



Free Will and Counterculture Movement in Anthony Burgess' *A Clockwork Orange*

Dewi Pusparini¹, Burhanuddin Arafah², Herawati Abbas³

dewipusparini666@gmail.com

Abstract

This research explores the relation between the aspect of free will in the novel A Clockwork Orange to the social and cultural phenomena in the era of counterculture movement. The writer uses descriptive qualitative method to analyze the structural elements of the novel and relate them to the supporting data from external references. The objectives of the research which are presented as follows: 1) to describe the way the importance of free will affect the characters' behavior in A Clockwork Orange, and 2) to reveal the way the importance of free will in this novel reflect the social condition during the era of counterculture movement. The writer also applies the genetic structuralism approach to focus the analysis on the element of free will and the way it relates to the elements of counterculture. The result of this research shows that there are several structural relations that connect both the aspect of free will in the novel and those in the era of counter-culture movement which consist of youth subculture, resistance against the state, and police brutality. The implication of this research is to promote the improvement of youth's behavior and social awareness by the implementation of free will and safe environment, not by force or violence.

Keywords: Free Will, Existentialism, Social Awareness, Counterculture, Behavior, Genetic Structuralism

How to cite: Pusparini, D, et.al. (2018). Free Will and Counterculture Movement in Anthony Burgess' *A Clockwork Orange*. *ELS Journal on Interdisciplinary Studies in Humanities*, 1 (4), 475-486.

1. Introduction

Existentialism, as one of the influential philosophical thoughts which started to gain prominence in the 20th century, has become a major interest for many people from many disciplines, especially in philosophy, literature, theology, and psychology. As a movement that reached its peak following the World War II, existentialism shares the belief that humanity has the ability to freely choose their course of action out of the external influence to give value and meaning in their own life. It mainly puts the emphasis on individual existence and concept of freedom in making choices.

Based on Sartre's "existence precedes essence", existentialism further explores the concept of free will. Free will is the idea that men are able to have some choices in how they act and assume as they are free to choose their behavior. In other words, they are self-determined in the way they behave without having to do it according to what society, religion, or any outer influences have dictated them to do (Kane, 2001: 23). To prove that

^{1,2,3} Hasanuddin University

they exist, men must make choice whether it is good or bad. However, due to Sartre's notion that human exists first without the creator; man is condemned to a life of freedom. If men reject the notion of God, thus they cannot draw a clear understanding of how things are defined as good or evil. In other words, one can defy what is believed as the moral standard by choosing either side to 'exist' and must accept the consequence of their free will without any regrets. Regardless of which side human chooses, free will and its importance in determining choices is the fundamental part that defines their existence as an authentic being.

Speaking about existentialism in its relation to literature, it actually refers to a literary movement of the mid-twentieth century. When closely examining the theme that existentialist literature tries to explore, it deals extensively with the alienation experienced by the main character. This is caused by a notion in which the existentialists firmly believe that in order to be free and authentic, one must reject the external authority who always forces its doctrine and ideology to shape individual's life. Therefore, the existentialist within literary works intentionally isolates themselves to avoid society because the only authority he held is himself. The impact of world wars, nuclear threats, and dehumanized social values also make several existentialist writers in the twentieth century lose favor in the current system. Thus, people cannot judge their choice in creating characters that always alienate themselves and defy moral standards as something selfish, indifferent and amoral.

One of the literary works that deals with the concept of free will under the study of existentialism is *A Clockwork Orange*. Written by English author Anthony Burgess, *A Clockwork Orange* is a dystopian novel published in 1962 that narrates a story of the protagonist Alex who lives in the futuristic English society. The society is dominated by violent youth culture which makes Alex and his friends to behave wildly and commit many unforgivable crimes. Those crimes lead him to be arrested by the government, or in this case a totalitarian government that violently brainwash him to be a 'healed' criminal against his own will.

Burgess stated that he was inspired to write *A Clockwork Orange* after visiting Soviet Union in 1961 when he witnessed the state-oriented and oppressive communist nation that intended to widespread its power all over the world. The Soviet Union around the time of his visit was the big rival of United States, even surpassed US in its exploration to the outer space. It is also known as the first nation that spread the ideology of socialism in countries like North Korea, Cuba, and Vietnam. Burgess believed that the idea of communism is basically misleading and destructive because it degrades the freedom of individuals in many aspects when personal ownership is banned and entirely shifted to the state-oriented government. Burgess, influenced by his upbringing as a Catholic, strongly believes in the notion of free will and original sin which prevents him from believing in a system that removes individual freedom for the sake of authority.

In addition, another inspiration that influenced him to write this novel was the social phenomenon called the counterculture movement. This movement started to flourish in United States and some European countries including United Kingdom around 1950s-1960s which purpose was to establish a social change pioneered by the so-called non-conformist youth who tried to oppose the mainstream norms and cultures created by the higher authorities. It is known for one of the most phenomenal youth movements which led to the birth of non-violence resistance, the establishment of communal lifestyle, juvenile gang, punk and rock music, drug abuse, and many things related to the social

nonconformity. Burgess created characters in this novel, especially the main protagonist and his gang, based on a group of teenagers he once met during this period. Through these characters, it is implied that Burgess' main purpose is not about to show an adoration of extreme violent youth, but to convey that every human being deserves individual freedom in choosing their own destiny without any interventions of external influences.

Based on her lasting impression after reading the novel and her interest in exploring the aspect of free will and counterculture movement, thus, the writer decides her journal to be entitled "*Free Will and Counterculture Movement in Anthony Burgess' A Clockwork Orange*". The writer presents an analysis which relates the concept of free will to the social and cultural phenomena around the time when the author lived, especially during the period when the counterculture movement rose to prominence.

Some related studies that took the novel *A Clockwork Orange* as their object have been conducted by previous researchers. The first study is *1984 and A Clockwork Orange: A Comparative Study of How Violence Affects The Main Characters with Special Attention to Age and Life Stage* which is written by Skjorestad (2010). The main objective of this thesis is to compare the aspect of violence between *1984* and *A Clockwork Orange* and also the effects of that violence towards the main character in both novels. The second study is *A Clockwork Orange: The End of The 'Angry Young Man' Era* which is written by Matthew (2011). The main objective of this thesis is to show how the rebellious youth culture meets their end as depicted in Alex's eventual fate in the end of the novel. The third study is *Nadsat: The Argot and Its Implications in Anthony Burgess' A Clockwork Orange*" which is written by Evans (1971). This journal mainly focuses on the analysis of the use of slang words called *Nadsat* which is spoken by most of the teenagers like Alex and his friends in the novel. *Nadsat* itself was invented by Burgess, using the combination of Russian-English language in creating it. The fourth study is *A Clockwork Orange: Burgess and Behavioral Intervention* which is written by Bobby Newman (1991). This journal focuses on the analysis of the non-effectiveness of behavioral intervention as depicted in the novel where the authorities 'heal' Alex through suffering. The last study is *Existentialism and Human Freedom* which is written by John Killinger (1961). This journal focuses on the analysis of existentialism in broader scale, consisting of the concept of being, nothingness, fear, Christianity, prisoners, freedom of movement, and slavery. This journal discusses existentialism as a stand-alone aspect of philosophical movement without relating it to the literary works.

1.1. Genetic Structuralism

According to Goldmann (1977: 138-142), genetic structuralism offers a total change of orientation in the view of collective character of literary creation which derives from the fact that the structure of the world in the literary work are homologous with the mental structures of certain social groups or is in intelligible relation with them. Whereas on the level of content, that is to say, of the creation of the imaginary worlds governed by these structures, the writer has total freedom. The writer creates the imaginary worlds by inserting the immediate aspect of his individual experience into his works and considering cultural phenomena. It concerns itself not only with immediate appearances or content, but with significant mental structures. Such structures are totalities in which the component parts are dependent for each other.

Furthermore, Goldmann (1977: 142-152) emphasizes that such structures must be understood in terms of their origin in the historical process. Any given totality can be inserted into a larger totality; thus a literary text could be seen as a totality with its own structure, or as a component of a whole epoch of social history. In particular, Goldmann develops the concept of a “world view”, means the set of aspirations, ideas, and feelings elaborated by a whole social class at a stage in its history. Such a worldview is produced by a collective subject, but may find its most coherent expression in a major literary or philosophical text.

To support his theory, its concept builds a coherent set of categories to which he calls the genetic structuralism. The categories consist of human facts, collective subject, world view, and structure of literary works.

a. Human Behavior

Genetic structuralism sets out from the hypothesis that all human behavior is an attempt to give a meaningful response to a particular situation. Therefore, it is to create a balance between the subject of action and the object on which it bears, in this case the environment. However, at this point, although all human groups act on the consciousness, affectivity, and behavior of their members, only the action of certain specific groups is able to encourage cultural creation (Goldmann, 1977: 156-160).

b. Collective Subject

Collective subject is a collection of individuals who form a single unit and its activities. Goldmann (1980: 87) specifies them as a social class in the Marxist sense, because that's the group that is proven in history as the group has created a complete and comprehensive view of the life and that has influenced the development of human history. Literature as a humanity fact, as mentioned earlier, is not a naturally occurring phenomenon, but rather the result of human activity as the subject.

c. World View

The first thing will be discussed to understand what and where were the position of a world view in the concept of Goldmann's genetic structuralism theory is a concept called *homology*. This theory believes in the existence of homology between the structure of a literary work and the social structure of the society, since both are the result of human activity (Goldmann, 1977: 139). The concept of homology tries to distinguish the pattern of the relationship between these two variables (the structure of literary works and the structure of society) which is often described by the term 'reflection' or 'mimesis'. For this theory, reflection or mimesis means the depiction in the literary work is always identical to what is exists in reality. Meanwhile, the universe existed in structure of the literary works is absolutely imaginative and unreal. The only relation that may be emerged between literary works and reality is structural relation. As an addition, Goldmann (1980: 113) argues that, people can both find and at once understand the relationship between an imaginary world in the literary works and the real world by this concept of homology. To put it simply, the homology can be regarded as structural alignment relationship between two variables that have been mentioned.

1.2. Existentialism

Existentialism, in the broader sense, is a 20th century philosophy which concentrates its ideas upon the human existence and the way humans find themselves existing in the world. Existentialistic ideas rose to prominence in society when there was a deep sense of despair following the Great Depression and World War II. After the world wars, there was a break down in traditional ideas of philosophy. There was no true sense of community, no faith in human nature, and an increasing belief that perhaps the divine did not truly exist if it allowed for atrocities such as the holocaust to happen (Flynn, 2006: 67). Thus, it makes the main notion of this philosophy is to emphasize that human exists first and then each individual spends a lifetime to change their essence or nature without being dictated by external influences such as religion, social norms, etc.

An existentialist can be either be a religious figure, agnostic, or an amoral atheist; Soren Kierkegaard, a Christian theologian, Friedrich Nietzsche, an anti-Christian, Jean Paul Sartre and Albert Camus, an atheist, are credited for their works and writings about existentialism. Sartre is widely known for bringing the existentialism to its greatest prominence in the 20th century, together with his fellow existentialists such as Simone de Beauvoir, Martin Heidegger, and Maurice Merleau-Ponty. Each of them basically agrees that human life is in no way complete and fully satisfying because of suffering and losses that occur when considering the lack of perfection, power, and control one has over their life (Schrift, 2006: 163). Even though they do agree that life is not entirely satisfying, it nonetheless has meaning as shown by Sartre in his statement below about the importance of human existence.

“Man, first of all exists, encounters himself, surges up in the world, and defines himself afterwards. If man as the existentialist sees him is not definable, it is because to begin with he is nothing. He will not be anything until later, and then he will be what he makes of himself” (2007: 54).

1.3. Free Will

According to O'Connor in *Stanford Encyclopedia of Philosophy* (2010), free will is a philosophical term of art for a particular sort of capacity of rational agents to choose a course of action from among various alternatives. Most philosophers suppose that the concept of free will is very closely connected to the concept of moral responsibility based on one's choice. Acting with free will, on such views, is just to satisfy the metaphysical requirement on being responsible for one's action. On a minimalist account, free will is the ability to select a course of action as a means of fulfilling some desire (Kane, 2001: 89). The philosopher David Hume, for example, defines free will as either a power of committing actions or not, according to the determination of a person's will.

Speaking about free will in its relation to existentialism, Jean Paul Sartre, as the existentialist philosopher, says that “you are free” because you always have a choice (2007: 67). He offers an example of a man who becomes involved in a war to further illustrate his point. He describes that during war, people may assume that a man who is enlisted in army totally have no freedom as they are forced to fight for his country. However, they actually have a choice. For instance, they can leave the army ,run away from their country, or commit suicide. The reason they end up fighting in the war is because they consider the consequences of each of their options and decide that fighting is the best choice. As such, they have freely chosen their own decision and become responsible for the certain fate they may experience during the war (2007: 69).

Furthermore, Sartre makes the boldest statement when he comments that people "choose slavery without suffering". They would rather live as objects, devoid of true humanness, than face the consequences of self-determinism to use their own free will (Killinger, 1961:305). When a person acts in bad faith, Sartre claims that they are not being authentic. He is robust in his belief that one should behave in honest, good faith. Sartre says that to exist authentically in the highest possible degree is the aim that existentialism sets before every human being. (Killinger, 1961: 313).

For Sartre, existence precedes essence, freedom is absolute, and existence is freedom. Thus, Sartre strongly rejects any essence which is associated to individuals prior to their existence. Individuals first of all exist, and there is no 'human nature' which exists outside or inside beings. Based on this, it can be assumed that freedom is somehow infinite, but the world has many physical limitations which we have to take into consideration. Sartre writes "no limits to my freedom can be found except freedom itself or, if you prefer, that we are not free to cease being free" (Sartre, 1956: 439).

"Man is *condemned to be free*; because once thrown into the world, he is responsible for everything he does. It depends on you to give life a meaning" (1956: 491).

1.4. Counterculture Movement

According to *Oxford English Dictionary*, counterculture is a radical culture especially among the young that rejects established social values and practices; a mode of life opposed to the conventional lifestyle. In addition, John M. Yinger also suggests the use of the term counterculture as "wherever the normative system of a group contains, as a primary element, a theme of conflict with the values of the total society, where personality variables are directly involved in the development and maintenance of the group's values, and wherever its norms can be understood only by reference to the relationships of the group to a surrounding dominant culture" (1960: 627). To put it simply, this so-called counterculture movement is a historical movement held by a group of people whose values, norms, and behavior contradict with those of the established mainstream culture.

In United Kingdom, the beginning of counterculture movement was started in the 1950s. There were so many anti nuclear demonstrations attended by thousands of people around that time, especially the ones sponsored by the organization called CND (Campaign for Nuclear Disarmament). A series of march had been held for days with people having their guitars and singing songs during the demonstration which is also another aspect of youth culture that was emerging around that time. It turned out that it was not welcomed with open arms by the government and ended with the eventual use of force and violence by the police officers as protests and student unrest increased (Goffman, 2004: 100).

Although it was first begun in the United Kingdom, the counterculture movement was more popular in the United States around 1960s as a reaction against the conservative social norms, the political conservatism, social repression of the Cold War period, and the U.S. government's military intervention in Vietnam. As the 1960s progressed, widespread tensions developed in American society that tended to flow along generational lines regarding the war in Vietnam, race relations, women's rights, traditional modes of authority, experimentation with psychedelic drugs, the height of extravagant fashion, and a materialist interpretation of the *American Dream* (Hirsch, 1993: 89).

The counterculture movement also took hold in Western Europe, with London, Amsterdam, Paris, Berlin, and Rome rivaling San Francisco and New York City as

counterculture centers. One manifestation of this was students' mass strike that took place in Paris in May 1968, which nearly overturned the French government. In Central Europe, young people adopted the song "San Francisco" as an anthem for freedom, and it was widely played during Czechoslovakia's "Prague Spring," a initial attempt to break away from Soviet repression (Goffman, 2004: 127).

Furthermore, the number of freedom were encouraged within countercultural communities, which consisted of freedom to explore one's potential, freedom to create one's self, freedom of personal expression, freedom from scheduling, freedom from rigidly defined roles and hierarchical statuses (Anders, 1990: 102). People who were involved in these communities also tried to bring change into children's education with a hope that it did not discourage the aesthetic sense, love of nature, passion for music, desire for reflection, or strongly desired independence. As the youth subculture began to spread and react against the established social conformity, new theories about cultural and personal identity began to spread in this era, existentialism for instance.

2. Objectives of the Research

Based on the research questions above, the researcher formulates the objectives of the research which are presented as follows: 1) to describe the way the importance of free will affect the characters' behaviour in *A Clockwork Orange*, and 2) to reveal the way the importance of free will in this novel reflect the social condition during the era of counterculture movement.

3. Method

3.1 Source of Data

Primary data are discovered from reading upon *A Clockwork Orange* itself. These data are taken from a series of events related to the aspect of the importance of free will which occur in the novel. They are either explicitly or implicitly shown through dialogues, internal monologues, and narrations. Meanwhile, the secondary data are taken from external sources outside the novel. These data function as additional information to support the primary data and to prove the way the applied theory works on them. Such external sources consist of books, journals, online articles, periodical, essays, thesis, and some other printed resources related to the objective of this research.

3.2 Data Collection

The writer conducted a comprehensive reading on either the novel or the various external supporting sources to obtain data which are considered relevant to this study. These external data were obtained from library books, online articles, essays, journals, and other writings found on the internet which the writer considers reliable and helpful to be used as references. In addition, the writer used many types of dictionaries to find the meaning of difficult and unfamiliar words in the novel and the supporting texts used as a reference. Not only the regular English dictionaries, the writer also used a particular dictionary for the invented language found in the novel called *Nadsat* which was written by the author himself.

3.3 Data Analysis

The writer applies the genetic structuralism approach of Goldmann as the most possible theoretical concept which is appropriate to be used to analyze the concept of free will in the novel and its relation to counterculture movement.

4. Findings & Discussion

4.1 Youth Subculture

The element of youth culture which takes form of the use of hallucinogen drugs and the trend of extravagant fashion is one of the social structure strongly emphasized in this novel. The choice of this lifestyle is seemingly based on the purpose of creating the youth's own identity or the freedom of expression so that they can be recognized as a separate special existence from the others. The writer relates the youth who take part in this culture with the concept of 'collective subject'. Collective subject, as stated by Lucien Goldmann, is a group which consists of individuals or a whole unit of community who collectively creates a complete and comprehensive understanding about life through their human activity (1980: 87). By corresponding to such concept, it can be stated that as a collective subject, the youth community which consists of Alex and his juvenile gang along with their bizarre lifestyle creates a new social phenomenon called 'subculture' (a type of cultural group within the dominant one). The depiction of the use of hallucinogen and the choice of weird fashion sense both act as human facts that build this kind of collective subject.

The phenomenon of subculture as revealed in this novel is somehow related to the life of hippie community which rose to fame during the counterculture movement in 1960s. Thus, it is obvious that there is an existence of homology built between the structure of literary works and the structure of real society (Goldmann, 1977: 139). For instance, the way the main protagonist chooses to experience temporary pleasure and spiritual connection through consuming unknown hallucinogen drugs probably reflects the way the hippies experimented with psychedelic drugs like LSD (Lysergic Acid Diethylamide) to alter their original consciousness and heighten their senses (Ahmed, 2010: 64).

The Ko Part 1 rova Milkbar was a milk-plus mesto, and you may, O my brothers, have forgotten what these mestos were like, things changing so skorry these days and everybody very quick to forget, newspapers not being read much neither. Well, what they sold there was milk plus something else. They had no license for selling liquor, but there was no law yet against prodding some of the new veshches which they used to put into the old moloko, so you could peet it with vel-locet or synthemesc or drencom or one or two other vesh-ches which would give you a nice quiet horrorshow fifteen minutes admiring Bog And All His Holy Angels and Saints in your left shoe with lights bursting all over your mozg (Burgess, 1995: 6).

The four of us were dressed in the height of fashion, which in those days was a pair of black very tight tights with the old jelly mould, as we called it, fitting on the crotch underneath the tights, this being to protect and also a sort of a design you could viddy clear enough in a certain light, so that I had one in the shape of a spider, Pete had a rooker (a hand, that is), Georgie had a very fancy one of a flower, and poor old Dim had a very hound-andhorny one of a clown's litso (face, that is). Dim not ever having much of an idea of things and being, beyond all shadow of a doubting thomas, the dimmest of we four. Then we wore waisty jackets without lapels but with these very big built-up shoulders ('pletchoes' we called them) which were a kind of a mockery of having real shoulders like that. Then, my brothers, we had these off-white cravats which looked like whipped-up kartoffel or spud with a sort of a design made on it with a fork (Burgess, 1995: 6).

However, it is important to acknowledge what Goldmann truly emphasizes on the concept of homology that the only relation that may be emerged between literary works and reality is structural relation (1980: 113). In other words, the status of literary works still remains as pure imagination even though they are somewhat identical to what actually exists in reality. This concept is proved in the novel through a reason behind Alex and his friends' choice in wearing eccentric and bizarre clothes. They wear such kind of clothes as

a freedom of expression and also to show the ordinary people that they have their own identity and authentic existence. Such reason is completely opposite with those of hippie community who chose to wear the flamboyant, floral pattern, and colorful outfits as a symbol of love and hope to react against nuclear expansion, racial discrimination, and Vietnam war. Therefore, it is obvious that the choice of fashion here becomes the structural relation that connects both realms (Yinger, 1960: 648).

Based on this structural relation, the world view that mediates the novel and the actual reality can be finally determined. The concept of world view, according to Goldmann, is not only about a set of ideas about human life, but also a manifestation of the perception of the world which is developed as a result of certain social circumstance faced by the collective subjects. (1980: 115). By corresponding to this concept and taking the subculture community in this novel as the collective subject, the writer concludes that the world view in this youth culture case is "social nonconformity" which means the choice of living a life differently from the mainstream society and rejecting the long established social rules and norms. Alex and the other young characters have bravely performed this social nonconformity world view by involving themselves into drugs abuse which is supposed to be a negative habit and despised by the common people. They also have guts to show their freedom of expression by wearing bizarre clothes while the ordinary people among them only wear normal clothes.

4.2. Resistance versus Totalitarian State

The depiction of resistance against the totalitarian government by a group of activists is also a significant social structure revealed in this novel. This group, which consists of the character F. Alexander and his comrades, can be treated as another form of collective subject as they are united together for possessing the same vision and goal, which is to bring a downfall towards the authoritarian state in order to create a country which gives more individual liberty for its people. Stuffs like spreading pamphlets in which the "death on government" written on them and the creation of subversive literature are some examples of human facts shown in this novel that shapes this collective consciousness.

"Some of us have to fight. There are great traditions of liberty to defend. I am no partisan man. Where I see the infamy I seek to erase it. Party names mean nothing. The tradition of liberty means all. The common people will let it go, oh yes. They will sell liberty for a quieter life. That is why they must be prodded, prodded." Here, brothers, he picked up a fork and stuck it two or three razzes into the wall, so that it got all bent. Then he threw it on the floor. Very kindly he said: "Eat well, poor boy, poor victim of the modern world," and I could viddy quite clear he was going off his gulliver. Well, brothers, what he had written was a very long and very weepy piece of writing, and as I read it I felt very sorry for the poor malchick who was govoreeting about his sufferings and how the Government had sapped his will and how it was up to all lewdies to not let such a rotten and evil Government rule them again (Burgess, 1995: 110).

There is also an existence of homology between the resistance held by activists in the novel and those in the New Left movement which emerged during the counterculture era around 1950s-1960s. The structural relation that connects these two realms is the method of doing such resistance. While the characters in this novel prefers underground activity by committing shady things like spreading provocative pamphlets or sacrificing a certain individual to serve their purpose, the real New Left activists turned out to be more humane and compassionate when executing their action. They prefer non-violence resistance by doing march and symbolic protest in public places to express their resentment towards the state.

Based on the structural relation above, the writer tries to draw a world view that mediates the depiction of resistance in this novel and the one in the counterculture movement. It is none other than the pursuit of social welfare with the strong emphasis on the freedom of individuals. Such world view is, by any means, proposed through the way F. Alexander and his comrades frequently voice his long time desire for civil liberty (despite doing such things through anarchism and underhanded methods) in the novel and the way the New Left activists express the similar concerns when they held non-violence resistance in 1950s-1960s. All the intellectuals who were involved in such movement tried to fight for the pursuit of individual liberty. They also criticized the way the old socialist system worked which did not give much concern towards real social issues like civil rights, racial discrimination, gender roles, freedom of sexual orientation, nuclear expansion, social welfare, etc. (Hirsch, 1993: 319).

4.3. Police Brutality

The depiction of police brutality when dealing with the juvenile crimes is also another form of social structure conveyed in this novel. People may think of this brutality as something that those young hooligans deserve for committing so many bad deeds but they still have rights to not being treated inhumanely. The way the police uses force and violent way to handle this matter makes those young men incapable of using their freedom to protect themselves from any physical harm or the other threats that may endanger their lives.

But what the Government was really most boastful about was the way in which they reckoned the streets had been made safer for all peace-loving night-walking lewdies in the last six months, what with better pay for the police and the police getting like tougher with young hooligans and perverts and burglars and all that cal (Burgess, 1995: 93).

The way the police uses physical torture as a kind of punishment towards the main protagonist and the other young criminals is somehow related to what police did towards protesters who were involved in a series of strikes and demonstrations during the era of counterculture movement, especially during the time when the young activists held a series of demonstrations including the civil rights and anti-Vietnam war protest in United States or anti-nuclear protest sponsored by the organization called *Campaign for Nuclear Disarmament* (CND) in United Kingdom. All the people who were involved in these mass protests had experienced horrible things in the midst of their strike, such as being violently beaten, surrounded with tear gas or threatened with the firing of ammunition by the police (McKay, 1996: 286). It is obvious to see how the state in this era did not give much respect to freedom of speech and did not hesitate to use violence to prevent people from expressing their own choice in voicing their opinion about the way the rotten system works during that time.

However, it is important to be noted that the only structural relation that connects both the novel and the reality in this case is the brutality itself while the true reason behind such action turns out to be different for each realm. For the police brutality depicted in the novel, it is mainly caused by the actual youth crimes. Meanwhile in the counterculture era, the police used brutal forces to deal with the peaceful protesters who actually did not deserve to accept such treatment in the first place because what they did was for positive purposes (civil rights, anti-war and anti-nuclear protests) which should not be considered as crimes. It is also their fundamental rights as human being to express a freedom of speech.

Based on the structural relation above, the writer draws a world view that mediates between the police brutality in *A Clockwork Orange* and the one in counterculture movement. It is all for the sake of maintaining social and political stability. Things like juvenile crimes and mass demonstration are believed to be able to interrupt the social order in a state because they cause a feeling of insecurity among the citizens. The fact that citizens are most likely to blame the government for such things leads to the state's maximum effort to keep their reputation clean by commanding their police to prevent undesirable things that can affect the stability by any means necessary, including the use of violence.

5. Conclusion

The writer concludes that the element of youth subculture, resistance against the state, and police brutality depicted in this novel reflects the social and cultural phenomenon during the counterculture era in 1950s-1960s. They are briefly summed up as follows: 1) For youth subculture case, the main protagonist's choice of consuming hallucinogen drug and wearing eccentric fashion reflects the Hippie community in America or Teddy Boy subculture in England who were notoriously known during that time as the group of young people who enjoyed experimenting with psychedelic drugs and bizarre fashion. Such actions are inspired by their own desire to freely express their authentic identity and special existence, 2) For resistance against the state case, F. Alexander's choice of leading an underground activism against the totalitarian state also reflects the New Left's non-violence resistance in the era of counterculture movement. Both pursue a similar dream, which is the establishment of the freedom of individual rights, and 3) For police brutality case, the depiction of polices when physically torturing young criminals who are not given a freedom to protect themselves in this novel somehow reflects the police brutality which occurred during the counterculture movement, especially when they tried to stop people who were involved in anti-war and anti-nuclear protest by using violence.

References

- Ahmed, M.K. (2010). Reading Burgess's *A Clockwork Orange*: Cultural Oddities and Their Social Impact. *IJUC Studies* 7 (2010): 63-72. print
- Anders, Jentri. 1990. *Beyond The Counterculture: The Community of Mateel*. Pullman: Washington State University Press.
- Burgess, Anthony. (1995). *A Clockwork Orange*. New York: W. W. Norton & Company.
- Evans, Robert. (1971). Nadsat: The Argot and Its Implications in Anthony Burgess' *A Clockwork Orange*. *Journal of Modern Literature* 1 (1971): 406-410. Print.
- Flynn, Thomas. (2006). *Existentialism: A Very Short Introduction*. New York: Oxford University Press.
- Goffman, Ken. (2004). *Counterculture Through the Ages*. New York: Villard Books.
- Goldmann, Lucien. (1977). *Towards a Sociology of The Novel*. Translated into English by Alan Sheridan. London: Tavistock Publication.
- Goldmann, Lucien, (1980). *Essays on Method in The Sociology of Literature*. Translated into English by William Q. Boelhower. Missouri: Telos Press.
- Hirsch, E.D. 1993. *The Dictionary of Cultural Literacy*. Boston: Houghton Mifflin Company.
- Kane, Robert. (2001). *Free Will*. New Jersey: Wiley.

- Killinger, John. (1961) Existentialism and Human Freedom. *The English Journal* 5 (1961): 303-313. Print.
- Matthew, J. Horner. (2011). *A Clockwork Orange: The End of The 'Angry Young Man' Era*. Ohio: Liberal Arts and Social Sciences of Cleveland State University.
- Newman, Bobby. (1991). A Clockwork Orange: Burgess and Behavioural Interventions. *Behaviour and Social Issue* 1 (1991): 61-70. Print.
- O'Connor, Timothy. "Free Will." *Stanford Encyclopedia of Philosophy*, Stanford University, Retrieved on 29 July 2018.
- Oliver, Paul. (2014). *Hinduism and The 1960s: The Rise of Counterculture*. London: Bloomsbury Academic.
- Sartre, Jean P. (1956). *Being and Nothingness*. New York: Philosophical Library.
- Schrift, Alan D. (2006). *Twentieth-century French Philosophy: Key Themes and Thinkers*. New Jersey: Blackwell Publishing.
- Skjorestad, Anstein. (2010). *1984 and A Clockwork Orange: A Comparative Study of How Violence Affects The Main Characters with Special Attention to Age and Life Stage*. Norway: Literary Studies of Stavanger University.
- Yinger, Milton. (1960). Contraculture and Subculture. *American Sociological Review* 5 (1960): 625-635.print.