

## CHAPTER III

### RESEARCH METHODOLOGY

This chapter explains about the methodology used in this study. It consists of the research design, research procedures, research question, and the synopsis of the novel used as the data of the study.

#### 3.1 Research Design

In an attempt to answer the research question, which is “How is freedom defined in Anthony Burgess’ *A Clockwork Orange*?”, this study employs document analysis method. Document analysis is a systematic procedure for reviewing or evaluating documents, both printed and electronic material (Bowen, 2009, p. 27). Document analysis involves skimming, reading, and interpretation. These steps, according to Bowen (2009), combines elements of content analysis and thematic analysis. Specifically, this study employs content analysis method which focuses on the presence of certain words or concepts within the text or set of texts and involves the inspection of patterns in written texts, often drawing on combinations of inductive, deductive, and abductive analytical techniques (Duke and Mallette, 2011).

Krippendorff (2004) explains the framework of content analysis through the figure below:

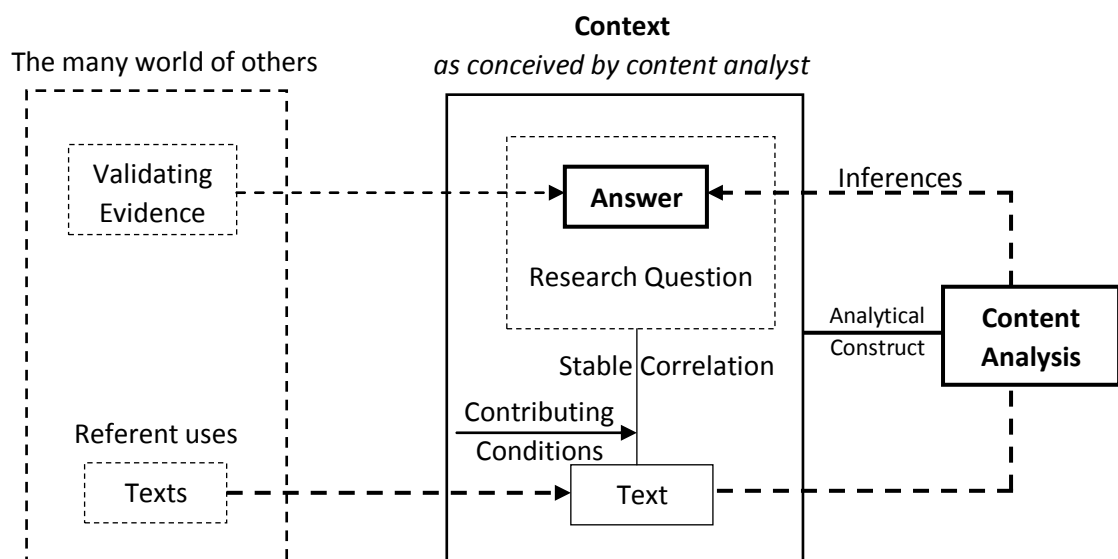


Figure 1. A framework of content analysis

- A body of text, the data that a content analyst has available to begin an analytical effort
- A research question that the analyst seeks to answer by examining the body of text.
- A context of the analyst's choice within which to make sense of the body of the text.
- An analytical context that operationalises what the analyst knows about the context.
- Inferences that are intended to answer the research question, which constitute the basic accomplishment of the content analysis.
- Validating evidence, which is the ultimate justification of the content analysis.

Neuendorf (2002, as cited in Duke and Mallette, 2011) explains that there are three steps which are typical in document analysis. They are:

- *Theory/rationale*. The research must identify the focus for the analysis in terms of key variables and a theoretical framework. Alternatively, the research can be based on a question that guides the study. This study is based on the research question, "How is freedom defined in Anthony Burgess' *A Clockwork Orange*?"
- *Conceptualizing decisions*. The researcher can limit the focus of the study to a particular purpose or set of variable. This study focuses on the aspects of freedom represented in *A Clockwork Orange*.
- *Operationalizing measures*. The researcher defines each variables or processes to guide the analysis of the targeted text. This definition must be in relation to the theoretical framework. This study uses the works of Anshari (2014) and Gallie (1956) on freedom in post-colonialism along with the works of Swenson (1948) and Dastagir (2007) on freedom in existentialism.

- *Selecting/identifying coding scheme.* The coding scheme can be drawn from previous research, adapted from previous research or made specifically for this study. This study employs several studies related to freedom and are according to post-colonialism and existentialism. Those studies become the scheme for the finding of this study.
- *Report.* The research reports on the analysis procedures, including reliability, leading to the findings. The report of this study is explained in the research procedure section.

This method is chosen since this study deals with data in a form of text. This study looks for the meaning that is tracked down from the presence of certain words or concepts within the text. Since this study aims to reveal the definition of freedom based on the novel, the definition of freedom from several articles and books are used as the tool to interpret the data. Specifically, this study uses freedom in existentialism and post-colonialism. These two theory are chosen because the aspects of freedom reflected in the novel show similarities to freedom discussed in these theories.

### **3.2 Research Procedures**

This study has two main procedures. First is the data collection. The data is collected from Anthony Burgess' novel *A Clockwork Orange*. This novel is chosen because it has a unique way of describing freedom which is through the rebellious act of the main character, Alex. The data collection focuses on the perceptions of the main character shared by other characters in the novel and the perceptions of the main character shared by himself.

Second, after the data are collected, then the data from the novel are interpreted by comparing and contrasting it to the secondary sources defining about freedom. The steps of the analysis are as follows:

1. Doing multiple reading of the novel and find the aspect of freedom shown by the main character and by other character.
2. Determining whether it is the results of the main character's inner force or other outside forces that leads the character into doing so.

3. Analysing the evidence by using freedom according to both existentialism and post-colonialism which is based on the question: how is freedom defined in *A Clockwork Orange*?
4. Interpreting the results by using the secondary sources defining about freedom.
5. Drawing the conclusions and make several suggestions.

### 3.3 Sample of Data Analysis

The data are presented in the table shown below:

No	Incidents in The Novel	Context of Incidents	Inner or Outside Force	Intersecting with other's
1	You came back to here and now whimpering sort of, with your rot (mouth) all squaring up for a boohoo. Now, that's very nice but very cowardly. You were not put on this earth just to get in touch with god. That sort of thing could sap all the strength and goodness out of a chellovek (man). 'What's it going to be then eh?' (p. 10)	Alex argument on getting very drunk. He thinks that people often get drunk and begging for God's forgiveness afterwards. He thinks that human has no relation whatsoever to God.	Inner Force	No
2	'You deserve to be taught a lesson, brother,' I said 'that you do.' This crystal book I had was very tough bound and hard to rarez to bits, being real starry and made in the days when things were made to last like, but I manage to rip the page up and chuck them in handfuls of like snowflakes, though big, all over this creeching old veck (man), and then the others did the same with theirs, old Dim just dancing about like the clown he was. 'There you are,' said Pete. 'There's the mackerel of the cornflake for you, you dirty reader of filth and nastiness.'	Alex and his gang ripped and broke all of Pete's book only because he likes to read good book and found one swear word on one of Pete's book. Alex and his gang also beat Pete.	Inner Force	Yes
3	'Choice,' rumbled a rich deep golloss	This is a discussion	Outside	No

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(voice). I viddied (saw) it belong to the prison Charlie. ‘He has no real choice, has he? Self-interest, fear of physical pain, drove him to that grotesque act of self-abasement. Its insincerity is clearly to be seen. He ceases to be a wrong-doer. He ceases also to be a creature capable of moral choices.’ (p.137)	happened between Dr. Brodsky, Alex’s therapist, to the audience during the presentation of a new technique that was done to Alex to suppress his dark side.	force
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*Figure 7. An example of data presentation*

In this table, the incidents in the novel are analysed by relating them to their contexts and whether it is the result of the character’s inner force or other outside force is also described and seen. This table also describes whether this incident or action done by the main character is intersecting with freedom of others or not along with the pages where the incidents happen.

### 3.4 Synopsis of The Novel

*A Clockwork Orange* (first published in 1962) is a novel which was written by Anthony Burgess, an author who also has written *The Wanting Seed* and *Earthly Powers*, two of his great books, along with *A Clockwork Orange*. This book was published by William Heinemann in 1962 in Great Britain, and in 1971 Warner Bros A Kinney Company makes the film version based on this novel directed by Stanley Kubrick, the director of *The Shining* and *2001: A Space Odyssey*, and starring Malcolm McDowell as Alex. Even though the film version gets many appreciation, the book version is not quite well-known.

*A Clockwork Orange* takes place in a futuristic city governed by a repressive, totalitarian super-State. The protagonist of the story is Alex, a fifteen-year-old boy who narrates in a teenage slang called Nadsat, which incorporates elements of Russian and Cockney English. Alex leads a small gang of teenage criminals—Dim, Pete, and Georgie—through the streets, robbing and beating men and raping women. Alex and his friends spend the rest of their time at the Korova Milkbar, an establishment that serves milk laced with drugs, and a bar called the Duke of New York.

Alex begins his narrative from the Korova, where the boys sit around drinking. When Alex and his gang leave the bar, they go on a crime spree that involves mugging, robbery, a gang fight, auto theft, breaking and entering, and rape. The last of these crimes is particularly brutal. The boys travel to the countryside with their stolen car, break into a cottage and beat up the man inside before raping his wife while making him watch. They then head back to the Korova, where they fight with each other. Alex, who loves classical music, becomes angry at Dim when Dim mocks an opera that Alex likes. Alex punches Dim in the face, which prompts the others to turn against their arrogant leader. The next time they go out, they break into an old woman's house. She calls the police, and before Alex can get away, Dim hits him in the eye with a chain and runs away with the others. The police apprehend Alex and take him to the station, where he later learns that the woman he beat and raped during the earlier robbery has died.

Alex is sentenced to fourteen years in prison. At first, prison is difficult for him. The guards are merciless and oppressive, and several of the other prisoners want to rape him. After a few years, though, prison life becomes easier.

One day, after fighting with and killing a cellmate, Alex is selected as the first candidate for an experimental treatment called Ludovico's Technique. After being injected with a substance that makes him dreadfully sick, the doctors force Alex to watch exceedingly violent movies. In this way, Alex comes to associate violence with the nausea and headaches he experiences from the shot. The process takes two weeks to complete, after which the mere thought of violence has the power to make Alex ill. As an unintended consequence of the treatment, Alex can no longer enjoy classical music, which he has always associated with violence. This side effect doesn't bother the State, which considers Alex's successful treatment a victory for law and order and plans to implement it on a large scale.

After two years in prison, Alex is released, a harmless human being incapable of vicious acts. Soon, however, Alex finds he's not only harmless but also defenceless, as his earlier victims begin to take revenge on him. His old friend Dim and an old enemy named Billy-boy are both police officers now, and

they take the opportunity to settle old scores. They drive him to a field in the country, beat him, and leave him in the rain. Looking for charity, Alex wanders to a nearby cottage and knocks on the door, begging for help. The man living there lets him in and gives him food and a room for the night. Alex recognizes him from two years ago as the man whose wife he raped, but the man does not recognize Alex, who wore a mask that night. Alex learns later in the night that the man's wife died of shock shortly after being raped.

This man, F. Alexander, is a political dissident. When he hears Alex's story, he thinks he can use Alex to incite public outrage against the State. He and three of his colleagues develop a plan for Alex to make several public appearances. Alex, however, is tired of being exploited for other people's schemes. He berates the men in Nadsat, which arouses the suspicion of F. Alexander, who still remembers the strange language spoken by the teenagers who raped his wife. Based on F. Alexander's suspicion, the men change their plans. They lock Alex in an apartment and blast classical music through the wall, hoping to drive Alex to suicide so they can blame the government.

Alex does, in fact, hurl himself out of an attic window, but the fall doesn't kill him. While he lies in the hospital, unconscious, a political struggle ensues, but the current administration survives. State doctors undo Ludovico's Technique and restore Alex's old vicious self in exchange for Alex's endorsement. Back to normal, Alex assembles a new gang and engages in the same behaviour as he did before prison, but he soon begins to tire of a life of violence. After running into his old friend Pete, who is now married and living a normal life, Alex decides that such a life is what he wants for himself. His final thoughts are of his future son.