

TRANSGRESSION AND VIOLENCE
(AFTER "A CLOCKWORK ORANGE" BY A. BURGESS)

Kotov S. A.

National University of Pharmacy, Kharkiv, Ukraine

drsnuff@gmail.com

Introduction. This work is devoted to philosophical and anthropological analysis of violence. People have never been alien to the solution of conflicts by means of brute force and violence. However, nowadays, aggression from a single natural psychological impulse or socially motivated act is increasingly transformed into unmotivated but stable pattern of behavior. Thus, spontaneous aggression inherent in the behavior of any teenage individual or transitional community turns into ultra-violence - radically aggressive mode of thought and action. The problem becomes even more acute if we look at it from philosophical point of view. This view helps to understand that the causes of violence are rooted neither in psychological problems of an individual or the humanity in general (as S. Freud supposed), nor in a social disadvantage of certain historical situation, but in universal property of human nature. This property has been characterized by modern philosophy as eccentricity (H. Plesner), or transgression (G. Bataille, M. Foucault, M. Blanchot).

The **aim** of our work is a philosophical theming of problem of violence as one of the aspects of human nature. The research methodology is represented by synthetic approach that combines elements of psychoanalysis, social phenomenology and semiology as well.

The term of transgression describes the phenomenon of human transition the borders that are usually inviolable, such as barrier between possible and impossible, conceivable and non-conceivable, or the border of nature itself. In contrast to the classical philosophical concept of "transcendence", transgression is not so much an act of consciousness as existential challenge carried out by an individual in search of himself: looking beyond limits of our capabilities, we identify the "center" of our own existence.

The concept of "transgression" is to be regarded as morally neutral. Its value indefiniteness is similar to the neutrality of the concept of "free will", valuable content of which found only in the field of choice, to be exact - in its motivation and result. Therefore transgression should not be considered as destruction or self-destruction.

Violence is one of the manifestations of transgression determined the situation "when God died a long time ago" (S. Datsyuk), and the individual puts himself in God's place. Thus, in place of the all-powerful Creator Destroyer comes experiencing the strength of structures, retaining his own identity from the collapse.

Anthony Burgess' novel "A Clockwork Orange" is a story of Alex, a young sociopath, robbed, raped and eventually killed for pleasure. Alex's actions lead him beyond himself and beyond the limits of humanity at all. His cruelty is transgressive, as it is committed frenzy, with abandon and not being substantiated rationally. Victims of Alex and his company are people of different ages and various activities. Crimes committed with no certain preference. Selection of victims is situational: by their appearance, gender or social status. This turns brutality into almost natural disaster or imminent providence, whose motives are beyond human comprehension.

For Alex, incentives of his craving for violence were psychedelics and classical music. Music by Beethoven and Mozart not only charges Alex with destructive energy, but also symbolically transforms the monstrous acts in the actions, reminding ancient mysteries, in which god, the sacrifice and the killer of god merged. An allusion to this motif is a special language that young offenders communicate with. This transgressive language is something more than teenage jargon: it is a parody of sacred formulas, whose meaning is hidden from ordinary mortals. In addition, the Slavic words in English transliteration transform obscenity and brutality into game. In this regard, we can recall Marquis de Sade's books plenty of profanity that sounds like a challenge to decency and silencing of "taboo" topics.

"A Clockwork Orange" ends unexpectedly reassuring: having passed inhumane treatment and having lost the free will, Alex decides to commit suicide. Then, undergoing therapeutic intervention once more, Alex's consciousness returns to form which seems to be its initial state: "posse pecare / posse non pecare". The writer makes his character "outgrow" his attitudes and ask seriously, "What's it going to be then, eh?"

Burgess makes us realize that much more than a challenge, Alex's transgressive acts included the hope that beyond his furious cruelty is something there: the sense of life, the other person, dare to fight back, sincerely disquieted society or incorruptible morality, just state or at least, parental love and devotion of friends.

Georges Bataille believes that "man can't love himself completely unless he condemns himself". This explains why for Alex's self-finding, transgression with the positive content (creative activity, religion or love) does not fit. The world he lives in is trans-human itself. Such a world is silent: its condemnation is rather of a formal than of a moral character. In such a world everything exists beyond human creativity is emptiness, while behind the destruction and self-denial comeback to humanity begins.