

THE PROBLEM OF FREE WILL IN “THE CLOCKWORK TESTAMENT OR: ENDERBY’S END” BY A. BURGESS

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ABSTRACT

The problem of free will is considered in the article by means of the analysis of the novel "The Clockwork Testament or: Enderby's End" being the third part of the tetralogy about the poet Enderby by Burgess. Traditionally, this problem has been addressed by literary researchers in relation to the writer's most famous novel "A Clockwork Orange" where the theme of freedom of choice is of central importance. The consonance of these novels titles suggests that this topic is presented in the studied work as well. The urgency of the considered problem for a writer's work is related to the religious and philosophical quests, inherent to all his life and the movement from Catholic education to Manichaeism and further to the development of an own belief system, that gets a complicated and sometimes an ambiguous expression in his novels. The problem of free will becomes the key one to compare the positions of two medieval theologians Aurelius Augustinus and Pelagius-Morgan, which is taken by the writer in several novels. If in the works "The Wanting Seed" and "A Clockwork Orange" this argument becomes the basis for the creation of antiutopian stories, then in the novel The Clockwork Testament or: Enderby's End, he represents a kind of an integrated story where philosophers become characters, protecting their ideological positions. The originality of these positions author's assessment is that Burgess does not accept any of the parties finally.

Keywords: *English literature, A. Burgess, Enderby, free will, The Clockwork Testament or: Enderby's End*

INTRODUCTION

The problem of free will is one of the main themes in Burgess works and it becomes the most important one in the writer's most famous novel, the antiutopia "A Clockwork Orange" (1962) [1]. This topic has become the subject of many articles and theses on Burgess works as in Russian literary research so in Western one [2, 3]. This paper explores the problem of free will by analyzing the novel The Clockwork Testament or: Enderby's End (1974), in which, despite the apparent continuity of the name in respect to "A Clockwork Orange", the problem studied currently is disclosed insufficiently.

Methods: The analysis of the novel artistic world was used in the work. The problem of free will is considered from the perspective of the writer's worldview reflected in the work within the figurative level and the plot level.

Contents: The text under consideration is the third Burgess novel from the tetralogy¹ about the poet Enderby, written shortly after the scandalous film adaptation of "A Clockwork Orange" by S. Kubrik in 1971. After the release of the movie Burgess underwent numerous attacks on the part of society, accusing the writer of the glorification of violence. His literary character, Enderby, suffers the same fate in the studied novel. A harmless and an infantile poet becomes the victim of the artistic work message distortion in the third part of the tetralogy like his creator did. If Burgess became infamous for his film adaptation of the American version of the novel "A Clockwork Orange" with the excluded 21 chapter of the work, in which Alex matures and undergoes his rebirth, Enderby gains notoriety due to a distorted interpretation (by American producers) of the poem "The Wreck of the Deutschland" by G.M. Hopkins, an English poet and the Catholic priest of the 19-th century, in the writing of the film adaptation script of which Enderby takes part. Thus, the third novel of the tetralogy about the poet is a kind of representation of individual autobiographical moments from Burgess life and a supplementary explanation of the novel "A Clockwork Orange" main theme, misinterpreted in the film, but the most clearly formulated and outlined in the subsequent novel "The Clockwork Testament or: Enderby's End."

It is important to note that the problem of a man's freedom is indirectly affected in the first book about the poet (Inside Mr Enderby), and it is related with the image of a Pelagian-liberator represented in Enderby's poem The Pet Beast. The work of the poet is a reinterpreted myth about the Minotaur (the combination Cretan and Christian myths), where the monster embodies the original sin, the destruction of which, according to the author's opinion, inevitably leads to the fall of human civilization itself. From Burgess point of view, original sin embodies the sense of guilt which the writer describes in the interview with S. Coale as a significant and necessary one for humanity: "Guilt is a good thing, because the morals are just ticking away very nicely ... It's when you get rid of this very human quality of guilt that you lose a great deal of humanity" [8: 130].

Enderby is also a staunch supporter of the doctrine of original sin, as evidenced by the plot and the ending of his poem. The Minotaur, imprisoned within the walls of an underground labyrinth, is set free by "... the Pelagian liberator, the man who had never known guilt, the guilt-killer" who allowed its brutal killing by people then. The salvation of the monster which became the embodiment of forbidden love symbolizes the end of human civilization as it results in the denial of original sin, that is to say by killing original sin personified in the Minotaur a man releases himself from the sense of responsibility and a man ceases to be a man: "The labyrinth collapsed; books were buried, statues ground to chalk dust: civilization was at an end "[5:16].

This is the way the image of Pelagius appears on the pages of the novels about Enderby for the first time. Pelagius is a Christian monk of Britain (about 360 - after 418), who claimed the freedom of a man's will, but did not recognize his sinful nature and believed that Jesus Christ had atoned for the sins of mankind. Since that time a man is sinless and is capable of self-improvement through his good deeds. In Burgess works St. Augustine (354-430) opposes Pelagius teachings. St. Augustine was a Catholic bishop and a Christian preacher, the defender of the doctrines of the fall of man, guilt and redemption and God's predestination. The most clear illustration of these historical characters is given in Burgess novel "The Wanting Seed" [9], where the history and the development of civilization is represented by the cyclic change of three phases (Pelagian, the Interphase, Augustinian), two of which, «The Pelphase and the Gusphase (they named so in the novel) are called in honor of Pelagius-Morgan and St. Augustine, and the ruling during each of phases corresponds to the principles of Pelagius and Augustine's teachings" [10: 50-51]. The Pelagian phase is represented by a liberal state with the controlled fertility rate and the promotion of homosexual relations, the Augustine phase is represented by an authoritarian regime with

¹¹ The tetralogy about Enderby includes four novels, written at different times: Inside Mr Enderby (1964), Enderby Outside (1968), The Clockwork Testament or: Enderby's End (1974), Enderby's Dark Lady or: No End to Enderby (1984). The novels are about life and adventures of a contemporary English writer [5-7].

the solution of over-population problem by the organization of a mass murder under the pretext of a broken out war.

St. Augustine and Pelagius become main protagonists in the third work about the poet Enderby, which is a kind of man's will freedom theme continuation, raised in "A Clockwork Orange". They are represented on the pages of the novel as the characters of a new Enderby's poem included in the basic plot of the work about the poet as individual scenes which Enderby works at and as a fragment of the poem as though having filmed and being watched on the TV by Enderby before he dies.¹ The action of the poem evolves around the teachings, which are preached by Pelagius and Augustine independently from each other, and their dispute in the final "screened" scene of the poem concerning the freedom of man's will and his innocence/sinfulness. It is significant that, defending his point of view about man's independence from the Lord's goodness and mercy because of original sin doctrine denial, Pelagius becomes the witness to many vices from which humanity suffers: he evidences the scenes of violence, adultery, gluttony (cannibalism) and rebellion during which the statue of Christ is knocked down and a chalice is defiled. The people's actions are the proof of St. Augustine's words about sinfulness and the original depravity of man, inherited from his ancestors, Adam and Eve. Aurelius Augustinus arguments about omniscient and omnipotent God seem unconvincing at first glance as compared to Pelagius eloquence, however the poem final with the broken ground under their feet (an earthquake takes place) leaves no doubt that Burgess rather shares the views of Aurelius Augustinus, than Pelagius-Morgan's ones .

In literary research on Burgess works J. Stinson writes that the writer is attracted to Pelagius teachings with the idea of free will, but being the supporter of the doctrine of original sin, he is convinced (like St. Augustine) that a man is a vicious being predisposed to evil, so the liberal idea of a man as a being capable of self-improvement is seen by Burgess as a ridiculous, naive and dangerous one [10: 21-22]. For this reason, the dispute between Pelagius and Augustine in the poem Enderby ends up by Augustine winning. However, as J. Stinson notes, the conflict between Pelagius and Augustine in Burgess novels remains unresolved. We attribute this to the issue of free will, which is glorified by the first teaching, but is not by the last one.

Burgess believes that a person has an inviolable right of choice. The opportunity of a man to make his own choices is a necessary and an important characteristic of a human being, like his ability to speak and think. Burgess idea about free will immunity is based on his idea about the inseparability of good and evil,² good and bad sides of man's soul and the conviction that the elimination of the natural human malice leads to destruction of a personal choice possibility (between good and evil, wrong and right) and as the consequence, to the loss of a man's identity, resulting in the creation of clockwork mechanisms, aimed at the production of good. In the interview with Th. Churchill Burgess says frankly: "Choice, choice is all that matters and to impose the good is evil, to act evil is better than to have good imposed" [12: 8]. A clear illustration of this position is the writer's novel "A Clockwork Orange", in which the author shows his concern about radical behaviorism of B. Skinner and the growing dominance of the State, leading to the total control over an individual and the loss of a man's freedom.

In the third book Enderby, as the spokesman of the author's thought, defends vigorously this point view during the TV show, dedicated to the discussion of "The Wreck of the Deutschland" film release, and the

¹ The third novel about the poet tells us about an Enderby day in New York, during which the poet has got 3 heart attacks, after the last one the hero dies. In the preface to the final fourth book about the poet Burgess explains the resurrection of his literary character by the desire to placate the kind readers of The Clockwork Testament, or Enderby's end who objected the killing of the main hero in the third part of the tetralogy.

² The interrelation of good and evil is represented by Manichean doctrine, which had a strong impact on the writer's worldview. The core of the monk's Mani doctrine is represented by the idea about the world duality (male/female, light/darkness, body/soul) and the permanent struggle of opposites, not interchangeable with each other, but coexisting and inseparable from each other. Mani's doctrine greatly influenced the development of Christianity.

following wave of violence and murders among young people. Entering the debate with Prof. Balaglas from the University "Stations of the Cross", who is the expert in human behavior and the follower of the idea about the sanctity of personal sacrifice in the name of common good, Enderby openly declares the inevitability and the necessity of choice between good and evil, where evil is the original sin, and where the very possibility of a choice defines human nature: "Human beings are defined by freedom of choice" and "Men should be free to choose good. But there's no choice if there's only good. Stands to reason there has to be evil as well ... In other words original sin. Which leads us to the station of the cross". [4: 470 - 471]. Having made his decision, a man takes responsibility for it and cannot transmit it to art which according to Burgess and his protagonist's point of view is neutral by nature: "Art was neutral, neither teaching nor provoking, a static shimmer ..." [4: 425]. The root of evil and a man's problems, according to the opinion of both writers lies in man's innate malice, which will never be possible to eradicate, as it is impossible to atone for the original sin: "Man was always violent and always sinful and always will be ... He will not change, not unless he becomes something else" [4: 477]. However, from Burgess point of view, evil must be confronted. And he talks about it in the interview with J. Cullinan [13: 65].

According to Burgess the problem of choice is not so much in the fact that few people know about the true good (see the scene of Enderby's talk to his student, Lydia Tietjens), but in the fact that the evil (evil = the original sin) is often mixed with the wrong, usually pursued by the State with the purpose of eradication of the wrong. So, Enderby in the first book of the tetralogy is subjected to painful and, as it turns out later, ineffective program of identity reorientation: the "care" about the poet, who attempted suicide because of his lyrical gift loss, is taken by Dr Greenslade and Dr Wapenshaw who transform the former dissenting and rebellious writer into a regular and a law-abiding bartender. The similarity between the tetralogy protagonist and the main character of the dystopia "A Clockwork Orange" Alex is evident. Alex was subjected to the Ludovico technique by Dr. Brodsky, but overcame his aggression only by the way of his personal choice and the refusal from violence as the form of youthful activity expression in relation to his inevitable growing up. Both of these works have in common not only the motive of the sacrificial death and rebirth which took place in the two novels (in the end of the second book the poetic inspiration returns to Enderby, and he is a poet again), but the image of a Pelagian liberator as well which is duplicated in the novel "A Clockwork Orange" by the writer F. Alexander image.

G. Aggeler, an expert on Burgess works, noted, that despite the fact that both F. Alexander and Enderby are the bearers of the idea of free will "F. Alexander's political and philosophical ideals incline toward Pelagian liberalism and he has remained, in spite of his experience as a victim of human depravity, committed to the belief that man is 'a creature of growth and capable of sweetness'" [12: 122]. On the one hand, the writer's image in the novel "A Clockwork Orange" is an autobiographical one due to the same attitude to the issue of freedom of choice and a similar life situation (during the Second World War Burgess wife was attacked by deserters, whereby she miscarried and did not recover from shock, addicted to alcohol, which resulted in liver cirrhosis, from which she died). On the other hand both writers wrote the book named "A Clockwork Orange", the content of which is largely different from each other. Burgess novel is the dystopia, dissimilar to F. Alexander's "lyrical effusion of revolutionary idealism" [14: 123] with his idea about the people as the world tree fruit in the world garden, created from God's great love for people. In this respect, Burgess is closer by his outlook to his protagonist from the tetralogy about Enderby, who, defending the freedom of man's will, does not have any illusions about his sanctity and inborn anger¹. So, a harmless and a quiet poet of the first two novels is turned into a fearless knight, wearing a sword hidden in his walking stick. On the one hand, a sword-cane symbolizes the determination and the loyalty to the ideals which Enderby is ready to demonstrate and defend at any time, on the other hand his weapon is a necessary remedy in the evil and indifferent world, an instrument to which he has to resort saving a nun and an unknown lady, who were to become (but for Enderby) the victims of robbery

¹ Pay attention to the metamorphosis of F. Alexander's image and his desire for revenge, which appears with his guesses about the man he let into his house once again.

and violence. The following fact is noteworthy: this fight scene in a subway follows immediately after Enderby's debate with his opponent, Prof. Balaglas, on the TV show, which never came out on screens, and is preceded by the poet's reflections that he is not afraid of people world, as "It was a matter of being integer vitae and also of having committed himself to a world in which pure and simple aggression was to be accepted as part of the human fabric" [4: 480]. The following question which the poet asks himself "Die with Beethoven's Ninth howling and crashing away or live in a safe world of silly clockwork music?" (another allusion to the dystopia "A Clockwork Orange", and the problem of choice raised in it) is actually answered by his action: risking his own life, Enderby rushes to help the women, preventing one crime (public violence), while making another one (the poet seriously hurts two attackers among three ones) [4: 480].

Thus, according to Burgess, everyone is free to make his choice, thus taking all responsibility after his decision by himself. For this reason, Enderby, who did not harm anyone in the first two books, dies in the third one, and Alex goes to prison for his violence, and he becomes a victim first by the State, and then by the other people and his friends, who once became victims of his own violence.

CONCLUSIONS

The problem of free will, one of the most serious ones for the Western civilization as a whole, goes through all Burgess work. The analysis of "The Clockwork Testament or: Enderby's End" shows that in this novel, as well as in other works of this period, the writer is ready to defend a man's right to choose, including the right to evil and violence, since this choice gives rise to the feeling of guilt. The choice of a hero in Enderby's novel is never certain, as the society reaction to it, which allows the work's reader to exercise his right in order to evaluate his action. The author's position in the work is revealed only through a detailed analysis of character actions and statements, and in the considered novel the crucial role is played by additional episodes which are "the text in a text", which creates a complex dialogue between an "external" and an "internal" plot, the analysis of which gives the opportunity to identify the complex philosophy of the author's novel

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