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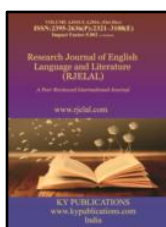
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THE SEMIOTIC ASPECT OF SELF-REGULATION IN BURGESS'S *A CLOCK WORK ORANGE*

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ABSTRACT

The present study aims to semiotically analyze concepts of self-regulation in a novel: *A Clockwork Orange* and its movie adaptations. The primary concern of this study is to depict how this novel reflect the theme of self-regulation and how it is formed and demonstrated as the process of continuously monitoring progress toward a goal by redirecting unsuccessful efforts. This analysis reveals the effects of society, environment, and government on individuals' behavioral controls.

This novel and movie adaptation deal with the marginalized groups of the society who are suffering from psycho-social problems whether they successfully cope with them or not. It reveals how these characters could self-regulate themselves in the society which expects fixed proper conduct.

Key Words: semiotics, self-regulation, discursive psychology, social psychology, control, obstacle.

Clockwork Orange is written in 1961 by Anthony Burgess. It is a short, brilliant, dystopian polemic intended, he said, as "a sort of tract, even a sermon, on the importance of the power of choice". (<https://www.theguardian.com/books/2015/apr/13/100-best-novels-clockwork-orange-anthony-burgess>). The second, Stanley Kubrick's *A Clockwork Orange*, is the brilliant cinematic adaptation; a controversial masterpiece, released in 1971." *A Clockwork Orange* recounts the tale of Alex Beethoven-mad thug with a lovely internal monologue. Eloquent in Nadsat, his teen argot, a heady mix of Russian, Romany and rhyming slang, Alex narrates his career as the leader of a gang of "Droogs", Peter, Georgia and Dim.

It is often said that these brutes derive from the modes and rockers, but Biswell shows conclusively that a deeper inspiration comes from Burgess's wartime experience. brilliant and sinister opening of horrific "ultra violence" describes the gang on the rampage: terrorizing a school teacher,

beating a drunk, carving up a rival gang, stealing a car, and ransacking a country cottage, having tortured a harmless literary man and gang-raped his wife. After the sick brio of this opening, the novel settles into Alex's subsequent incarceration in State Jail 84F and the mind-altering aversion therapy inflicted on him by the authorities. It also explores, with some subtlety, the relationship of free will and individual responsibility in Burgess's inimitable style." (<https://www.theguardian.com/books/2015/apr/13/100-best-novels-clockwork-orange-anthony-burgess>)

Research consistently shows that self-regulation henceforth called as (SR) is a center part of versatile human conduct that has been concentrated, to a great extent in parallel, through the point of view of social and identity. The capacity for SR allows people to control their thoughts, behaviors, emotions, and desires and allows them to make plans, choose from alternatives, control

impulses, inhibit unwanted thoughts, and regulate appetitive behavior (Heatherton 2011). In spite of this impressive ability, failures of self-regulation are common and contribute to numerous societal problems. Self-regulation involves a critical balance between the strength of an impulse and an individual's ability to inhibit the desired behavior.

Self-regulation techniques are generally utilized. Fruitful individuals and learners use self-regulation to effectively and efficiently accomplish a task. They will regulate different strategies and monitor the effectiveness of that strategy while evaluating and determining the next course of action.

Statement of Problem

This study aims to highlight the signs of self-regulation in the novel: *A Clockwork Orange* by Anthony Burgess. The goal of the study is to employ Roy Baumeister's concept of self-regulation in *A Clockwork Orange*. It also investigates the semiotic signs of self-regulation in this novel. The similarities and differences of psycho-social analysis of self-regulation discourses in this novel are examined. It provides a deep consciousness raising and awareness in readers of literary texts to better understand and identify the signs that represent psychological discourses of self-regulation. These ideas or approaches show an 'adaptation' of semiotic psychology on the one hand and a deepening insight of the relevance of semiotics for psychology on the other hand.

Selected novel are replete with different signs of anxiety, depression, self control in hard situations, suicide and the most prominent sign is self-regulation that could be examined through semiotic analysis.

This paper presents a view of semiotics that provides some theoretical elements for bridging some of the gaps between self regulation behavior and psychosocial analysis. This is done, firstly, through an exploration into the concept of 'self regulation' and, then, by exploring how semiotic action is able to produce signs of self regulation in the mentioned movie.

The other purpose of this research is to shows the paramount role played by self-regulatory mechanism in human motivation and action across

diverse realm of functioning. Self regulation is a multifaceted phenomenon operating through a number of subsidiary cognitive process including self-monitoring, standard setting, evaluative judgment, self-appraisal and affective self-reaction. "Cognitive regulation of motivation and action relies extensively on and anticipatory proactive system rather than simply on a reactive negative feedback system. The human capacity for forethought, reflective self-appraisal, and self-reaction gives prominence to cognitively based motivators in the exercise of personal agency." (social cognitive of self regulation, Albert Bandura, 1991.)

By reading the present study, the reader discovers how the issue of self, power, behavior, and control could be related to each other. This is made more concrete that how these issues have effect over each other.

Research Significance

As the literature review declares, barely any study has previously concentrated on the semiotic investigation of discursive practices in this selected movie in terms of psycho-social concept of self-regulation. Therefore, this theme of study bears the value of significance. It is an interdisciplinary study and moves into different fields of psychology and sociology. Besides, students and researchers would benefit from this study in terms of the way the psychological concept of self regulation is semiotically analyzed in the movie adaptations. The readers may pave the way for the literary readers to concentrate on this work from psychological point of view.

Albert Bandura has had an enormous impact on personality theory and therapy. His straightforward, behaviorist-like style makes good sense to most people. Among academic psychologists, research is crucial, and behaviorism has been the preferred approach. Since the late 1960's, behaviorism has given way to the "cognitive revolution," of which Bandura is considered a part. Cognitive psychology retains the experimentally-oriented flavor of behaviorism, without artificially restraining the researcher to external behaviors, when the mental life of clients and subjects is so obviously important (C. George Boeree; 1998, 2006). Recent experiments indicate that regulatory

resources are rooted in physical energy stores. Motivational conflicts, especially the clash between selfish motives and behaviors that promote social acceptance, set the stage for the necessity of self-regulation and the circumstances in which ego depletion is most likely.

Literature Review

Self-regulation theory (SRT) is an arrangement of cognizant individual administration which includes the way toward driving one's own considerations, practices, and emotions to achieve objectives. Self-regulation is a highly adaptive, distinctively human trait that enables people to override and alter their responses, including changing themselves so as to live up to social and other standards.

The nature of self-regulation process traced back to the human behavior." Human behavior is sometimes seen as reflecting in internal energy system competing for ascendance" (Freud, 1940/1946; Hull, 1943). Another view holds that behavior directly emerges from set of needs (Murray, 1948), behavior has been seen as reflecting patterns of childhood relationships carried in symbolic form into adulthood (Bowlby, 1988)

Human behavior as self-regulation is a continual process of moving toward and away from different kind of mental goal representations and that this movement occurs by process of feedback control. Self-regulation treats behavior as the consequence of an internal guidance system inherent in the way living beings are organized. The guidance system regulates a quality of experience that's important to it, for that reason the guidance technique as a system of self-regulation.

For self-regulation to be effective, three parts or ingredients are involved. The first is standards, which are ideas about how things should (or should not) be. The second one is monitoring, which means keeping track of the target behavior that is to be regulated. The third is the capacity to change.

Standards are an indispensable foundation for self-regulation. We already saw that self-regulation means change in relation to some idea; without such guiding ideas, change would largely be random and lacking direction. Standards include

goals, laws, moral principles, personal rules, other people's expectations, and social norms. Dieters, for example, typically have a goal in terms of how much weight they wish to lose. They help their self-regulation further by developing standards for how much or how little to eat and what kinds of foods they will eat.

The second ingredient is monitoring. It is hard to regulate something without being aware of it. The process of monitoring oneself can be compared to how a thermostat operates. The thermostat checks the temperature in the room, compares it to a standard (the setting for desired temperature), and if those do not match, it turns on the heat or air conditioner to change the temperature. It checks again and again, and when the room temperature matches the desired setting, the thermostat turns off the climate control. In the same way, people compare themselves to their personal standards, make changes as needed, and stop working on change once they have met their goals. People feel good not just when they reach their goals but even when they deem they are making good progress (Carver & Scheier, 1990). They feel bad when they are not making sufficient progress.

That brings up the third ingredient, which is the capacity to change oneself. In effective self-regulation, people operate on themselves to bring about these changes. The popular term for this is "willpower," which suggests some kind of energy is expended in the process. Psychologists hesitate to adopt terms associated with folk wisdom, because there are many potential implications. Here, the term is used to refer specifically to some energy that is involved in the capacity to change oneself. (Baumeister, R. F. (2017). Self-regulation and conscientiousness. In R. Biswas-Diener & E. Diener (Eds), *Noba textbook series: Psychology*. Champaign, IL: DEF publishers).

Roy Baumeister and Self regulation

Roy F. Baumeister is a social and personality psychologist. He has published over 500 scientific works including 31 books. His research has explored many topics including self and identity, emotion, motivation, cognition, sexuality, aggression and violence, how people find meaning in life,

interpersonal bases of behavior, adaptation to culture, self-control, belongingness and rejection, free will, and consciousness". (Baumeister, R. F. (2017). Self-regulation and conscientiousness. In R. Biswas-Diener & E. Diener (Eds), *Noba textbook series: Psychology*. Champaign, IL: DEF publishers.)

Roy Baumeister, one of the leading social psychologists who studied self-regulation, "claims that it has four components: standards of desirable behavior, motivation to meet standards, monitoring of situations and thoughts that precede breaking said standards, and lastly, willpower. SRT can be connected to drive control, administration of transient wishes, intellectual predisposition of deception of control, torment, objective fulfillment and inspiration, or disease conduct, and disappointment can be clarified by either under-or miss-direction." (<http://study.com/academy/lesson/self-regulation-theory-definition-strategies.html>)

"Self-regulation is not only used to regulate one's response to situations, but also may influence whether or not one enters into various situations" (Baumeister, Heatherton & Tice, 1993).

Semiotics in novel and movie

This research analyzes novel by utilizing typical approach and analyzing the main characters of the novel, aims at discovering those deeper symbols and signs of the novel which urge the characters to control themselves.

It pointed out that different semiotic characteristics exist in distinctive texts. The standards of the hereditary code have been basically the same.

It has been pointed out that semiotics is not so much in light of interpretation and can be defined as well as coding.

'Code model', a semiotic framework is produced about signs, meanings and what's more coding rules. All transformed eventually perusing the same code maker, what's more in this structure may be promptly relevant of the cell, the code model, furthermore, permits understanding the presence of a large number of natural codes, the codes that are existing as signs and sign systems in the novel and in the films under analysis

Semiotics is the investigation of signs. In order for there to be a semiotics of the film one

would therefore assume film must have something to do with signs or sign systems.

The acquaintance of semiotics to cinema studies is taken by many to signal the approach of contemporary film theory. According to Gianetti, two semiotic approaches to

Film study showed up as a reaction to the eclecticism and subjectivity originating from the developing impact of the psychosocial films of *Clockwork orange* and *It's a kind of funny story*.

This study investigates a portion of the psychological and typological issues going to the improvement of what we called semiotics. A focus on the early attempts to assimilate film theory into semiotics is justified on several counts: first in so far as the work in this period is perceived as the pioneering endeavor to broaden semiotics to film theory. Its examination best serves to throw the fundamental psychological issues regarding the sign and the semiotic project into self-regulation.

Second by its attempt to justify a semiotic approach to what is fundamentally a non-verbal type of correspondence.

Semiotics as colors in movie

Besides the element of sensuality color, as a transporter of meaning is one of the prevailing systems of non-verbal communication. For Kress and van Leeuwen (2002) and van Leeuwen (2011), color is also used to convey 'interpersonal' meaning. As language allows us to realize speech acts, color also allows us to realize color acts. Color ought to be dealt with as a language, as a communicative system, they are exhibitioner of visual sign and natural language.

Semiotic as narrative in cinema

A first decision faces the "film semiologist": Is the corpus to be comprised of highlight movies (narrative films) or, actually, of short movies, documentaries, mechanical, educational, or publicizing movies, and so forth? It could be addressed that it depends basically on what one needs to study—that the cinema has different "dialects," and that every one of these "dialects" can turn into the subject of a particular analysis. the cinema could into a machine for telling stories had never been truly considered. The merging of the cinema and of narrativity was a incredible certainly,

It was a historical and social reality, a reality of civilization, a reality that thus adapted the later development of the film as a semiological reality, somewhat in the same way indirect and general, though effective—that "external" linguistic events (conquests, colonization's, transformations of language) impact the "interior" working of idioms.

The fundamental figures of the semiotics of the cinema; montage, camera movements, scale of the shots, relationships between the picture and speech, sequences and other large syntagmatic units—are on the whole the same in "short" films and in "long" films. It is in no way, shape or form sure that an independent semiotics of the different non narrative types is conceivable other than in the form of a series of discontinuous remarks on the points of difference between these films and "ordinary" films. To examine fiction films is to proceed more directly and more quickly to the heart of the issue. Today still, the so-called filmic procedures are in fact filmic-narrative, this means that legitimizes the priority of the narrative film in the filmosemiological undertaking—a need that must not obviously turn into exclusivity.

Analysis

Anthony Burgess (1917-1993) is the writer of *A Clockwork Orange*, his famous novel, whose impact on literary and visual culture has been extensive. In 1959 Burgess was ill and he was told he probably had a brain tumor and would survive only a year but soon they realized that it was a misdiagnosis so the prospect of death prompted him to turn fulltime to writing, and during this "terminal year" he completed many novel. Burgess was deeply sensitive to evil in modern life as he called himself a "Manichee," a believer in the duality, the inter-connection of good and evil, of reality. As usual, his protagonists represent relatively decent people caught in the conflicts and absurdities of their environments. The novel is concerned with the conflict between the individual and the state, punishment of young criminals, and the possibility of redemption, Burgess distrusted government. In this novel, he showed that protagonist Alex narrates his violent exploits and his experience of undergoing a course of aversion therapy treatment to prevent him from violence tendencies.

For the reader, Burgess' grasp of linguistics and philology appears confirm that the labor of joining rhetoric and syntax is more an open-air free-for-all through fields of morphology than a surly, lonely contest of man against typewriter.

Yet Burgess has remarked many times that written work is the most physically weakening business which he is aware of it. Just as the stunning techniques of his language his capacity to recount a story, and his shifted extend have made Burgess maybe the most fascinating author to rise in the previous decade.

For Burgess' fictions are in many regards mirrors our own reflections. Take us, individually, at any given moment in our lives and we will be preoccupied with matters of affection, sex, society, and identity. We will respond to pressures from family, society, companions, reacting morally and ethically to our inadequacies, anticipating our victories and suspecting our disappointments, settling on decisions we can mentally support yet that abandon us.

Burgess—for reasons that may be personal as well as artistic (he was diagnosed in 1959 for a brain tumor and told he had only a year to live)—is a life-affirmer.

For the some personal reason be personal as well as artistic (he was diagnosed in 1959 for a brain tumor and told he had only a year to live) is an existence and affirmer, Even the dark predictions of *A Clockwork Orange* and, the grim turn of events in *The Right to an Answer*, and the sadistic interludes of *Tremor of Intent* are ostensible foils to the feeling for health and comedy that override the tragedy and "sickness unto death."

Genuinely in the custom of the best comic writers Burgess has the talent for turning what is imaginatively reasonable into what is humanly conceivable.

Discursive Practices in the Novel

Anthony Burgess scrutinizes the relation, discourse, and discursive practices between society and government with the individual and demonstrate the rule, affect and power of government on each person, how they can control and change their the attitude that how this individual can react and can resist against goodness

and badness whether some external forces compel them or they react by themselves. The protagonist, Alex, despite being a rapist and murderer, has a strangely innocent, school boy like charm. He has youthful, even cherubic features, and he speaks in a gentle voice, saying "Yes, sir" and "No, sir" to the officials. This gentleness isn't hypocrisy, when he first arrives in prison and the prison guards instruct him, in military tones, to do this, do that, stand there, sign here, Alex does it all without much anger. He doesn't like his lot and tries to change it, but when he can't, he accepts it. When he imagines the crucifixion of Christ, he doesn't dwell on Jesus' suffering but considers himself as a Roman soldier taking part in the torture. This episode itself provides the semiotic justification for this. Alex does not undergo any fundamental transformation in his personality. In most works of fiction, the main character's struggles with questions of identity or moral choice propel the story forward. In *A Clockwork Orange*, however, Alex undergoes trials and adventures like other characters, but he is essentially the same at the end of the novel.

Self –regulation in *A Clock Work Orange*

A Clockwork Orange doesn't ask what Alex should do, but what society should do with Alex and how he self-regulates himself in the society tries to change him and how he resists against them. A clinically depressed teenager gets another begin after he takes a look at himself into an adult psychiatric ward, He tries to learn how to cope with the hassles of life by checking himself into a psychiatric hospital. When Alex finds himself in situation that he can have chance of freedom if he tries experiments of aversion therapy he chooses to do that and through these experiments he becomes the person doing nothing wrong against the society and rules, in other words, he self-regulates himself in every dissonance.

Although there exists such a controlling and self-regulating sense in Alex's personality, it is not real, it's something that the others or government has imposed on him in fact the self-regulating system that appears here in Alex is not something internal but external. So such a mendacious self-regulating sense appears in him. In fact the novel is the story of what happens when a person has his or

her free will taken away. Alex is a dangerous and ruthless criminal, and the idea of punishing him so that he is no longer able to commit crime seems like a reasonable one.

At the time of Burgess's writing, operant conditioning was an exciting new idea, presented by Harvard psychologist B. F. Skinner as a "technology of behavior" that could be used to solve many societal problems, including warfare and crime. Burgess's novel warns against the use of such technology. In his view, a person who has been conditioned to behave a certain way loses the God-given right to free will and becomes something like a machine, something as unnatural as a clockwork orange. It is true that after his treatment, the formerly monstrous Alex appears "good" to the outward eye. However, since he is not capable of moral choice, his "goodness" is hollow and insincere. He is like a robot or wind-up toy who functions as the State desires. Now powerless to defend himself, he becomes vulnerable to being victimized and exploited by others, including the government. No matter how wicked a criminal may be, even more sinister is a government that can take away the free will of its citizens. The message of the novel is that thought or behavior control, even when used ostensibly for a good purpose is fundamentally wrong, and dangerous.

Semiotic analysis of self regulation signs:

- **Alex's Behavior:** Alex watches movies that portray acts of carnage in the soul of the violations he delighted in before, which could possibly have sickened watchers of *Clockwork Orange*. In the event that the brutality depicted before in the film is enjoyed, it's maybe on the grounds that one gets a kick out of the drama of Alex's conduct in the early going and the high craft of Kubrick's photos—each picture a sublime painting a detailed following shot, or some other cinematic convention particularly made to motivate wonder in the onlooker. What's more, now Alex should experience his own particular medication, and the watcher is maybe cautious, On the off chance that there's a bothering feeling of distress, it's because Alex is not being taught that these acts of violence are wrong; he's being brainwashed to have a physical aversion to

that violence and the ability to choose between right and wrong has nothing to do with it.

Alex enjoys stealing, stomping, raping and destroying until he kills an old woman and sent to prison for fourteen years. Alex's rape and murder or the state's conditioning of his mind and, his soul or his Passive goodness and dynamic evil going outward the aesthetics. It means from ugliness to beauty and from sin to redemption by himself although that was imposed to him but he stood in a situation that he willingly or unwillingly controlled himself from what a violent personality he had at the first.

He completely was changed and didn't turn himself to do evil things, for example when the government wants to flaunt their ability to heal the people by ludovico technique and bring Alex on the stage to show up how he achieved to self-regulation, even when some naked girl was shown up on the stage he couldn't even look at her. When someone kicked him several times he couldn't answer his knocks so government thinks that there is such self-regulation appeared in him and he was healed completely. So Alex's ways of acting and thinking revealed signs of self-regulation.

- **Society:** Following two years, Alex organizes to get out of jail, by submitting to an experiment by a conditioning and he turns to a moral robot who becomes nauseated at thoughts of sex and violence. He was discharged when he was safe he falls prey to his victims who beat him and torment him until he attempts suicide.

This prompts to feedback of the government that robotized him and turned him into the clockwork orange and the condition changed, turning out to be by and by a hooligan and now he is at loose and triumphant. The ironies are changeable however burgess is totally a humanist, his perspective is that of a Christian horrified by possibilities of a society turned clockwork orange in which life is so mechanized that men lose their capacity for moral choice. There seems to be no way in this boring, dehumanized society for the boys to release their energies except vandalism and crime. Alex is not so much an expression of how this society has lost its soul as he is forced against the society.

By employing individuals against each other or against society in "conditioning" the story becomes a vindication of Alex, saying that the punk is free human being and only the good Alex was a robot that made by society's government.

- **Music:** Classical music shows up as a sign all through the novel. The work most often insinuated is Beethoven's Symphony Number 9. Here music takes advantage of what is most predominant in Alex's nature: violence. All through the film, classical music moves Alex to a version of ecstasy, and he envisions hangings, bombings, and different demonstrations of savagery. However, music stays important as a signal of his flexibility of decision and freedom. The music for him is an ecstatic and liberating experience that shows both the brute and the rebel in him. At the point when the specialists condition Alex's body to become ill from his own brutal driving forces, they simultaneously condition his body to reject music.

During Alex's conditioning, the capacity to enjoy music is taken from him, giving only one more case of how attempts at behavior control make a man not so much human, but rather more of a machine. In spite of the fact that this is a consequence of the conditioning, it is symbolically significant. Music interfaces with Alex's drives and goals, and stripping him of his capacity to enjoy it is equivalent to stripping him of his humankind.

The role that music plays in both the novel and the film of A Clockwork Orange is Burgess and Kubrick's gesture toward history. All governments, especially totalitarian administrations, have utilized music to elevate their natives' devoted enthusiasm, For instance, Adolf Hitler was moved by music and utilized it as an apparatus of state control. For Alex's situation, the disposal of music from his life is the manner by which this control shows itself, and the outcomes are just as dire.

The Language (Nadsat): A standout amongst the most inventive parts of A Clockwork Orange is the language Burgess' protagonist's uses. Nadsat is the Russian invented slang in which Alex narrated the novel his experiences portrayed in unruly and new composition. Furthermore of the Russian language influences which he learned himself by had a trip to the Russia he was affected by the other sources

which Nadsat also came from them: Romany; Cockney rhyming slang; the language of the criminal underworld. Burgess expected to make a timeless dialect to delineate his tragic future, maybe the motivation behind why the novel had such longevity. The language also expels the activity of the novel from geological area, and the city it is set in could remain for anyplace from Manchester to Leningrad, London to Los Angeles, or other much more inaccessible districts. Burgess viewed his use of Nadsat as a 'brainwashing device' "(you've had your time)"

- **Movie:** Kubrick's *A Clockwork Orange* is as artful dark comedy of violence, and Malcolm McDowell's bravura performance as Alex lives large in the collective imagination; yet the astonishing hues and quick paced nature of the film weren't shown up to everybody.

While Burgess and Kubrick had a friendly and productive relationship, Burgess was infuriated by the publication of Stanley Kubrick's *A Clockwork Orange*, an illustrated version of the screenplay. Burgess viewed this as an appropriation of his work and reviewed the book unfavorably in *Nadsat*. During this time, he also became frustrated at journalists who ignored his other novels and asked him to defend the film in the place of the reclusive Kubrick, who left Burgess and McDowell to do all of the press work.

Because of the media controversy surrounding the film – and allegedly due to death threats made against his family – Kubrick instructed Warner Brothers to ban all screenings of the film in the UK. The film remained out of circulation from 1976 until Kubrick's death in 1999, further adding to its cult appeal and causing fans to seek out bootleg VHS copies from abroad. Since the film's official re-release, no further violent incidents have been reported.

A Clockwork Orange challenges traditional ideas about music's fundamental function, and here music is mentioned into what is most dominant in Alex's nature: violence. Throughout the film, classical music moves Alex to a version of ecstasy, and he imagines hangings, bombings, and other acts of violence. However, music remains valuable as a signal of his freedom of choice. Alex lives violently,

brutally, and without compassion. He also listens to music, which for him is an ecstatic and liberating experience that expresses both the brute and the rebel in him.

When the doctors condition Alex's body to become ill from his own violent impulses, they simultaneously condition his body to reject music. Though this is an unintentional result of the conditioning, it is symbolically significant. Music connects to Alex's drives and desires. All governments, specially totalitarian regimes, have used music to heighten their citizens' patriotic fervor. In Alex's case, the elimination of music from his life is how this control manifests itself. Before he is banished into the prison the music reminds him of violence but when he did aversion therapy he is affected by the Beethoven's Ninth Symphony and when he listens to this kind of music, he remembers his savages and gothic spirit and he couldn't withstand any more to hear that. He has now turned into a person that couldn't perceive and sense any unjust rules against the other so he could control himself against doing wrong by hearing that music and remembering the past.

Ludovico Technique

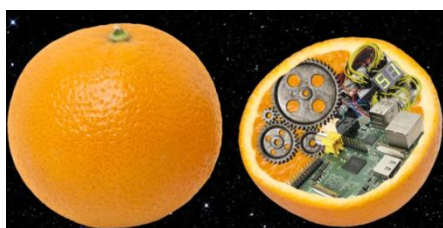
The Ludovico technique is an aversion therapy from the film *A Clockwork Orange* administered by a "Dr. Brodsky" at the Ludovico medical facility, with the approval of the UK Minister of the Interior. Alex's motive for getting himself selected for the treatment was to escape from prison. Once in the theatre, Alex's unpleasant experiences are real, but given the prospect of life in prison, he would be willing to undergo a couple of weeks' worth of intense discomfort as an alternative. It involved forcing a patient to watch, through the use of specula to hold the eyes open, violent images for long periods, while under the effect of a nausea-, paralysis-, and fear-inducing drug. The aim of the therapy was to condition the patient to experience severe nausea when experiencing or even thinking about violence, thus creating an aversion to violent behavior.

Alex is incapable of violence even in self-defense, and unable to touch a naked woman or think about having sexual intercourse. In the original novel, Alex is accidentally conditioned against all classical music

due to the background score of the films but in the 1971 film, he is conditioned only against Beethoven's Ninth Symphony. Indeed Alex was cured during his ludovico experiment and he gains his self-controlling sense against all wrong he did in the past; however, this self-regulation created in him was imposed by the society.

Images

The film title "a clockwork orange" refers to the absence of the freewheel, something organic (orange) is made to work mechanically. This refers to Alex.



Alex isn't the only clockwork orange in the story, the writer F. Alexander whose house Alex and his band break into and attack; which leads to the gang raping his wife and himself becomes cripple and sit on the wheelchair has turned literary into the clockwork orange and dressed in the orange. one of the finest performances in *Clockwork Orange* is by larger-than-life Patrick Magee as the wheelchair-bound subversive writer who captures Alex near the end of the film (he was the victim of Alex's infamous "Singin' in the Rain" beating, and his wife died one month after being raped). There's a painfully funny scene where he has drugged Alex's glass of wine and tries to goad him into drinking it, and as Alex does his best to play along, smilingly nodding his head and acknowledging the kindness of his captor, the writer speaks each of his lines of dialogue as if wincing through a diamond-splinter headache. "DO TRY THE WINE!" he says through fiendishly clenched teeth. Even the polite conventions of dinner conversation become an excuse for thinly repressed violence, Alex himself drowned his face into the plate of orange spaghetti with few pieces of meat. Also the minister at the end of the film has an orange peel panther shirt with a tie that implies the clockwork orange too.



- **Fake Teeth and Fake Faces:** In other scenes of the film the post collective adviser, P.R. Deltoid ends his speech and advises Alex by drinking dirty water from a glass containing the fake teeth or pontic, fake teeth which is also attached on the alternative posters of this film suggesting Alex's story has a pack of lies. The other posters of the film showing Alex with a big Pinocchio shape of nose masked on his face is also a sign of fake personality and behavior of Alex and the way he lives.



Repetition of approach to conditioning used a ludovico technique is only elastic and that phobia is usually called one trial learning which is developed by Edwin Guthrie and was presented in his 1935's book, the psychology of learning. Kubrick placed a copy of this book on the right side of the shelf in one scene of the film.



And what does Alex do with this bookshelf; he smashes it over the writer's head. Indeed, he symbolically destroys the false condition of the source novel and disability of Alex to control himself. These signs show Alex's lack of self-regulation.

- **Clocks and Eyes:** Clocks, watches and eyes are symbolized all over the novel of clockwork orange. Alex has an eye decoration on his face and this state is prominently apparent in the main poster. We released a feature of clockwork cog eye, suggesting that the huge eye that paints on Alex's one eye indicate the clockwork cog.



And in this poster Alex is kicking open an orange to reveal the clockwork robotic in it, like the internal mechanism system of a clock. The film could equally be called a clockwork eye or an orange eye.



Revenge: Everyone Alex harms in the beginning, the drunk, his old gang, the writer, returns to his exact revenge after he gained his rehabilitation and he became self regulated. But despite all of these consequences, Alex doesn't learn from his misdeeds.

There is no real progress made in the end of the film and novel.

- **Milk:** As a substance that fundamentally sustains youthful animals, milk is a sign of the immaturity and passivity of the general population who routinely drink it at the Korova Milk bar. Their drinking of milk proposes the infantilization and ensuing defenselessness of the State's citizens. By righteousness of its whiteness and homogenization, milk also shows the sign of consistency among the young people who drink it. The fact that the milk is laced with drugs is ironic, suggesting that these young people are less wholesome and innocent than adults, not more.

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