

Analysis of The Cat-lady Scene A Clockwork Orange

A Clockwork orange, which I will now refer to as (ACO), is a film directed by Stanley Kubrick and was realized in 1971, is an astonishing piece of exposition around the book of the same name. The movie explores many themes all of which hold significant meaning towards duplicity in the way a country is governed.

A large amount of this meaning can be found within Cat-Lady scene, where is two-faced narrator Alex breaks into to the unsuspecting victims household; to exert his dominance over his droogs after they questioned his leadership. 'The New Way' one of the droogs states, this reflected later in the movie by one of the politicians, it gives a nice comparison between the gang culture that is represent as primal activity and the politics that governs the world they live in.

The Cat-lady scene is extremely different from the book that it is based on, as the woman represented as an old hag in the book and there is a lack of pornographic art on the wall; what are two very important representational aspects that are brought forward by Kubrick in this scene.

The Scene starts with Alex entering the room in a very forthright and humorous way, perceiving the Cat-Lady Ironically as a cat would its live food. When entering the room his attention is admittedly taken back and drawn to the

artistic, erotic paraphernalia. This is a quite a prominent reaction from Alex, as even without prior knowledge of his sexually sadist nature; his body language suggests everything. The Cat-lady is taken back by his intrusion in to a very personal room of hers that holds a lot of her sexual fantasy; but also by his predatory nature. She soon lunges out at Alex with a sculptor of Beethoven after being insulted by his tongue calling her a 'filthy soomka'.

Beethoven is an audio connotation of the ultra-violet that takes place within the movie, as well as a complex political undertone; in the movie, Alex is conditioned against Beethoven's ninth symphony, while in the book he is conditioned against all music. This is quite the coincidence as the Europe Union's adopted the Ode to Joy as its anthem the same year ACO's was release. In addition, this sequence Alex is wearing a pure white overall and a cup, both of which have connotations of a heavenly light, which is also represented in the Mise-en-scène and the Garden of Eden. He is also wearing a mask that is visual representation of Pinokio that of the liar, this is an important theme of the entire movie as we are seeing the narrative through Alex's portrayal of them. Meaning that our prospective is warped and displaced by Alex's motives this is a

direct connotation on politics and how our wills are bent to that of fascism.

The fight scene that follows is made to be an extremely telling sight, as we are looking at the fight of sexual dominance, political nuance and childhood trauma.

All of these undertones are portrayed heavily and are highlighted in the ACO's advertisement, 'Rape, Ultra-violence and Beethoven'.

The fight consists of a fast paced erratic camera work, tracking and over the shoulder shots, flipping prospective between the Cat-lady and Alex. This gives us the visual perspective of a the feeling of drug denounced, endorphin and adrenalin high, this feeling has association with great physical exertion; that is usually present in acts of battle, pain and sexual stimulation. Whilst fighting Alex defends himself with a sculpture of a pennies which a very direct visual marker of his sexual desires, while the cat lady defends herself with a sculpture of Beethoven; this is to shows her violent nature, her ideological political, that she is of a higher calls. This is show as she states to Alex ' I will teach you to break into real people's houses'; this is an all to real idea that Alex might be considered nothing more than a street urchin might by society.

One of these things to truly draw from this is the Mise-en-scène and how it is used to display a wide arrange of themes. The lights in the background are over powering and overexposed the scene in some areas; this is a representation of the heavily light that is portrayed multiple times within the film and is often paired with a pyramids. The pyramid is a visual reposition of a pecking order of the government, it also have deep historical meaning in society dating back to the Egyptians where pyramids were a symbol of holy restriction and royal status.

This helps emphasize the political nature of the movie, which we are actually hinted to from the very start.

The pornographic artwork shown on the wall during this scene are the most tell of the features, as it gives us an hit to the inner working's of Alex's mind. The painting shown in the picture below shows an old woman roughly the age of Alex's mum, wearing the same colored, boot and a week as his mum.

She is holding a man in a white overall, just as his droogs are dressed; whilst she masturbates. This whole scene is most likely a visual repetition of an act of parental abuse that was started when Alex walked in on his mother performing a sexual act, probably resulting in him being hit. This is most likely why when his is hit with the Beethoven statue that he actually hits back.

In addition, with one blow, Alex kills the cat lady with the phallic statue; we are given this piece of graphics that an image takes from one of the paintings. It is used to show that the blow probably knocked her teeth out, but also to relate the act to his mother who also wears false teeth. The sense is pronounced with one last dieted sound of one of the Cat-Lady's cats, letting out a cry of pain. This is an amazing contrast with the music *The Thieving Magpie* a 2 part melodrama composed by Gioachino Rossini, its non-dietetic nature that plays though the scene adds a disturbing satirical ultra-violent humor and gives us the view of a thieving Magpie looking for its ultra-violet.

Insights A Clockwork Orange

With my first viewing I found clockwork orange to be a very innovative piece of cinematography and narrative story telling with heavy undertones of violence, sex, drugs and politics. The narrative starts off at the Korova milk bar, as the camera slowly pans out of a close up of Alex's face; as we are introduced to Alex's how call himself the humble narrator of the story in more than one occasion, we are also introduced to his droogs Georgie, Dim and the interesting slang that is presented throughout the movie.

The like the Korova milk bar, then partaking in a crime spree. The spree starts off with the beating of an old drunk in the street, then an extremely entertaining fight set to the Non-diegetic sound of the musical piece *The Thieving Magpie* Composed by Gioacchino Rossini. The next stop on their crime spree was a writer's house ironically called home. After barking an entry to the writer's home, they tie and gag his wife before brutality raping her.

This was all set to Alex singing, the classic signing in the rain in a sinfully mocking gesture. They do all of this whilst making the writer watch.

We then find Alex and his droogs, back at the milk bar where, Alex thumps dim for being incorrect to the situation; the distaste his droogs feel towards Alex becomes clear.

In the next transition Alex is back in his household and putting away his earnings from the nights festivities, it is here that we are first introduced to Beethoven's 9th symphony within the confines of the movie. He skips school and P. R. Delton follows this up my visit, after a long chat about his activities the night earlier. He soon meets a pair of young girls and takes them back to his house, where he rosiest to rape them. Later during the evening he finds his droogs, on the ground floor of his flat waiting for him and in a foul mood, Georgie challenges his authority and place in the gang.

Gorgie talks about a 'new way' calming that they need to pull off a man-sized job.

In response to this, Alex picks a fight with Gorgie and in the process gashes Dim's hand in one of the most famous scenes of the movie, again *The Thieving Magpie* is heard in the background; out of a sense of benevolence takes them to a bar; it is then agreed upon that they will follow through with Gorgie's idea to pull off a robbery of a wealthy household.

The robbery is shown in a very humorous and satirical way again with *The Thieving Magpie* playing the background. During Alex's confrontation with the Cat-Lady we see many pornographic paintings and a noticeable bust of Beethoven; used as a weapon. Alex ends up killing the Cat-Lady with a sculpture of a penis, as the cops are heard in the distance; Alex runs out to his droogs expecting a fast get away, instead he gets a bottle of Milk Plus to the face handed to him by Dim. His droogs leave him for the police.

The police are soon questioning Alex, with a very telling scene about corruption in the police force; he is soon sentenced to 40 years in prison. We later find that Alex has taken up the job of playing religious music at the prison chapel before and after service. Alex fools the prison chaplain of having genuine faith as he is reading from holy text, while he was acutely fantasizing about acts of cruelty from the past. He is soon chosen by a government official to partake in an experimental behavior change treatment. The Ludovico Technique, he is then drugged and shown graphic violence and sexual sadist scenes on a film screen; whilst under the restraints and scientific observation, eventually he suffers from intense sickness caused by the simple thought of a violent act. During this sequence he is also conditioned against Beethoven's 9th symphony, political clips of Nazi and war are also shown during the conditioning adding to this political nuance.

The overall efficiency of this procedure is demonstrated to a group of VIP's many of which are of the press and government officials. Alex is shown to be impotent to commit any acts of violence or sexual depravity, prison chaplain claims that this is wrong and that it is stripping Alex of his free will; making him no longer human, in a sense *A Clockwork Orange*. What is something that can be described as, something that is natural but with man-made gears, something that has a soul but does not function on its own. In a way it's a broken window. The government officials find the results to be quite impressive and an easy way of cutting down on criminals within the confines of prison. As such they release Alex from prison as a sign of good faith and more over as the start of enforcing the Ludovico Technique as an actual method of fixing the

criminal mind.

Alex returns to his household to find that his parents have rented his room out to a logger and that all of his possessions have been repossessed. Unable to get any pity from his parents he travels to the river Thames where he plans to commit suicide. He encounters the old drunk, who is reenact his revenge and gets his fellow bums to join in; he is soon rescued by two police officers who turn out to be Gorgie and Dim. They both proceed to drag him off into the wood and reenact the revenge as well, by drowning and beating him.

Alex proceeds to limp his way to a house and collapses at the door, but all too late he becomes conscious that he is at the place called home. The same house that him and his droogs invade during their crime spree, although Alex does not fear repercussions as he was wearing a mask during the time of the invasion.

During a hot bath, the writer discovers that Alex is the same person that attacked a raped his wife, resulting in her death. During dinner the writer questions Alex regarding his conditioning along with some people with political influence.

The writer soon reveals that he plans on using the misdeeds that the government has done to Alex as a way to sabotage their rivals re-education campaign, Alex tells them that he was conditioned against violence and sexual nature but also Beethoven's 9th.

After being drugged by the writer, Alex soon finds himself in a locked bedroom with Beethoven's 9th audibly seeping through the walls of the building. This gives Alex a great sense of depression and dread, prompting him to commit suicide. He jumps out the window with an all too dietetic scream; Alex awakes in hospital, fully bandaged and unable to move. A nurse sees him the next day and takes him from a slide show random scenes one might meet. It seems that during his time in hospital he has been reprogrammed and is no longer under the influence of The Ludovico Technique.

A government official, who explains that because of the press and bad publicity surrounding his incident, is soon explaining to him; that if he gives them his support in the upcoming election. The will be sure to find him a decent paying job and that they have also locked the writer away in a mental institution. Alex agrees and the press storm into the room, ready to get the latest story that will surely either cripple or make the re-education. The last see is seeing Alex drifting off into a blissful euphoria of his sadist and sexual nature, this is presented with a two necked woman playfully

wisseling whilst a crowd of Victorian dressed women applaud the scene unfolding before them.

The music playing in the background of the opening scene of an ACO, is called Music for the Funeral of Queen Mary – March composed by Henry Purcell in 1695. Purcell made this piece in honor of Queen Mary the second to be played at her funeral. It is not possible to tell if the song is played dialectically or non-dialectically. This immediately gives poetical connotations of the death of queen and contrary, it is the political notion that one would gladly die for the queen; but used this in this scene it gives the unwavering feeling of decay.

But this is because it is driving home the idea that the British government is at a backing point and this can see through the actions of the youth.

The camera slowly zooms out from the eye of Alex, Alex is wearing fake eyelashes that shows a symbolic note to the Eye of Providence; suggesting that the actions of Alex are bound by fate. This idea is reinforced by the abundance of lights and the clothing choice of Alex and his droogs. Both of which imply a heavenly light and plurality. This could not be any farther from the truth, but what is evil in a world of corruption. They drink a drink called Milk plus at the Korava Milk Bar; Milk Plus is a twisted drink, what is acutely milk laced with drugs this again has a proposes the idea of corruption in something pure.

The female manikin's are splayed out in sexually suggestive positions and are used as tables and statuses. Implying that women are treated as objects, used out of convince, something that can viewed as work of art or used as a table as it gradually gains marks and stains left by the people who use it, the manikin's also wear eccentric wigs that are used to de-humanize them as well as imply a relation to most of the women shown throughout the movie.

During this point the language used teens within the movie is established, it has been given the name Nadsat, the language was created by Anthony Burgess the writer of the book ACO; Burgess actually studied linguist for a while, which is the study of verbal language. The Nadsat language is a combination of fractured English and Russian, hence the name Nadsat, it comes from the Russian term for teenager. This language has, two meager meanings, one is that the teenagers of the future landscape are considered to be outsiders. Two is that it has some religious connotations to the other established meanings within this scene.

During this scene and the ones that follow it is established that Alex is a true psychopath. He acutely shows all the meager signs of a psychopath as well.

He has a lack of empathy; he has a charm and a facade often known by a psychologist as a psychopathic mask. Hence the Pinocchio mask shown later on, he has an elitist, he is always trying to occupy his time, and he is a pathological liar,

He has no feelings of guilt and emotional response, he shows sadist and sexual tendencies and finally he treats others with a manipulative intent.

The Bum states that it is no world for an old man to live in, because 'It's a stinking world cause there's no law and order any more.

It's a stinking world because it lets the young get on to the old like you've done.'

This confirms the idea of corruption in the government and a lack of order that is visibly present in the youth, especially through the eyes of the aged. This explains why a lot of balm is put upon the youth, at the government's expense.

The next scene is an amazing choreographed fight between two gangs.

The entire fight is set to the backing track of 'The Thieving Magpie' played non-diegetically; this has two large connotations, one is that there exists a pecking order in the criminal world, that Billy's gang is seen as less tasteful and compared to plain worms. Two is that before Alex and his droogs arrived, Billy's gang was about to rape a young girl, what could be described as stealing her sex.

Billy's gang is also seen wearing Nazi paraphernalia; this has many political undertones mainly that the Nazis should be seen as unthinking worms driven by basic instinct. The last part of this scene shows Alex getting the attention of his droogs with a load whistle; this is another symbol of the pecking order.

This household is ironically and appropriately named home, this is because during some of the last scenes of the movie. Alex travels there for refuge only to realize that it won't be a place of salvation but a place where he would meet his maker. I say this as without this one scene, the rest of the movie would have lacked a proper premise; Alex would have never gotten caught for his later crimes, he would have never received the Ludovico technique and his life would have continued unimpeded.

During this sense, Alex is wearing a mask that is represent of the liar suggesting that his narration of the events are dishonest right from the start.

Alex also sings a comically dark version of signing in the rain, whilst dancing in the fashion that mimics the movement of a conductor; as he does this he causally beats his victims the writer and his wife. As this all happens the droogs know their part and do them prosily as it was rehearsed, this is also shown at the start with a call back to the pecking order with some whistling. It gives the overall feeling and impression of dread to the scene. Also to further this point Alex shows his destructive nature by vandalizing the house whilst sinning.

He also try to de-humanize the writers wife, but cutting clothing her clothing before raping her; this is to enable us to see her as an objected which is also a call back to the manikin's.

This is the next extremely significant scene, as jutting the see we are presented with Alex's expectations and true personality.

As we are able to dismiss most of his personality shown so far, as nothing more that a false faced. During this scene we are shown Beethoven's 9th sympathy for the second time. This is of a lager importance to the movie as it's where Alex's basis his philosophy of life. Alex's sees Beethoven's music and philosophy as teaching that he should follow. Beethoven had his own philosophy and may aspects of which can be summed up by a few of his quotes.

He is also seen imitating the face of Beethoven, maybe suggesting a façade with externally warped ideals based off of Beethoven philosophy.

'To play without passion is inexcusable!'

This can be seen, as the reason for Alex's to commit inexcusable deeds of rape, so that he doesn't commit an inexcusable deed. In his mind he is just playing his musical instrument. (There is a flute joke that, but I decided not to take the opportunity)

'Don't only practice your art, but force your way into its secrets, for it and knowledge can raise men to the divine.'

This can easily explain the divinity that seems to follow Alex around through the move, e.g. the divine light represented with the over eccentric use of light bulbs and white clothing, milk + and the eye of providence. We are also given more religious symbolism in the form of a bunch of dancing Jesus', giving the impression that the music has an aspect of divine nature.

'I will take fate by the throat; it will never bend me completely to its will.'

This can easily be seen in the way Alex uses people as well as the fact that he is our narrator; but he is also represented as a pathological liar meaning that he is the one truly controlling the fate and outcome of this story.

In this Alex is also shown to have a pet snake, snakes are also a religious symbol going back to The Garden of Eden. They are presented in many cultures as the symbol of a liar and a creature of mistrust. The snake is also shown sniffing at the crotch of a woman on a piece of artwork, this suggests that it is within Alex's nature to be a liar and sexual deviant.

For a few seconds during this segment, there is a small assortment of clips played in rapid succession. One of these clips is of Alex, but depicted as a vampire who just indulged in his craving for blood. This is a depiction of Alex's lust as well as his psychopathic tendencies. It also shows how the older generations view the younger generation within this movie; they view them as blood suckers, slowly draining the life out of their victims.

As Alex leaves his room, he unlocks his door, which has a 3-digit lock code; the last number in the code is nine. This door is a portrayal of Alex trying not only to block out the world, but mostly trying to block out his parents. His room is his private sanctuary where he can truly indulge in his sadist thoughts.

In his room lies a stack of money and watches that he has stolen, the money lies under his bed; the watches might be a depiction on the name and meaning of the book. But mostly the money is a symbol of his self-worth and life's work, by looking at it he can see a future; but without his fallacies crumble; this can be seen later when he returns home from prison.

This picture with Mr. Deltoid, is a very interesting one, as Mr. Deltoid's mannerisms and physical contact with Alex suggests both forms of physical abuse and at the same time this could also be interpreted as him trying to show his dominance, to coach Alex to behave himself and stay out of trouble. I believe that it might be a combination of both aspects. This could easily give us the answer with why Alex seems to have a hatred for authority figures as well as the elderly.

But in the background we already see a signifier for the objectification of women.

We also see his mother's false teeth, this furthers the aspect that,

there might be some form of physical abuse within his family, especially when we consider the Cat-Lady scene that comes later.

This is the scene where Alex rapes two younger girls, has been played at around 4x the normal speed to create a humorous effect. This effect is enhanced with the music that plays in the background. The music is reminiscent of classic racing music, which adds to the overall humorous effect of this scene.

This scene is considered to be one of the most famous of the movie *ACO* and I can see why. Every choreographic action and every movement of the camera is coordinated to capture the carnage that ensues. The outcome is only enhanced by the non-diegetic sound of monotone voice of Alex and the roaring sound of the 9th symphony in its diegetic glory adds an all-too-real sense of dread.

This scene comes after the droogs fight, in which Gorgie and Dim state that they want things to change 'the new way'. This then becomes a question of politics and the pecking order. And Alex's rebuttal is a quick and savage beating.

The movement of Alex in this fight scene is a callback to the brake in at the writer's house, he moves in slouch a way that it mimics a conductor.

The most significant thing in this sequence however, is when Alex offers Dim a hand only to stab in the back; very literally.

One of the most important scenes in the movie, happens to be the Cat-lady scene. As it's the turning point of the story, where Alex's good fortune turns against him. The scene starts with Alex and his droogs barking into the cat lady's house. One the way in we see two sphinx statues, the sphinx is a mythical creature considered to be wise and deadly, a mixture of human, eagle and lion.

This is the same aspects the Cat-Lady possesses.

One of the few things she says to Alex is, 'I will teach you to break into real properties houses' this is basically saying that from her perspective and that of most adults; that the youth are considered to be destructive street rats.

She attacks Alex with a statue of Beethoven, whilst Alex attacks with a statue of a cock. This whole scene is played out through the eyes of an elder as such, as the positions are reversed. Because she would naturally have more knowledge than Alex which reverse the normal pecking order that Alex is used to. In turn Alex holding a cock shows what she makes of him, which is a sexual deviant. She holds the sculpture of the musician that he looks up to thus showing

her superiority.

The movement of the camera is while and chaotic, this suggestion of basic survival instincts, that would be present in a fight and the milk + that is Alex's system. The scene is set to the non-diegetic background of a The heaving Magpie composed by La Gazza Ladra, this music adds an essential feeling of movement and humors undertone. It also suggest the one reason Alex is taking his time robbing the place. As I said there positions are reversed, the Cat-lady is now the Magpie and Alex is the playful cat.

In the background we see a painting of a large women masturbating, whilst suspending a man in the same colored overalls as Alex and his Droogs in the air.

This has the connotations of the sexual dominance of women. But they women in the panting also has a wig on and is wearing red boost. Both of which relate to the attire the Alex's mum wears, allowing this scene to relate to the previous notions of child abuse.

And with one hit Alex kills the Cat-Lady with his phallic statue, one the scene of impact, we get a flash of artwork from the wall; the artwork also relates to Alex's mother and her false teeth. In the same instance a cat in the background cries out in pain in a diegetic way.

The next note worthy scene, is during the Ludovico experimentation. Alex's eyes are held open as he is forcefully made to watch scene of an extreme sadist and sexual nature.

Many of the scene included clips of Nazi.

This things have a large political within the movie. It is also during this scene where Alex is conditioned against Beethoven's 9th symphony, but with in the book his is conditioned against all music.

After this point I decided to take a break and never got round to writing the rest;

Due to deadlines and super laziness, if you got this far than I have to thank you and I hope this was some help in one way or another.