [p|] are called allophones of /p/
  - = allophones are written between brackets
  - = a phoneme is actually a collection of allophones
- phoneme = when two sounds can be used to differentiate words, they are said to different phonemes
  - /l/ vs. /r/ in “low” and “row”; /k/ vs. /b/ in “cat” and “bat”
  - = phonemes are written between slashes
- phonemic transcription = we often want to record all and only the variations between sounds that cause a difference in meaning; transcription of this kind is called phonemic transcription
  - = transcribes the distinctive phonemes
  - = suppresses predictable phonetic detail,  
*a.k.a.* allophonic variation
  - = is also called /BROAD/ transcription
- phonetic transcription = records sub-phonemic (or allophonic) detail; is thus more information rich
- the IPA symbols = a set of phonetic symbols, approved by the International Phonetic Association (IPA)
- segmental features<sup>31</sup> = segmental phonemes; hence, the vowel, consonant, and semivowel sounds of a language
- suprasegmental features = prosody, tone, length, stress, rhythm, intonation

---

<sup>30</sup> definitions by Peter Ladefoged

<sup>31</sup> Webster's New World College Dictionary. 2009 Your Dictionary. 12 August 2009  
<[www.yourdictionary.com/segmental-phonemes](http://www.yourdictionary.com/segmental-phonemes)>.

**Univerzita Karlova v Praze**

**Pedagogická fakulta**

**BACHELOR'S THESIS**

*Ladislav Výmola*

***A Clockwork Orange* – the treatment of the key  
themes and motifs in Burgess's novel and Kubrick's  
film adaptation**

Department of English Language and Literature

Supervisor: PhDr. Petr Chalupský, Ph.D.

2009

## Poděkování

Rád bych touto cestou poděkoval vedoucímu mé bakalářské práce panu PhDr. Petru Chalupskému, Ph.D. za jeho cenné rady a odborné vedení práce. Dále bych také rád poděkoval panu Martinu Čechovi za připomínky a korektury.

## Abstract

This thesis compares the book *A Clockwork Orange* (1962) by the British writer Anthony Burgess (1917 – 1993) and its homonymous film adaptation that was made by the famous American film director Stanley Kubrick in 1971. Both versions share a few basic themes and motifs but the treatments of these sometimes differ due to the different means of expression each genre uses.

The focus of this thesis is the description of every important scene from the film version and its straight juxtaposition with the equivalent scene from the book. Linked to every such explanation, there is an analysis study of the contribution of both versions to the key themes and motifs.

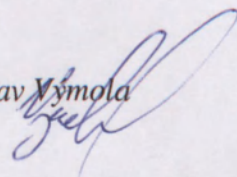
The next part of the thesis deals with the part of Burgess's book Stanley Kubrick did not film. The fact that Kubrick omitted the last chapter of the Burgess's book has a special role in expressing the message of the central idea of *A Clockwork Orange*.

## Prohlášení

Prohlašuji, že jsem svou bakalářskou práci napsal samostatně a výhradně s použitím citovaných pramenů. Souhlasím se zapůjčováním práce.

V Praze dne 5. srpna 2009

Ladislav Vymola



## Abstrakt

Tato práce srovnává knihu *Mechanický pomeranč* (1962) britského spisovatele Anthonyho Burgesse (1917 – 1993) a její stejnojmennou filmovou adaptaci, kterou v roce 1971 natočil slavný americký režisér Stanley Kubrick. Obě verze sdílí několik základních témat a motivů, avšak jejich pojetí se vzhledem k odlišným vyjadřovacím prostředkům obou žánrů místy liší.

Těžištěm této práce je popis všech důležitých filmových scén a jejich přímé srovnání s ekvivalentními scénami z knihy. Ke každé takové konfrontaci je připojen analytický rozbor přínosu obou verzí k základním tématům a motivům.

Další část práce pojednává o té části Burgessovi knihy, kterou Stanley Kubrick ve své filmové adaptaci nepoužil. Fakt, že Kubrick ve svém filmovém pojetí neztvářnil poslední kapitolu Burgessovi knihy, měl zásadní význam při chápání podstaty celé myšlenky *Mechanického pomeranče*.

Klíčová slova: téma, motiv, filmová verze, knižní verze

## Abstract

This thesis compares the book *A Clockwork Orange* (1962) by the British writer Anthony Burgess (1917 – 1993) and its homonymic film adaptation that was made by the famous American film director Stanley Kubrick in 1971. Both versions share a few basic themes and motifs but the treatments of them sometimes differ due to the dissimilar means of expression both genres use.

The focus of this thesis is the description of every important scene from the film version and its straight juxtaposition with the equivalent scene from the book. Linked to every such confrontation, there is an analytic study of the contribution of both versions to the key themes and motifs.

The next part of the thesis deals with the part of Burgess's book Stanley Kubrick did not use in his film adaptation. The fact that Kubrick omitted the last chapter of the Burgess's book has a crucial role in expressing the essence of the central idea of *A Clockwork Orange*.

Key words: theme, motif, film version, book version

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## Introduction

I chose this topic because I have always appreciated works focusing on moral choice. The controversial book *A Clockwork Orange* by Anthony Burgess was first published in 1962. It is a dystopian vision of a not very distant future. In a way Burgess really outran the era. Today we find the topic still alive even though the novel was not intended to be predictive. "Burgess's business was fiction, not futures" (Morrison). My affection for the work stems also from the fact that it deals with the topic of art and especially music. The reader is shown that music can be used in a way that is much different from the one we always used to link the music with.

My next reason to choose this topic was the film adaptation (1971) that provoked many discussions, including some in the parliament. I have always liked to observe to what extent the film adaptation can underline or completely destroy the intention of the novel. There is a tension between the messages both versions try to communicate. The outcomes seem to be quite different and one of my goals is to identify the differences that lead to such a conclusion.

It is important to bear in mind that both versions have different ways to express themselves. The book has to be more descriptive and has more opportunities to play with the language and words. "A Clockwork Orange is an outstanding linguistic experiment" (Oliveriusová et al. 269). On the other hand a film has the advantage that it can visualize things described in the book version often in a more suggestive way.

The most crucial part of my work consists of going through the scenes from the film and juxtaposing them with their equivalents from the book. It cannot be done the other way round because there are fewer scenes in the film. In this section I focus on the differences between the two versions and their contribution to the work's key themes and motifs.

In the second part I describe those parts of the book that did not appear in the film version but still have a contribution to the key themes and motifs.

In the end, in my conclusion the pros and cons of both versions are stated.



## Key Themes and Motifs

### Perverse aesthetic

Music, classical music in particular, is used to provoke images of violence and destruction instead of joy and happiness.

The bizarre interiors of some places in the film version, and also the understanding of art support the dystopian character of the work.

### Violence

The physical violence is performed by Alex and his gang but on the other hand the psychological violence is performed on Alex when undergoing the Ludovico's treatment.

### Moral choice

The work deals with consequences of having no opportunity to choose between good and evil.

“Is a man who chooses the bad perhaps in some way better than a man who has the good imposed upon him” (Burgess 76)? “When a man cannot choose he ceases to be a man” (Burgess 67).

### Politics

The work concerns with the political struggle between the totality with comfort and the liberty with uncertainty.

“Is the violence of an individual more acceptable than the violence of the state” (Liška)?

## Violated English

The youngsters use a special kind of language called “nadsat”. It is the Russian-rooted slang Anthony Burgess invented for the novel.

### *Opening in dialogue of Alex - perverse aesthetic, music*

“In a novel which takes brainwashing as its subject, Burgess intended his own form of brainwashing, which was to force readers to use a Russian dictionary” (Morrison).

*This is a really suggestive scene taken by one long shot of the camera. First we see only*

“Much of the excitement in the book comes not from what Alex says, but how he says it” (Morrison).

*They are wearing that, unlike in the book, Alex and his cronies wear black hats, while*

*girls wear with some sort of suspender on their crotches. The interior of the Barova*

*is either black or white. There are provoking white statues of naked women and*

*groups of naked women in bizarre positions. Alex starts his prologue which is*

*more the same as in the book but he does not describe any details about the social conditions.*

The fact that someone has the quality of an intellectual, listens to classical music or admires arts does not mean that he/she can not be totally wicked.

*is followed by the move from Gregorian*

*chants that take in the beginning. (A perceptive viewer will notice that this is not only in A*

*Stanley Kubrick used this part of *Dia de los Toros*. He used this motif also*

*in the beginning part of his famous adaptation of Stephen King's *The Shining*.)*

## Youth (only in the book)

Violence is a natural part of many people's life. In the book it has its place especially in the experience of the youngsters.

*Dialogue of Alex is more detailed than in the film version. The reader*

*gets to know about the conditions of the society and social and cultural awareness of the*

*society. "The young changing of story those days and everybody very quick to forget,*

*newspapers not being read much either" (Burgess 5). The reader is taught about the "milk*

*pie" being sort of hallucinogenic drug. "You were not put on this earth just to get in touch*

*with God. That sort of thing could see all the strength and the goodness out of a chelloveck"*

*(Chapter 7). The heavy use of slang typical for young people is sometimes confusing but*

*original and fitting. The gang costumes of the boys are different from the film version. The*

*feature of light clothes is kept in book versions but here the clothes are black, there are no hats,*

*there are jackets with very big shoulders and white ties. The fashion of other people is*

*described as well. Women wear wigs of wild colors.*

## Scenes from the film juxtaposed with those from the novel

### Opening monologue of Alex - *perverse aesthetic, music*

#### Film version

This is a really suggestive scene taken by one long shot of the camera. First we see only Alex's expression in his face which looks almost demonic. The camera eye then goes slowly away so that we notice that, unlike in the book, Alex and his comrades wear black hats, white tight dresses with some sort of suspensor on their crotches. The interior of the Korova Milkbar is either black or white. There are provoking white statues of naked women and tables in the shape of naked women in bizarre positions. Alex starts his prologue which is quite the same as in the book but he does not describe any details about the social conditions.

Highly interesting is the piece of **music** Kubrick chose for this introductory scene. It creates the awe-inspiring atmosphere that is only underlined by the move from Gregorian chorale *Dies Irae* in the beginning. (A perceptive viewer will notice that this is not only in *Clockwork Orange* where Stanley Kubrick used this part of *Dies Irae*. He used this motif also in the beginning part of his famous adaptation of Stephen King's *The Shining*)

#### Novel

The first introductory monologue of Alex is more detailed than in the film version. The reader gets to know about the conditions of the society and social and cultural awareness of the society. "...things changing so skorry these days and everybody very quick to forget, newspapers not being read much either" (Burgess 5). The reader is taught about the "milk plus" being a sort of hallucinogenic drug. "You were not put on this earth just to get in touch with God. That sort of thing could sap all the strength and the goodness out of a chelloveck" (Burgess 7). The heavy use of slang typical for young people is sometimes confusing but original and fitting. The gang costumes of the boys are different from the film version. The fashion of tight tights is kept in both versions but here the clothes are black, there are no hats, there are jackets with very big shoulders and white ties. The fashion of other people is described as well. Women wear wigs of wild colors.

### **Conclusion and contribution to key motifs**

If we take the theme of **violated English**, we are sure to admire its use mainly in the novel, because this language is something the book is based on. "Burgess called this language *nadsat*, a transliteration of the Russian suffix for teen" (Morrison). The film lacks the crucial sentence of the novel: "What's it going to be then, eh?" as the provoking phrase of the whole idea of the young generation. "The film has the advantage of being able to literalize the words on the screen, immediately contextualizing them. Kubrick, like Burgess, immerses the audience right from the beginning in *Nadsat*, without explaining it" (Priestley). However, the film and this introductory scene especially are based mainly on the choice of visualization combined with the choice of music.

The topic of **perverse aesthetics** is better treated in the film version because of the shapes and colors in the Korova Milkbar and also the old Gregorian's *Dies Irae* move within the modern synthetic-like background music. This kind of perverseness is not yet pictured in the novel. The only information about aesthetics the reader gets from the reading is the description of the fashion. Here we can speculate if this fashion is supposed to symbolize a twisted allusion or a hint to some previous time period like the Renaissance or Classicalism.

On the other hand, the viewer gets no information about the conditions or status of the society and environment which is partly mentioned and suggested in the novel.

### **The scene with the drunk - violence**

#### **Film version**

The scene opens with the look on an old drunk man lying in some kind of tunnel and singing a song about Dublin. Alex and his gang approach the old man and applaud him. The inner speech of Alex which takes place while the man is singing teaches us how Alex – the most cultured member and leader of the gang – is insulted and disgusted by drunks of such a respectful age as this one. The old man then asks them for some money. The difference in the film version is that the first one to attack the old man is Alex. Kubrick obviously wants to show that Alex is the most wicked one from the beginning of the film. The drunk then provokes them even more by saying that he does not want to live in a world without law, where young cowards can get on an old man. As soon as the drunk finishes his monologue, he starts singing again and the hooligans begin to beat him. There is no music at all.

## Novel

This scene is quite the same both in the book and in the film version. There is no need to comment on the differences because almost all of them were mentioned above.

## Conclusion and contribution to key motifs

There is no doubt that the key motif or theme of this short scene is **violence**. I find the treatment of this topic very fine in both versions.

## The scuffle with the Billyboy's gang - violence, perverse aesthetic

### Film version

The scene is just about another kind of violence. It shows the fight with a rival gang that is just trying to rape a young girl. Here we can hear another piece of classical music combined with the beautiful settings of the scene. The interior of some old theatre (Alex calls it old casino) is at first shown as nice and clean as the camera goes around the painting on the ceiling and around the curtain. Then the camera eye ends on the stage where the violent scene with the girl takes place and also the devastated parts of the theater are visible. The visual and auditory contrast achieved is the strongest perception here.

### Novel

There are several differences between the two versions. The fight takes place near some municipal power plant. Another point is the age of the young girl. In the film version it is not utterly specified but the viewers can recognize judging by the maturity of her body that the girl is at least eighteen years old. In the novel the girl is no more than ten. The fight between the gangs is the same except for some unimportant details.

### Conclusion and contribution to key motifs

In the novel the key motif is violence and only **violence**. On the other hand, the film version also treats the topic of **perverse aesthetic** because of the settings and music Kubrick chose for the scene. As I have concluded above, the film version is really stronger in the treatment of the theme of violence combined with the aesthetic.

## **The Durango 95 - violence**

### **Film version**

This part is only another example how to show violence. In combination with the same piece of classical music Alex and his gang drive very fast in a stolen car Durango 95. There are other cars crashing and going out of the road which Alex comments as playing the hooks of the road.

### **Novel**

In the book there is only little more than just playing with other drivers. With the car Alex and his comrades also go after cats and dogs and even run over some of them. There is a mention about some couple under a tree that they disturb and attack.

### **Conclusion and contribution to key motifs**

There is no other conclusion than that one of the previous two scenes. Just another form of **violence** and both versions communicate the theme on the same level.

## **Home - violence, aesthetic, moral choice**

### **Film version**

Alex with his gang arrives to some lit door of a garden. There is big sign with saying HOME. All the boys get out and go through the garden to a big nice villa. They knock on the door and pretending they have had an accident they fool a young lady answering the ringing of the doorbell and they get in. We see that there lives a couple in the villa. There is an elderly man sitting by the typewriter and his younger wife. In their masks the gang maul the man, make complete mess out of the interior and Alex while singing *Singin' in the rain* takes turns in beating the man and ripping the dress of the lady. The two victims are kept still by the other members of the gang. Then Alex strips himself and with an ugly expression in his face he approaches the lying old man telling him to observe well. Then it is quite clear that all the gang takes turns in raping the woman but the viewers see just the face of the husband. Interesting notion here in the villa are the strange futuristic shapes of the furniture, especially the piece the woman stands up from when the ringing of the doorbell comes.

## Novel

Alex comments on the sign before the garden door as gloomy. The lady at the door says they do not have a phone, so Alex asks for a glass of water. Then he uses his hand to unchain the door while the lady is gone for the water.

When they are all in, their masks on, the writer tries to talk them out of this business. Now we can observe Alex talking in a sort of high English (almost Shakespearian English). "Never fear. If fear thou hast in thy heart, O brother, pray banish it forthwith" (Burgess 20). Alex then notices a pile of papers besides the typewriter on the table. He takes one and reads aloud. The reader gets to know that the book the poor man is writing is called *A Clockwork Orange*. Alex does not understand the title and reads a few lines aloud. It is a manifest against the attempt to impose the limitations of a mechanical creation upon people. It is maybe because he does not understand (yet), that Alex starts to tear the pages. Alex gives orders to them to get hold of the couple, especially to get the man in the position so that he can see all the happening. Then Alex strips the lady and they all take turns in raping her. In the book version they did not silence the victims so while raping the women they can hear the moaning and crying of the man that afterwards turns into a mumble.

## Conclusion and contribution to key motifs

I think this part is very important for the book version because we learn at least something about the meaning of *A Clockwork Orange*. The few lines Alex reads aloud are quite enough to provoke readers' imagination. The scene of raping the woman while her husband is kept watching it is suggestive in both versions. The way in which the book is narrated, the Shakespearian English in the contrast with the pure violence and hunger for blood, makes the reader almost shiver.

Of course this is another example of the topic of **violence**. Both versions build a contrast between violence and something we would never link with evil. In the film version it is the song *Singin' in the rain* and dancing. In the book version the contrast is communicated through the use of Shakespearian English. I suppose we can add these to the signs of **perverse aesthetic** as well. Only the book version also introduces a new topic of the **moral choice** by the short reading from the writer's book.

## **Back in the Korova Milkbar - cultured evil, leadership**

### **Film version**

The gang comes back in the Korova Milkbar so the settings are the same as in the very beginning and so is the music. They all sit and observe the company. On the other side of the room there is a party of men around a woman. They all do not look like they belong there. They are nicely dressed. Alex speaks about the men as about wicked ones. Then the woman starts to sing and Alex comments on his own feelings because he knows what she is singing. Now it is for the first time the viewer notices that the evil perverse boy is really a cultured person who listens to classical music. Alex describes his feelings as if it was an ecstasy of a drug addict, he utterly relishes the singing. When the woman stops, Dim makes a noise which disturbs Alex from his concentration and he hits him badly with a stick. He justifies his deed by the explanation that Dim is a bastard without manners. This provokes a word fight between the two of them. Alex stays cool as a leader but Dim questions his role as a leader and brother. When Alex accepts the challenge of the knife fight the music moves into the Gregorian's *Dies Irae* just like in the first scene of the film. This is the first time Alex's role as a leader has been questioned.

### **Novel**

Alex mentions the slang: "Nadsats were what we used to call teens" (Burgess 24). The song that the lady sings is not any move from *The Ninth Symphony* by Ludwig van Beethoven as in the film version but here it is some part of an opera *Das Bettzeug* by Friedrich Gitterfenster. Alex's feeling and enthusiasm are just the same and the film version follows the book word by word but the response to Dim's disturbance is a bit different – he fists him. In the book version it is not only Dim who questions Alex's role in the gang because they all think that there is no leader and they are equal to each other. But in Alex's mind he himself knows who he is – the wittiest and the most cultured one of them. So he says: "There has to be a leader. Discipline there has to be" (Burgess 26). In the novel, before they all go home, Alex explains to Dim what he has fisted him for.

### **Conclusion and contribution to key motifs**

The topic of the **cultured evil** (for the first time in the work) is not treated equally in both versions. It seems equal in the part where Alex admires the singing. The end of the scene is



different. From the book version the reader understands explicitly that it was Alex who was hurt by Dim spoiling Alex's experience from the singing.

Both versions leave the perceiver hesitating about the end of the scene. The film gives us only hints. There is no quarrel about the **leadership** within the gang in this scene in the film version, but only the expression in the other guys' eyes as they look at Alex makes the viewer hesitate. From previous scenes of the film the viewer has been developing an understanding that Alex is the leader, it is only now that he/she starts to doubt it. In the book version this is the first time the theme of leadership has been discussed.

### Alex is back home - *perverse aesthetic, cultured evil, music*

#### **Film version**

Alex alone goes home. The streets he is passing by are empty and dirty. In the flat he unloads his pockets full of money and stolen things into the drawer on one side of his bed. Then he picks up a snake (his pet) from the drawer on the other side of the bed and prepares the music to be played. He plays *The Ninth Symphony* by L. V. Beethoven and what the viewer sees now is that the serpent crawls on some branch placed in the crotch of a naked woman painted on the wall. Under this painting there is a small sculptural group of four statues of Jesus hugging each other and like dancing, all naked with the nails in their hands and feet and thorn crowns on their heads. In the rhythm of the joyful music the camera takes shorts pictures of different parts of this sculpture. Then there is the look of Alex in his ecstasy describing in his view beautiful pictures the music provokes in him. The pictures are in fact terrible: hanging, explosions, earthquakes, all mingled with the image of grinning Alex with sharp animal teeth stained with blood.

#### **Novel**

Alex's way home is the same as in the film version but in the book Alex sees a boy in the gutter all in blood and also some part of a girl's dress twisted. In the flat he finds his mother asleep on the supper on the table. He also speaks about his parents as about "pee" and "em". His bedroom is decorated not only with the poster of L. V. Beethoven as in the film but also with banners and flags being a remembrance of his stay in the corrective school. The choice of the music for the end of the night is again different from the film version. In the book he listens to some American violin concerto. The description of the enjoyment is far more detailed than in the film version. Alex imagines the parts of the orchestra and he compares

them with almost surrealistic images. First it is like normal ecstasy of an artist hearing a nice piece of music but then the images of people screaming for mercy come on his mind. Then he changes the piece of music and he listens to *The Jupiter* by Mozart. "And there were new pictures and different litsos to be ground and splashed" (Burgess 30). He ends the listening with J. S. Bach: *The Brandenburg Concerto* and he remembers the name *A Clockwork Orange* and begins to think about its meaning.

### **Conclusion and contribution to key motifs**

The film and the book version are nearly equivalent in this scene. The topic of the **perverse aesthetic** is better treated in the film version of course because the visualization is better fitting. The sculpture of the four Christs and the work of the camera and other images in the combination with the music are much stronger than in the book version.

"Alex makes no attempt to deceive himself or the audience as to his total corruption and wickedness. He is the very personification of evil" (Duncan 129). Kubrick obviously wants Alex to be linked with pure evil. Otherwise there would be no other explanation for the presence of the snake as a pet, in my opinion.

Both versions succeeded in communicating that even an intellectual and a passionate listener of classical **music** does not have to be a good person in his nature. Here the opposite is true because the more Alex makes himself cultured the more wicked he is. In the book also the more wicked he is the more understandable in his language he is. In the film version Kubrick works mainly with the music by Beethoven. *The Ninth Symphony* is enough for musically unaware majority of population.

### **The visit of Mr. Deltoid - cultured evil**

In the film version there is almost nothing that would somehow contribute to the main themes.

### **Novel**

In the book version Alex makes some interesting comments on an article in some newspaper. "Great Music, it said, and Great Poetry would like quieten Modern Youth down and make Modern Youth more Civilized. Civilized my syphilised yarbles. Music always sort of sharpened me up" (Burgess 35).

### **Conclusion and contribution to key motifs**

The book contributes to the topic of **cultured evil** by admitting that the person with good taste can be also very wicked. "The fact that the men who ran Auschwitz read Shakespeare and

Goethe, and played Bach and Beethoven, was much discussed at the time Burgess was writing *A Clockwork Orange*" (Morrison).

### **Two girls from the music shop - perverseness of Alex**

#### **Film version**

Alex visits a music shop and wants his ordered piece of music. He notices two ladies browsing next to him. He invites them in his place to listen to a proper music on a proper device. It is important to mention that he is dressed in some old time dress. There is a big contrast between his old fashioned dress and the futuristic interior. Then the three of them are in Alex's bedroom making love and the scene is speeded up probably not to look so perverse or pornography-like. The scene in the bedroom is accompanied with the music by Gioachino Rossini's *William Tell*.

#### **Novel**

Besides Alex the two young girls are the only visitors of the shop. In the book version the girls are said to be no more than ten years old. Still, Alex asks for the ordered record with the *Ninth* by L. V. Beethoven. In his place Alex gives an alcohol to the girls and gets them drunk while listening to their music on his stereo. Then he strips himself and plays the last movement of *The Ode to Joy*. Calling him self or his genitals Alexander the Large he describes how he makes the young girls have sex with him.

#### **Conclusion and contribution to key motifs**

The only big difference worth mentioning here is the difference between the older girls in the film version and their free will to have sex with Alex and the young girls in the book version and their unplanned forced sex with Alex. Here the book is more specific about Alex's bad nature.

### **The unexpected visit - leadership**

#### **Film version**

Alex comes downstairs from his flat but in the hallway there are his comrades waiting for him. As he comes they say that they were worried about him because he did not show up all the day. He replies that he had a headache. Dim says that maybe Alex uses his head so much lately. He means all the giving orders and discipline. Alex does not like their sarcasm but does

not show it nor admit it. Then he has to listen to a plan about some new way and plan for the night that has been made without his presence and he does not like it a bit.

### **Novel**

The scene begins with an interesting chat between Alex and his father. They chat about a dream the father has had about his son helpless and not able to fight back against guys he used to know as Alex's former comrades. Alex realizes that he has the dream too and that it was much alike the one of his father. His doubts about his leadership grow. The arguing about the leadership is more detailed in the book of course but the words are almost the same.

### **Conclusion and contribution to key motifs**

The book version of this scene is preceded by Alex's dream and then by the dream of his father. There is no mention of these dreams in the film version and therefore I find the book version more convincing in terms of the topic of the fight for a **leadership**.

### **Getting back the leadership - leadership, carelessness of the society, music**

#### **Film version**

They all then go by the river and Alex's inner speech reveals the viewer his intentions. Alex follows the inspiration sent by God and by the music he hears from some window. He unexpectedly hits Georgie and Dim and they both end up in the water. Then he grabs Dim and cuts his hand with a knife. He thinks he has got back his respect and the leadership. In the bar they all agree that Alex is the leader. Georgie is encouraged by Alex to tell him everything about the plan for the evening surprise visit.

#### **Novel**

They go out and Alex hears some music. This time he is more specific and recognizes some piece by Ludwig van Beethoven. He is about to have a knife fight with Georgie. There are passers by but they do not care like a fight was something normal. Then Alex cuts Georgie on his hand. Then there is Dim's turn so he goes against Alex with a chain. He hits Alex but Alex cuts him on one leg and to make him drop his chain he cuts him also on the wrist. Then it happens quite like in the film version: "So they knew now who was master and leader" (Burgess 45). They make plan for the evening surprise visit.

### **Conclusion and contribution to key motifs**

Both versions contribute well to the motif of getting back the **leadership**. The music is the important part of Alex's inspiration how to get it back. **Music** in this work is generally linked with evil. Only in the book version there is the **carelessness of the society** mentioned.

### **The last night robbery - leadership, music, violence, perverse aesthetic**

#### **Film version**

They come to the house called Health farm where the old lady with cats is supposed to live alone. Alex tries to fool the lady in the same manner as in the scene with the place named Home. The lady resists. The gang tries to find another way in. The woman in the house calls the police and tells them about the strange happening and that the choice of words the man at the door has used conspicuously resembles the ones that the burglar the news has wrote about used. The police officer promises to send there a guard. In the meanwhile Alex gets into the house and comes to the room with the lady. He looks around the room that is decorated with perverse looking pieces of art. They start a fight with each other – the lady holding a bust of Beethoven and Alex defending himself with a sculpture of a giant penis – in the rhythm of classical waltz background music. In the end Alex hits her badly on the head. Then he hears the sirens of the police cars and tries to escape. As he opens the front door there are his comrades waiting for him. They have prepared a trap for their hated leader so Dim hits Alex into the face with a bottle. They all run away and leave Alex to the police. Alex lies paralyzed on the ground.

#### **Novel**

Alex climbs up the house to the window to get through, to silence the woman and to open the front door for the others like the real leader. He is going to do all the dirty work alone just to show who the leader is. He enters the room with the old lady holding some little statue in his hands. As he tries to grab the bust of L. V. Beethoven he loses his balance and the lady gives him a hit with the stick. Alex grabs the stick from her and she loses her balance too so she falls. Alex kicks her and because of the cats loses his balance again. Then the old lady enrages Alex scratching his face. All the time Alex still holds the little statue and in the end of the fight he hits the lady with it. On his way out in the front door his comrades betray him and leave him to the police as in the film version.

### **Conclusion and contribution to key motifs**

The topic of **violence** and **leadership** is well treated in both versions.

The book version does not deal with the **perverse aesthetic** and **music** in this scene. The fight with the lady is treated so imaginatively in the film version. The bust of Beethoven against the statue of the giant penis is like there were two elements fighting: fine classical art on one side (represented by the music at the background and the bust of Ludwig Van Beethoven) and low kitsch (the statue of the big penis) on the other. It can be seen as the fight between art and natural instinct or simply the fight between old ones and young generation.

### **The interrogation of Alex - violence, moral choice**

#### **Film version**

Alex is transported to the police station. The police officers beat him and mock him. Alex's post-corrective advisor, Mr. Deltoid, comes in and Alex begs for mercy and blames his comrades of being responsible for his own behavior. He says he is innocent. Mr. Deltoid announces that Alex's last victim has died in the hospital and Alex has become a murderer. Instead of beating him Mr. Deltoid spits on Alex who is not in the position to fight back.

#### **Novel**

At the police station Alex goes around some cell where the old drunk man he has beaten once sings the same song as at that time on the street. Alex does not want to tell anything until there is a lawyer as in the film version. The way they beat him is quite different and nastier. Alex attempts to fight back in the unawares but is hardly punished. He even throws up on the floor and the officers make him clean it up. Then Mr. Deltoid comes. Alex's inner speech comments the look of Mr. Deltoid and that he looks at Alex like he has become a thing. In this version Alex does not get to know yet that the old lady has died in the hospital. Mr. Deltoid spits on Alex's face as in the film version. Alex then comments on the moral side of the happening. "Hell and blast you all, if all you bastards are on the side of the Good then I'm glad I belong to the other shop" (Burgess 57). In the book version Alex is pushed to make and sign a confession. Then he is carried to some dirty cell with other hooligans to spend a night. In his sleep he dreams about the Beethoven's *Ninth* but with twisted words about him being beaten. Only in the morning he learns about the death of his last victim.

### **Conclusion and contribution to key motifs**

**Violence** makes violence – that is one of the motifs in this passage. Alex for the first time tests his own elixir but in his comments especially in the book version he is more than sure he does not want to be different and on the other side of the law.

About the topic of the **moral choice** the book is more generous to the receiver so here we learn far more about the feelings Alex experiences in his head. In the book version the reader for the first time learns about the age of Alex. He is supposed to be only fifteen but in the film version he seems at least eighteen.

### **In the prison - moral choice, music, perverse aesthetic**

#### **Film version**

Alex goes into the prison so he undergoes the entrance examination and gives away all his personal things. Here the viewer gets to know Alex's surname being deLarge (in the book he has called himself Alexander the Large). He is given a number instead of his name. The number is 655321.

Then there is a scene happening after two years in the prison. There is a prison chapel and a chaplain is talking to the prisoners about the hell waiting for unrepentant souls. Alex is sitting on the same platform as the priest helping with the ceremony. Other prisoners act like animals laughing at the words of the speech. In the end of the mass they all sing a song. Alex's inner speech reveals that it has not been edifying at all being in this place, especially with all those perverts ready to jump on him.

With acting a good behavior and reading the bible Alex gains the chaplain's affection. As Alex reads the bible he imagines himself helping with the torturing and crucifying of Jesus. He also imagines himself acting in the wars mentioned in the bible and then going to bed with women. The viewer sees that Alex is totally corrupted. In privacy he asks the priest about the new method of treatment everyone talks about. It is called the Ludovico's technique and it promises to get the prisoner out of the jail very soon if he undergoes the treatment. He asks the priest to recommend him to this by claiming that he wants to be good and he wants the rest of his life to be an act of goodness. The priest replies that goodness stems from the choice. And that if a man loses the right to choose he is not a man anymore. Alex does not understand.

## Novel

After the two years of imprisonment Alex starts his story. He learns not long ago that one of his former comrades (Georgie) has died and Alex takes it as the fate do him right. His number in the book version is 6655321. The scenes are quite the same. In the prison chapel during the masses he helps with the ceremony by putting the pieces of old holy music by Bach or Handel into the player. While reading the bible he is kept listening to the music which he really enjoys and his imagination works as in the film version. Alex gains the affection of the priest not only because he pretends being a reader of bible and a young boy wanting to be good. In the book version the priest is very ambitious in his work progress so he likes Alex informing against his prison mates with the stories that are either true or not. The conversation about the Ludovico's technique is quite the same as in the film version. Alex also mentions the overcrowded state of state prisons. His cell was made for three but is occupied with four of them and one night there is another one put among them.

### Conclusion and contribution to key motifs

In this part the book has contributed more than the film version to the theme of **music** and the **perverse aesthetic**. Alex reads bible and the only thing he imagines is himself taking charge of the crucifixion, nailing and torturing. The bible is only the source of inspiration to his corrupted mind.

The topic of the **moral choice** is revealed the same way in both versions. "When a man cannot choose he ceases to be a man" (Burgess 67). So here the moral choice is lifted to the ground of religion. The God does not want us to be good without our own choice. God wants us to be good but he also wants us to choose so.

### Alex's way out of the prison - moral choice, music, violence, perverse aesthetic

#### Film version

The new minister of interior visits the prisoners. He admires Alex's cell that is covered with holy pictures and posters of Jesus, bust of L. V. Beethoven and so on. He goes in front of all the prisoners and Alex calls out something which gains the minister's attention. He chooses him for the Ludovico's treatment. Alex then signs some papers listening to the governor speaking about his disagreement with the new method of reforming the prisoners and is transferred to the Ludovico medical facility.



## Novel *Ludovico's Treatment*

The way Alex gets out of the prison is different from the film version. Alex has a hard night with the new prisoner in their cell. He is boasting and chooses Alex because he is the youngest to give up his bed for him. Alex refuses and the others support him. In the night Alex wakes up with the new one trying to get on him sexually. Alex hits him and wakes the others. They agree to give the new prisoner a lesson. They start to beat him. Alex remembers the old times and suggests leaving the fight on himself. In the end he kicks the new prisoner badly in the head and they all go to sleep. Alex dreams about himself being in the big orchestra playing the instrument made of flesh going out of his stomach, there is a L. V. Beethoven mixed with G. F. Handel as a conductor in his dream. In the morning they find the bruised man on the ground dead and they all blame Alex. Alex calls them all traitors as his former comrades. Then in the afternoon there comes a group of officers with some important person. They stop and open the cell with Alex. The important person says things that are very well followed in the film adaptation. "Cram criminals together and see what happens. You get concentrate criminality, crime in the midst of punishment" (Burgess 73). In the book version this statement has its reason because of the dead man but in the film version it has not such a purpose. Alex eventually wins the attention as in the film version and the person promises to transform him by eliminating the criminal reflex. Alex signs some papers and is sent to the prison chaplain who wants to talk with Alex. It seems that the priest wants to stay away from all the happening and ensures Alex that it is not due to him that Alex is going to undergo the Ludovico's treatment. The priest discloses his deep doubts about the new method. He warns Alex that to be good and not to have a choice can be worse than to be wicked by the choice and that Alex goes on the way beyond the reach of any prayer.

### Conclusion and contribution to key motifs

All the topics and themes are better treated in the book in this section. Due to the incident with the new cell mate Alex goes back to the old times with his gang and acts again like the leader of the gang showing the pure **violence** within. With the perverse visions in his dreams accompanied with the classical **music** we see again the example of **perverse aesthetic**.

What is the most important in this scene and about what the film version does not mention is the question of the **moral choice**. "Is a man who chooses the bad perhaps in some way better than a man who has the good imposed upon him" (Burgess 76)? Even a priest has to admit this very true. These words really have to make the reader wonder. This is the basis of the whole work. Alex is too young to understand but he will learn it himself further.

## The Ludovico's treatment

### **Film version**

Alex believes that he is just going to see some special films and he looks forward to it. After a meal he gets an injection that according to his conviction contains vitamins. In the room with the big screen Alex is in the strait jacket fastened to the seat so that he cannot move or even turn his head from the screen. His eyes are kept open by special devices on his head. He is forced to look at the screen where the films of violence and sexual violence are being displayed. First he loves it and says that it is beautiful but he feels more and more sick. He even screams that he is going to throw up. The main doctor at the back of the room explains this happening to his colleagues. It is obvious that it is the injection – the drug – that causes Alex's sickness. The doctor describes the feelings as terror and helplessness, death-like experience. The point seems to be that the subject establishes himself/herself an association between the personal negative experience and the violent scenes.

### **Novel**

Alex is surprised that the doctors come to him with a wheelchair to bring him to see the films. He does not understand but when he stands up he realizes that he is quite unsure and weak and he blames the prison meal instead of the injections. Alex admires the pictures and all the blood. Then he begins to feel sick. At the end of this film Alex is feeling really sick and he overhears the comments of the doctor at the back of the room. The voice says that Alex is a promising subject. Other perverse films are about torture, explosions, and different kinds of violence. Alex is more and more sick and wants to throw up but the voice from behind says it is only imagination.

### **Conclusion and contribution to key motifs**

The key goal of this section is obviously to show the principle of the Ludovico's technique. Both versions treat it the same way. The point is to develop conditioned reflex of feeling the deep and unbearable sickness in the connection with any form of violence. The reflex is first connected mostly with the drug given to the subject by the injection and the violence is but accompanying circumstances but then the body of the subject creates the same reflex to the violence.

## The Ludovico's treatment and Ludwig van Beethoven - moral choice, music

### **Film version**

Alex does not understand why he feels so sick watching the violent scenes because he used to feel the very opposite in all his former life. The assistant explains that he is just recovering from the illness because healthy people do feel sick when seeing the violence. Then there are another sessions and Alex realizes that the music being played as a background to the films is Ludwig van Beethoven – a move from *The Ninth symphony*. Alex starts to scream very loud that it is unfair to make him feel sick when hearing his favorite music. The doctors think that it is maybe the better punishment for him and leave it be. Alex cries that he is cured already and that he understands that everybody has the right to live without the others beating, raping or robbing him/her. The doctor says that he should leave the procedure to the professionals and promises that he is going to be cured within fourteen days.

### **Novel**

“What is happening to you now is what should happen to any normal healthy human organism contemplating the action of the forces of evil, the workings of the principle of destruction. You are being made sane, you are being made healthy” (Burgess 86). Alex then explains the sickness to himself as caused by all the wires fastened to his body while watching the films. Then some officer comes to see Alex and makes a short interview about his plans for the future. On his leaving he asks Alex if he wants to punch him in the face. Alex tries to punch the officer but he pulls himself away so Alex does not punch him. Then the officer leaves laughing. Alex feels sick for a few minutes. In his sleep after the dinner Alex has a nightmare. It is about Alex being a leader of a gang performing the violence but becoming sick in the end of it. The rest of the gang mocks him. The next day the procedure goes as in the film version but here Alex screams for stopping it even without the music. He calls the chair he is fixed to the chair of torture. He cries that it is not fair. The war scenes on the screen are well followed in the film version. Then he realizes as in the film version that the music at the background is *The Fifth Symphony* by L. V. Beethoven. He shouts to stop it but there is no point. The main doctor then comes to him and asks him about the word he has screamed. The word “sin” Alex explains (as in the film version) that it is a sin using the music this way. The doctor admits that he has no knowledge about music except that it is emotional heightener. Alex is mad at the doctors and argues about the usage of his favorite classical music against him. Alex claims that he is cured already but the doctors disagree. Another day Alex refuses to be given the

injection but there is no point in fighting. A few men hold him down and he gets it anyway. The days pass the same way as always and Alex thinks that it has to end soon and that he cannot suffer any longer. Then comes a morning and nobody with the injection comes. Some doctor comes and says that today Alex is going to go to the display room without the usual injection and on his own feet. He is made to watch the horrible films as usual but now he cannot blame anything but the films making him feel sick. Alex attempts the escape during the night but cannot fight anyone because of his newly found reflex. "Better to get the hit than give it" (Burgess 96).

### **Conclusion and contribution to key motifs**

In the film version the process of establishing a new conditioned reflex has not been fully explained yet. The only thing the film communicates here is the transformation of *The Ninth* by L. V. Beethoven into the fearful weapon against Alex himself. Both versions communicate the role of **music** here but the film version strictly keeps on using only *The Ninth*. The book version uses also G. F. Handel but primarily L. V. Beethoven in general. It is obvious in both versions that the doctors did not really intend the music to play such a role in the treatment. The perceiver can now easily guess what allusion has been made by using the term "Ludovico". I assume that it is because of Ludwig van Beethoven.

The book version reveals fully the progress of Alex in his feeling sick to death even without any medicaments. Even he himself realizes that even though he wants the very opposite he is made by his own physical reflex let the violence be done on him rather than fight back. The book version treats this fact in many different situations like for instance the nightmare, the visit of the officer, the impossibility to escape. In the book version Alex realizes he has become a **clockwork machine**.

### **Alex reformed - moral choice, politics**

#### **Film version**

Alex is dragged on the stage in front of many important people. The minister of interior has a speech. He contrasts the consequences of the imprisonment with the Ludovico's technique. According to his words the stay in prison teaches man the hypocrisy and confirms the prisoner only in the practices he has performed before. He speaks about the intentions of his political party to restore law and order and that soon there is going to be no problems with violence and criminality. The show with Alex starts. Just before that the viewer sees the minister sitting

down and chatting with a colleague about public research being really nice positive for them. On the stage a man comes to Alex and insults him by words and then even physically. Alex pushed on the floor becomes sick because of his reflex to the violence. He is forced to humble himself to such a degree that he licks a shoe of the man. Then a nice young almost naked girl comes on the scene and approaches Alex. He thinks of getting her down and having a sex with her but struck by the sickness he cannot even touch her. The show is over and people applaud. The minister explains the basis of the happening and that Alex even attracted by evil has to change his attitude to escape the sickness. The priest stands up shouting: "Choice". He argues about the right of choice. He also says that the insincerity of Alex's behavior has been clearly seen. According to him Alex ceases to be a human – a creature capable of a moral choice. The minister says that these are only trifles and are not as important as the goal to cut down the criminality and relieving the overcrowded jails. He comments on Alex's new personality – "true Christian, ready to be crucified rather than crucify". Alex tries to smile but his eyes seems as he was crying inside.

### Novel

Alex is dressed into his former clothes as if he was in the gang again and he is given his knife. In the book it is the assistant of the main doctor who has the speech by the stage.

The happening is the same as in the film version but here we can observe Alex's feelings much better. Alex wants to use the knife against the first performer and he knows he has to be really quick for the pain and sickness not to come. All in vain, he has to change his mind really quickly not to feel sick. He has simply a strong urge to do something good for the man so he starts to lick his shoes. He is not pushed to do so. Eventually he manages to throw the man down but as he sees him on the ground the terrible sickness comes again so he has to help him up again just to stop it. The arguing about the matter of moral choice provoked by the prison chaplain takes place. After that all the people start arguing and Alex asks loud if he is going to be like *A Clockwork Orange*. He does not know why he has used these words. Then there comes the next scene with a young girl as in the film version but Alex develops another way of getting closer to her. He starts like worshiping her and kneels before her and speaks like a poet. Then it ends and the finish of the scene is the same as in the film version with the chaplain sighing ironically: "It works all right, God help the lot of us" (Burgess 101).

### **Conclusion and contribution to key motifs**

Obviously both versions treat the topic of the **moral choice**. At the film version Alex does not invent any alternatives to reach his goals with the performers on the stage. In the book version he also tries the different ways and attitudes. “A *clockwork orange*” that accidentally comes across Alex’s mind is nice proof that now he fully realizes what he has become and maybe even understands what the writer at the cottage fought against.

The film version gets slightly into the **politics** when the minister of the interior talks about the goals of his party and then discusses the public opinion with his advisor. The public opinion seems to be first to cut down the criminality and maybe then - far long away - the concerning about moral side of the thing.

### **Alex is free again - hostile world, politics**

#### **Film version**

Alex is back at home. His parents and a lodger called “Joe” just read newspapers where the first pages are all about Alex being set free and reformed, cured by the science. They are surprised to see him and do not look as glad as they probably ought to be. Alex asks about the stranger. The father explains that the guy rents his bedroom. Joe then talks badly about Alex and says that he himself replaced his place in the family. Alex wants to punch him but gets sick. Alex asks about his stuff and his snake. All is gone. The father has excuses that the lodger has paid for the next month and that the thing has to be thought over. Joe says he cannot just go away and leave the parents to the Alex monster. He suggests that Alex should leave and make his own life because he does not deserve such loving parents.

#### **Novel**

The difference is that Alex here in the book version has been dismissed from the facility wearing the night dress in which he used to do the nasty things. The parents have not read the newspapers yet so they both think Alex has escaped from the prison. Alex listens and gets sick about what the lodger says about him and also about himself becoming more like a son then lodger to the parents. Alex then goes to see his bedroom and sees that it is not like it anymore. His stuff is all gone so Alex blames the stranger but the father tells him that his things have been taken away by police. The father is ashamed of the situation. Then it goes like in the film version. Alex leaves his parents with their guilt.

### **Conclusion and contribution to key motifs**

The contribution here is just the coming back into the reality that seems to be completely **hostile** and unjust to Alex. Both versions are quite the same.

In the book version there is the part before Alex arrives home. He comes to a bar to eat something. He buys a newspaper and reads about votes that are coming. There are boastful paragraphs about the government cutting down the crime and the minister of the interior talking about the Ludovico's technique. So the success in curing Alex seems to be very profitable for the government. The book version treats also the **politics** here.

### **Hostile world - suicide attempts, music**

#### **Film version**

Alex walks by the river thinking. His long look at the river seems almost like he wants to jump in and end his life. Then a homeless comes to him begging for money. Alex gives him some and then the beggar recognizes Alex being the member of the gang that beat him a couple of years before. He drags Alex under a bridge where many beggars and homeless people stay and they all start to beat him and fist him. Alex does not fight back because of his conditioned reflex that it is better to be hit than to hit.

Then there come police to restore order and Alex recognizes the two of his former comrades. He is surprised to see they have become policemen. They take him into woods beat him and nearly drown him. Then they leave him alone. The background music is the same as at the very beginning of the film. The storm begins.

#### **Novel**

In the novel Alex takes the bus to the centre of the town. He goes to his favorite music shop to listen to some classical music. He remembers that he is also like allergic to the classical music so he goes out feeling sick. Then he goes to the Korova Milkbar and orders the old milk plus. He hallucinates about God with his angels saying that there is no time now and that he has to try. Alex awakes and decides to end his life but he cannot do it just with a knife or something because of his association. He goes to the library to find a book and to read about some nice way out of this life. There he finds out that he cannot read such books because it makes him feel sick. Even the reading of the bible makes him feel that way. In the reading room he comes across the old man he beat a few years before. The man recognizes him too and starts beating him supported by all the old men there in the library. Alex knows that there is no

point in fighting back. The police come and drag Alex out of the library and Alex recognizes his former enemy Billyboy and his former comrade Dim. They take him off the town and beat him as the summary for the old times. Then they leave him as in the film version.

### **Conclusion and contribution to key motifs**

The contribution here is the **hostile world** outside the prison. The film version does not treat the topic of the **music** associated with the sickness and the **suicide thoughts** are only in the book version as well. The presence of the holy book is also interesting. Even the Bible cannot calm Alex's suffering soul down. The old getting on the youth is treated the same way and so are the old known faces - now as the policemen. The end of this part is the same in both versions.

### **Home again - totality, liberty, music**

#### **Film version**

Alex comes to the place signed "Home" not realizing that he has been there before. It is the same place where he beat a writer and his wife. The writer (now on the wheelchair) lives there alone with a guy who is more like a bodyguard. This bodyguard brings Alex inside and the writer being political activist recognizes him only as the poor victim of the new method of the government. He seems to be very pleased because now he can use Alex against the government. He lets Alex in his bathroom to wash himself because he is all covered with blood and mud. In the meanwhile the writer makes phone calls revealing that Alex is ideal for fighting against the government not to be elected again. According to this calls, the government boasts to have restore order on the streets, uses the special method to condition the young delinquents and even recruits them into the police. This is the first stadium of totalitarianism. He says that common people are willing to change the liberty for the comfort. In the bath Alex starts to sing *The singin' in the rain* and there is the horrible look at the writer recognizing Alex – the monster – by the voice.

#### **Novel**

Alex finds the cottage named "Home" as in the film version and manages to get in. He recognizes the place and remembers the title *A Clockwork Orange* and also remembers that this man used to have a wife. Alex has the bath and some meal. The writer recognizes him because he has read the newspapers. His speech about the new technique is the same as in the film version. Alex tells the writer everything about the technique of Ludovico. Then the writer



has his speech. "Music and sexual act, literature and art, all must be a source now not of pleasure but of pain" (Burgess 122). Alex also gets to know that the writer's wife has died of the post-traumatic shock after the rape. Then Alex goes to sleep.

### **Conclusion and contribution to key motifs**

The main purpose of this part is the speech about the **government**. In the film version the writer – called Mr. Alexander – discloses all his political targets and even the question of **liberty** in the contrast with **totality**. His speech throws the ordinary people into the position of a comfort-loving sheep. In the film version the writer recognizes Alex because of his singing.

In the book version the writer (yet unnamed) has longer speech but so far only on the topic of the government and also the topic of "A Clockwork Orange" is mentioned. "To turn a decent young man into a piece of clockwork should not, surely, be seen as any triumph for any government" (Burgess 122).

### **Alex as the disclosed monster - politics, totality, liberty, suicide attempts, music**

#### **Film version**

Alex is given a dinner. Alex notices that the writer is somehow different and evil and becomes suspicious. He has doubts about the wine that is given to him. The writer encourages him to have another glass. Then Alex gets to know about the death of the writer's wife. The writer starts to sweat and Alex starts to be quite scared. The writer says that he has invited some people interested in helping Alex. Alex wants to leave but is told to stay. Then the people come. They start an interview asking Alex about his reaction to music. Alex says that he thinks it is something that has not been intended to happen to him. He explains that his association is connected only with *The Ninth Symphony*. He tells them about his miserable feelings and that he feels that every second something terrible has to happen to him. Then he buries his face into the plate before him so it is obvious that there was something in the wine. During the night they carry Alex into another house. Alex awakes locked in a small room and hears the sounds of *The Ninth*. He cries for somebody to stop the music. Under the room there is the writer sitting by the stereo the speakers turn upside and enjoys the revenge. Alex is sick to death crying to turn it off but all in vain. Alex knows that he wants to end his life and to escape from this cruel and wicked world and he jumps out of the window.

## Novel

Alex wakes up in the morning and goes to find the book of *A Clockwork Orange* to find out the writer's name. When he finds it he is surprised that his surname is Alexander. The writer then calls Alex for breakfast and tells Alex that he phoned to various people. Alex says he thinks the writer does not have a phone remembering the night of his former crime. Mr. Alexander is alerted by this but calms himself down. The writer speaks about the government, liberty and totality and the comfort-loving nature of ordinary people. The writer describes that Alex is going to be used as a weapon against the government. Alex is shown the article the man has written about him. Not very carefully Alex uses the Shakespearian English. "Written well thou hast, O sir" (Burgess 126). So step by step the writer realizes some resemblance between Alex and the hooligan that raped his wife. Then the three people Mr. Alexander has called come. They meet Alex and one of them utters that for his purpose he should look more like injured and devastated and that they are going to do something about it. Then they talk about public meetings with Alex, the role of the press and that the Party is going to show Alex their gratefulness. Alex says he just wants to be normal again. He says he is not stupid and that he is not dim. The word "Dim" gained the attention of Mr. Alexander again and he becomes to realize who Alex is. Alex realizes that he is not in the hands of friends and wants to get out but is told to stay. Alex is put into some flat alone and he falls to sleep. When he awakes he hears a music coming from behind the walls. He recognizes *The Third Symphony* by Otto Skadeling. Alex starts to feel really sick and the pain grows in his body. He is locked in the small flat. In the bookshelf there he sees on some book the saying "Death to the government" but the important word for him is "death" and he remembers what he was up to when going from the Korova milkbar. There is another book with the saying to open the window to the fresh air and fresh ideas. Alex takes these signs as an omen so he opens a window and jumps out.

### Conclusion and contribution to key motifs

Mr. Alexander speaks about **liberty** and **totality** just like in the previously mentioned scene in the film version. The message of both versions remains intact. The step by step disclosing of Alex being the one who raped the writer's wife is nice alternative and fits more for the written version. In the film version the end of this scene is presented more like a revenge of Mr. Alexander but in the book version it is accompanied with politics ("Death to the government") and with the music. In the film version it is only *The Ninth* by L. V. Beethoven but in the book version it is all the classical **music** Alex is allergic to.

## **In the hospital - politics, violence**

### **Film version**

Alex becomes consciousness in a hospital all covered in plaster casts. The viewer sees different first pages of the newspapers blaming the government for the inhuman cure, being responsible for the suicide attempt of Alex. Alex's parents come to visit him but he does not want to see them. They apologize for their not behaving like parents and say that his home is open for him again. Alex asks a psychiatrist about his dream. The dream was about doctors doing something with his head and brain. She answers that it is a normal part of the recovery process. She wants Alex to look at some pictures and to tell her what he thinks about them. Alex's responses to the pictures are full of is corrupted and violent nature without any sickness even though he uses dirty words. The psychiatrist is pleased with his answers and says that he is on his way to a complete recovery.

### **Novel**

There are more people coming to the hospital. The prison chaplain, the men responsible for his suicide attempt congratulating him for saving the liberty. Alex has a dream about himself performing the violence and having sex with a woman and not feeling any sickness. There are his parents inviting him to come back home. Then Alex asks the nurse that has just come about what has been done to him by the doctors and in the hidden meaning he learns that they have done something also with his brain. Then some doctors with a book of pictures come to Alex and as in the film version want to hear Alex's opinion about some pictures. Alex responds in the same manner like in the film version. Interesting picture is the one with Jesus carrying the cross. Alex says he would like to have the hammer and nails. Then the doctors say that he is cured.

### **Conclusion and contribution to key motifs**

Both versions show that Alex's suicide attempt gained the attention of press and that it ruined the government's chances of re-election. Besides this fact Alex is cured to his former state. He is again a corrupted hooligan.

## **Cured all right - politics, violence**

### **Film version**

Alex has a special visit. The minister of the interior comes alone to his bed. He expresses the government apology for the whole thing and says that they were trying to help Alex. He also says that they want Alex to take them as friends. Then he blames the ones that wanted to use Alex for their political ends. Alex is informed that Mr. Alexander has been put away so that he cannot do any harm to Alex. The minister simply butters Alex up to ensure his own political ends. He promises Alex a job with a good salary and also a financial compensation for his suffering and also for helping the government. The minister explains him that the public opinion is likely to change being now very much against the government and that with Alex the public verdict can be easily changed. Alex seems to have understood. As a symbol of their new understanding the minister has a surprise for Alex. The large speakers are brought to the ward and Alex listens to *The Ninth* now without any pain or sickness. The photographers take pictures of him holding the hand of the minister all smiling. Then Alex imagines himself having sex with a woman with people around them applauding and says to himself: "I was cured all right".

### **Novel**

As in the film version Alex has a special visitor. It is the minister of the interior but all the photographers from newspaper are with him from the beginning. The minister apologizes and as in the film makes Alex sure that it is the government that wants the best for him and not those enemies that brought him to the suicide attempt. Then the minister holds Alex's hand and the photographers take pictures of them smiling. Then the surprise is the same as in the film version so there is a stereo and Alex is given a choice of his favorite music and he chooses *The Ninth*. Then everybody starts leaving and Alex signs something without knowing what it is. Then he is left with the music, cured all right. "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" (Burgess 139).

### **Conclusion and contribution to key motifs**

This is the last scene of the film but it still does follow the idea of the book nearly word by word. The government is likely to be re-elected again because the ordinary people are so easy to change their opinion, so easy to influence by the press so the easiest way not to lose in the

elections is to butter up little Alex and to corrupt him a little bit because he does not really know what he is helping with. The totalitarianism has its ways. Alex is free to return to the way of violence (maybe protected by the government) and also to return to *The Ninth*.

The book version offers the same conclusion but it does not end yet.

### The last redemptive chapter

Stanley Kubrick completely omitted this chapter in his film version of the work. "He had read the American edition, which was missing the last redemptive chapter and this was the version he filmed over the winter 1970-71 for \$2 million" (Duncan 129). Kubrick did not know that there was such an ending of the book. He had had finished the script before the British, unabridged version of the book got to his hands. Still he found the last chapter not strong enough. Burgess said that his book was Kennedyism and accepted the notion of moral progress but what was really wanted was a Marxist book with no ideal of optimism in it (Morrison). In my opinion Stanley Kubrick wanted the end to remain pessimistic without any signs of hope. He wanted the film to deal with the topic of free choice as the main message of the work but without the last chapter it became a comfortable piece of art. About the omission of the last chapter Burgess thought that "its vindication of free will had become an exaltation of the right to sin" (Duncan 136). From the reading it is obvious that Burgess wanted the message of the work to be more spiritual and to cross the limitations of time and space. I believe with the last chapter Burgess completes the circle of Alex closing the gate of youth and wickedness behind him. On the other hand Burgess opens the infinite course of life. He changed the costumes of the gang (were like some punk or skinhead fashion), he suggested that there would always be children hoodlums unwilling to respect the law or their parents. "And so it would stay on to like the end of the world, beyond and beyond, like some Johnny gigantic like Chollo-ack, like old Hog II and III and turning and turning a weary galaxy orange in his gigantic rockets" (Burgess 148).

## Scenes from the book not shown in the film

I do not consider the minor short passages of the book that are missing from the film strong enough to alter any meaning or communicate some topic in different way than the film. If there were such important parts they are properly mentioned and discussed in the section above.

On the contrary I would like to comment on the last chapter of the book that is missing from the film. This omission makes a big difference in communicating the whole idea of *A Clockwork Orange*.

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## Conclusion

The novel *A Clockwork Orange* has its unmistakable place in the world literature and so has the movie by Stanley Kubrick in the world of cinematography. The topic remains alive nearly after fifty years after the release of the book and almost forty years after the first presentation of Kubrick's film adaptation. Compared to their other works, *A clockwork Orange* remains the fundamental and best known piece of art of both Kubrick and Burgess.

The question of moral choice is the key theme shared by both versions. The prison chaplain fights for the right of free choice. Even the one who should argue for everyone to be good and only good in the name of God has to admit that there would be no good without free will. God wants us to be good but only because we choose so. Otherwise it would be dictatorship: To be good or to die. Being good without the possibility of free choice can result in totalitarianism. And that is something that would happen to the world if the Ludovico's treatment was pushed through. The government shown in this work acts as if they were some bigots capable of seeing only one side of the coin. What is more, the society is shown as blind and deaf to the absurd technique of government making only obeying sheep out of the citizens. "Burgess renders his narrator sympathetic by contrasting his geniality and vitality with the numb, soullessness of the society which has produced his reaction" (Sanders 626). Both versions excel at their treatment of the idea of free moral choice. The film version may leave the audience deeper in their doubts because of the open ending where the corrupted and despotic government finds its way back to the winners' stands.

The topic of violence is directly connected with the one of moral choice in this work. "Alex plunders, rapes and murders and because of this the major part of recipients will disapprove his behavior. Despite of this, the recipients can gradually start to identify with him – above all, thanks to his playful infantility and sometimes even thanks to the painful first person narration" (Liška). In both versions Alex constantly addresses the recipients with "O my brothers". He simply befriends the audience and the readers. The recipient thus often cannot help himself/herself and has to root for Alex throughout the story. That is a topic to think about. Was it intentional to wake the feeling of sympathy with Alex or with his victims? "People always find themselves in the dilemma - either to perform violence or to become the victim of it" (Jaroš). I suppose that the plan was to sympathize with Alex for the audience and readers to realize that they themselves are the part of the dystopian vision of modern world.

The work is also a linguistic experiment. That is why the reader feels so strange when reading the book. People have to learn the nadsat slang and that was the purpose – to

brainwash the reader so he/she ends up completely understanding to every word and thus has the privilege to be the closest to Alex. "Alex insinuates and allies himself so intimately with his readers that we end up sharing every laugh and cry" (Morrison). That is the reason why the book version is funnier than the film version. "Much of the excitement in the book comes not from what Alex says, but how he says it" (Morrison). The language is also connected with the idea of cultured evil. Perceptive readers are sure to notice that Alex's usage of the nadsat slang is not steady. When he listens to classical music and imagines himself surrounded by the orchestra, his language turns into a very comprehensible and easy-to-read style. On the other hand, when Alex behaves wickedly his language often switches into a poet-like tone.

The film has the visualization as one of its expressing means and therefore it does not have to use the slang in a descriptive way (but if it does it strictly follows the model). What is more, the film works with beautiful contrastive images and, by doing so, contributes more to the topic of perverse aesthetic. "The violent scenes remind an original ballets, even the motional arrangement uses known melodies from operas or operettas" (Jaroš). The possibility of abusing art in such a way that it can disgust or even harm people was usually hard to imagine. The film scene where Alex comes home and listens to L. V. Beethoven is one of the best examples in the film version. Moreover, the chosen music in the film is more straightforward because it works only with *The Ode to Joy* but the joy is connected with bizarre fantasies about violence, death and destruction.

The question of youth is the last one I would like to mention. It is not present in the film version and, as far as I am concerned, it should be there. The idea – to end the cycle of violence and to put it away as if it was some childish toy – gives the work a special, higher dimension. The book version contains hope as opposed to the pessimistic ending of the film version.

Both versions have their benefits because of the form and style of narration and presentation. The aim of this thesis was to show the differences between them and to comment on their contribution to the key motifs. These contributions differ mainly in the strength of every single expressing means. It is obvious that the film version carries a different message because of its lacking the last chapter, but the way in which Kubrick pictured the rest of the work is outstanding and makes the film version a masterpiece. The book, on the other hand, goes deeper in its message but without the film version it would probably never reach such a degree of appreciation.



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Note: The Czech quotations are put in my translation.