CAESURAE: POETICS OF CULTURAL TRANSLATION

Volume 6:1

(ISSN 2454-9495)

July 2024

The "Id Monster" and the Indifferent State

The Malevolence Within: Unmasking *A Clockwork Orange*

Dr.Gawtham Jyothsna

Abstract: Stanley Kubrick's film "A Clockwork Orange" stands as one of the most profound yet controversial works by this influential director. In this essay, the writer delves into how the cinematic masterpiece influenced the cultural landscape of the 1970s. Simultaneously, he considers the subtle influences of films released in the 1950s on "A Clockwork Orange."Kubrick's intent was to explore the shifting social, political, and psychological trends of the 1970s. Through his film, he reflects upon a society teetering on the brink of transformation. The writer examines how this artistic creation impacts contemporary society, both positively and negatively. Drawing from Freud's concept of the ID—the natural impulses within a human being— he analyzes how society attempts to confine these instincts. Furthermore, the writer explores the state's often cold and indifferent attitude toward an individual's desire to express their true self.

The essay aims to bridge the internal psychological realm of individuals with the external forces shaped by societal constructs. By contextualizing the film within the historical and political events of the 1970s, the writer investigates its contribution to or reflection of social and psychological trends. In the same decade, certain unconventional films explored themes where individuals found themselves imprisoned by demanding societies or autocratic states. These external forces left them with no choice but to rebel for their liberation, even if their rebellion ultimately led to their untimely demise. The essay also draws inspiration from these films, weaving their narratives into its own exploration of societal constraints and

individual defiance.Ultimately, the essay grapples with the elusive boundaries of ethics and morality.

Keywords: *Stanley Kubrick, A Clockwork Orange, 1970s, social trends, psychological impact, ethics, morality.*

Stanley Kubrick's *A Clockwork Orange* was released in 1971 and was Stanley Kubrick's twelfth feature film. It is based on the 1962 British novel by Anthony Burgess and the film adaptation follows the original book very closely both in style (interior monologue/invented language) and content. Burgess intended to depict human beings' power to choose between good and evil. In his 1999 biography of Kubrick,Vincent LoBrutto comments: "Burgess conceived this idea with a theological foundation: Was the notion of tampering with the right of free choice to choose evil over good a greater evil than evil itself?" (336).

The following resumé of the plot (both of book and film) is an abbreviated version of Burgess' own account:

> With his companions he terrorizes the streets of a great city at night…. Alex and his friends rob, maim, rape, vandalize, eventually kill. The young antihero is arrested and punished, but punishment is not enough for the state…[which] introduces a form of aversion therapy guaranteed, in a mere two weeks, to eliminate criminal propensities forever. He is injected with a substance that brings on extreme nausea, and the onset of nausea is deliberately associated with the enforced viewing of films about violence. Soon he cannot contemplate violence without feeling desperately sick. The state has gone too far: it has entered a region beyond its covenant with the citizen…Maddened by a recording of the Ninth Symphony, Alex attempts suicide. Shock and compassion are aroused in the liberal elements of society, and Alex undergoes therapy, which restores him to his former "free" condition.
> (Burgess, 1973)

Both Burgess and Kubrick were born into religious minorities in their respective countries, although relatively prosperous and well-established ones; Burgess was from a Roman Catholic family in largely Protestant Britain while Kubrick's family were Jewish immigrants to the U.S. from central Europe. Neither practiced any religion. Burgess abandoned his Catholicism in adolescence and Kubrick described himself as "not really a Jew", just someone who "happened to have two Jewish parents." Both also shared an interest in chess and a love of music; Burgess had first made his name as a music critic and was himself a composer. Both also had the reputations of being "difficult" to get on with, but, during the making of the film, they seem to have enjoyed a relatively harmonious

relationship, which only soured later when Burgess felt that Kubrick left him to face all the criticisms that were made of the film (discussed below).

The theme of both book and film revolves around instinctual human desires for ultra-violence, experiments in forcible behavioural conditioning by the state, and the attempts by the state to curb the freewill of its citizens. The story is set in an undefined country (the slang spoken, Nasdat, is largely based on Russian) in a vaguely dystopic future, but in practice, in many respects, it closely resembles Britain at the time when it was written and functions as an allegory of contemporary society in the 1970s. As Burgess himself puts it the "city could be anywhere….The time could be any time, but it is essentially now".

In an interview given to Philip Strick and Penelope Houston, Kubrick said: "If you look at the story not on the social and moral level, but on the psychological dream content level, you can regard Alex as a creature of the id" (*The Stanley Kubrick Archives*, 421). Although the Freudian theories upon which this remark is based are regarded today by psychiatrists as somewhat simplistic, they were still very much in vogue at the time when *A Clockwork Orange* was written and even in 1971 when the film was made. For Freud, the id was the primitive and instinctual part of the mind that contains sexual and aggressive drives and whose chief purpose is to act in accordance with those primordial instincts. It pursues the "pleasure principle" at its most basic and takes no account of the need for rational order or moral principles. Freud stresses that the id is the "obscure inaccessible part of our personality as a chaos, a cauldron of seething excitement with no organization and no unified will, only an impulsion to obtain satisfaction for the instinctual needs, in accordance with the pleasure principle" (*A Handbook of Critical Approaches to Literature*, 156.) The idea of the "id" as a shapeless monster of tremendous energy does not strictly derive from Freud but comes from a famous science-fiction film of 1956, *Forbidden Planet*. It is a film that Kubrick would certainly have known and which is often linked with Kubrick's own *2001* as one of the most influential science-fiction films ever made. It is in fact a loose adaptation of William Shakespeare's *The Tempest* in which the scientist Morbius, in exile, like Shakepeare's Prospero, but on a far-off planet, where he has studied the remains of a long-extinct but highly advanced race, the Krell, and believes it is possible, by use of their machines, to increase enormously the intellectual capacity of human beings. What the Krell had forgotten – and which caused their extinction – were the "monsters from the id" and, in the film, it is these same monsters, in the form of shapeless energy, that destroy Morbius and his supposed "utopian" world.

Kubrick therefore depicts Alex as very much the "monster from the id" that the behavioural scientists have overlooked in their own utopian notions of how social behaviour could be regulated and the instincts of violence and aggression could be "cured". Kubrick seems here very much to share Burgess's view that the "evil" is more in the cure than in the disease, "that enforced conditioning of a mind, however good the social intention, has to be evil". So, in the film, he avoids "taking sides" or passing judgement on the actions of the characters, however appalling they may seem on the face of it, but rather narrates the incidents from the point of view of Alex himself. Through the device of the voice-over, similar to the interior monologue in the novel, Alex establishes a rapport with the viewer so that, though he may well be, as Kubrick admits in an interview given to Michel Ciment, "a character whom you should dislike and fear, and yet, you find yourself drawn very quickly into his world..." (Ciment 158).

In the very first scene of the film, as the camera slowly zooms out, the eyes of Alex, raging with violence and desire for destruction, are revealed. He is sitting in a dominating position, with his feet on a nude fibreglass doll, revealing plainly his sexist attitudes. On his left are a group of hippies or members of some counter-culture; on his right are another group of well-dressed men and women, but Alex, who does not belong to either group or to any ordered group at all, is in limbo in the centre of the screen, gazing intently at the audience as, in the voiceover, he narrates:

> There was me, that is Alex, and my three droogs, that is Pete, Gerogie, and Dim, and we sat in the Korovamilkbar trying to make up our rassoodocks what to do with the evening. The Korovamilkbar sold milk-plus, milk-plus vellocet or synthemesc or drencrom, which is what we were drinking. This would sharpen you up and make you ready for a bit of the old ultra-violence (00:01:40-00:02:09).

The narration reveals that the central interest of the protagonist lies in engaging in ultraviolent activities. He loves violence and sex, the primordial instincts associated by Freud with the "id", and is unable to dissociate the two forms of gratification. Sigmund Freud defines libido as e*ros* (the Greek word for love), while its opposite, according to Freud, is *thanatos* (the Greek word for death). Love creates while death destroys. But Alex's notion of love, when seen from this Freudian perspective, is a twisted mixture of love and death. So Kubrick depicts Alex as an "id monster" from the very beginning of the film, never seeking to conceal or palliate the fact that he is completely unconcerned about the moral order. In *2001: A Space Odyssey*, the ape Moonwatcher, under the influenced of the black monolith, rebels against the other group of apes by killing one of them using a bone as a weapon. In *A*

Clockwork Orange, Alex rebels against an indifferent and uncaring society by choosing to use his free will in as evil a manner as possible.

A further element in this devil's brew are the drugs that Alex and his gang consume before embarking on their rampages of sex and violence. Here it is important to remember the social context in which Kubrick's film appeared. The emergence of an unstable youth culture was already apparent both in the United States and Britain during the immediate post-war period. It is reflected in the cinema both by films exploring the much-discussed "generation gap" of which Nicholas Ray's *Rebel Without a Cause* (1955) is probably the best known example and a whole spate of "biker" films that followed the success of László Benedek's*TheWild One* (1953), starring Marlon Brando. These two films made cultural icons of both their stars, James Dean and Brando, for an entire generation of young people.The intervening period (the period between the writing of the book and making of the film), the 1960s and early 1970s saw an unprecedented explosion of drug-taking for pleasure - most traditional drug-addiction had been associated with the control of pain – particularly amongst young people, particularly involving the use of marijuana/cannabis and of the new synthetic drug LSD, on University campuses and in smart urban society throughout the United States and Western Europe.

A virulent campaign against drug use had been conducted worldwide since the 1920s and 1930s, spear-headed in the United States, where a chronic problem of cocaine-addiction had existed since the early decades of the twentieth century. This "anti-drug" propaganda is also reflected in the cinema in "exploitation" films – films, sometimes made with an entirely serious intention but marketed so as to exploit the sensational nature of their themes – of which Louis J. Gasnier's *Reefer Madness* (1936), in which a group of youngsters become crazed and violent after smoking marijuana, is the most notorious. The late sixties had, however, seen a counter-tendency, sympathetic towards the young, which did not seek to demonize the use of recreational drugs. Notable examples in the cinema are *Hell's Angels on Wheels* (1967), *The Trip* (1967) and, most of all, the hugely successful *Easy Rider* (1969). *Hell's Angels on Wheels*, which was also a "biker" film, combined the two themes of delinquent youth culture and drugs as, to some extent, did *Easy Rider*, where "rock" culture is also celebrated. A new generation of cinematic icons emerged, associated with these films – particularly Jack Nicholson (in both *Hell's Angels on Wheels* and *Easy Rider*), Peter Fonda (in both *The Trip* and *Easy Rider*) and Dennis Hopper, who directed and starred in *Easy Rider*.

In Britain, during the period between Burgess' book and Kubick's film, the United Kingdom Home Office Advisory Committee on Drug Dependence had commissioned a report from a sub-committee, chaired by the eminent sociologist and criminologist Baroness Wootton, which was published in January 1969. Originally intended as a review both of cannabis and of the synthetic drug LSD, it eventually concentrated solely on the former, controversially arguing that it was a relatively harmless drug:

> The long term consumption of cannabis in moderate doses has no harmful effects (…) Cannabis is less dangerous than the opiates, amphetamines and barbiturates, and also less dangerous than alcohol. (…) An increasing number of people, mainly young, in all classes of society are experimenting with this drug, and substantial numbers use it regularly for social pleasure. There is no evidence that this activity is causing violent crime, or is producing in otherwise normal people conditions of dependence or psychosis requiring medical treatment (…) there are indications that (cannabis) may become a functional equivalent of alcohol.
> (Quoted in Schofield, 1971)

Its findings were further publicized in the best-selling paperback by Michael Schofield, *The Strange Case of Pot* (1971), whose earlier *The Sexual Behaviour of Young People* had already called a stir in 1965. In the earlier book Schofield had demonstrated the relative harmlessness of youth culture; now he strongly supported the Wootton Committee's recommendations and unequivocally advocated the decriminalisation of cannabis.

The British Labour government predictably, in the face of hostile public opinion, refused to accept the recommendation of the Wootton Report. So, at this period in Britain, but also in the United States, two attitudes both towards youth culture and towards the recreational use of drugs existed in parallel. A great many young people themselves and a certain "liberal" consensus was broadly sympathetic while a self-proclaimed "silent majority" (supported by the government) was antagonistic, often quite ferociously so. This social ambiguity, at its height when the film appeared, is very apparent in the film itself and greatly contributed both to the interest it provoked and the success it enjoyed when it first appeared, but also to the many criticisms (social and political rather than artistic) to which it was subject, particularly in Britain.

In the scene in the milkbar with which *A Clockwork Orange* begins, Alex and his companions are shown consuming narcotic milk known as 'Moloko Plus'. The Korovamilkbar is not an underground bar, illegally supplying narcotics. It is located in the centre of the city, brightly lit by neon lights and crowded with customers, mostly belonging to the elite class. It would appear that the bar operates under government license, selling branded narcotics even to juveniles like Alex. The consumption of drugs is not here

perceived as a threat to the social order so much as one of the means by which society exerts control over its population by maintain them in a state of semi-permanent drug-induced euphoria.

This recalls Aldous Huxley's classic 1938 dystopia *Brave New World*, the fictional drug "soma" numbs the perception of reality and dull the emotions. In the book, Huxley describes it as being "euphoric, narcotic, pleasantly hallucinant" and having "all the advantages of Christianity and alcohol, none of their defects." (Huxley, 37). Soma is an institutionalized drug that essentially runs this future society by keeping its members in a tranquilized dream-like state. Huxley, who had himself experimented extensively with drugs and had written of their creative effects in a later non-fiction work, *The Doors of Perception* (1954), a book which enjoyed considerable popularity, particularly with the young, throughout the sixties and seventies. In Woody Allen's comic dystopia *Sleeper*, a film which came out just two years after *A Clockwork Orange*, drugs, diffused by an "orb" that the characters stroke and caress, are again shown as a means of social control.

Critics of the government's approach to drug use in the sixties and seventies often pointed out the hypocrisy involved in the criminalisation of recreational drugs, on the one hand, but the widespread legal diffusion, on the other, of other drugs, potentially as dangerous if not more so, in the form of "tranquillisers". Such "legal" drugs were typically marketed not so much to the young but to the older generation, particularly middle-aged women. The addictive drug diazepam marketed as Vallium, the "mother's little helper" referred to in a famous Rolling Stones record of 1966, was one of the most widely prescribed drugs of the sixties and seventies (two billion tablets in the US alone in 1978). Although the brand "Vallium" no longer exists, over 500 brands of the same drug are still available today and figure on the World Health Organization's official list of "essential medicines".

The association of drugs with violence, despite the lack of statistical or scientific evidence to support it, nevertheless remained strong in public perception. This was more affected by sensational but wholly exceptional cases that received enormous press coverage than by any reports or studies by learned bodies or government commissions. The most sensational by far in the years immediately preceding the appearance of *A Clockwork Orange* was the case of the Manson Family in the United States. The Manson Family was a desert commune and cult led by Charles Manson in California in the late 1960s and early 1970s. Some fifty followers, mostly young women from middle-class backgrounds, lived an unconventional hippie lifestyle involving habitual use of hallucinogenic drugs such as LSD. In 1969, just two years before the appearance of the Kubrick film, they gained international

attention after members of the cult broke into the luxury mansion rented by the film director Roman Polanski (then absent filming) and his wife, actress Sharon Tate in 1969. The Family members proceeded to kill the five people they found: Sharon Tate (eight and a half months pregnant) and four others, while one wrote "pig" with Tate's blood on the front door as they left. The murders were not spontaneous but had a "scenario" associated with songs that appeared on The Beatles' The White Album (1968). Manson said, among other things, that "the music is telling the youth to rise up against the establishment." The murdersrsad the subsequent trial continued to create headlines throughout the period when Kubrick's film was being made and released in cinemas and a best-selling account, *HelterSkelter: The True Story of the Manson Murders* by Vincent Bugliosi and Curt Gentry was published in 1974.

In *Clockwork Orange*, the use of narcotics reflects very precisely this ambiguity in social attitudes. The drugs dispensed at the milkbar seem, like those in *A Brave New World*, to be intended to control and tranquilise but have, at the same time, the property of stimulating violence. The consumption of the milk excites Alex' nerves and encourages him to indulge in violent activities. According to the narration it is the milk that "would sharpen you up and make you ready for a bit of the old ultra-violence" and we see the result in the scenes that follow.

The second scene of the film shows an old Irish vagrant man singing drunkenly in tunnel alone in the dark. The long, dark, looming shadows of Alex and his three droogs descend upon the tramp. In his voice-over, Alex explains that one thing he can't stand is an old drunk man, "howling away at the songs of his fathers". Alex and his droogs stop in front of the tramp and applaud when he finishes singing. When the tramp asks for money, Alex hits him in the stomach with his cane and he and his droogs fall upon him proceed to beat him senseless. This scene of seemingly purposeless violence is followed by another which involves a gang-rape of a "devotckha" (girl) by another gang (identified as that of Billy Boy) and a clash between the two rival teenage gangs are seen in opposition. A wide shot of the opposite end of the derelict casino reveals Alex and his droogs standing, watching. As Alex shouts a theatrical greeting, the frightened, naked "devotckha" makes her escape. Alex challenges the rival gang to a duel and Alex and his droog subdue their challengers easily and run away at sign of the police.

These scenes set the tone for further scenes of violence that will follow and that will largely dominate the first half of the film. Here Kubrick is in one sense simply. The box-office success of films such as Ken Russell's *The Devils* (1971) and Sam Peckinpah's *Straw Dogs* (1971) reflected a growing public appetite for dark and violent films. Both The Devils

and Straw Dogs were shot, like *A Clockwork Orange*, in Britain but were UK-US co-productions; both, like *A Clockwork Orange* caused controversy. The first was publicly condemned by the Vatican, heavily censored and banned in several countries; the second was frequently criticised for glamorizing and eroticising rape. Both Russell and Peckinpah already enjoyed reputations for making films with strong and explicit violent and sexual content. Kubrick, who did not enjoy such a reputation, was now joining a select club. Russell was a British director, who had made his name making films for British television, principally biographies of composers, but Peckinpah, like Kubrick, was American and already a key, if maverick, figure in the movement sometimes known as "New Hollywood" from which, until now, Kubrick had rather distanced himself.

This fascination with violence, on the one hand, was coupled, on the other, with a perfectly genuine fear, particularly among minority communities in Britain, at the rise in seemingly unprovoked attacks similar to the one with which the Kubrick film begins. There was nothing new about gang violence nor in the association of such violence with delinquent youth. As early as 1938, in *Brighton Rock*,the British novelist Graham Greene had depicted just such a gang led by a seemingly amoral, although strongly religious, teenager. Like Burgess, Greene was from a Roman Catholic background and the novel also contains a debate about the nature of sin. It was adapted as a play in 1943 and as a film in 1947, directed by John Boulting with a young Richard Attenborough playing the part of Pinkie both on stage and screen. Another British film that appeared immediately after the war, *The Blue Lamp* (1950) again features a juvenile gang leader, Riley (played by Dirk Bogarde) and emphasises the unstable nature of such modern gangs by comparison with more "traditional" criminals, who, in the film, actually aid the police in the capture of Riley. Alex in Kubrick's film is a young adult, but in the original Burgess novel, the character had been just fifteen years old.

Both these earlier examples still saw gang violence broadly within the context of familiar criminal activities, but, during the 1960s and 1970s, gangs and gang-violence became associated not so much with criminals but with the burgeoning youth culture associated primarily with the various forms of popular music that had developed out of rock n'roll in the late fifties. During the 1960s gangs of "mods" and "rockers" (representing rival tendencies in popular music and stylistic self-representation) fought regular pitched battles in English seaside resorts, especially in Brighton, just a short trip from London by motor-bike (for the "rockers") or by moped (for the "mods"), the same town where Graham Greene's *Brighton Rock* had been set in 1938.

The late 1960s saw a new development with the emergence of youth-gangs known as "skinheads". The skinheads were stylistically quite different from either of their predecessors, neither sporting long hair and leather jackets ("rockers") nor elegant haircuts and fashionable clothes ("mods"). They adopted a "uniform" intended to emphasise (although still in a style-conscious) way, their working-class origin. Apart from close-shaven heads (from which their name derived), the most noticeable features of their dress were braces worn outside their other clothes and heavy boots, initially army surplus then generally branded Doc Martens, which became known as "bovver boots". "Bovver" (or "bother") made explicit the association with violence; these were offensive weapons used for kicking opponents while street fighting. Skinheads also frequently wore hats, typically trilbies or "pork-pie" hats.

The 'skinhead" style was immediately recognizable in that chosen by Kubrick for Alex and his droogs. There are differences (they do not have shaven heads) and added features (Alex wears false eyelashes) but the resemblance was immediately apparent to audiences at the time. An opportunist Canadian-born pulp novelist, James Moffat brought out a whole series of novels intended to capitalise on the new vogue in youth culture and youth violence. The first novels were coming out just at the time when Kubrick was making his film and continued to appear in steady succession while it was showing in the cinemas – *Skinhead* (1970), *Suedehead* (1971), *Demo* (1972), *Boot Boys* (1972) etc. In the following extract from *Boot Boys*, one can see how similar the profile of Moffat's teenage anti-hero is to that of Alex in Kubrick's film:

> Basically, Tom had a 'feeling' for violence. It had not been something thrust upon him through environment, poverty, the necessity of fighting to stay alive. He had been given more opportunities than most to further his education, forge a career. Yet he had rejected all decency in his lonely search for power through brutality. His venture into skinheadism had been choice, not following a trend. His association with 'The Crackers' came from the inborn desire to command, to know that he was capable of ordering total destruction on the heads of those daring to stand up and be counted against his way of life.

Violence for which, as Alex himself emphasises, there was "no real need" and directed against people for no better reason than that one didn't like the look or sound of them ("one thing I can't stand is an old drunk"). Intimidation of the aged and contempt for age itself are often an essential part of the youth culture but skinhead violence in the late sixties and early seventies was also frequently directed against racial minorities, particularly immigrants from India and Pakistan ("paki-bashing") or against homosexuals ("queer-bashing"). Right-wing politician Enoch Powell had delivered a famous speech in

Birmingham on 20 April 1968 where he had been strongly critical of "mass immigration", advocated a policy of repatriation of immigrants and famously foreseen "rivers of blood" if the situation was not ended and the process reversed. The speech and subsequent book (*Freedom andReality*, 1969)made this former classical scholar an improbable working-class hero and the views he expressed, deeply racist in effect if not in intention, had an important influence on many skinhead gangs.

Kubrick wisely avoids bringing any question of racism into the film, but the attack on the old tramp inevitably put audiences in mind of the similar skinhead violence involving others who were deemed part of undesirable minorities or were victims of attacks simply because of the colour of their skins or how they looked, sounded or behaved. As a result the violence in the film, although it was undoubtedly also one o its selling-points, incurred considerable criticism. The influential US critic, Roger Ebert, talked, in his 1972 review, of a film that "pretends to oppose the police state and forced mind control, but all it really does is celebrate the nastiness of its hero, Alex" while another US critic, Pauline Kael of the *New Yorker*, described her unease at the 'gloating close-ups, bright, hard-edge, third-degree lighting, and abnormally loud voices'. Headlines in the newspapers expressed this backlash against the film - 'Coming Shortly, a Film for None of the Family', 'What Good Can This Film Possibly Do?', 'Garbage Disguised as Art is Still Garbage'.

There were claims in press that the film was responsible for a number of "copycat" crimes including break-ins, rapes, street beatings and murder. Some skinheads replaced their trilbies by bowler hats in imitation of the film. A seventeen-year-old Dutch girl was said to have been gang-raped by a group of teenagers, while singing "Singing in the Rain", the Gene Kelly song famously during a later rape-scene in the film. Tabloid newspapers talked in 1972 of a "Clockwork Orange Sex Gang." The reaction was hysterical but both Burgess and Kubrick found themselves having to defend the film against these attacks. Kubrick received death threats against his family.

The relationship between writer and film-maker soured, as Burgess, already irritated that an edition of his novel had been published, without his consent, along with pictures of the film, felt that Kubrick left him to take the brunt of the attacks. Kubrick, however, was equally concerned to confront and, where he could, appease the critics. The film was removed from the cinemas in 1972 and replaced two of the more explicit scenes with less objectionable footage. Finally in 1974 he withdrew the film form circulation completely in Britain where it remained out of circulation until Kubrick's death in 1999, (International Anthony Burgess Foundation).

Both writer and film-maker continued to defend the film's serious purpose. 'What hurts me", said Burgess, "as also Kubrick, is the allegation made by some viewers and readers of *A Clockwork Orange* that there is a gratuitous indulgence in the violence which turns an intended homiletic work into a pornographic one'. Kubrick, for his part, admitted that the stylised quality f he film meant that there was a certain distancing from the violence but not a glamorisation of it as some critics claimed.

> If this occurs it may be because the story both in the novel and the film is told by Alex, and everything that happens is seen through his eyes. Since he has his own rather special way of seeing what he does, this may have some effect in distancing the violence. Some people have asserted that this made the violence attractive. I think this view is totally incorrect. (Ciment)

It is often the case that art, when portraying the ills of society, which it is an important part of its function, becomes blamed for causing or encouraging the ills it portrays. "To try and fasten any responsibility on art as the cause of life seems to me to put the case the wrong way around" was Kubrick's own comment on this phenomenon. Kubrick had in this film touched many people on the raw precisely because it so accurately reflected disturbing and dehumanising tendencies in society. Few people today would blame the film for creating those tendencies because, with hindsight, we can see what really did cause them. As Bill Osgerby writes of the skinhead movement, it developed because "working class culture was disintegrating through unemployment and inner city decay and there was an attempt to recapture a sense of working class solidarity and identity in the face of a tide of social change." (Osgerby, 1998).

References

Abrams, Jerold J. *The Philosophy of Stanley Kubrick.* The University Press of Kentucky, 2009. .

Allen, Richard (James Moffat)**.***Boot Boys.* New English Library, 1972.

Burgess, Anthony.*A Clockwork Orange.* Penguin Books, 2011.

Bugliosi, Vincent, and Curt Gentry.*HelterSkelter: The True Story of the Manson Murders.* Arrow, 2018.

Castle, Alison (editor).*The Stanley Kubrick Archives.* Taschen, 2008.

Ciment, Michel.*Kubrick: The Definitive Edition.* Translated by Gilbert Adair and Robert Bononno, Faber & Faber, 2001.

Freud, Sigmund.*Beyond the Pleasure Principle.* 2011. Translated by James Strachey, W. W. Norton & Company.

Guerin, Wilfred L., et al. *A Handbook of Critical Approaches to Literature.* 5th ed., Harper & Row, 2005.

Huxley, Aldous.*Brave New World.* Vintage, 2010.

Huxley, Aldous.*The Doors of Perception.* New York: Harper & Row, 1963.

Kubrick, Stanley, director.*A Clockwork Orange.* Warner Bros. Pictures, 2 February 1972.

"Valium (Diazepam)."GoodRx, Genentech, Roche, 2024, www.goodrx.com/valium. Accessed 20 June 2024.

Schofield, Michael.*The Strange Case of Pot.* Pelican, 1971.

Shakespeare, William.*The Tempest.* Edited by Howard H. Furness, 6th ed., vol. 9, Classic Books Company, 2001.

Wilcox, Fred M., director.*Forbidden Planet.* Metro Goldwyn Mayer, 1956.

2001: A Space Odyssey. Directed by Stanley Kubrick, performances by Keir Dullea and Gary Lockwood, Metro-Goldwyn-Mayer, 1968.

About the Author

Dr.Gawtham Jyothsna is an English professor with thirteen years of experience at Besant Women's College. In 2020, he earned his doctoral degree, focusing on the intriguing topic of *Notions of Reality in the Films of Stanley Kubrick*. His scholarly pursuits extend beyond

academia; at the behest of Kuvempu Bhasha Bharati, a government-affiliated organization in Karnataka, he masterfully translated Fyodor Dostoevsky's seminal existential novel, *Notes from the Underground*, into Kannada. Currently, Dr.Gawtham Jyothsna is guiding a student to delve into Franz Kafka's obscure short storiesKafka's narratives, laden with ambiguities and double meanings. His passion for European literature also finds expression on his YouTube channel, where he shares incisive critical videos and thought-provoking essays.

Dr.Gawtham Jyothsna, an experienced short story writer, is eagerly anticipating the publication of his debut collection. Simultaneously, he is crafting an English play—an exploration of absurdity—wherein a writer grapples with a bewildering world that defies comprehension.