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# **EXPLORING MUSICAL PATTERNS IN THE STRUCTURE OF A. BURGESS' *A CLOCKWORK ORANGE***

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## ABSTRACT

The aim of the final project is to develop a cross-disciplinary comparison between Burgess' novel *A Clockwork Orange* (1962) and two different musical forms: the da capo aria of the Italian operas of the 18th century and the sonata in its classic form. The overall objective is to study in detail the symmetric structure of the novel in order to find similarities with both musical forms. In the case of aria, a comparison based on the cyclical aspects of the plot is done, while the comparison with the sonata will mostly rely on a thematic analysis. The results are satisfactory in that it is confirmed that Burgess, as music lover and composer, pursued deliberately a balanced communion between literary and musical forms.

**Keywords:** *da capo aria, sonata, musical pattern, symmetric novel structure, music in literature.*

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# 1. INTRODUCTION

## 1.1. *A Clockwork Orange*

By the end of 1960, Anthony Burgess had written six works in a fourteen months interval, as he had been mistakenly diagnosed a deadly cerebral tumor and his life expectancy was less than a year. His idea was to generate royalties enough from the subsequent sale of these works and that way, after his death, he would assure financial support to his wife. Among these texts, an extraordinary number to be written in such a brief period of time, was the first version of *A Clockwork Orange*. After Burgess found out he was not going to die, he revisited the draft of his short story and continued developing the original document until he completed the novel. And so, the final version, as we know it today, was finally published in Britain in May 1962. Burgess employed for the title a fragment of an odd expression he had heard from an old Cockney man: “as queer as a clockwork orange” (Burgess 139). He sought for years an idea that matched the phrase and he found the opportunity in Alex Delarge story. *A Clockwork Orange* has become one of the most iconic and controversial novels of English literature from the second half of the 20th century although, significantly, Burgess never included it among his favorites. In 1986 American edition of the novel, he stated: “[*A Clockwork Orange*] seems likely to survive while other works of mine that I value more bite the dust” (Burgess 166). Despite the bitter sensation that Burgess conveys in many of his essays and interviews, the novel has certainly achieved an international renown and it is still today his best known work.

To better understand the social context and the circumstances that inspired Burgess’ fiction, it is indispensable to pay attention to new attitudes and conducts associated with youth in post-war England. The economical depression and the political uncertainty of the late 1940s gave way throughout the 1950s to a new class of youngsters, touched by the growing welfare state, “well-fed with money in their pockets” (Burgess 132), having more leisure time, more commodities, and fewer responsibilities. Burgess was aware of the new gangs rise, particularly the Teddy Boys phenomenon, with their Edwardian clothes and their usual implication in altercations. For him, “these young people seemed to love aggression for its own

sake” (Burgess 131), a point that would be thoroughly explored in the novel through Alex and his *droogs*. As a matter of fact, a violent assault on his wife had been bothering Burgess’ conscience for many years, and *A Clockwork Orange* was a chance to “purge [his] own mind” (Burgess 149). Therefore, it can be assumed that Burgess chose his own environment as starting point to develop the story, using an imagined future as the setting for the action (the 1970s), in which young people’s gangs would have lost control, and would have been definitively turned towards violence. The fictional government’s response is added to this equation. And it has been thought, or at least argued that this fictional government represents the extinct Soviet Union or communist systems in its broad sense. It is true that the novel is an attempt to reflect some of the consequences derived from the absence of individual choice, but for Burgess, communist systems were not exclusively responsible for the lack of free choice. In this sense, it may be worthy to point out two important details. First, the Russian-Nadsat language is partly used because Burgess thought that “Russian loanwords fit better into English than those from German, French, or Italian” (Burgess 133). It is, then, a stylistic choice. Second, as Burgess suggests, “It is disturbing to note that it is in the democracies, founded on the premise of the inviolability of free will, that the principle of the manipulation of the mind may come to be generally accepted” (Burgess 163).

Upon its release, the work did not become a bestseller. Some conservative reviewers, that were mainly located in England, insisted on presenting the novel as a futuristic and extravagant nonsense piece with explicit violence and an argot difficult to follow, with mass readers probably discouraged. But it is also true that, despite the critiques of some sectors, the novel found a better reception in the USA, and produced an enthusiastic response in the more alternative countercultural circles and the pop subculture movement of the second half of the sixties<sup>1</sup>. Although it is the film adaptation by director Stanley Kubrick in 1971 the one that gave a decisive push that revealed the original literary work to a wider audience<sup>2</sup>. Burgess was not disappointed with the movie itself but with the fact that “the film [might] supersede the novel” (Burgess 145). Other than that, he felt gratified and proud of seeing how

<sup>1</sup> In 1965 Andy Warhol made a movie called *Vinyl* allegedly inspired in the novel.

<sup>2</sup> The film ignored the last chapter of the book as Kubrick worked over the American edition. The editors of the novel in the USA thought that cutting out the last chapter would be better for its reception among the American audience.

“one of the best living English-speaking producer-directors” (Burgess 145) filmed his book.

## 1.2. A Composer’s Soul

For most people, Burgess is basically known for his literary career but he also composed musical pieces. Moreover, it is a well-known fact that music was the great passion of the author, at least as important as his predilection for writing. In 1975, after the first public performance of one of his pieces, Burgess affirmed: “I had written over 30 books, but this was the truly great artistic moment ... I wished my father had been present. It would have been a filial fulfillment of his own youthful dreams” (*The Intl. A. Burgess Foundation*). He was a keen and committed composer, reaching more than 250 pieces: “His oeuvre includes symphonies, concertos, opera and musicals, chamber music including a great deal of work for solo piano, as well as a ballet suite, music for film, occasional pieces, songs and much more” (*The Intl. A. Burgess Foundation*). Burgess wrote music since he was a teenager, although early pieces are lost and only enumerated in his autobiography *This Man and Music*. During the Second World War, he was the musical director of the British Army and “in 1945 he wrote a sonata *for Violoncello and Piano in G Minor*, which has recently been discovered in the archives at the Burgess Foundation” (*The Intl. A. Burgess Foundation*).

He felt authentic devotion for the classical genre and admired some of its best representatives, like Bach, Mozart or Beethoven, the latter being very present throughout the novel with some of his actual symphonies. Burgess dreamed of blending two great creative forms: music and literature. Someway, he worked to capture with words the feelings that emerge when music is heard, he sought to imitate musical scores through literary strategies, to transmit qualities usually attributed to music and turn them into rhetoric qualities. Burgess was really fascinated with the music-literature binomial: “Someday, I hope, there will be a really substantial book about the relationship between the art of words and the art of sound . . .” (Jeannin 9). Burgess saw both forms of expression closely related. For him, there was only a thin line between them. According to Marc Jeannin, “it was natural

for him to think that from literature to music or from music to literature was but a short step, music being a major source of inspiration in his literary work" (9).

### 1.3. Objectives and Justification

It seems evident after a quick review of Burgess' biography that his literary works absorb the devotion he had about music, and the subsequent connection between literature and music in his novels appears to be a common motif. With that fact in mind, the general aim of this final project is to explore the ways in which music intermingles with *A Clockwork Orange*. In particular, a first approach to the task is to explore whether Burgess' role as music composer led him to write the novel following a musical pattern or not. Once this introductory approach is exposed, the main objective will be to frame *A Clockwork Orange* within two different patterns of classical music forms. The first chapter will be devoted to the structure of the novel and this will be compared with a sort of Italian opera of the 18<sup>th</sup> century. The second chapter will describe and develop the novel thematically in order to find its equivalence with the sonata form.

One of the most interesting aspects derived from the analysis of a literary work is to deal with a novel beyond its textual surface. It entails entering the successive layers that are hidden under the more simple and apparent meaning. It is a question of diving and entering the author's mind in an attempt to find a meaning that is not visible to others' eyes. To make a sensationalist analysis of *A Clockwork Orange* would be a severe mistake. Beyond the sociological and psychological debates that the novel generates, a question sufficiently evaluated by academics that have approached the novel, an analysis relying on music as background tool seems very stimulating. Music is an art form that children can enjoy emotionally without the necessity of reasoning, even before they learn to read or write. Music accompanies the intellectual growth of people in a primary way, and the mere fact that Burgess attempted to mix literature and music in a single work is an attractive reason to study *A Clockwork Orange* from this unusual perspective.

#### 1.4. State of the Question

*A Clockwork Orange* has become the object of much academic research. A large number of studies have been written on the novel, most of them focus on psychological, societal, and political issues as well as the ethical and moral search for universal meaning through the character of Alex Delarge. There also exist, to a lesser extent, interrelated approaches to *A Clockwork Orange*, which include a few works focused on music.

Following the suggestion of Jonathan David Mann, a lecturer at the International Symposium about Burgess and music held in 2003, *The International Anthony Burgess Foundation* website is ideal to carry out the first contact with *A Clockwork Orange* and it may function as the point of departure. It is an updated and readily accessible site established in 2003 by Liana Burgess that provides, briefly and in a well schematic way, useful information to become familiar with the author and his work. As a practical approach to becoming familiar with Burgess, the author's biography can be consulted and it is divided into sections according to his different creative profiles. Definitely, his anxieties reached several creative branches and "his prodigious output as a novelist, poet, screenwriter, broadcaster and composer" (*The Intl. Anthony Burgess Foundation*) uncovers his many talents. After an initial reading, his life timeline unveils the first signs to understand his restless and scholarly personality. There is a whole section devoted to *A Clockwork Orange*. It is intended to "explore the relevance of *A Clockwork Orange*, and present valuable information from the archive to anyone interested in learning more about the text" (*The Intl. Anthony Burgess Foundation*). It is a practical introductory exposition of the cultural context, a source for some more information about author's allegedly inspirations, and it provides some contemporary reactions to the book. Within this section, there is a point of essential importance: the music and its relation to the novel. Very important ideas are released: For instance, the rejection of the incipient pop music that was so trendy in the early sixties is an attribute not only of Alex but also "Burgess had no time for pop music, calling it 'twanging nonsense' and claiming that, 'youth knows nothing about anything except a mass of clichés that for the most part, through the media of pop songs, are foisted on them by middle-aged entrepreneurs and exploiters who should know better'" (*The Intl. Anthony Burgess Foundation*).



There is a complete list of bibliographical resources for *A Clockwork Orange* which comprises articles, book sections, interviews, and reviews.

Besides the primary text, The Norton Critical Edition contains a collection of interviews, reviews, essays and studies related to *A Clockwork Orange*. Part of the composition anxieties are commented by Andrew Biswell in his *The Real Life of Anthony Burgess* (2005), as well as some decisions about the ultra-violence inclusion and the resolution of the 21<sup>st</sup> chapter. Life as a cycle is revisited as a central motif by Rubin Rabinovitz in his essay *Mechanism vs. Organism: Anthony Burgess' A Clockwork Orange* (1978). Rabinovitz exposes the importance of the British version since it closes the cycle that in his view the American does not. The Nadsat language and the tempo it transmits to the narrative are discussed in Esther Petix's *Linguistics, Mechanics, and Metaphysics: Anthony Burgess's A Clockwork Orange* (1976).

A further step to immerse in Alex's characterization from another perspective and to understand other relevant aspects related to music in the novel can be reached thanks to Philip E. Ray and his essay *Alex Before and After: A New Approach to Burgess' A Clockwork Orange* for *Modern Fiction Essays*. The repetitiveness of the structure as a motif is studied as well as the foreseeable sequence Alex is trapped in, but this time in a comparison with both HOME, "the person Alex will become", and the unborn male child, "the person he has already been" (Ray 480). Ray introduces an interesting vision of the novel whereby the text arrangement would reproduce the structure of an Italian Opera: "the ABA pattern in music is universally recognized as the distinguishing characteristic of the *Da Capo Aria* in 18<sup>th</sup> Italian opera" (Ray 482). Regarding this musical form, the academic article *Communication through the Language of Voice "Aria Da Capo": characteristics and vocal interpretative potential in the eighteenth century* by Radu Făgărășan explains the most important features of this operatic form, some of its best known variants, and its vocal style in the eighteenth century.

Neil Nehring article *The Shifting Relations of Literature and Popular Music in Postwar England* serves as a cross-reference between music and Burgess. It explores the relationship that Burgess had with his contemporary music, mainly pop and rock and roll. The essay describes superficially the musical tastes of the youth generation captivated in the Teddy Boys phenomenon, whose idols had to be sought

in the American rock and roll stars. These young people served as inspiration for Burgess and the essay helps to understand, always from a cultural and musical perspective, the partial animadversion that Burgess developed against these movements. Contrary to what Burgess pursued to transmit, Nehring also explains how the mod culture or even the Rolling Stones caught some parts of the novel as a model of behavior. Alex's character and his predilection for classical music, especially for Beethoven, is briefly treated, as well as the grounds of such musical tastes.

In 2006, The Third International Symposium *Anthony Burgess: Music in Literature and Literature in Music*, held at the University of Angers (France), produced a volume edited by Marc Jeannin that collected several lectures conveniently concentrated on Anthony Burgess and the music in his literature. These seminars are very interesting in order to discover the Burgess composer and consequently, several specialists participated with their different analyzes and views. It should be noted the role as guest speaker of Paul Phillips, director and conductor of Brown University Orchestra and also composer for theater, film, and television. But the most remarkable point is the study of Burgess and music in *A Clockwork Counterpoint*, a book in which musical allusions of *A Clockwork Orange* are explained by Phillips in detail from a technical point of view and it is exposed how Burgess sought to imitate the sonata form. Another speaker was Sandrine Sorlin, from Aix-Marseille University, who has kindly sent me her essay *A Clockwork Orange: A Linguistic Symphony*, which is of invaluable assistance when analyzing and comprehending the novel from a musical point of view. Her essay presents the novel as a musical symphony that is supported by both the language and the tempo in order to achieve its purpose and, once again, some of the techniques that Burgess worked with to transform words into scores, and vice versa, are explained. Other papers submitted for the Symposium are *The Music of the Spheres: Visceral Epiphany and Physical Muse/ Music in AB* by Jonathan Mann or *Music as Subconscious in the Novels of Anthony Burgess* by Christine Lee Gengaro. These musical approaches can be complemented by a pure music glossary: *The New Harvard Dictionary of Music*, a full volume edited by Michael Randel where an extensive study about music, its history, its authors, and its terminology can be found.

## 1.5. Methodology

The methodology in this paper will be interdisciplinary and comparative. Two fields, music and literature, will be crossed and placed at the same level in order to facilitate the comparison. So as to achieve the objectives of this final project, the literary strategies in *A Clockwork Orange* that can be associated with one of the musical patterns suggested will be explored. Likewise, for detailed information about the musical forms that are sought to be compared, the specialized bibliography mentioned above will be used as a musical glossary. The manner to proceed is to place at one end of the comparison the term or concept related to music, isolate its relevant features, transpose these features into the literary field if possible, and then look for its equivalent in the text.

Firstly, conclusive data on the determination of Burgess to write the work in the shadow of a musical form will be searched in the introduction section. Thanks to the symmetrical structure of *A Clockwork Orange*, the analysis can be divided in three parts and each part compared with its equivalent in the musical form. Then, in the case of the da capo aria, the previous study of Philip E. Ray will function as a guide, that is, the cyclical form of the opera will be sought in the novel. The method used consists of comparing the second and the third sections of the novel with the first, in order to find divergences and repetitions respectively. Evidence will be sought at the structural level, the action setting and rhythm, and textual signs such as Alex's heroic role. For the sonata pattern, the studies of Paul Phillips and Sandrine Sorlin will guide the analytical reading. As the thematic progression is one of the main features of the sonata form, there will be more emphasis on an analysis of the main themes of the novel, discarding those that remain secondary. The second and the third parts will be explored in order to find thematic manipulation or inversion, if they are compared with the first part. Finally, special attention will be placed in the 21<sup>st</sup> chapter to find out whether it works as a sonata coda or not.

## 2. MUSICAL PATTERNS IN BURGESS' *A CLOCKWORK ORANGE*

According to critics Paul Phillips and Sandrine Sorlin, the music-literature relationship in *A Clockwork Orange* is not only a reality but also a central feature. "Like Joyce, Burgess was fascinated by the close connection words had with music ... As Kubrick's film shows, the novel is filled with music. Mozart, Bach, Beethoven are brought to life again thanks to Alex making us rediscover their imposing works" (Sorlin 1). As a matter of fact, this relationship becomes an important concern in many Burgess' fictional works: "The idea that musical structure could be applied successfully to fiction had intrigued Burgess from his earliest years as an author" (Phillips 241). It is believed that Burgess intentionally sought this connection not only in Alex's story but also in other works, as for instance in *Napoleon Symphony* (1974). Thus, the mixing technique of both disciplines becomes a sort of challenge when Burgess has to deal with the act of literary composition moulded after music that he attempted to explore in some of his novels: "His quest for the 'perfect structure' in the creative act led him to take innovative paths ... continually exploring the musicality of language and the literariness of music, or contemplating literature from a musical perspective and music from a literary one" (Jeannin 9).

Apart from his pure love for music and composition, a fact that has been already explored in the introduction, the author gives his readers a clue of how he outlines the disposition of the chapters for *A Clockwork Orange*: "Just as a musical composer starts off with a vague image of bulk and duration, so a novelist begins with an image of length, and this image is expressed in the number of sections and the number of chapters into which the work will be disposed" (Burgess 166). Burgess compares the task of the musical composer with that of the novelist. In his view, the former will arrange the musical piece attending a style whose structure has to be followed, and so the novelist will produce his work in a similar manner. It is reasonable to think that the pattern that Burgess used to write the structure of *A Clockwork Orange* is not randomly chosen, and that it is arranged in an attempt to reproduce a musical form. Therefore, he wrote *A Clockwork Orange* with a predetermined organization in mind. "With his fondness for applying what he termed 'arithmology' to the structure of his novels, he carefully constructed *A Clockwork Orange* in three parts "(Phillips 244) and each part has a length of seven chapters.

Following Phillips suggestion, this structure might seem to be arranged in a musical pattern, a fact that may well determine aspects of other levels within the text, such as language or rhythm. For instance, the ‘What’s it going to be then, eh?’ motif is deliberately positioned to function either as chorus when the text is compared with an opera or as a demarcation of “the novel’s sonata form in a manner comparable to the repetitions of the familiar four-note motif from the start of Beethoven’s Fifth Symphony at structurally significant points throughout the first movement” (Phillips 243). It is remarkable that for Burgess: “Writers with that essay, hesitant, improvisatory style or nonstyle have always been preferred, at least in England, to us more costive writers ... For me, I know, it has something to do with another art I practiced many years ago, that of musical composition” (166). It could be seen as if the novel was a blank scoring paper and it was ready to be filled with chords and notes. And as every musical genre or form has its own characteristics and should be composed following a distinctive number of features, the next two chapters are devoted to explore what musical traces are present in the novel in order to achieve the correspondence with the musical pattern.

## 2.1. The Da Capo Aria

Some scholars, by taking as a starting point the symmetrical structure of *A Clockwork Orange*, have argued that there exists a correspondence between the structures of the novel and that of da capo aria. To illustrate the issue, it seems appropriate to clarify some musical terminology, which will be useful in order to understand the parallelism in the patterns, and will be of help to become familiar with some features taken from the musical form and attributed to the novel. Firstly, an aria is “a self-contained composition for solo voice, usually with instrumental accompaniment and occurring within the context of a larger form such as opera” (Randel 49). In addition, an opera is a dramatic representation that is sung, in which the main instrument is the human voice and other musical instruments, if there are any, are secondary. The concepts are rather similar at first sight but, to put it simply, arias are special parts contained within operas. The arias are considered pivotal moments, full of beauty, they are gentle sections composed to let deep feelings flourish uncontrolled. The genre evolved at the end of the seventeenth century and

“*Aria* took the appearance known as *Aria Da Capo*, composed of two parts designed to contrast with each other, the first end by repeating A-B-A scheme” (Făgărășan 343). With the century change, the da capo aria had increased its importance and it reached particular importance in the Italian opera of the eighteenth century: “Its crystallization in the first decades of the 18th century was due in part to a standardization concomitant with rapid production ... and in part to the perfect balance it achieved, judged by the aesthetic standards of the time, of drama, poetry, and music” (Randel 49).

By way of introduction, if the structures of Burgess’ work and the Italian operatic form da capo aria of the eighteenth century are compared as a whole, some interesting similitudes will appear. On the one hand, *A Clockwork Orange* is a fictional composition that contains three main parts of equal length, each one divided equally into seven chapters. Since the second part (B) functions as a mirror which is placed in an imagined centre, its purpose can be considered to reflect the first part (A) to reproduce the third part on the other side. In a sense, it will be a repetition, another A-part, and although this repetition will have some peculiarities, it can be assumed that the novel will adopt a symmetric A-B-A form. On the other hand, the da capo aria operatic form also displays the same A-B-A structural pattern: It has three parts, the last being a repetition of the first and the middle part standing as different, representing the mirror part of the novel. The model text for the librettos in the aria “was typically a poem in two strophes” (Randel 49) as it can be inferred from Apostolo Zeno and, later, from Pietro Metastasio works, both Italian writers and prototypical examples of the genre. Having a composition of only two strophes<sup>3</sup>, it is important to note that the aria form acquired its name precisely because, at the end of the second section or B-part the singer could read the Italian expression *Da Capo*, which means *From the Beginning* or *From the Top*, clearly indicating that it was time to return to the first strophe of the poem.

Following the general structure, every section of the novel opens with the same phrase and by using this repetition device “Burgess reinforces the reader’s sense of the pattern by opening each of the three parts with the question ‘What’s it going to be then, eh?’” (Ray 482). Besides the sense of patterning and symmetry, these repetitions may function as if they were *Ritornellos*, that is, the chorus of the

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<sup>3</sup> In this case, the musical term strophe should be understood as stanza, its counterpart in literature.

song in contemporary music, which is repeated systematically, and it “typically recurs following each of a series of strophes of identical structure also sung to recurring music” (Randel 691). When it was incorporated to the da capo aria, the *Ritornello* usually was inserted in a way that would follow the same pattern than the novel: R-A-R-B-R-A. And the fact is that the presence of these repetitions was a common practice: “In many cases, the strophes were separated by a *Ritornello* played either by strings or by the basso continuo” (Randel 49). The *Ritornello* could also be a vocal interlude, even from different singers, which in the novel would find its equivalent in Alex’s questions in the first and the third parts and the prison chaplain in the second part.

Once the general overview of both structures has been exposed, the next step is to examine and compare the parts of the novel separately with the da capo aria as background. To begin with, sections one and three “are set in the city streets and country lanes of a future England” (Ray 480) and, through Alex’s eyes, teenage violence, and wild actions are displayed. Somehow, both the action and the setting disposition change radically as Alex enter into prison in section two. As in the da capo aria form, “This section usually provided harmonic contrast by avoiding the tonic, often using the relative key” (Randel 49). The harmony that Alex finds through his actions in the first section, as if they were music played in the tonic, is interrupted in the second section creating a contrast, “in the A Part Alex is free to pose the question for himself, whereas in Part B someone else, significantly an employee of the State, must pose it for him” (Ray 482). In the same way, the second section of the aria was used to create a clear contrast with the first section. Changes in the tonic harmony produced a warning to the spectator, a kind of anxiety and intrigue similar to that suffered for Alex, who gradually is aware of his loss of freedom in the B section. Besides, in the first and third sections Alex maintains his real name<sup>4</sup>, while in the B section Alex is given a new name: “I was 6655321 and not your little droog Alex not no longer” (Burgess 51). Then, it can be observed a name-number-name pattern. When Alex is imprisoned, the contrast is extremely abrupt, the assignment of a number divests him of humanity, a fact that is reinforced when the corrective technique is applied, evoking one of those cruel experiments practiced on animals.

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<sup>4</sup> In the first part Alex even uses pseudonyms to name himself in a clear exhibition of debauchery and lawlessness.

The evident free-prison-free pattern (A-B-A) has a parallel pattern human-machine-human associated throughout the novel. Alex's will in prison is conditioned and his actions become mechanic. Only after he is freed, he regains the humanity he possessed in the first section. This humanity has to be understood as the capacity of free choice and should not be mixed with the ethics of Alex behaviour. Additionally, in sections one and three Alex is the agent, the free subject who is in control of the situation, the action causing, but he becomes the passive object as he is imprisoned in the second part. The result is a new cyclical subject-object-subject pattern.

In his essay *The Writer and Music*, Burgess claims that “there is much to be learnt also from mood-contrasts, tempo contrasts in music: the novelist can have his slow movements and his scherzo” (qtd. in Phillips 242). When Alex is confined in prison, he stops wandering and his routine has to cease involuntarily. He suffers the State's experimental Reclamation Treatment and the vivid action he was accustomed to, turns into something constrained for him. This change of rhythm finds its counterpart in the “fast-slow-fast movements, characterizing the entire production of *opera seria* of the eighteenth-century” (Făgărășan 343). The frantic rhythm that Alex shows in the first part is nipped in the bud with the arrest, which increases the feeling of slowness and transmits lack of movement to the reader. From the fast tempo of his actions, as the fast movement of the opera, we turn to a moderate tempo, which returns to untie in the third part. In addition, it can be observed in part one how “through musical and sexual use of language, Burgess accelerates the tempo of his writing by progressively shortening phrases, increasing the speed of the prose until it reaches verbal orgasm” (Phillips 238).

In the same way that the third section of da capo aria is the “return of the first strophe and its music” (Randel 49), a repetition of the first section is also expected in *A Clockwork Orange*. But this return to the beginning had some peculiarities in opera aria. The third part was not written in the score and the performer was immersed in an exercise of creativeness. The singer had the A section as a base, but he was expected to show some deviations and he “was usually expected to vary with improvised ornamentation” (Randel 49), as a manner to impress the audience and gain recognition. It is precisely one of the true characters mentioned several times in the novel, the Baroque composer Georg Friedrich Händel (53), who is directly tied to the development and enhancement of aria: “During the 17th century,



the solo songs or aria in opera, largely following Italian models, became more complex in range and rhythm, more gymnastic vocally, and increasingly oriented toward projection of the emotion ... This trend reached its height in arias of Handel (opera and oratorio) in the 18th century” (Randel 769). In a similar way, Alex has to play his A-part again when he is freed from jail and he returns to his previous status. As the singers of an opera aria, Alex faces a certain mode of improvisation when his role in the story has changed in part three. He is again in the streets, the violence and the old gangs permeate the scenario but, as the singer repetition has variations, Alex has to repeat the first part for the same audience as if it was played in the same theatre, from a new personal point of view: “Alex’s adventures in Part Three ... duplicate or parallel those in Part One with this significant difference: whereas he earlier victimized others in committing robbery, burglary, assault, rape, and even murder, he himself is now the victim” (Ray 480). As a jazz band, the improvised parts actually have a well-orchestrated basis and they are not played fully unplanned. As well as opera singers and jazz musicians rely on their talent to get ahead, Burgess fabricates the path of Alex with a structure in mind to play with his future. Towards the end of the novel, Alex reconsiders the origin of his aberrant behaviour and he eventually relates it to immaturity: youth has an implicit violent mind. When he imagines his marriage and the possibility of having a son, Alex’s thoughts foresee a child who is not given the option to avoid such endemic evil which Alex himself has endured before he has reached maturity. According to Philip E. Ray, “Here, then, is that final flowering of the logic of the novel’s structure: after A, B; after B, A again. After the freedom of the mature Alex, the imprisonment of his son” (487)

The novel is full of musical references. Many of them are actual references although the only opera that Burgess includes in the text is fictitious, as it can be read in the following excerpt:

O my brothers, some great bird had flown into the milkbar, and I felt all the little malenky hairs on my plott standing endwise and the shivers crawling up like slow malenky lizards and then down again. Because I knew what she sang. It was from an opera by Friedrich Gitterfenster called *Das Bettzeug*, and it was the bit where she’s snuffing it with her throat cut, and the slovos are ‘Better like this maybe.’ Anyway, I shivered. (Burgess 21)

It becomes clear that Alex loves the opera to the point that he recognizes the work and he distinguishes exactly what part is being recited. As if she was the lead vocalist of an aria, the girl is singing her part at the Milkbar Korova theatre. She makes flourish the feelings of his audience, embodied by Alex, who even gets angry with his gang for not letting him hear clearly. Although it is not known what kind of opera Burgess wants to refer, the name of Friedrich may well allude to the second name of Handel, the famous and prolific German composer of arias. Ray Phillips goes beyond when looking for similarities and he finds a common link between Alex and the female protagonist of the opera *Das Bettzeug*. She seems to have just killed herself by cutting his throat and, by the "Better like this maybe" (Burgess 21) phrase, it follows that it is a situation of relief, a dramatic way of escaping from a situation, a suicide that apparently gives her a freedom that she previously did not enjoy. The name of the composer is Gitterfenster which, translated from German into English, means "barred window". It is a decisive hint that suddenly inspires a deprivation of freedom image. Alex names the girl who enters the Milkbar 'bird', a term that evokes the freedom that Alex enjoys in this first part. But the free bird figure (who is the girl) is moved into the opera, finding her imprisoned behind the bars. She seeks to return to her state of freedom by cutting her throat and thus, the pattern A-B-A or free-imprisoned-free recurs in the fake opera, imitating Alex transitions through the plot. Moreover, this episode is foreshadowing the moment when Alex is trapped in an apartment against his will in section three, which reinforces the connection with the work of Gitterfenster. Alex thinks about suicide to escape, as the heroine of the opera, but his window is open; Alex does not have the impediment of the bars. With a jump, he may meet his relief. Indeed, Alex jumps "achieving personal liberation — not through death, but rather through the return to life, or, to put the matter somewhat more accurately, by the return to normal life after the nonhuman existence of a 'clockwork' man" (Ray 487).

Throughout this chapter, it has been possible to gradually distinguish Alex as the lead singer responsible for developing the opera. He is the vocalist or the one who narrates, and the musicality of his language can be easily found in his Nadsat mixed with an overloaded and solemn tone. Therefore, if Alex is the sole conductor of this opera, it would be very significant to note that "the importance of the aria is a

reflection of the significance of the virtuoso singer, particularly the castrato<sup>5</sup>. The heroic roles of opera seria were written for soprano or alto castrati or for women playing male roles” (Randel 564). It is not difficult to conclude that Alex suffers a sort of mental castration in that his own behaviour shows the innocence of a child. Moreover, Alex finally matures and decides to abandon his controversial way of life as well as in arias “the happy resolution of the drama, the lie to fine, reaffirmed for the audiences the value of moral and virtuous behaviour” (Randel 564). And so, just when apparently there is no hope, the mind of Alex ends up changing and adapting to the libretto. Obviously, Alex Delarge fitting the hero profile in a classic sense may be questionable. The truth is that, whatever his actions are and the nature of them, the construction of Alex as a character creates an intriguing effect, allowing the reader to penetrate his mind and, although only at the end, he is able to differentiate the moral from the immoral, as well as “in the Italian opera of the eighteenth century, the aria had taken particular importance, being reserved for psychological characterization, exposing a moral sense or defining traits of a hero” (Făgărășan 343). Violence should be taken as a simple tool through which Burgess explores the personal freedom of choice. It is assumed that the author does not share the taste for violence. Some critics have also used the term anti-hero and the fact is that it is not easy to make an assessment of his actions as a whole. If the analysis of Alex is conditioned by the innate evil that is associated with his immaturity, it could be extracted that his incivility is simply the result of a common evil that affects not only him but to the whole society. He becomes a victim and undergoes a cruel deprivation of freedom which has to overcome. His actions by themselves are anything but heroic, but if the text is taken to the ultimate meaning that Burgess tries to convey, Alex must complete a number of stages so that at least, in the end, he acquires the ability to decide for himself and ceases to be a malleable object.

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<sup>5</sup> The castrato in musical terms is “a male singer, castrated as a boy so as to preserve his soprano or alto range after his chest and lungs had become those of an adult” (Randel 143)

## 2.2. The Sonata Form

If vocal music was the reference in the previous section, now the focus will be on “the most characteristic movement form in instrumental music from the Classical period to the 20th century” (Randel 764). The sonata concept has served to define various musical forms at the same time and it should be clarified that the term used in this work “refers to the structure of an individual movement, not to the overall form of a multi-movement work”, and that “sonata form occurs not merely (or even most typically) in sonatas, but also in a wide variety of other orchestral and chamber genres—symphonies, overtures, string quartets, and so forth” (Randel 764). Thus, the division of the novel into three parts will also be useful in this section in order to find similarities with the traditional Romantic sonata form, the one identified as an independent movement that is also divided into three main parts: exposition, development, and recapitulation. Consequently, each section of the book will match a section of the sonata form. Additionally, the sonata could be accompanied by a coda at the end, a sort of resolution that will be compared with the last chapter of the book. Since “Romantic sonata form often gives the impression of being fundamentally a vehicle for the presentation of themes” (Randel 767), the focus of this section should be on thematic analysis and on how the sonata alters the presentation such themes.

To begin with, the first part of the sonata is the exposition. In it, “the tonic is established by means of a harmonically clear-cut primary theme or themes” (Randel 764). In the same way, the first part of *A Clockwork Orange* gradually introduces its main themes to the reader. In chapter one, youth, immaturity and violence are the first themes observed through, for instance, the attack without measure on an elderly man by Alex and his gang: “the old veck start moaning a lot then, then out comes the blood, my brothers, real beautiful. So all we did then was to pull his outer platties off, stripping him down to his vest and long underpants” (Burgess 7). The assaults, showing absolute scorn for people integrity, happen one after another, creating a routine for Alex, who finds it harmonious as his mind is delighted and rewarded with such acts. As the tonic dominates the major key in the sonata<sup>6</sup>, Alex and his gang, through their actions, establish the violence as the dominant key in the narrative. So, using their criminal lifestyle as vehicle, Burgess invites the reader to think about the

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<sup>6</sup> The tonic in the sonata is the vehicle for the primary theme.

theme of youth immaturity, reinforcing the idea as the first chapter closes with a trivial “the night was still very young” (Burgess 11) from Alex, who evades any sense of responsibility, just when the police have just unsuccessfully questioned him about the numerous damaging acts he has committed. In addition, the Nadsat language that Alex uses can be childish in both pronunciation, a reminiscence of the baby babbling (“eggiweg” or “Moloko”), and semantic content, referring to cake ingredients (eggs or milk). Even Alex specific taste for breasts may be a symbol of breastfeeding normally associated with babies. In chapter two the theme of violence is used to introduce what could be considered the main theme of the novel: individual freedom to make decisions. In the assault on a house, Alex reads a passage from the book that his occupant, F. Alexander, is writing: “The attempt to impose upon man, a creature of growth and capable of sweetness, to ooze juicily at the last round the bearded lips of God, to attempt to impose, I say, laws and conditions appropriate to a mechanical creation, against this I raise my sword-pen” (Burgess 17). In chapter three, the violence reinforces its significance as theme within the novel, it is the note that supports the whole key, but on this occasion, Alex is the passive witness of the chaos on his way back home. This fact is important and denotes that the society surrounding Alex is also corrupted. It seems that the inclination to do evil is endemic and therefore illness is characteristic of both Alex and those around him. Once Alex gets home, the theme of music is presented to the reader, the passion that Alex feels about it, and how violence goes again to the fore when Alex listens to J.S. Bach and revives the episode of the assault to the cottage: “I would like to have tolchoked them both harder and ripped them to ribbons on their own floor” (Burgess 25). In chapter four, Alex's attitude regarding the visit of government emissary suggests again the issue of free will and it is an opportunity to read how Alex argues that the decision to do evil is linked to personal freedom: “the not-self cannot have the bad, meaning they of the government and the judges and the schools cannot allow the bad because they cannot allow the self. And is not our modern history, my brothers, the story of brave malenky selves fighting these big machines?” (Burgess 29). At the same time, Alex is setting out a theme that will be equally important: the original sin, that is, whether his disposition to immorality is innate or not. Later, in the wake of the visit to the music store, looking for his copy of the Ninth Symphony of Beethoven, Alex bumps into two very young girls who he uses to practice another form of violence: rape or sexual assault. To conclude the chapter, Alex, while abusing the

two girls, listens the Ninth Symphony as background music, namely the “last movement, which was all bliss” (Burgess 33). He seems to enjoy the sound of the Symphony more than the sexual act.

At this point, the reader must wonder how such a violent being can possess such a refined taste for music. In this sense, it is important to know Burgess’ position since, in his opinion, aesthetics must be separated from ethics, and they should be independent concepts. In chapter six, a new attack on a home continues to show the violent mode of action of Alex who, ironically, is attacked by cats while trying to steal a bust of Beethoven. His passion for music becomes his sentence and in the end, he is betrayed by his friends. In the sonata, at this stage of the exposition, “The presentation of new themes comes to an end in preparation for inventive manipulation of some (but often not all) of these themes in the development” (Phillips 242) and so, the novel has certainly concluded the presentation of the main themes. Still in the first part, chapter seven may be considered the *Codetta* which “in sonata form, [is] a brief coda concluding the exposition” (Randel 179). This *Codetta* can work as a transition because some elements are starting to disrupt. Alex is now arrested by the police and he becomes the victim of violence for the first time: “The exposition then closes with cadential material, which may range from conventional chordal passages to full-fledged themes” (Randel 764). Before the chapter finishes, Alex’s dream rescue Beethoven’s Ninth Symphony again. It is no coincidence that before this part is over, Alex rejoices with the last movement of the symphony, the Ode to Joy. “As in many symphonies (Beethoven’s especially), the last movement brings about a resolution of the problems raised in the preceding movements” (Sorlin 1) and therefore, the Ode to Joy functions as relief in Alex’s mind, but he is unaware of the incoming situation. His problems, far from disappear, are starting in the *Codetta* but his immaturity turns him blind, he is only able to focus on violence while he is listening to this piece. Through his attitude, Alex puts together all the main themes, ready to be altered in the next section of the sonata.

In the second part of the novel, we move to the development of the sonata in parallel. By definition, “the development section ordinarily modulates still farther afield and provides varied and often dramatic treatment of material already heard in the exposition” (Randel 764). Transposed to the novel, it means that the themes of the first part will be revisited and they will be treated differently. Furthermore, in the

sonata form “most early development sections, and many later ones, begin with a restatement of the primary theme in the new key<sup>7</sup>” (Randel 764). Paying attention to chapter one, the first phrase is again “What's it going to be, eh?” (Burgess 51) but this time the one who asks is the chaplain. Since the question is formulated in a prison, it leads us to consider its symbolic character, which points directly to the main theme of free will, as the inmates have their freedom fully annulled, and responses to this question fall on deaf ears. Indeed, the technique that the government is experiencing, the one that will be applied to Alex, has the purpose of an absolute suppression of their will. And this technique, together with the imprisonment and the assignment of a number, brings free will theme to the foreground from a new perspective. As in the sonata, the beginning of this development has rescued the main theme and has employed tension and fragmentation as strategies to alter it dramatically. Alex's future is uncertain, and his beloved routine has been broken. Besides, other themes are rescued again in order to be manipulated. For instance, the inherent good vs original sin theme, contrary to the government, the chaplain commitment is that “Goodness comes from within, 6655321. Goodness is something chosen. When a man cannot choose he ceases to be a man” (Burgess 56). With his words, he does not only believe in the capacity of human beings to do good, but he also supports the humanity which confers the power to decide freely. And so, “the theme of protest against the loss of free will passes from F. Alexander in Part One to the prison chaplain in Part Two” (Phillips 242). As for music, Alex manages to access it and he listens to Bach or Handel again but, whereas music made him rejoice in his violent acts during the exposition, at this early stage of the development Alex entertainment has to be found in the Bible allusions to sex and violence. In chapter two, violence and sex are reviewed: “The murder of the new inmate in II/2 takes up the theme of violence introduced in the opening chapters of Part One, sexual acts in I/2-4 are transmuted into the phallic imagery of the ‘white pinky bassoon’ in Alex's dream in II/2” (Phillips 242). Alex cannot suppress his violent impulses and the reader can glimpse, through the presence of the Governor and the naïveté of Alex, that the consequences will be increasingly disturbing. For the Minister of the Interior, criminals “can best be deal with on a purely curative basis. Kill the criminal reflex,

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<sup>7</sup> “In sonata form, the development frequently begins in the minor mode of the tonic when tonic is a major key. Alex's announcement at the start of II/1, just after restatement of the main motif, that “this is the real weepy and like tragic part of the story” represents a literary version of mode change from major to minor” (Phillips 242).

that's all" (Burgess 61). Then, the Minister recognizes criminal actions as impulses, as reflecting acts, and he expresses his belief that evil is innate, as the original sin, a fact that contrasts with the idea of innate good exposed by the chaplain. The theme of innate good vs original sin finds different postures and is altered in relation to the exposition, generating once again a fragmentation that is usually found in the sonata's development. Now the readers (or the audience) are in a centre full of tension and doubts arise and like in sonata "a majority of the development sections in mature Haydn, late Mozart, Beethoven ... [apply] techniques as melodic variation, fragmentation, expansion or compression, contrapuntal combination, textural and contextual change" (Randel 764). In chapter three, Alex is informed that he will undergo the "Reclamation Treatment", something that pleases him because he would be set free in a couple of weeks and he does not care the costs. But the chaplain opposes and, reaffirming its position on the need to choose freely, let Alex know: "What does God want? Does God want goodness or the choice of goodness? Is a man who chooses the bad perhaps in some way better than a man who has the good imposed upon him? (Burgess 63). Openly, the chaplain raises the question that it is better to have a free man, perhaps a creature of God, than to acquire an artificial goodness quality that stripped of humanity the subject and turns it into a mechanical artifact. The main theme of the novel becomes more intense, Alex's ignorance contrasts with the awareness of the reader, who has already been realized that the experiment will not bring anything good. As it can be seen, following the sonata structure, "conventional descriptions of development sections emphasize the intensive, concentrated character of their thematic treatment" (Randel 764). Many themes are being treated from different perspectives and in alternative contexts. Likewise, the innocence of Alex contrasts with the security and the acquaintance with which he perpetrates the acts of vandalism in the exposition. He is only able to perceive the Government's treatment as something good, as a place where he is given new clothes, where he will watch "special films", and where he gets his daily medicine injections. The behaviour of Alex still looks more typical of a child than of an adult. His immaturity, as we are shown at the exposition, is displayed again in a more intense manner and with it, the problems that it entails. Once in chapter four, Alex is forced to watch a series of videos showing acts of brutal violence against defenceless people, something that makes him sick. His eyes are kept opened and his head trapped, just like in the exposition Alex forces the man of the cottage



episode to look how his wife is raped. The violence theme has changed radically its perspective; it is still there, but it is Alex the one that suffers it now. Doctors adopt an uncaring attitude; they even laugh at him, evoking the sarcastic conduct of Alex and his gang in the exposition. In the sonata form, “this combination of tonal instability and intensive thematic development can create a high degree of tension at the midpoint of the movement” (Randel 764) and this chapter corresponds exactly to the midpoint of the novel. Alex lacks free will to stop watching the videos; the violence that caused him such an intense pleasure becomes now a psychological torture for him. Even his language hesitates, as the videos are “A real show of horrors” (Burgess 67) for the doctors, as an ironic allusion to the “horrorshow” expression which Alex links to pleasant things. In chapter five, once the point that marks the symmetrical half of the play has been crossed, Alex begins to reject the taste for violence. As in the sonata, themes keep recurring or rather finding a modulated reflection if they are compared to how they were treated and presented in the exposition. Alex is still very naive when it comes to accept the result of the treatments, but it is obvious that the deprivation of his will increases and, each time he perceives a violent situation, either by watching one of the films of the state, or by being asked to punch the Discharge office, his reaction is the same: discomfort and even nausea. Dr. Brodsky has another point of view and he does not care Alex’s situation. He sees health instead of the sick objectification of Alex: “When we’re healthy we respond to the presence of the hateful with fear and nausea. You’re becoming healthy, that’s all. You’ll be healthier still this time tomorrow” (Burgess 71). Once in chapter six, the modulation of the development is being prepared for the total inversion at the recapitulation. Alex has moved from a violent life to a radical rejection, becoming the victim of the unscrupulous and sarcastic doctors. The freedom Alex enjoyed in the exposition has been eradicated and he is confined and forced by the government treatment. He is obliged to finish the program, and he is injected without his consent. But, if there is a theme that reflects the exposition, and increases its dramatic nature, it is the music. In one of the movies that Alex has to watch, Beethoven’s Fifth Symphony sounds, and he involuntarily begins to respond negatively to the music associated with those images. Alex considers a sin to mix his beloved music with the images that displease him: “Using Ludwig van like that. He did no harm to anyone. Beethoven just wrote music” (Burgess 74). However, Dr. Brodsky does nothing to prevent the situation and the doctor seems to enjoy the fact

that music and violence produce the same effect on the patient. Alex's connection with the music is ripped and the human character that it gave him. It is true that the answer that Alex found in music during exposure was not ethically correct; it was his vehicle for violence. But returning one more time to the main issue that concerns Burgess, at least that answer was natural and humanized, it was Alex's own decision. The Ludovico's technique has taken him away from violence but Alex has become a mechanical object. The last chapter of the second part will have his function well defined. In the sonata, "A majority of development sections conclude with a passage known as a retransition" (Randel 765) and "the last chapter of Part Two serves this function, demonstrating Alex's post-Ludovican readiness to retransition back into society" (Phillips 242). In the presence of an examining board, as if they were a theatre audience, doctors want to demonstrate that Alex is cured. During the performance, the theme of free will and violence escalates to show the lack of moral choice that Alex has: "Our subject is, you see, impelled towards the good by, paradoxically, being impelled towards evil. The intention to act violently is accompanied by strong feelings of physical distress" (Burgess 82). It is more an act of humiliation in which Alex's reaction power is limited as a result of the treatment. Consequently, chapter seven "sets the stage for the simultaneous return of the tonic key and original thematic material at the beginning of the recapitulation, usually by suspensefully stressing the dominant" (Randel 765). Alex has definitively become a clockwork orange, echoing F. Alexander's title, a book to which, ironically, Alex had access in the assault of the first part. Similarly, "sexual acts in I/2-4 are transmuted ... in the public demonstration of the 'cure' of his sexual desire in II/7" (242) since in this occasion when Alex thinks about sex with a young girl, he immediately feels sick. In turn, the State seems very satisfied with the results, not caring very much about its methods and its side effects, an issue which rekindles the perception of a whole corrupt society, headed by a government which intends to reform Alex without repairing in that its own machinery is equally immoral as the behaviour of Alex during exposition.

With regard to the last part of the novel, in the sonata "Part Three comprises transformation and inversion of the themes presented in Part One consistent with the musical procedure of modulation and restatement typical of sonata-form recapitulation" (Phillips 243) and thus, "the material formerly heard in the new key

now recurs in the tonic" (Randel 246). That way, "tonality and thematic process coordinate, for the re-entry of the tonic coincides with the return to original material in its approximately original form and order" (Randel 246). This change in the tonic coincides with Alex's release. Once he is again in the streets, Alex finds himself disoriented and the exposition inversion starts: "Whereas in I/1 Alex drank moloko, consorted with his three pals, and prowled city streets by foot, in III/1 he drinks chai, rides the autobus through the city, and attempts (unsuccessfully) to reunite with his family, now consisting of three –dad, mum, and Joe, who has become "like a son to them"- to equal the number of droogs in the opening chapter" (Phillips 243). Additionally, opposite to the exposition, the streets are totally under police control, and consequently, under government control, as the police are the corrupted arm of a rotten system. As precise as an orchestra which adheres to a score, and supported by its symmetrical shape, *A Clockwork Orange* goes on linking form and content as a reflection of its own structure: "Like hands spinning about a clock face or themes returning in the sonata form recapitulation, the principal themes and characters return in Part Three of *A Clockwork Orange* to bring the story a full circle" (Phillips 244). Then, in chapter 2 Alex feels sick when he listens to classical music in juxtaposition to his delight in music and the feeling of satisfaction transmitted when he visits the music store in the exposition: "It was that these doctor bratchnies had so fixed things that any music that was like foe the emotions would make me sick just like viddyng or wanting to do violence" (Burgess 91). The treatment has changed Alex's love for music in revulsion. As the reader approaches chapter three, "Victims of Alex's violence in the exposition become his victimizers in the recapitulation –the "starry schoolmaster" (I/1, III/2)" (Phillips 243), and so Jack, who had been humiliated in the exposition, beats Alex with the help of his aged friends. The police patrol that comes to help consists of Dim, his old friend, and Billboy, his old enemy. Like in the sonata, the themes presented in the exposition keep transforming one after another. Young people who committed offences when Alex was free are now those responsible for imparting justice. But, displaying the corruption of the organizations dependent on the government, they decide to hit Alex and to leave him alone in the middle of nowhere. If there is a note that does not vary and serves as a contrast with the modulation that is perceived in the novel is the immorality of those who govern. Burgess does not leave it to chance, and he charges directly to those who manage the society through the power abuse, without having anyone to control

them. In chapter four, Alex has to ask F. Alexander for help and “As Burgess once summed it up, ‘The place where Alex and his mirror-image F. Alexander are most guilty of hate and violence is called HOME, and it is here, we are told, that charity ought to begin’” (Phillips 243). Alex finds a paternal figure in one of his victims, a victim tricked when asked for help in the exposition, while people who loved Alex have put him aside. The reversal of roles takes place as the recapitulation progresses, following the usual symmetrical inversion of the sonata. Chapter five shows an F. Alexander that has realized that the government is moving towards a form of oppressive control, typical of a totalitarian regime. Whereas in the first part Alex was a problem for society, in the last part F. Alexander's thinks of Alex as the solution. He sees in Alex an opportunity to unseat the current government in the next elections, and he writes an article about Ludovico's Treatment. So Alex will be again a mechanism that others are using in order to reach their objectives. F. Alexander has the assistance of its partners to lock Alex up in a flat in the city where, if he wants to escape, he will have to ponder suicide as a solution by jumping from the window, which is F. Alexander's ultimate goal to demonstrate the consequences of the government treatment. Through music, which Alex is forced to listen, the recapitulation continues to reflect the facts of the exposition. If in the first part, the heroine of the opera that Alex hears in the Korova Milkbar cut her throat, now is he who must risk his life if he wants to be free. While in the beginning the sensations that the opera conveyed to Alex were satisfying, at this point classical music is a source of distress. If in chapter three music helped him to achieve orgasm in an ecstasy of pleasure, now it causes pain. Chapter six, following the pattern of the sonata, is considered the last of the recapitulation. F. Alexander's plan seems to have worked and the government is in the spotlight. During Alex's stay in the hospital, as he finally jumped from the window, some clues let the reader suspect that his mind is changing. He dreams of sex and violence but he does not feel dizzy. His parents ask him to return home and, through Alex's replies, the reader realises how Alex begins to behave like in the first part and he does not feel bad at all. Finally, the doctors expose him to violent images to check and make sure that he is already cured. The inversion, like in the musical form, reaches its outcome: “the recapitulation comes to the closing section (III/6), which finds Alex in a position parallel to those at the conclusion of the exposition and development: at the culmination of one structural period in his life and ready to enter another” (Phillips

243). Alex returns to his old habits, he enjoys the music of Beethoven again, and his ability to make decisions is re-established, although these are linked to non-ethical acts again. The strength of the Government allows it to manipulate the facts in its favour, leaving F. Alexander in prison and maintaining the State with its power undamaged.

“In addition to the three obligatory sections, exposition, development, and recapitulation, a movement in sonata form may begin with an introduction and end with a coda, the latter generally returning once again to the primary theme and emphasizing the sub-dominant at some point” (Randel 765) and so the chapter seven will be the coda of *A Clockwork Orange*, “bringing what Burgess considered a sense of resolution to the novel” (Phillips 243). Alex is the leader of a violent gang again, but now he has a good job position in the National Gramodisc Archives, and he certainly shows some symptoms of monotony. The introduction to the coda seems to fit the expected repetition of the exposition: “The common musical practice of restating the opening of the exposition in the coda is imitated here through literary parody, with Alex back in the Korova Milkbar with a new trio of droogs” (Phillips 243). Adulthood sense, helped for some visions, is awakening in Alex who unexpectedly accuses his gang mates of being babies because they only have fun by beating people at any time. Alex begins to feel the music in a different way, he considers the option of saving money instead of wasting it and he even imagines himself with a son from a marriage. At eighteen years old, the time to abandon the criminal way of life that he has been carrying has come and Alex finally finds a new path. Given Alex’s evolution throughout the story, one might wonder about this unexpected turn in relation to the evolution of the character when all the facts in previous sections foresaw a dramatic denouement. The answer may be found in Beethoven and the musical pattern that Burgess follows to write the novel:

Burgess’s commitment to the novel’s musical structure may offer the strongest explanation for the marked change of tone in Chapter 21. In sonata form, the coda’s function is to bring the composition to rest, achieving resolution by offsetting the drama built up in earlier sections, especially the development. In a Beethovenian coda, such as the unprecedentedly long one that concludes the *Eroica* Symphony’s first movement, resolution is achieved by repeating motifs, previously used in highly dramatic ways, within a new context that eliminates the prior sense of urgency. This is exactly what

Burgess does in chapter 21, turning the bellicose fifteen-year-old Alex of the exposition into the pacific eighteen-year-old of the coda while converting the Korova Milkbar from a location of incipient violence into a scene of quasi-autumnal calm. (Phillips 244)

For Alex, his youth has been linked in an innate and mechanical way to violence and now he freely chooses to embrace maturity. He is sure that youth is associated with a kind of original sin that his own son is doomed to carry and, therefore, the child will suffer as he has suffered. The importance of the coda as resolving chapter seems vital to Burgess. First of all, the motif 'What's it going to be then, eh?' Appears twice in this chapter and it "provides compelling evidence that Burgess considered the twenty-first chapter as essential to the novel's structure as a coda in sonata form" (Phillips 244). These two times transform the total number of repetitions in 12 and "it is hardly a coincidence that 12 is the retrograde of 21. Without the 'coda', there would be just ten occurrences of the motif, a number irreconcilable with the novel's arithmological structure" (Phillips 244). Thus, the chapter seven comes to an end, resolved as it was the coda of the sonata form.

### 3. CONCLUSIONS

First of all, *A Clockwork Orange* is narrowly connected to Burgess' fondness of music. It is present in true and fake allusions, as motif, theme, and as the skeleton that supports all the structure. Without question, Burgess used a musical pattern when he wrote the novel and the symmetrical structure has its function well defined. Despite the disturbing scenes that permeate the novel, the musical quality that Burgess gives to the structure reaffirms the belief that art is malleable: the beauty of an opera or a sonata is also a vehicle for transmitting unpleasant sensations, if that is the composer's choice. It may sound contradictory but there is a clear purpose. Once again, recalling one of the main ideas of Burgess, the concepts of art and ethics must be separated and *A Clockwork Orange* is a good example of how to do it. In fact, although the music seems to incite violence, Burgess responsibly closes the novel showing that Alex's decision is above his artistic tastes.

In relation to the da capo aria, it is satisfactory to confirm how its cyclical structure A-B-A has many similarities with the novel. Alex has to undergo a number of processes that are equally cyclical. The second section is the contrast and the third section the restatement. Additionally, some details fit into the opera structure such as the *Ritornello*, Alex's hero role and the episode of the girl singing at the Korova Milkbar. Regarding the sonata form, it is even more exciting to go across the novel parts to verify how the themes are moulded following the structure of the musical form. The exposition of the sonata is the first part of the novel and all the themes are presented and exposed. The development is the second part and all the themes suffer a transition. With the recapitulation comes the inversion of the themes in the third part. And the last chapter of *A Clockwork Orange* is the coda. It works as the resolution, as necessary as unexpected.

Complex as the association of a literary work with musical genres may be, the study of Burgess's novel under this light has proven to be very enlightening. The convergence of both forms is more fluid than expected; the musical attributes are introduced in such a way that they are as imperceptible as important for the plot development. We can conclude that the analysis of the novel under this interdisciplinary perspective allows for a reconsideration of the text and the writer, and that music in literature is still an issue to be exploited.

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