

**IDEOLOGY AND CONSUMER CULTURE IN BRITISH
SUBCULTURAL NOVEL:**

A CLOCKWORK ORANGE AND TRAINSPOTTING

Pamukkale University

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Master of Arts Thesis

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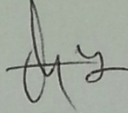
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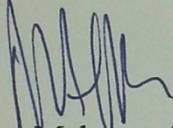
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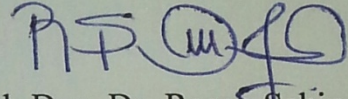
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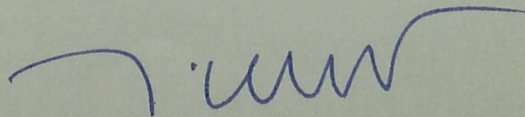
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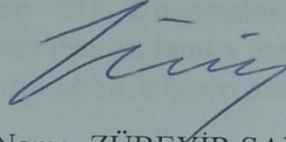


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ABSTRACT**IDEOLOGY AND CONSUMER CULTURE
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A CLOCKWORK ORANGE AND TRAINSPOTTING**

SAVAŞ, Zübeyir
M.A. Thesis in English Literature
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This study analyses the novels *A Clockwork Orange* by Anthony Burgess and *Trainspotting* by Irvine Welsh under the light of Cultural Studies, according to the relation between ideology and consumer culture. With respect to method of analyses, this thesis uses deconstruction in subculture researches. In this context subculture, drugs, violence, sexuality, language of slang, non-conformism, anarchy, religion, music, crime, punishment, and rehabilitation appears to be the main elements which regulates individuals' relation with the system. Such a relation, in the given novels, is depicted as the themes which are alienating individuals from the system, and integrating them to the system again after the rehabilitation process.

When the study is over cultural renewals that have been brought by British subcultural novel will be analysed in terms of Welsh's and Burgess' novels. It is seen that British novel has witnessed important changes in twentieth century. These changes are reflected as the natural outcome of consumer culture. Ideology feeds consumer culture and, in this sense, appears to be the most dominant element determining the life styles of individuals of subculture. Naturally, this thesis puts forward the idea that free individuals of subculture are not free for their choices indeed. It is shown that characters survive as anti-system, yet they resign themselves to the system after their rehabilitation process. It is targeted to show that consumer culture standardises individuals by means of the duplicity between freedom and resignation.

Key Words: Ideology, Consumer Culture, Body, Reification, Sameness, Crime, Punishment, Rehabilitation.

ÖZET

İNGİLİZ ALTKÜLTÜR ROMANINDA

İDEOLOJİ VE TÜKETİM KÜLTÜRÜ

A CLOCKWORK ORANGE VE TRAINSPOTTING

SAVAŞ, Zübeyir

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Bu çalışma Irvine Welsh'in *Trainspotting* ve Anthony Burgess'in *A Clockwork Orange* romanlarını, kültür araştırmaları kuramları çerçevesinde, düzen ideolojisinde beden ve mekân ilişkisi açısından incelemektedir. Analiz yöntemi olarak bu tez, kültür araştırmaları içerisinde yapısökücülük kuramını kullanmaktadır. Bu çerçevede, altkültür, uyuşturucu, şiddet, cinsellik, argo, düzen karşıtlığı, anarşizm, din, müzik, suç, ceza ve iyileştirme bireyin düzen ile olan ilişkisini belirleyen etkenler olarak karşımıza çıkmaktadır. Bu ilişki söz konusu romanlarda bireyleri düzenden uzaklaştıran, iyileştirme süreci sonunda ise, bireyi yeniden sisteme teslim eden öğeler olarak betimlenmektedir.

Çalışma sona erdiğinde, çağdaş İngiliz altkültür romanının getirdiği kültürel yenilikler, Welsh'in ve Burgess'in romanları bağlamında irdelenmiş olacaktır. İngiliz romanının ikinci dünya savaşı sonrasında egemen olan tüketim kültürünün getirdiği yeni temalarla değişime uğradığı ve dönüşüm geçirdiği görülmektedir. Bu değişimler tüketim kültürünün doğal bir getirisiidir. İdeoloji tüketim kültürünü beslemekte ve bu sayede alt kültüre ait bireylerin yaşam biçimlerini doğrudan etkileyen egemen bir olgu olarak karşımıza çıkmaktadır. Dolayısıyla bu tezin amacı İngiliz altkültür romanının özgür bireyi temsil eden kahramanlarının seçimlerinde aslında özgür olmadıklarını, roman boyunca düzen karşıtı olarak yaşayıp, iyileştirme sonucunda düzene teslim olduklarını göstermektedir. Özgürlük ve teslimiyet ikilemi çağdaş tüketim kültürünün bireyi tekipleştirdiğinin gösterilmesi hedeflenmektedir.

Anahtar Kelimeler: İdeoloji, Tüketim Kültürü, Vücut, Şeyleştirme, Aynılık, Suç, Ceza, İyileştirme

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INTRODUCTION

The aim of this study is to focus on the ideology and try to understand how it shapes the lives of the individuals in society, and for that reason it is thought to be crucial to focus on how dominant ideology is created, or renewed in the second half of the twentieth century. In the second half of the twentieth century, there have been major changes in the scene of the world that completely change the ideological background of the society. The depression of two big world war and the collapse of totalitarianism especially after the second war, the rise of the idea of democracy, were effective on the culture that shaped the lives of individuals in society.

The historical background of this thesis is the second part of the twentieth century in which capitalism reached a global scale. In this period, consumerism became the culture of the middle class and process of reification run along with this cultural identity and value system of middle class. Individual has become the object of this consumer culture rather than being the subject of it especially in the late twentieth century with the rise of mass communication. In this period, the development of consumerism and its reflections of the culture created alienation and commodity fetishism that are the base of the system of the dominant ideology. It is not possible to evaluate the culture of this period without the terminology of Marxist literary approach since consumerism has turned into an aim that has created the alienation because all commodities have gained an identity as a consequence of mass production and strategies of marketing like the communicative tools of media including advertisements and television.

The change in production principles has changed the individual's perspective to his own life; everything has become a commodity including the individual's own body and culture. Individual has been shaped via the institutions of cultural industry such as commercials, television, movies, pop culture and fashion. Culture has become a tool that is used by the dominant ideology and created sameness and uniformity in society with a cultural hegemony. As Adorno suggests; "All mass culture under monopoly is identical, and the contours of its skeleton, the conceptual armature fabricated by

monopoly, are beginning to stand out” (95). And he states that individual has become the object of the ideology as part of consumer society; they have become consumers rather than individuals:

“Everyone is supposed to behave spontaneously according to a “level” determined by indices and to select the category of mass product manufactured for their type. On the charts of research organizations, indistinguishable from those of political propaganda, consumers are divided up as statistical material into red, green, and blue areas according to income group. (97)”

As an outcome of the cultural environment created by this economic and cultural condition, the British novel in the post-1950s takes up as the identity problems faced by the youth, oppression of the market on the individual and his choices, questioning of the traditional values and lifestyles, rebellion against the middle class morality and sundry problems of the youth in their personal development as themes. These sundry problems that include the choices of good and evil, at times, has turned into uncontrollable phenomena that the society could not handle. They include young generations being addicted to drugs, sex and violence. Therefore, the novels written by and about the generations in the post-1950s period present the grotesque images of violence, drug addiction and sex.

Thus, the first novel which will be analysed during this study is *A Clockwork Orange* by Anthony Burgess. It was first published in 1962 in England. *A Clockwork Orange* is the story of Alex, a fifteen-year-old high school student, and his friends. As a timeless dystopia, *A Clockwork Orange* portrays the subcultural heroes of modern world. The novel questions the fact that we, as modern individuals, are seen to have freedom of choice albeit we are only ideologically constructed citizens of our governments. *A Clockwork Orange*, from Alex’s point of view, tells the story of disapproved and guilty youngsters who are socially rejected. Both as the narrator and the protagonist of the novel, Alex tells his own story which begins with his adventures with his gang; and after a period of rehabilitation process, finishes with the beginning of his new story as a totally manipulated middle-class man. The process Alex experiences is designed by the government, and Alex is transformed to somebody who has no right to choose. At the beginning of the novel Alex appears as the one who attacks all the middle-class characteristics, while he accepts to be one of them by means of powerful tools of dominant ideology. Transformation of Alex is a result of a physical oppression.

On the other hand, this study will also analyse the second and striking example of British subculture novel *Trainspotting* by Irvine Welsh, first published in 1993, a story of addicted and rejected friends in Scotland. Renton, the protagonist, and his friends are the symbols of losers for both their own addictions and their ethnicity. The novel was written in Scottish dialect, which is significant as a sign of the fact that Renton and his friends are the products of subculture. They appear with their strange language, full of vulgar expressions and compared to gangs of *A Clockwork Orange*, violence in language is apparent.

In *A Clockwork Orange* Alex and his gang appear as barbaric and rebellious, and they commit crimes and use physical violence against all classes of the society. They are cruel and relentless to the society. On the contrary, Renton and his friends behave mercilessly to themselves. Their reaction against middle-class values appear as physical addiction. Begbie is the only one who does not use drugs, but he has different addictions like violence and alcohol.

In *Trainspotting*, the rebellion against society is reflected in the drug addiction of the characters. Unlike the characters in *A Clockwork Orange*, they do not commit violence, but they reject the values of the society by turning that violence towards themselves in the form of drug addiction. The refusal of the system does not take the form of destruction of the social norms by beating people and vandalising the environment in the dystopic setting of *A Clockwork Orange*, but it takes the form of going underground and taking drugs in order to reject moral expectations such as having a job, family and kids which would make them comply with the system.

This study focuses on these two novels in order to seek for the effects of dominant ideology and consumer culture because they show different characteristics of the society in two different decades of the second part of the twentieth century. *A Clockwork Orange*, without an exact time and space, portrays a chaotic and pessimist reality in which it is “a rare pleasure [...] to come across somebody that still reads brother” (Burgess 8). Burgess’s alternative world, which can also be called a dystopia, suggests a pessimistic alternative of the existing British culture. It is in fact a satire attempting to present what actually exists in British society through the exaggerated images of violence and rape. Burgess’ narrative appears to have a two-fold aim. The first is the satirizing of ideology of hegemony by pointing out that the gang’s choice of

violence is an inevitable outcome of the system that turns them into outcasts. The second is another satire of being outcast suggesting that the peace and happiness of the outcast individuals can only be obtained by being rehabilitated by the tools of the system once again, which powerfully foregrounds yet another vicious circle.

In the same way, *Trainspotting*, being a novel written thirty years after *A Clockwork Orange*, bears the characteristics of the same kind of satire. This time, the young characters of the novel are turned into outcasts by the system and they become drug addicts to reject the societal values by destroying themselves rather than directing their violence towards the others. Similar to Burgess, Welsh also suggests a two-fold criticism. While it is the system that turns them into outcasts, it is still the tools of system like consumerism, media, popular culture and regular jobs that would rehabilitate them.

This thesis, therefore, studies these two novels from the perspective of Althusser's theory of ideology in comparison with Zizek. Adorno's critical theory of popular culture and Marxist theory are used as the critical tools of this thesis through the readings of Eagleton. The first chapter introduces the theoretical background of the thesis and discusses the various definitions and interpretations of ideology. It argues that consumerism and popular culture are the tools of the hegemony that create an illusionary reality through the ideology it imposes on the individuals; hence the individual's choices are determined by the market and its tools like media and pop culture.

The second chapter analyses Burgess' novel and examines it through political, ideological and economic points of views and the third chapter analyses *Trainspotting* devoting a concluding part to a comparison of both novels. As an outcome of the thesis, this study aims to argue that both novels present the power of hegemony and satirize the middle class morality in two different periods that are thirty years apart in British cultural history. Thus, the post-1950s period historically witnessed unique changes in the societal order and conventional values as depicted in the prominent novels like *A Clockwork Orange* and *Trainspotting*.

CHAPTER ONE

IDEOLOGY AND CONSUMERISM

If ideology is mostly imposed as an illusion and shapes all the individuals on earth by prescribing a so-called better, ideal life in accordance with the beliefs of the society, then “man is an ideological animal by nature” as in Louis Althusser’s renowned definition (6). At this point, one may necessarily question the illusionary fact that we, as human beings, have been swayed according to seen or unseen rules by the ideological means of power sources. So is it possible to reconstruct ones’ way of life? For what purposes does any state or a source of power do it? Before questioning the reasons of this ‘given reality’, it seems useful to point out what ideology is and the way it is spread and taken into account for reality.

If one thinks about ideology, he should roll in the deeper side of constructed reality because of the fact that the common meaning of ideology refers to the concept of deceptive thoughts apart from reality. This negative connotation of ideology underlines the case that the reality we perceive may not be the same as it is. Plato’s cave metaphor gives the first clues about the dichotomy between reality and its false images. In his famed cave image, Plato describes prisoners chained by their neck in a cave. They are only able to see the shadows reflected on the cave walls. The fire burning between the real objects and the prisoners makes reflections that they can see. Naturally, seeing only the illusions reflected by the fire makes prisoners think as if those appearances were real. When one of the prisoners is unchained and allowed to see the day light that enables him to experience the objects as real, he recognizes the fact that what he has seen before are only illusions of reality. Such relativity between reality and reflection opens our sight to differentiate the origin of reality as it is easily manipulated.

The visible world which we perceive as reality, according to Plato, is nothing but created only by shadows of the real forms. Ideology, in this sense, appears to be the most important means to manipulate the reality by which all the living organisms are directly affected by it. Who manipulates our perception of reality? For what sake does a

source of power dare to construct and reconstruct our beliefs? The answer becomes apparent when it is handled within the system constructed by ideology, in which human beings try to survive. In this sense, ideology is the common riddle to be solved in order to recognize the complexity and the simplicity we experience in our daily life. Ideology has a direct relation to the reflection of reality that determines our choices. The practice of whole life is composed of the laws, social principles, ethical rules and almost all of them work with ideology.

According to Terry Eagleton “ideology is the general material process of production of ideas, beliefs and values in social life.” (28) He refers to the fact that all the system in human life is produced by rulers by means of their power. Even beliefs in a society are artificial and belong to an ideology. Ideology, in this sense, directly shapes our point of view against any idea or an action, while constructing our actions to be well adjusted to customs, traditions and religion which are also created or manipulated by ideology. To be an acceptable member in a society, an individual is expected to act through the norms, including laws and traditions, structured by the system by means of ideology.

Ideology, in fact, has been argued and discussed for centuries, but it has a unique position nowadays. It spreads and gets involved in a highly complex area. The general process of ideology covers all the areas of a personal life. In a sense, the idea created by dominant ideology turns out to be the determinant of our personal life. It determines all kinds of consumption habits in relation to our gender, age, and social status enabling us to feel belonged to a social class. Ideology determines our choices from shirt brands to car styles. Briefly, we always think and act according to ready-made belief systems and sometimes keep on behaving as our ancestors did before. This chapter aims to put forward the idea that ideology dominates all walks of life with an irresistible power and constructs our lives in many ways.

Ideology always needs power to impose upon individuals. As Eagleton points out; “the term ideology, in other words, would seem to make reference not only to belief systems, but to questions of power.”(5) Ideology systematically works and what is systematic is ideology. Ideas are spread easily with power. Sometimes ideologies become powerful while power creates an ideology in return. The concept of power can

be handled in various ways. One of the most popular concepts of power is created by the ideological representation. For instance Althusser suggests that:

[T]he ideological representation of ideology is itself forced to recognize that every 'subject' endowed with a 'consciousness' and believing in the 'ideas' that his 'consciousness' inspires in him and freely accepts, must 'act according to his ideas', must therefore inscribe his own ideas as a free subject in the actions of his material practice. (4)

Such an "endowed" belief needs enough power to legitimize and rationalize it. People living in any society are bound to an ideology. Ideology refers to the necessity for admission of an individual into the societal conditions. Man is a social animal, and being an accepted and approved member in a society requires some "official" rules changing in relation to time and place. To persuade the society, the first step taken by the system is to make the citizens believe in the necessity of the governments through which a dominant ideology can thrive and survive. Each society has its own traditions and concepts, and all the individuals are expected to adapt themselves to the rules. In order to shape the society to dovetail with the laws, a legitimizing power plays an important role. If power is gathered in a centre (like modern governments), it becomes easier to spread a belief covered by an ideology. Governments have always powerful ideological weapons to gather the power. Legitimization becomes more of an issue in order to use the necessary power. Legitimization is done by various ways. Ideology covers and rationalizes any idea and spreads it through the masses. Any action or behaviour, then, seems natural or acceptable to us thanks to ideology. In such a globalized world, in spite of cultural differences, how do States put forward common values? How do we have a term as "international law"? How is it possible to share a universal idea of democracy from South Africa to Russia? The answer lies in the idea of legitimizing. It is, therefore, necessary to have a wider glance at legitimizing and its relation with ideology.

"Ideology has to do with legitimating the power of a dominant social group or class" (5) says Eagleton. Dominant social groups determine law-makers that are mostly untouchable. They should be untouchable and incontestable. Legitimizing starts with creating untouchables and, it is covered by ideology. As Slavoj Žižek says:

We treat the king as a king because he is in himself a king, but in reality a king is a king because we treat him like one. And this fact that the charismatic power of a king is an

effect of the symbolic ritual performed by his subjects must remain hidden: as subjects, we are necessarily victims of the illusion that the king is already in himself a king. That is why the classical master must legitimize his rule with a reference to some non-social, external authority (God, nature, some mythical past event...) – as soon as the performative mechanism which gives him his charismatic authority is de-masked, the master loses his power.(163)

Zizek underlines the fact that our presupposition enables a legitimized power to exist. Laws, traditions, religion and idea of property and its security protect the dominant ideology. Naturally, the system protects itself by means of its own tools. A legitimized ideology surely spreads and survives easily if the great majority of the citizens accept it. Similar to the myths of ancient world, media undertakes the task of naturalization and legitimization by which an ideology is accepted as reality or necessity. Eagleton also refers to this fact that; “ideologies are often thought, more specifically, to be unifying; action-oriented, rationalizing, legitimating, universalizing and naturalizing” (45). Such a belief makes legitimizing and acceptance easier. For the time being, there are many apparatuses to stock an ideology that Althusser theorizes them which are used for legitimizing.

Legitimizing is done by various apparatuses covered by an ideology. Althusser asserts that “an ideology always exists in an apparatus, and its practice, or practices” (3). According to Althusser such legitimizing can easily be realised by apparatuses that he divides them into two: Ideological State Apparatuses and Repressive State Apparatuses. Those apparatuses work easily because of the fact that they are commonly accepted by the great majority thanks to ideology. They are accepted just because there is no way out.

Althusser, on the other hand, goes further and claims “Every State Apparatuses, whether repressive or ideological, functions both by violence and by ideology” (2). Repressive State Apparatus, to Althusser, “functions massively and predominantly by repression (including physical repression), while functioning secondarily by ideology” (2). Repressing State Apparatuses refer to power centres including laws according to which the Army and the Police function. They are fundamental and primary oppressive elements for any State. Any citizen should doubtlessly accept the rules put by laws and practised by those fundamental oppressive elements. To be a well-adjusted individual to a society, any citizen should act in obedience to the repressive state apparatuses without

a question because its sanctions are accurate. Sanctions work according to a system in any State by which dominant ideology survives. They are also constructed by means of ideology. There is reciprocation between the laws running a State, and ideology appearing to be its constituent. There is no way out of the Laws that are believed to be the only way to survive in peace in a society. In a way legitimizing a power does not always need laws. It has also something to do with the social process. An idea sometimes can easily be accepted if it has a relation with religious or traditional belief. It can also be claimed that laws are designed under the effect of religious or traditional beliefs. Such an effect makes citizens trust the authority easily, and the laws put parallel to traditions and religious acceptance appear to be easy to believe and trust.

Laws, on the other hand, create bureaucracy. It creates such a powerful belief, fed by ideology. As Zizek asserts, “We all know very well that bureaucracy is not all-powerful, but our ‘effective’ conduct in the presence of bureaucratic machinery is already regulated by a belief in its almightiness.” (34)

Our regulated actions and beliefs come true by means of ideological state apparatuses. “Ideological State Apparatuses function massively and predominantly by ideology, but they also function secondarily by repression” (Althusser 3). They are the official sources of ideology and mostly turn to be untouchable and unquestionable values in a society. It can be claimed that education system plays a mortal role for accepting a citizenship conscious. The concepts of dichotomies as right/wrong, true/false, necessary/unnecessary, dangerous/safe, regular/irregular and so on are first taught officially at schools mostly. Ideology spreads in the parallel with education and religion. Schools and churches have a great impact on individuals, which indeed regulates the dominant ideology. Althusser underlines this fact and claims that “[S]chools and Churches use suitable methods of punishment, expulsion, selection, etc., to ‘discipline’ not only their shepherds, but also their flocks” (3). We are educated and thought through ideological norms and those who do not behave suitable for them are expected to be punished. So, Ideological Apparatuses primarily function with ideology and, secondarily with repression. All the citizens should accept those norms because if they don’t, the idea of punishment (whether divine or natural) is remembered. Ideological State Apparatuses enable governmental agencies to work regularly for the sake of a certain class by means of the belief and persuasion of the rest. They work via

ideology and what turns an ideology to an ideology is also an ideology. As Althusser claims;

if the ISAs 'function' massively and predominantly by ideology, what unifies their diversity is precisely this functioning, insofar as the ideology by which they function is always in fact unified, despite its diversity and its contradictions, beneath the ruling ideology, which is the ideology of 'the ruling class' (3).

Hence, it may be argued that ideology mostly works for the benefits of certain classes. Their rights and rules can easily be accepted and naturalized by means of dominant ideology. That is why a slave kneels down before a king naturally without any question. There is no need for questioning because ideology, without claiming to be ideological, regulates and naturalizes the acceptance.

Accepting the other above us is a matter of class consciousness. "[T]he ruling class", says Althusser, "in principle holds State power (openly or more often by means of alliances between classes or class fractions), and therefore has at its disposal the (Repressive) State Apparatus" (3). The ruling class regulates the norms according to themselves. They hold the power by means of ideology which enables the matter of legitimizing. Citizens, for centuries, have accepted the norms put by ruling class for various reasons. From time to time, they have been accepted for the fear of God, and sometimes for the security of their own belongings. Acceptance has turned from obligation to necessity by means of ideology. It has become a choice by which individuals begin to think that all we do is a matter of our free will. Althusser explains the case by declaring that:

the individual in question behaves in such and such a way, adopts such and such a practical attitude, and, what is more, participates in certain regular practices which are those of the ideological apparatus on which "depend" the ideas which he has in all consciousness freely chosen as a subject (3).

'Freely chosen ideas' facilitate the legitimization, and every single individual may go on under the manipulation of dominant ideology. Individuals behave according to their belief regulated by dominant ideology. The limit of their liberty is drawn by ruling class, and they feel free to act under the light of that freedom. Here comes a new question then. How can a citizen agree to his rights put by a ruling class? If man is a competitive living, how can he accept his constructed roles? The answer can be searched in Karl Marx who read the system as a matter of class structure.

As Marx says; “the history of all hitherto existing society is the history of class struggles” (1). He defends the idea of the fact that what regulates our relations to others is our class consciousness. Society is structured on the idea of class differences. Traditions, customs, beliefs and social rules show variety according to different classes. We judge individuals’ behaviours’ according to their social class. Dominant ideology is created by ruling class, which is referred as oppressor by Marx, and the rest (oppressed) should act to suit it. Oppressors cast a role for oppressed, and they go on acting due to their social levels. Marx identifies that theory by saying:

Freeman and slave, patrician and plebeian, lord and serf, guild-master and journeyman, in a word, oppressor and oppressed, stood in a constant opposition to one another, carried on an uninterrupted, now hidden, now open fight, a fight that each time ended, either in a revolutionary reconstitution of society at large, or in the common ruin of the contending classes. (p 1)

The so-called fight between the oppressor and the oppressed never ends as Marx underlines. It only changes its own shape. In social life, the struggle between classes becomes apparent. To be an acceptable member in society, you should fulfil the tasks that are created as choices by ideology. Ideology almost always works to construct the identity of members and their actions. Individuals in a society are expected to behave according to seen and unseen rules which are, in modern times, constructed in a different way compared to past. Even master and slave relationship has changed, and it has given a unique shape to our daily life. Slaves have turned to be workers, and they gain a so-called freedom because they have started to own something valuable more than a right to be fed and accommodate.

Before modern times, society used to have the idea of slavery, and it was accepted as natural. There used to be slaves all around the world, working for the sake of their owners in return of their survival. They were expected to work for their owners. The idea of a second-class citizen became established into the minds of the people. Even the slaves themselves accepted the illusionary fact that they were created as second-class and must work for the benefits of the rest. Especially in the period in which The United States declared its independence and the rights for its citizens, the idea of slavery appeared cruel for human being. Many other social booms, like French Revolution, make the idea of slavery questioned by the masses. The idea of freedom and free choice began to spread all over the world. The optimism brought by means of the idea of democracy and individuals gained a fresh hope which would be decayed

cruelly with two great world wars. Before such a tragic fall, the masses believed the fact that human rights would end the slavery and every single individual would have their own rights and could ask for equally-shared life sources.

Dramatically, it has not resulted as expected. Social life all around the world has shown the unexpected change and impetus thanks to the up-to-date inventions and discoveries of the period came after the Industrial Revolution. At this point Marx asserted that:

Owing to the extensive use of machinery, and to the division of labour, the work of the proletarians has lost all individual character, and, consequently, all charm for the workman. He becomes an appendage of the machine, and it is only the most simple, most monotonous, and most easily acquired knack, that is required of him. (4)

Accepting this new condition is made possible by the system, created by capitalist ideology. Capitalist ideology enables all individuals to consume in their own economic frame. Especially in the city centres, all members from different classes can find a place for themselves. Capitalist ideology serves ‘freedom of choice’ for everybody. To be an acceptable member in social life, individuals should dress from shopping malls in which the materials are nearly the same. All the brands for consumers at first determine their target group and produce goods for them. To exist as an acceptable and an estimable member, we should adjust ourselves to society according to its own rules. Hence, both society and individuals accept each other in accordance with dominant ideology and its doctrines.

Acceptance is the basic rule that shows how ideology works, especially in modern times, parallel to consuming habits. Our consumer habits are constructed via the actions of material practices. The actions of material practice are also various. Our consumer habits, rituals, physical appearance are totally shaped by ideology in which every single individual may find a space. The ideology of consumerism and its necessity is imposed upon us by its power centres. One of the most important sources of power appears to be media and communication instruments. As Eagleton says; “in advanced capitalist societies, the communications media are often felt to be a potent means by which a dominant ideology is disseminated.” (34) Newspapers, TV serials and social media organs shape our way of thinking including our daily routines as well as our beliefs. Every single day media organs spread ideas about how to be an ideal

consumer which sooner or later turn to be our absolute reality. From wearing fashionable clothes to using up-to-date technology, including washing machines, compact disc players, hi-tech mobiles and so on turn to be powerful symbols of being an accepted 'normal' citizens. All the symbols create an illusion which constructs our identity. Dominant ideology, from head to foot, lets those images spread and create an artificial prototype easy to manipulate.

According to Terry Eagleton "ideology is no mere set of abstract doctrines but the stuff which makes us uniquely what we are, constitutive of our very identities; on the other hand, it presents itself as an 'Everybody knows that', a kind of anonymous universal truth." (20) Ideology makes any idea normal to fix it according to our conscience. We internalise the beliefs spread by dominant ideology. Internalization is achieved by means of popular culture and its power sources by which we are made to believe that the types of food bearing international brand names are more preferable than our own traditional and local types of foods. In such a highly symbolic modern world, our local food does not indicate about our identity while worldwide brands are the symbols of our social class. As the representatives of our class, we feel it necessary to consume and feel ourselves as part of that illusion. Brand names become representatives of our social class. It is both the reflection of the body, and the representatives of our class consciousness. It will be mentioned in body theory that clothing has a vital importance to exhibit the body which is fed by the dominant ideology to survive. How can a shirt brand determine our social efficiency? How can we brand people with their appearances? Those questions arguably find their answers in body theory, but it is possibly claimed that social conditions create an illusion and, thanks to dominant ideology, it is easily accepted and spread.

Dominant ideology almost always creates illusion that replaces reality and individuals act according to that new type of reality. Ideology, by means of beliefs shaped by that illusion plays an effective role not only for our daily habits but also the politics we support. In fact, ideology does not only determine our political choices but also turns us into non-political individuals. We are driven into a difficulty and recognize politics unnecessary and consider politics as an intolerable work carried out merely by politicians. Ideology is mostly recognized as something harmful to deal with.

Ideology, on the other hand, might cause misconceptions since it may represent alternative standpoints against the system at work. Yet commercial ties, bounding the capital and demand, do not let any alternative idea. If one gets sufficient income their consumer habits, one never wants to lose any of them. Every single individual finds a consumption space according to their income and survives mostly peacefully, while witnessing the worse every night on TV. Ideology is perceived as the disturbance of the peace. It also feels like an agitprop before or during an election, a radical idea against religion, revolt against a shared value in the society. From this point of view, ideology appears as a provocative, dividing, discriminative power against the prosperity of the masses. What a nation needs is not discrimination but unification. Unifying individuals make them feel members or citizens, which also works with ideology.

We are, as modern individuals, eager to deal with our daily routines to earn more money and keep traditions carry on for our children. Such a non-political attitude enables politicians to create up-to-date ideologies to legitimize their actions. Governments are to be adored and citizens are to be forced. We are ideologically forced to work more to own more. Ideology symbolically creates oppression with an irresistible power upon individuals. The primary effective power upon individuals includes creating a demand for consumption to appear as a member of a certain class. It has definitely a direct relation with one's social and economic condition. We determine our daily activities according to a given ideology including the shoe brand we wear, the music we listen to, the political party we support, the super market we shop, the TV channel we watch, the pub we socialize, even the hotel we go for a vacation and so on. They are the basic norms to shape and individual as an accepted citizen. We, as social beings, always create must-have necessities to show our common characteristics.

Society, on the other hand, also refers to the community of people sharing common characteristics depending upon different values like economic power, religious thoughts, ethnicity, and educational background that are truly created by or with ideology or those that create ideology. "The force of the term ideology lies in its capacity to discriminate between those power struggles which are somehow central to a whole form of social life, and those which are not" (Eagleton 8). Especially our condition in society is determined by those forms, which are related to our consumer habits openly shaped by ideology. It would not be an exaggeration if one claimed ideology to be beyond average human recognition. As Eagleton declares "ideologies are

usually internally complex, differentiated formations, which conflicts between their various elements, which need to be continually renegotiated and resolved” (45).

The interpretation of historical events may change or show variety according to the dominant ideological power in a country or “an ideology may be seen not simply as ‘expressing’ social interests, but as rationalizing them” (Eagleton 51). Evidently, the general point of view in a society may be changed or manipulated in a short period of time. By the help of the media organs new wave Political parties may appear as an absolute power, getting the great majority of the votes. This may be possible by the influence of religious discourse, schools, newspapers that are always the supporters of the system called more like “a form of social control than an ideological apparatus” (Eagleton 35). Whether it is explicit or not, ideology has been considered to be an immense power upon the lives of the citizens.

If “ideology never says, ‘I am ideological’ (Althusser 8)”, it seems out of question that there is a way to escape ideology. It was eagerly thought before that we live in a period after ideology. Such a post-ideological period appears to be out of reason because ideology is a matter of internalizing rather than explicitness. As Graeme Turner once pointed out:

[W]e internalize ideology and thus are not easily made conscious of its presence or its effects; it is unconscious. And yet, the unconscious has, within many philosophical frameworks, been seen as the core of our individuality, a product of our nature. (26)

In this sense, one may possibly claim that ideology, via internalization, turns out to be a part of our consciousness so it legalizes our daily routines as competitive beings. Ideology at this point directs us to own more for the benefits of certain classes. Consumption is transformed to an obligation rather than a necessity thanks to the dominant ideology fed by social media organs nowadays. Such a transformed obligation in the name of necessity is done by ideology. While covering itself at the same time, ideology covers the social reality, and its reflection creates a new so-called reality. The masses have already accepted such a social reality in which a fantasy lies.

Fantasy, then, appears as the natural outcome of our beliefs. “Belief,” says Slavoj Žižek, “supports the fantasy, which regulates social reality (33).” Social reality shows variety depending on the conditions of the day. We pay so much attention to our

appearance in order to show ourselves as an estimable member in society. Our bodies turn to be signifiers regulating and representing our social condition. It has a direct relation with means of production that directs us to consume more. How are we willing to consume more? What kind of belief can reconcile us to be consumers of material things? The answers to those questions may be sought through the term 'reification' that "refers to the moment that a process or relation is generalized into an abstraction, and thereby turned into a 'thing'" (Bewes 3).

Reification transforms the humanistic relations to merely things. It has a powerful symbolic meaning covering all the beliefs and ideas in the universe. Thanks to the production means, human beings achieve to turn every single idea to symbols. We can easily have an idea of one according to his hair style or his moustache shape. Those symbols enable us to develop a point of view about the one we have never met before. Such a condition has a direct relation with the term 'reification'. Bewes goes on his argument and claims that "reification is the process in which 'thing-hood' becomes the standard of objective reality; the 'given world', in other words, is taken to be the truth of the world." (4). Reification shows similarity with fantasy. Furthermore, it may be assumed that reification is the embodiment of fantasy. The primary process is make-believe for a fantasy via ideology, and there secondarily comes the reification. It is the embodiment of so-called necessity ideologically created by production means. Production means more intensely invade our consciousness with advertisements via various tools (including TV, Magazines, newspapers and so on), especially in modern times. Advertisements label modern times to make-believe individuals the necessity of consumerism with a powerful ideology. We are manipulated to transform our beliefs and persuasion into merely reified objects. Our so-called choices are determined by advertisements, which include highly symbolic and referential meanings. Unlike the Althusserian term Repressive State Apparatuses, "[p]ower relations in capitalist societies are no longer characterized by violence or oppression, but by the progressive enfranchisement of citizens, by their material (and thus ideological) recruitment" (Bewes 8). Those power relations rule the masses with their own choice. We appear eager to be the slaves of the production process. The common idea is that the more we work, the more we can consume as if consuming is the symbol of our existence. Dominant ideology serves for the necessity of consuming and ads become the most important power source of it.

Advertisements, as powerful ideological means, mostly have deeper meanings than they appear. Visual, verbal and ideological references are the main ways to interpret the advertisements. Visual meanings include the depiction of visual elements such as pictures and videos in advertisements. In parallel to the visual meaning, the verbal meaning helps to decipher advertisements by the help of discourse in it. The next step, including discourse, is the ideological meaning of them. It constantly gives messages beneath. Commonly, ideological meaning results in being led to consumerism and an embodiment of reification in terms of capitalism. Advertisements enable consumers to be familiar with the ideas, or better to say, the ideology given in an ad to decipher it. Otherwise, the advertisement turns to be a failure.

For instance, advertising industry in America has always been a reflection of the American Dream, especially, in the second half of the 20th century. Branding in America is the most considerable development in terms of advertising as a means of reflecting the American Dream as a lifestyle. The American Dream is a way of living that mirrors American identity. They are the collections of the idea of life, liberty and pursuit of happiness. The pursuit of happiness is commoditized and transformed to dream of home ownership, family and car and in modern terms, dream of fame and prosperity without any afford. Advertising uses the idea in favour of its profit to reach more and more people to enable the reification of the abstract ideas which are collected under the title of a dream for a better and happier life.

Advertisements, serving for the American Dream, have always been a highly-effective way of reaching consumers by being a part of our daily necessities. Brands such as Marlboro, Coca-Cola, Levi's, Cadillac, Harley Davidson, and Ford are all examples that became the cultural images of America. Moreover, they symbolise the American Dream by creating their own understandings of the way of living in relation to the qualities of the American Dream. So, whether you put attention on the ads or not, they create an understanding of the American Dream by leading people to consumerism. Their ad campaigns are accepted as the ways of creating an identity by the way people buy it. Creating identity by using the belonging consciousness is in parallel because "[r]eification approximates everything to a single narrative" (Bewes 15). Reification is a part of monopolization and modern capitalist society, with the help of its powerful tools, gives way to such monopolization thanks to globalisation. Individuals from same economic frame consume in similar way all around the world. Consuming culture

removes all differences from life and serves a standard for each social class according to their income level. One may find a wide range of consuming area for his income level from a car brand to a shoe brand. So, such standardized consuming habits naturally give way to sameness and “[c]ulture today is infecting everything with sameness” (Adorno 94).

As Theodor Adorno pointed out the fact that today’s culture is based on sameness which is the natural outcome of mass production. It removes the cultural differences and our own reality turns to be a reified one, showing our consuming efficiency. Dominant brands are possibly found all around the world for the same price. By this way they gain an incredible economic power, and competing with a universal brand for a local brand becomes impossible. We begin to consume what they serve for us, and it is out of our choices, in fact it seems so. We turn into the slaves of those brands, and we are always exposed to this given standard. “Film, radio, and magazines form a system. Each branch of culture is unanimous within itself, and all are unanimous together. Even the aesthetic manifestations of political opposites proclaim the same inflexible rhythm” (Adorno 94). From art to politics including our daily habits are totally constructed by ideology serving to the benefits of certain classes in society. When compared to other scientific terms, ideology has slight and imperceptible meaning. However, it is mostly believed that ideology is a term related to human behaviour. We, in our daily survival story as a social animal, have a conduct with society which is frequently directed to produce and consume. Production means are looking for new areas to produce more. We are subjected to consume more because production and consumption are in a balance in this capital world. It can be claimed that the so-called necessity of consumption has a relation with representing the body, or better to say, body is one of the most important symbol to represent the ideology.

Body, on the other hand, appears to be the main sign to show the social condition of an individual. “[...]the human body as a cultural entity is always already a subject interacting with the ‘outside’ in terms of representations” (Falk 12). An individual, by means of his own body, reflects his place in a society. Body is a symbol that reflects the values, condition, and an image that symbolizes one’s position in society which is constructed by dominant ideology itself. From our clothing habits to gestures, body is an important symbol representing ideology. One may clearly has an idea about the other by looking the way his body is represented. Our clothing style, the way we grow beard

or moustache mostly owns ideological connotations. Body, by which we carry on living, has an important place for our individualization process. It is a reference for our socialization in parallel to our consumer habits. As Featherstone assumes “[c]lothing which indicated a fixed social status came to be avoided and an individual’s dress and demeanour came more and more to be taken as an expression of his personality”(170). Reflection of our personalities is done via our bodies in return to our beliefs and social values. The signifiers that are used to represent our personal beliefs are also shaped by dominant ideology, which can be claimed as the product of consumer culture. Our consumer habits are not the representatives of our necessities, but the symbols of our social condition. That is to say “[a]s an element in cultural organizations, the role of the human body goes far beyond its concrete physical boundaries” (Falk 1). It turns to be a highly-symbolic ideological representative tool.

Thanks to developing science and diversification of consumer products people have begun to give more importance to their bodies in order to find a space in society. As Pasi Falk claims:

What is significant about contemporary society is the fact that the possibility of the body/self as a project is now open to a mass audience, being no longer the goal or ideal of an elite court group or high bourgeois culture. Dieting, jogging, the workout, mass sport, and physical education have all brought the idea of the perfect body to a mass audience. (xiii)

We constantly deal with our personal appearance on behalf of ideological representation. Having a fit body is more important than having a healthy one. Dominant ideology makes up an excuse to make our lives meaningful by means of comprehensible values. Those values mostly transformed to material things and our bodies are the best signifiers to represent our material being in society. It refers to the fact that “in conditions of high modernity, there is a tendency for the body to become increasingly central to the modern person’s sense of self-identity” (Shilling 1). We internalize our consumer habits and try not to lose it forever. For the time being popular brands change, the perception of fashion changes, but we go on consuming because fashion is destined to refresh itself, and it is an everlasting vicious cycle. So depending on the up-to-date fashion and its necessities, we construct our bodies in relation to our social position. A civil servant is merely not expected to cloth punk while going to work, and a student is mostly expected to appear with his clean haircut.

Besides, our bodies have direct impact on our personalities. We mostly try to reconstruct our bodies according to our social relations, but except for the social restrictions, we also construct it to suit the whole society. Our bodies turn to be a part of our marketing object, and thanks to fast-changing fashion we mostly try to reach it. It turns out to a project that Pasi Falk claims “[t]he body is both the Same and the Other; a subject and an object, of practices and knowledge; it is both a tool and raw material to be worked upon” (p 1). According to Pasi Falk body is transformed to a material project from a spiritual being. Such a condition turns human being into a machine-like product, easy to be manipulated. Individuals begin to act to suit each other with their appearances, and it enables them to fit their social classes. At this point it can possibly be claimed that our bodies turn into an object signifying various ideological terms including religion, politics and so on. Body, turned into an ideological tool, makes any ideology spread easily and manipulate human-beings to have a general idea about them.

The idea lying behind the objection of body is served by means of consuming ideology. Advertising commodities, which give way to model an ideal body, goes parallel with our consumer habits. Pasi Falk underlines the condition by claiming that “it is the surface of the body which is the target of advertising and self-promotion, just as it is the body surfaces which are the site of stigmatization. The modern consuming self is a representational being”(xiii). We may easily have an idea depending upon the clothing of an individual about his/her religious and political views. The way we grow our beard and moustache may possibly become the subject of stylistics. It gives way to a stigmatization which is done consciously whether we signify ourselves consciously or not. At this point “[w]e need to understand the body in the process of action and interaction at the level of everyday reciprocities and exchange” (Falk xiii). We are apt to attach ourselves to a social group by designing our bodies. It is not mostly related to political ideology, but also to be an accepted member in a social group. Consuming ideology makes individuals feel themselves included a part of a group by means of their bodies. In such a condition, it is possibly claimed that our bodies turn into a ‘meta’ “objects” representing and underlining our social status. Chris Shilling explains the fact that popular culture, via media organs, spreads the importance of body image which is directly related to the industry transforming it to an income. He claims that;

There has also been a rise of popular interest in the body. Newspapers, magazines and television are replete with features on body image, plastic surgery and how to keep the

body looking young, sexy and beautiful, while the business of weight loss and keep-fit is now a multi-million dollar industry. It is important to note that interest in the body is not new. In times of war, for example, governments have traditionally displayed concern about the physical health and fitness of the nation. Nevertheless, the position of the body within contemporary popular culture reflects an unprecedented individualization of the body. Growing numbers of people are increasingly concerned with the health, shape and appearance of their own bodies as expressions of individual identity (1).

That is to say, body turns to be a symbol and becomes one of the most important images while representing it as an ideological tool as David Hawkes declared the fact that “[w]e live in the era of the image”(3). In a way consuming desire turns into fetishism. It is consciously created by companies to benefit them. It is a part of the system created upon consumerism. First of all, individuals should believe the necessity of any goods to consume. Timothy Bewes explains the case in his book *Reification or Anxiety of Late Capitalism* that “[t]he business of the company becomes that of pure fetishism or reification: the systematic production of abstraction, and thus the further mystification of society itself” (258). The systematic production of abstraction creates the signifiers that substitute reality in the system serving for consuming society. Those signifiers create the idea of necessity for consumption for the individuals. It is believed to be so and replaces reality.

As Zizek underlines the fact that “[i]deology consists in the very fact that the people ‘do not know what they are really doing’, that they have a false representation of the social reality to which they belong the distortion produced, of course, by the same reality)” (27). Zizek here emphasizes that society mostly perceives a false representation of reality. Ideology, here, replaces the reality by constructing a new kind of alternative reality instead.

Ideology is a socially constructed hegemony imposed over the individual through consumer habits introduced by the market. Ideology is in an inevitable relationship with consumerism since it bears the phenomenal aesthetic criteria that the individuals achieve. These aesthetic criteria modify their perception of culture by shaping people’s desires. Therefore, the common illusions created by the hegemonic ideology and consumerism defined in this chapter become the useful critical tools to analyse the novels studied in this thesis

CHAPTER TWO

THE ANALYSIS OF IDEOLOGY AND CONSUMER CULTURE

IN ANTHONY BURGESS'S *A CLOCKWORK ORANGE*

This chapter attempts to show the reflections of the State ideology and consumer culture on individuals in *A Clockwork Orange* by Anthony Burgess, published in England in 1962. Regardless of the time it was published, *A Clockwork Orange* portrays a timeless dystopia in which our 'droog' Alex tells his story as the leader of his gang. "The book is written in 'nadstad,' the local slang of the delinquents, since it is supposed to be the auto-biography of Alex, the juvenile delinquents described in both the English and American blurbs as 'genial'(Josselson 559). The novel is generally about Alex and his 'droogs' that commit various crimes including physical and spiritual violence, raping, extortion, hurting, knifing, drug usage and so on. Alex and his 'droogs' love violence, robbery, rapture and torture in spite of the fact that Alex himself comes from an 'ideal' middle-class family. He, as a high school student, commits various crimes with his friends after which he is applied a rehabilitation process. After breaking into an old woman's house, Alex accidentally kills her and arrested by the police. In his prison days, Alex is chosen as a volunteer to accept the case that he would be applied a new method, found by the government of the day, claiming to reduce the crime rate. It was planned that Alex would be transformed into somebody who would never commit a crime, and act as someone that would easily accepted by the society. Only after such a process, Alex would be sent to reach his so-called freedom. As Diana Josselson asserts, "[i]n the horrible world he goes into from prison, he becomes everyone's victim, including the politicians', and finally attempts suicide" (560).

The process goes on as planned and Alex is transformed into someone who does not behave as criminal because the cure they apply consists of various oppressions and tortures which detain him to behave as he did before. His freedom of choice is taken from him and he turns to be a machine-like creature. After he is set free, this time, Alex is tortured and beaten by the members of society including his droogs and his older victims. Shortly, Alex is tortured by the members of the society after being an ideal

anti-crime individual. Alex experiences so much torture that he decides to commit suicide but fails. He is cured by doctors and turns his life as before with his new droogs with the exception of his lost-passion for crime. At the end of the story Alex welcomes us with his new identity in which he longs to be a man married with children. This chapter will attempt to reveal the factors that transform Alex from a passionate, style-conscious and idiosyncratic individual into a common middle-class man. It will be argued here that such a change or mutation is possibly done by means of “[i]deology that not only produces our culture, but also produces our consciousness of our selves” (Turner 26).

A Clockwork Orange is a short novella reflecting by means of Alex and his droogs that individuals in a society are transformed into machine-like creatures without their freedom of choice by ideology. Ideology, with its various tools that are explained in detail in the previous chapter, manipulates all of us and presents us a so-called optional life, ignoring our own nature. Governments, law makers and other institutions all feed and work for dominant ideology and they totally shape our life. It is done by force and individuals are also willing to accept the new kind of life style through the effect of ideology as it is clearly seen in the example of Alex.

Ideology mostly works upon individuals to shape their way of life according to various accepted norms. These norms are determined by seen and unseen laws, including religion, tradition and so on. Modern world, by means of ideology, shaped individuals that got rid of the power of monarchy and idea of absolute power of the kings of middle ages. Human beings believed in a form of a unity by which they can be more productive. Such a belief was fed by capitalism, and regardless of ethnic or cultural differences people began to seek for productivity and consumerism. They turned into productive machines and lost their belief for the system in time. As a result of this loss of faith, the condition appeared as Marx once claimed:

All fixed, fast-frozen relations, with their train of ancient and venerable prejudices and opinions, are swept away, all new-formed ones become antiquated before they can ossify. All that is solid melts into air, all that is holy is profaned, and man is at last compelled to face with sober senses his real conditions of life, and his relations with his kind(2).

Man has lost all his relations with nature and a unique period has begun by means of which many individuals have started to question the progress of their survival story. Due to this period, society divided into different classes. In daily life written and unwritten rules became absolute dominants. Hegemony on daily life and political conditions became apparent. Societal values are served by ideology. Ideology guides individuals according to class consciousness. Rising middle-class turned to be a dominant class because of its majority. Common motives and values of the society can be accepted as the values of middle-class.

Governments, on the other hand, have powerful apparatuses, as mentioned in the former chapter, commonly divided into two by Althusser as Ideological State Apparatuses and Repressive State Apparatuses. In order to endow with class consciousness any state must have power. As Althusser declared “[n]o class can hold State power over a long period without at the same time exercising its hegemony over and in the State Ideological Apparatuses (3).” Middle-class values dictate individuals obeying laws and traditions (including religious values), working and consuming.

In *A Clockwork Orange* Alex observes the same condition in his family and says that “[t]here being this law for everybody not a child nor with child nor ill to go out rabbiting. My mum worked at one of the Statemarts, as they called them, filling up the shelves with tinned soup and beans and all that cal (31). Alex is aware of the fact that his family is typically middle-class. They are transformed into machine-like beings and only busy with their daily routines due to their class consciousness.

Apart from his family Alex appears as a rebel against those class values at the beginning of the story. He is an anarchist opposite to all values and order. He is not accepted by the societal norms. He always questions the system looking for an option. He is not eager to accept ready-made beliefs and values. “What is it going to be then, eh” (Burgess 5)? This exclamation perpetually appears both as an inner and an outer dialogue by him throughout the novel. At first sight one may clearly observe that it is a kind of revolt against the absurdity and aimlessness of the system according to Alex. It refers to one losing himself as an aimless individual looking for something worth living in this monotonous system of industrial, brutal and miserable world. It seems like a question stems from existential anxiety while questioning his place in the system rather

than a daily matter that a teenager asks himself. A fifteen year old teenager repeats the question before and after his actions in order to seek for a reason to shape or control his target. And once he says “[y]ou were not put on this earth just to get in touch with god. That sort of thing could sap all the strength and the goodness out of a chelloveck. What is it going to be then, eh” (7)?

His dubious mind is looking for a reason to prove his actions that do not generally run with his feelings. Idea of nothingness and meaninglessness in life capture his mind and he also cannot find a rational answer for it. It turns into a demand for violence. Alex and his “droogs” keep on committing crime not for the sake of money, but for their daily routines. He takes revenge from the system by committing crime against volunteer members of the system. He survives as an “unusual” high school student. His mind is preoccupied with other things except for studying and trying to be someone “successful”, because he consciously rejects as they are the mottos for the system that always limits him. He recognizes life as a spontaneous action freed from an order and replies it in the same way. He always looks for something strange. As a human being we have to keep on acting during our life, but Alex doesn’t know what to do. In fact he seems to take the responsibility of his actions (violence), because he is an egocentric character who is aware of the system.

According to Alex dominant ideology and its reflections (we called it system) do not take a chance on individuals to make their own choices. The system forces its members to appear as good or ideal according to its own values. Throughout the chapter, it will be analyzed that values of the society is changeable from time to time and what is profitable for dominant ideology is always good. Alex complains about his loss of choice.

But, brothers, this biting of their toe-nails over what is the cause of badness is what turns me into a fine laughing malchick. They don’t go into the cause of goodness, so why the other shop? If lewdies are good that’s because they like it, and I wouldn’t ever interfere with their pleasures, and so of the other shop. And I was patronizing the other shop. More, badness is of the self, the one, the you or me on our oddy knockies, and that self is made by old Bog or God and is this great pride and radosty. But the not-self cannot have the bad, meaning they of the government and the judges and the schools cannot allow the bad because they cannot allow the self. And is not our modern history, my brothers, the story of brave malenky selves fighting these big machines? I am serious with you, brothers, over this. But what I do I do because I like to do (34).

Here it is clearly seen that you are not free to act as an individual. Although he seems to act according to his own wishes, it is a fact that the system will transform him. The options for your choice are determined by the system. Goodness is structured through middle-class values.

The system which is perpetually questioned during the novel mostly imposes the necessary tenets of capitalism. In a capitalist society one may clearly work and with his so-called earnings, he is expected to consume. In order to make the system work easy, society is divided into different classes and all classes in a society created their own members to work and consume in a harmony. Here, it seems necessary to turn back again to Marx who claimed that:

[m]odern industry has converted the little workshop of the patriarchal master into the great factory of the industrial capitalist. Masses of labourers, crowded into the factory, are organised like soldiers. As privates of the industrial army they are placed under the command of a perfect hierarchy of officers and sergeants. Not only are they slaves of the bourgeois class, and of bourgeois state; they are daily and hourly enslaved by the machine, by the overlooker, and, above all, by the bourgeois manufacturer himself (4).

The system makes individuals responsible for their daily routines in order to control them. The values, rules and laws are put to unite them. In order to achieve such a unity individuals should feel themselves accepted. To be an accepted member in a society, we should obey the rules and act according to the values imposed upon us although they constantly change in time. Up-to-date realities which are determined by ideology should be accepted.

In *A Clockwork Orange* Alex and his friends appears strange because of their clothes, giving clues about their story:

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-and-horny 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 mockery of having real shoulders like that. Then, my brothers, we had these off-wide cravats which looked like whipped-up kartoffel or spud with a sort of a design made on it with a fork (6).

Alex and his "droogs" appear as a reaction to fashion. Their unusual and strange body refers to their strangeness. We may call them grotesque because they are not accepted by the society which is clearly observed through their body. Body is the sign of identity, representation of one's social status, even education, beliefs, moral values. As Pasi Falk claims:

What makes the organic entity we call 'body' precisely the human body only becomes evident in the field of culture as constituted in the unity of the body's social status and functions and the cultural meanings of the body (45).

Alex and his droogs use a protection to provide advantage while fighting, but it has also a symbolical meaning. They fight against other gangs, and they fight against the system at the same time. Protection with the 'jelly mould' is in fact the protection of their existence in two ways. The former is the symbols on them, a spider referring to its poison, a hand as the symbol of unity, a flower as an irony (symbolizes beauty), a very hound-and-horny one of a clown's litso referring to Dim's laziness. These are the clues for their characteristics through which we can say that Alex, Dim, and Georgie are identical with their symbols. They are transformed by the system. Alex is rehabilitated; Georgie accepts all the norms, and he turns into an ideal middle class man, and lastly Dim becomes a millicent. There is a spider figure on the jelly mould that Alex wears. He is poisonous because he rejects all the norms for the middle-class. Naturally he is captured and rehabilitated. The system never lets individuals act opposite to its norms. The flower figure on Georgie shows that he is not harmful for the system. It can be accepted as a foreshadowing because Georgie becomes a desired middle-class man. Lastly, Dim is always portrayed as "being really dim". In the last chapter, we come across him as a policeman.

The novel was written in three parts underlining three different periods showing characters' maturation process. In the first chapter Alex, Georgie and Dim are gangs against to the system and order. Alex is arrested and put into prison. The second part of

the story tells us about his taming process. In the last chapter Alex accepts to be a “normal” citizen.

Those three droogs are opposite to the order of which they are members. One night they beat an old man who will take his revenge from Alex eventually. In fact the action is not against a poor old man. It is an action against the system. The old man is fed by the system and a natural target for them. They tear up the man’s books. The helpless old man says “but those are not mine, those are the property of the municipality, this is sheer wantonness and vandal work” (9).

Another quality representing the middle-class can be observed in the space where a writer and his wife live. Alex and his friends attack the house and rape the woman. The life portrayed in their home is clearly a common middle-class one. Theodor Adorno illustrates a common middle-class style, and he says:

Just as the occupants of city centres are uniformly summoned there for purposes of work and leisure, as producers and consumers, so the living cells crystallize into homogenous, well-organized complexes. (94-95)

The writer and his wife live in a complex as identified by Adorno. It can be called “a cell” because they do not have relation with the outside world. Alex and his friends symbolically attack the house, and we may claim that with such an attack they also destroy the middle-class values.

We came at last to a sort of a village, and just outside this village was a small sort of a cottage on its own with a bit of a garden. The luna was well up now, and we could viddy this cottage fine and clean as I eased up and put the break on, the three giggling like bezoomny, and we could viddy the name on the gate of this cottage vesch was home, a gloomy sort of a name. I got out of the auto, ordering my droogs to shush their giggles and act like serious, and I opened this malenky gate and walked up to the front door (19).

‘Cottage’, ‘gate’, and ‘front door’ are the symbols signifying widely-held middle-class values. It is the space of a middle-class family which is defined ‘gloomy’ by Alex. It is a clear attack against the norms of consumer culture and their values constructed by ideology. After Alex and his friends break into the house, the space is

largely defined by means of the materials referring to a bourgeois culture. The writer and his wife, with their clothing, refer to the bourgeois society.

We all went smeking into the room with a light on, and there was this devotchka sort of covering, a young pretty bit of a sharp with real horrorshow groodies on her, and with her was this chelloveck who was her moodge, youngish too with horn-rimmed otchkies on him, and on a table was a type writer and all papers scattered everywhere, but there was one litte pile of paper like that must have been what he'd already typed, so here was another intelligent type bookman type like that we'd filled with some hours back, but this one was a writer not a reader (20).

In fact, their anger is against the middle-class values, and it also turns into intellectualism because the house they have broken into belongs to an intellectual writer. They mess up the house and torture the writer. They also rape his wife. They ridicule the book written by the owner of the house. However, their anger calms down when they see the content of the book.

'I have always had the strongest admiration for them as can write books.' Then I looked at its top sheet, and there was the name – A CLOCKWORK ORANGE – and I said: 'That's a fair gloopy title. Who ever heard of a clockwork orange?' then I read a malenky bit out loud in a sort of very high type preaching gloss: '- The attempt to impose upon man, a creature of growth and capable of sweetness, to ooze juicily at the last round the bearded lips of God, to attempt to impose, I say, laws and conditions appropriate to a mechanical creation, against this I raise my sword-pen –'(21).

The content of the book affects them because intellectualism, indeed, has a similar point of view against the system. It has disobedience in its nature. At least intellectuals question the system and its tools. After those moments they go on torturing the home.

Then there was like quite and we were full of hate, so smashed what was left to be smashed – typewriter, lamp, chairs – and Dim, it was typical of old Dim, watered the fire out and was going to dung on the carpet, there being plenty of paper, but I said no (22).

At this point it may be claimed that there is a direct attack against all middle-class properties such as typewriter, a lamp and chairs that refer to middle-class life style. Their anger turns into violence, and they attack the symbols referring to bourgeois and the middle-class and their values because "[v]alue is representation; it is created when

we represent our subjective desire in material form” (Hawkes 102). The house and the properties stand for the values of the middle-class in their material form. The ideology beneath them is attacked by Alex and his droogs.

On the contrary, Alex is not against the idea of a system. He claims the fact that “[t]here has to be a leader. Discipline there has to be. Right? (26)” Therefore, it may be claimed that Alex is against the current system. He also believes the necessity of an order. The system which Alex rejects is capitalism by which freedom of choice is praised while individuals are limited with their choice. All the beliefs are reified, goodness is defined, and individuals should choose goodness that has already redefined individuals to belong to the system. As Zizek claims:

[T]he community is saying to the subject: you have freedom to choose, but on condition that you choose the right thing; you have, for example, the freedom to choose to sign or not to sign the oath, on condition that you choose rightly – that is, to sign it. If you make the wrong choice, you choose freedom of choice itself (186).

Zizek underlines the fact that even goodness is a constructed idea. It is constructed due to societal norms. As a citizen, an individual has a right to choose if he chooses the right that has been constructed. The freedom of choice does not refer to the right for choosing the bad. Alex complains about it and says that “if all you bastards are on the side of the Good then I’m glad I belong to the other shop” (57). Alex believes that the system turns individuals into same machines. It is against the differences. The system, by means of ideology, creates individuals that believe in the same God, work for the central power, and consume the properties belonging to the same class. The system externalizes the individuals who are outside these norms. It is not a matter of choice. Alex realizes this fact and says that:

‘Stop treating me like a thing that’s like got to be just used. I’m not an idiot you can impose on, you stupid bratchnies. Ordinary prestopnicks are stupid, but I’m not ordinary and nor am I did. Do you slooshy? (128)’.

Alex, here, is against the idea of being an ordinary one. He knows that “[a] man who cannot choose ceases to be a man” (122). The system gets on well with ordinary people. Indeed, the main target of ideology is marginalities and differences. Alex is

against the ordinary beings, but by means of ideology, he becomes an ordinary one. He cannot stand against ideology.

In fact, at the beginning Alex appears to rebel against the system and he is inclined to crime. He complains about irrational norms of the society. After being arrested, Alex is rehabilitated, and he is reintegrated into the society. Paradoxically, this process is done by violence. In order to keep the benefits of the society, governments commit violence.

‘Our subject is, you see, impelled towards the good by, paradoxically, being impelled towards evil. The intention to act violently is accompanied by strong feelings of physical distress. To counter these the subject has to switch to a diametrically opposed attitude. Any questions? (92).

The system justifies its own violence by claiming its necessity to prevent crime. Governments gain power and create hegemony on citizens by means of seen or unseen laws. Then, they are internalized by society with the help of religion and traditions. “A big black mark, I tell you in confidence, for everyone we don’t reclaim, a confession of failure for every one of you that ends up in the stripy hole’ (33). It is a direct reference to the unseen laws of the society. Ideology imposes upon individuals to act according to societal norms.

A Clockwork Orange is not only a novel of an aggressive youth gang that strikes their anger against the system, but also a social criticism directed against the ideology imposed by the hegemony. Burgess’ text, therefore, stands out as a narrative centering on an alternative ideology that suggests a new form of lifestyles shaped by their clothes, language and violence. While the novel is set in an imaginary time and space, it satirizes the contemporary cultural values and ideologically shaped morality in the second half of the twentieth century, which alludes to *Trainspotting*, the second novel of this thesis and calls for an immediate consideration of it from the perspective of consumerism and popular culture in the next chapter.

CHAPTER THREE

THE ANALYSIS OF IDEOLOGY AND CONSUMER CULTURE

IN IRVINE WELSH'S TRAINSPOTTING

This chapter aims to examine *Trainspotting* from the perspective of consumerism and popular culture in terms of dominant ideology and subculture ideology. *Trainspotting*, by Irvine Welsh, was first published in 1993. It tells the story of a group of addicted friends in Scotland in late 1980s. Unlike *A Clockwork Orange*, the story is told separately by each character from their individual perspective in *Trainspotting*. The language in *Trainspotting* is also strange since all characters tell their stories in their own accents. It is written in Scottish dialect and shows different characteristics depending on the characters' speeches. As Alen Sinfield claimed; "the use of a Scots dialect places a severe impediment in the path of readers situated in what Renton calls society's mainstream" (xxii). The narration of the book lets readers meet the underground culture and its members. Especially the language they use is unusual when compared to traditional heroes, since it does not have the sublimity of the conventional heroes. In this respect it may be claimed that the novel *Trainspotting* portrays the lives of underground heroes who are actually from the middle-class. Their language also gives us some clues about their psychology and cultural condition. It can be said that some of the characters in the novel are against the system, while some of them are trying to be well-adjusted to the society. "[T]he continual use of the word 'cunt', along with a great deal more emotional and physical brutality of language and action, offends both traditional decencies and progressive principles" (Sinfield xxiii).

The story is about the adventures of Mark Renton, the protagonist, and his friends Simon Williamson (Sick Boy), Daniel Murphy (Spud), Francis Begbie (Franco), Davie Mitchell (Davie) and Tommy Laurance (Tom). They all come from the middle-class, and, as it will be pointed out, their lives are shaped by the dominant ideology and its tools like consumerism. On the one hand our characters try to hang on to the system; on the other hand they are pleased if they displease the system by their actions and pleasures. As Sinfield claims;

[F]riends in *Trainspotting* abuse and threaten each other frequently, and street, pub and domestic violence, or the threat of it, seem unremitting; any passing stranger is likely to be attacked, especially if he supports the wrong football team (xxiii).

Renton, as the major character of the novel, appears to be different from his friends since he is able to regard everything from different perspectives. He is thoughtful, and he likes books. He “becomes wiser during the action of the book, reaches an accommodation with the world, and is ready, on the last page, to restart life from a new perspective” (Sinfield xiv). Renton, unlike the others in the novel, is mostly aware of the fact that our lives are endowed with ideology. From this point of view, it may be claimed that Renton and Alex of *A Clockwork Orange* have many common characteristics. Both characters appear to be intellectual and do not accept the norms of given reality. At the end of the two novels, both characters yield to the power of ideology and they find a way to adapt themselves to the society for their own benefits.

Renton and his friends do not believe in the system. Especially Renton mostly resists the middle-class culture, and he once says “[t]he stamp-peyin self-employed ur truly the lowest form ay vermin oan god’s earth” (5). He despises all sorts of employment, earning money whatsoever is regarded as one of the ways to comply with the system. He totally rejects the middle-class values, and he also opposes to consumer culture. He seems to be detached from life because, as David Hawkes says “in 1990s it seemed to many that to oppose the market was to oppose life itself” (2).

Renton and his friends create an alternative life style. “Johnny wis a junky as well as a dealer. Ye hud tae go a wee bit further up the ladder before ye found a dealer whae didnae use. We called Johnny ‘Mother Superior’ because ay the length ay time he’d hud his habit” (6). As opposed to the established life style, their underground way of life is depicted as an alternative. The language they use and their bodies are the clear signifiers of their minority. It is called minority because they differ from the great majority and turn out to be the ‘others’. They are the others in various ways. They use drugs, thief, and abuse and do not have regular jobs. They are the ones that the system never accepts. So, they create an alternative world for themselves. Their social identities appear totally different because of the way they behave. Their bodies and the language they use show the difference and otherness. As Graeme Turner says; “[w]e rely, in fact, on language and ideology to instruct us in how we are to conceive our social identities,

in how to be a ‘subject’” (26). They express themselves as alternative subjects because they do not accept the common norms. They do not feel themselves as a part of the whole. Renton, for example, is aware of the society, and he wants to recede because he thinks that the system and life are meaningless. Heroin is the only way to recede. If you do not accept the norms, you should recede. Renton knows the fact that it is impossible to strive against the system. So he recedes and says; “Sometimes ah think that people become junkies just because they subconsciously crave a wee bit ay silence”(7). He looks for a bit of silence because life and its struggle seem too much for him. It is the sign of incomppliance with society. Renton and his friends have no purpose and ties in life. It is the same as the present world system. They search for something different. Renton says; “Ah love nothing (except junk), ah hate nothing (except forces that prevent me getting any) and ah fear nothing (except not scoring)” (21). Here, it may be possibly claimed that drug habit turns out to be a tool to recede from the others in the society.

Society, on the other hand, does not accept others. It is a kind of unification that similar personalities come together according to their religion, ethnicity, and social class. All parts of the society come into existence with labelling. We label everybody by means of ideology. We create our social surrounding by the help of ideology rather than a natural selection. It is the illusionary side of ideology. As Zizek claims:

Ideology is not simply a ‘false consciousness’, an illusory representation of reality, it is rather this reality itself which is already to be conceived as ‘ideological’ – ‘ideological’ is a social reality whose very existence implies the non-knowledge of its participants as to its essence – that is, the social effectivity, the very reproduction of which implies that the individuals ‘do not know what they are doing’ (16).

Simon Williamson, one of Mark Renton’s best friends in *Trainspotting*, achieves the point that ideology has a power to rule with illusionary reality. He questions his social surrounding and claims that:

Some fucking friends I have. Spud, Second Prize, Begbie, Matty, Tommy: these punters spell L-I-M-I-T-E-D. An extremely limited company. Well, ah’m fed up to ma back teeth wi losers, no-hopers, draftpaks, schemies, junkies and the like. I am a dynamic young man, upwardly mobile and thrusting, thrusting, thrusting... (30).

Throughout the story they call Simon Williamson ‘Sick Boy’ because he is fed up with losers. In fact, all the characters in the novel could be called others as losers.

They are losers because of the fact that they do not satisfy the expectations of the society. Society, by means of ideology and popular culture as its tool, expects individuals to have a regular job, regular income, steady family life in order to make them consume more. The system binds individuals to each other to create the social majority. Family is the basic form of a social majority and to be an accepted member of the society, one should find a regular job, start a family and be addicted to legality and its legal instruments. The system does not let one to be marginal and unsuccessful. Even marginality appears to be a failure because “capitalism has successfully colonized the position of marginality and the subjectivity of men and women is completely dominated by consumer society” (Bewes 9). Sick Boy calls them losers. They are ‘losers’ and ‘limited’ because they cannot succeed to start a family, to be a member of a group in the society and they also do not have a regular income and a job. So nobody expects anything from them. They are the losers of the society. Here, the idea of success and failure should be questioned. Sick Boy observes his friends loser just because of the fact that they cannot perform the tasks of being a winner. They are not good at social engagements because they never have enough money for it. Renton, on the other hand, sees social discrimination as a failure. He differs from Sick Boy in this perspective. He claims:

Ah hate cunts like that. Cunts like Bebgie. Cunts that are in tae baseball-batting every fucker that’s different; pakis, poofs, n what huv ye. Fucking failures in a country ay failures. It’s nae good blamin it oan the English fir colonising us. Ah don’t hate the English they are just wankers. We’re colonized by wankers. We can’t even pick a decent, vibrant, healthy-culture to be colonized by. No. We’re ruled by effete arseholes. What does that make us? The lowest of the fuckin low, the scum of the earth, the most wretched, servile, miserable, pathetic trash that was ever shat in tae creation. Ah don’t hate the English. They just git oan wi the shite thuv goat. Ah hate the Scots (78).

Here, Renton declares the failure of the society whereas it may be associated with the junkies’ failure. There is a question that should be asked here: Who fails more? The real failure seems to belong to the society from Renton’s perspective. Ideology creates an illusionary reality, and all the norms and beliefs are shaped according to it. Material efficiency mostly prohibits other values. As Zizek claims:

Money is in reality just an embodiment, a condensation, a materialization of a network of social relations – the fact that it functions as a universal equivalent of all commodities is conditioned by its position in the texture of social relations (27).

This means that money is the protagonist of individuals' survival story. Ideology and culture go on together to create an artificial reality from which characters in the novel try to escape from it, except Sick Boy.

As a matter of fact ideology creates an artificial tie between life and human being by which Nina, cousin of Mark Renton, detests.

Nina could not be a part of this strange festival of grief. The whole thing seemed uncool. (...) At least she was dressed for grief, as she was constantly reminded by everyone. She thought that her relatives were so boring. They held onto the mundane for grim life; it was a glum adhesive binding them together (33).

People are bound by artificial ties to each other, and those artificial ties are made of tradition, middle class morality, religion, system, ideology of the system, consumer culture and so on. Life is grim, and holding onto the mundane makes individuals come together by activities which are, directly or indirectly, shaped and constructed by means of ideology. Here, it may be observed that ideology has an immersive meaning for such a system constructed by consumer culture, religion and morality. Commodities turn out to be symbols by which individuals label themselves. Every social class has its own consuming area, and there appear various commodities in different classes.

Commodities hence become free to take on a wide range of cultural associations and illusions. Advertising in particular is able to exploit this and attach images of romance, exotica, desire, beauty, fulfilment, communality, scientific progress and the good life to mundane consumer goods such as soap, washing machines, motor cars and alcoholic drinks (Featherstone 14).

Advertising, as one of the most powerful tools of ideology and consumer culture, dominates our living space in every sense. Our consumer habits, which are identified by our social class and income level, determine our friends, the space we live, our bodies and so on. Even morality could vary due to different social classes. So there appears false morality.

I fucking detest televised football. It's like shagging wi a durex oan. Safe fuckin sex, safe fuckin fitba, safe fuckin everything. Let's all build a nice safe wee world around ourselves, he mocked, his face contorting (42).

Sick Boy's speech is the signifier of sterilisation of life, world and everything around us. Nothing goes on naturally as an inevitable result of the overwhelming pollution of not only the nature but also the false morality. Such kind of false morality is constructed by the success criteria consisting of money and possession. Being moral

is being married and middle class, being normal and acceptable is having ordinary tastes and routine hobbies. In order to make us have routine hobbies and ordinary tastes popular culture perpetually creates an illusionary reality. Popular culture creates consumer areas for each social class and constructs values and symbols for it. As Mike Featherstone claims;

This becomes central to late capitalist society where sign and commodity have come together to produce the 'commodity-sign'. The autonomy of the signifier, through for example, the manipulation of signs in the media and advertising, means that signs are able to float free from objects and are available for use in a multiplicity of associative relations (15).

Media and advertising create an artificial reality that occurs by commodity-sign. Such reality determines our social level and our social relations with the others. As the great majority, middle-class has its routine hobbies and ordinary tastes. They are routine and ordinary, which is the way they should be. Consuming habits are determined according to production, and; the more they produce the more we consume. The more they produce in number, the more it becomes profitable. So, people belonging to middle-class are accustomed to ordinary and routine.

Therefore, Renton and his friends are manipulated to believe the necessity of those habits. In order to afford them, they should work and earn more. This creates the pursuit of profession. There is a utopic belief for profession, and having a regular job is the easiest way to reach a standard to consume as dictated by consumer culture. After all, having a regular job in a modern society is the signifier of social context and the way they realize themselves. Working, even in worse conditions or boring spaces, is one of the important key actors of our mental being and mundane habits. Money, fee and salary are primary resources for many to fulfil the so-called social requirements. Lack of income causes anxiety. It becomes difficult to fit the daily life, although Renton and his friends are all made to believe the necessity of adjusting to it.

Renton is aware of the facts mentioned above, but naturally they need money. At least they should afford heroin because they are addicted. In order to go on the dole, Renton knows how to play the game.

Well, what ye huv tae dae is tae act enthusiastic, but still fuck up the interview. As long as ye come across as keen, they cannae say fuck all. If we jist be ourselves, n be honest, thill nivir gie either ay us the fuckin joab. Problem is, if ye jist sit thair n say nowth tae the cunts, thir strait oantae the dole. Till say: that cunt jist cannae be bothered (63).

It is problematic that having a job is a matter of representing oneself in the way the society wishes to see him. In order to fit into the shape that society wishes to see, money or economic efficiency is obligatory. Giving a shape to your-self and having an approved form is an obligation imposed by ideology. So there is an approved form and representation. Representation starts in one's body. It also refers to our speech, the way we behave in the society and is also directly related to our profession. It is more or less the symbol of choosing life. Renton comically defines it:

The trainee manager whae welcomed us wis a mucho spotty punter in a sharp suit, wi dandruff oan the shoodirs like piles ay fuckin cocaine. Ah felt like takin a rolled up fiver tae the cunt's tin flute. His biscuit-ersed face and his plukes completely ruin the image the smarmy wee shite's tryin tae achieve. Even in ma worse junk periods ah've niver had a complexion like that, the poor wee bastard. This cunt is obviously along for the ride. The main man is the fat, stroppy-lookin gadge in the middle; tae his right thirs a coldly smiling dyke in a woman's business suit wi a thick foundation mask, who looks catalogue hideous (64).

Representation of approved form is portrayed comically here. The trainee manager is the symbol of authority. He is ridiculed by Renton because he seems so ordinary and identical with the class of society he represents. This clearly indicates that the meaningless routines transform their life to an absurd repetition of daily and dull practices as exemplified in the appearance of the trainee manager who re-shapes his appearance daily in order to represent himself in a ridiculous imitation of the class that he struggles to belong to.

The system, then, accepts the ones who can easily suit its necessities. To hold on to the system, one should be an ordinary middle-class citizen who has no extreme beliefs, marginal habits and extraordinary physical appearance. Renton observes that reality and says that "[t]hey'd rather gie a merchant school old boy with severe brain damage a job in nuclear engineering than gie a schemie wi a Ph.D. a post as a cleaner in an abattoir" (64). So, someone with a brain damage becomes more preferable in society than an addict with a PhD. This means that society primarily looks for its own values. If you cannot suit societal expectations, even having a PhD means nothing.

It is possible to sum up that the market-driven society looks for an accepted member and identities that are totally constructed by ideology. Heroin addiction, for instance, is an obstacle preventing the individual from having an employment. In fact, our consumer habits make everyone addicted to commodities whereas only some of

them are validated. If one's addiction is not validated by the common norms of the society, it becomes a real obstacle. Renton experiences it in his employment meeting.

Yes. I've had a long-standing problem with a heroin addiction. I've been trying to combat this, but it has curtailed my employment activities. I feel it is important to be honest and mention this to you, as a potential future employer. [...] They shift nervously in their seats. – Well, eh, thank you so being so frank with us Mr. Renton ... eh, we do have some other people to see ... So thanks again, will be in touch (65).

Consumer culture transforms individuals lives to 'a life project' ignoring our individualities and personal choices. It creates an illusion of constructed realities. In 'a life project' only accepted members have a venerable place. By means of popular culture, throughout the world, everybody consumes the same brands. They wear the same shoes and the same clothes. They listen to the same music. Thanks to the global market the toys children play are the same as well as fairy tales they listen to, cartoons they watch. Consumer culture is monotonous. As Featherstone expresses;

Rather than unreflexively adopting a lifestyle, through tradition or habit, the new heroes of consumer culture make lifestyle a life project and display their individuality and sense of style in the particularity of the assemblage of goods, clothes, practices, experiences, appearance and bodily dispositions they design together into a lifestyle. The modern individual within consumer culture is made conscious that he speaks not only with his clothes, but with his home, furnishings, interior decoration, car and other activities which are to be read and classified in terms of the presence and absence of taste (84).

As mentioned before, such a project turns people into machines, most of whom appears the same. Consumer habits show many similarities according to the class they survive, and human being forgets his existence by holding on those habits. Renton, in *Trainspotting*, underlines this irritating fact and spells out the preeminent quote of the novel:

Society invents a spurious convoluted logic tae absorb and change people whae's behaviour is outside its mainstream. Suppose that ah ken aw the pros and cons, know that ah'm gaunnae huv a short life, am ay sound mind etcetera, etcetera, but still want tae use smack? They won't let you dae it. They won't let you dae it, because it's seen as a sign ay thir ain failure. The fact that ye jist simply choose tae reject whit they huv tae offer. Choose us. Choose life. Choose mortgage payments; choose washing machines; choose cars; choose sitting oan a couch watching mind-numbing and spirit-crushing game shows, stuffing fucking junk food intae yir mooth. Choose rotting away, pishing and shiteing yersel in a home, a total fuckin embarrassment tae the selfish, fucked-up brats ye've produced. Choose life! (187).

The mainstream rules suggest yielding to the values of consumerism, which means changing one's desires, wishes and behaviours. It turns out to be an illusion and every single individual, to be an acceptable member, follows this illusion. The system, on the other hand, does not approve marginality in this sense. The individuals in a society mostly succumb to the norms imposed upon us by the illusions of ideology and spend their limited life with ordinary habits. Individuals do our professions for the sake of earning money and consuming more. Money, as well as being a means, turns out to be the purpose and our daily activities are performed in order to reach the exact and continuous goal; earn and consume. Karl Marx foresees the case and claims that;

The bourgeoisie has converted the physician, the lawyer, the priest, the poet, the man of science, into its paid wage labourers. The bourgeoisie has torn away from the family its sentimental veil, and has reduced the family relation to a mere money relation (2).

Even family institution, which is imposed as the touchstone of the society, transforms into an economic union. Family institution or the ideology of family builds a prototype for the whole system. It is related to a production and consumption relationship. According to Marx "[t]he bourgeois cannot exist without constantly revolutionizing the instruments of production, and thereby the relations of production, and with them the whole relations of society" (2). So, one may possibly claim that family institution is one of the most important tools in order to maintain the relations of production. Family has an important place in culture. Culture, then, is political and dominated by money and class by means of ideology.

The effect of family on Renton can be clearly observed in *Trainspotting*. Although he observes the family institution as the basic core of capitalism, he cannot help thinking about his emotions for his own family and at the end of the story, he dreams to have one. Doubtlessly Renton is a member of underground drug culture which is totally opposed to traditional family institution. Such a confrontation reveals the binary oppositions. It can be summed as mom's morality versus the underground drug culture. Renton says:

My Ma gives me a lecture on the dangers of drugs, telling me what a disappointment ah've been to her, and tae my dad, who, although he doesnae say much, really worries about me. Later when he comes in from work, he says while my ma is upstairs that she mightnae say much, but really worries about me. Frankly, he tells me, he is really disappointed in my attitude. He hopes ah'm not taking drugs, scrutinising my face as if he can tell. Funny, I know junkies, dope-heads and speed freaks, but the most fucked-up punters on drugs I know are pish-heids, like Secks (74).

Disappointment is caused not only by using drugs but also by not complying with the rules of the society. The actual disappointment is not health-wise, but social. Families turn out to be factories producing children who adjust to the norms of the society. Especially in media, the importance of family is constantly emphasized. As Louis Althusser claims, “[t]he family obviously has other “functions” than that of an ISA. It intervenes in the reproduction of labour power. In different modes of production, it is the unit of production and/or the unit of consumption”(9). It is a form of social control. We are expected to ‘breed like rabbits’ to grow enough volunteers for the system. Renton, being aware of that social reality, tries to suit the norms. At least he defences to act like suiting the norms. He says: “We used each other in a social sense, that’s the only way to describe it really, tae protect this veneer of normality. It’s a great cover-up for her frigidity and ma junk-induced impotence” (77). Normality is the key word here. What is meant by normality is being approved socially. Being approved socially may refer to different characteristics in time. It is shaped by the power of ideology which drives to illusionary reality.

Thus, it may be claimed that Renton is aware of the case and strictly opposed to be a member of that culture:

Ah don’t really know, Tam, ah jist dinnae. It kinday makes things seem mair real tae us. Life’s boring and futile. We start oaf wi high hopes, then we bottle it. We realise that we’re aw gaunnae die, without really findin oot the big answers. We develop aw they long-winded ideas which jist interpret the reality ay oor lives in different ways, without really extending oor body ay worthwhile knowledge, about the big things, the real things. Basically, we live a short, disappointing life; and then we die. We fill up oor lives wi shite, things like careers and relationships tae delude oorsels that it isnae aw totally pointless (90).

Renton realizes the horrifying idea of having to get a career painfully. He regards career as a filthy aim to fill his short life, which appears as a total rejection of having a job as a middle class necessity to be a moral man. Morality is a socially justified concept in Renton’s feelings about his brother’s death in the army. “Being in the army, it’s like being a junky. The only difference is thit ye dinnae git shot at sae often bein a junky. Besides, it’s usually you that does the shootin” (133).

The comparison of legal armed force to being junky points out that being an addict may be less harmful and dangerous as opposed to having socially imposed and approved identities. The contradiction is that by being an addict, one may be less likely

to be killed by being shot by a fire gun but is more likely to be disapproved by the society. However, the individuals who are morally and socially justified and approved are horrifying people for Renton since they represent a kind of morality that Renton fearfully avoids:

Such people really scared the fuck out off Renton. They looked to him as if they hadn't done anything illegal in their lives. No wonder Dianne was like the way she was, picking up strange guys in bars. This couple looked so obscenely wholesome to him. The father had slightly thinning hair, there were faint crow's feet at the mother's eyes, but he realised that any onlooker would put them in the same age bracket as him, only describing them as healthier (149).

Legalised people begin to be more threatening to Renton than people with illegal addictions, possessions and occupations. The idea here is that the legalized standpoints may not always be the most secure ones. The legalized may be more oppressive:

Leave it man. Squirrel's botherin nae cunt likesay! Ah hate it the way Mark's intae urtin animals ... it's wrong man. Ye cannae love yirself if ye want tae hurt things like that ... ah mean ... what hope is thir? The squirrel' likes fuckin lovely. He's daein his ain thing. He's free. That's mibble what Rents cannae stand. The squirrel's free, man (159).

Despite having an illegal addiction, Spud is gentler towards animals than a totally legal person. Renton begins to question implicitly the morality of the legalized way of understanding in life as opposed to those who are rendered illegal. Morality, then, turns out to be a social construction in Renton's view. Therefore, the views that are admitted as legal may happen to have the same type of falsehoods as those of the illegalized lifestyles:

This now means fuck all. Just because he's signed up fir the fuckin army again, six bastard years this time, and bairned some slag. Ma Ma n faither ought tae be askin the cunt what the fuck he's daein wi his life. But naw. It's aw proud smiles (171).

To belong to the army causes proud smiles. Renton points out the idea that he has had to succumb to the necessities and expectations of social rules and chooses the approved way despite its dangers. These dangers include even martyrdom which Renton does not consider as something heroic. Dying in the army is justifiable only from the society's perspective. For Renton, his brother, who is supposed to represent

the conventional heroic figure, has died for no justifiable reason. Having said that, Renton becomes the representative of an unconventional heroic figure while it is his brother who is expected to symbolize heroism:

He died a hero they says. Ah remember that song: 'Billy don't be hero'. In fact, he died a spare prick in a uniform, walking along a country road wi a rifle in his hand. He died an ignorant victim ay imperialism, understanding fuck all about the myriad circumstances which led tae his death. That wis the biggest crime, he understood fuck all about it. Aw he hud tae guide um through this great adventure in Ireland, which led tae his death, wis a few vaguely formed sectarian sentiments. The cunt died as he lived: completely fuckin scoobied (210).

However, despite his questioning of the moral values imposed by the hegemony, he ends up with surrendering in order to comply with the society and be admitted: "Rehabilitation means the surrender ay the self" (181). While Renton's surrender brings him reconciliation with the society, it is also expected to give him social success which he believes is the satisfaction of the desires that are once again socially constructed:

Success and failure simply mean the satisfaction and frustration ay desire. Desire can either be predominantly intrinsic, based oan oor individual drives, or extrinsic, primarily stimulated by advertising, our societal role models as presented through the media and popular culture (185).

As long as success complies with the way and shape determined by the media and consumerism, it satisfies the desires. On the contrary, failure is frustrating since it is suggested as an opposite of what is desired by the norms of the society.

To sum up, *Trainspotting* continues to deal with the same issues as in *Clockwork Orange* studied in the previous chapter. The concepts such as failure and success, social acceptance and rejection become the major issues foregrounded by the characters. As well as success and failure, morality is another issue rendered as a social construct in *Trainspotting*. Therefore, it is argued in this chapter that *Trainspotting* takes up as themes and questions whether or not legality is always moral. In terms of moral values, the characters in the novel take sides with what they deem as moral regardless of their being legal.

CONCLUSION

Both *Trainspotting* and *A Clockwork Orange*, as the prominent examples of contemporary British novel written thirty years apart, share quite common characteristics. First of all, they both have outcast group of friends as their main characters who reject the values of the system and rebel against the society. Despite the differences in their setting and time period, they foreground the grotesque images caused by the violence, sex, drug addiction and foul language graphically used by their authors. In both novels, these extraordinary images are used as the deconstruction of the expected themes in the conventional setting of a conventional novel.

Having been largely quoted as the cult novels of underground youth culture, *Trainspotting* and *A Clockwork Orange* represent the identity problems suffered by the post-war youth generation in Britain. The so-called development of the society in a highly industrialised urban environment haunted by consumerism is harshly satirised by the youth gangs in both novels and their verbal and physical attacks on the values of the society. These verbal attacks stand out as the deconstruction of the standard language of the society since the main characters of both novels speak English in their own idiosyncratic way.

Then, in the light of deconstructionism, there is always a distinction between what is said and what is meant in all literary texts. It is merely due to the fact that the meaning of a signifier, whether it is a word, a sentence or a phrase, should be analysed since it possesses a deeper meaning rather than the surface meaning. It is, therefore, inevitable for the readers of literary texts to analyse the meanings on the surface of a text. What is actually meant beyond what it appears to be saying can naturally be analysed by deconstructing a text.

Therefore, the deconstruction of these novels indicates a powerful social criticism from both linguistic and cultural perspectives. The language is alternatively used in the novels in order to make the readers adapt the perspectives of the characters and see the things through their eyes. This is the angle from which the authors require the readers to regard things. Therefore, like the youth gangs in the novels, the readers

may visualise the events and settings from an oppressed and outcast young man's perspective and learn everything about them and feel what they feel about the world and society.

In the light of the assumptions above, the two novels of this thesis have been studied to find out the condition of the individual who is disoriented in the contemporary cultural condition. Welsh's and Burgess' texts exhibit the varieties of so many contrasting lifestyles that contradict each other in an inevitably interlaced manner, which is a condition to dislocate the individual identity. Although the narrator/protagonists of these novels have different expectations from life, they end up with conforming to the moral values of their families and the society. They choose the constructed values and lifestyles which are all artificial in the fictional world of these novels.

To link the novels' fictional world to the existing world, one might assume that the protagonists may easily be paralleled with the members of the middle class who are enforced to choose the constructed values of the system. Similar to their counterparts in real world, the characters of these novels are obliged, at the end of the day, to choose the consumerist values and habits of the hegemony represented as the life itself. In conclusion, the ideology of the hegemony enforces the individual to choose life, like Renton and Alex do at the end.

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