

Dehumanization Symbols in Stanley Kubrick's A Clockwork Orange: An Analysis of Mask, Uniform, And Cane

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ABSTRACT

Stanley Kubrick's *A Clockwork Orange* (Kubrick, 1971) is a cinematic work celebrated for its distinct visual language, particularly the costumes and objects surrounding the protagonist, Alex DeLarge. While previous studies have extensively analyzed these elements through a Freudian lens as symbols of hyper-sexuality, this research argues that such interpretation is insufficient. This study aims to re-examine various visual artifacts and environmental symbols using Kennedy's (X. J. Kennedy & Giola, 2005) theory to reveal their function in the process of dehumanization. The research utilizes a qualitative descriptive method with an objective approach, focusing on internal evidence found in the film. The data is collected through viewing and recording techniques. The findings demonstrate a shift in symbolic meaning: (1) The Costumes (Mask and Uniform) function as Action and Object Symbols for psychological dissociation; (2) The Accessories (Cane and Hat) serve as Symbols of Perverted Authority; (3) The Environmental Objects (Milk and Sculptures) reflect Total Objectification; and (4) The Prison Symbols reveal a shift to State Fascism. Collectively, these symbols do not merely represent aggression but function as a structured mechanism to strip away human empathy.

Keywords: *Symbolism, Action Symbol, Dehumanization, A Clockwork Orange, Kennedy's Theory.*

INTRODUCTION

Humans and symbols are inextricably linked. In navigating life, humans rely on symbols to process reality and communicate complex meanings efficiently. As Landy (Landy, 1972) suggests, a symbol is something that contains more meaning than its literal form. In cinematic works, these symbols—whether objects, characters, or actions—serve as bridges between visual reality and deeper thematic implications.

Stanley Kubrick's dystopian masterpiece, *A Clockwork Orange* (Kubrick, 1971), is a text saturated with visual symbolism. The visual identity of the protagonist, Alex DeLarge, is defined by a specific set of attributes: a long-nosed "Phallic Mask," an all-white "Uniform," and a wooden "Cane." For decades, academic discourse has largely categorized these items collectively as symbols of toxic masculinity and unchecked sexual aggression. While valid, this Freudian perspective tends to treat these items merely as expressions of libido, overlooking their structural function in the narrative's theme of control and chaos.

This research identifies a gap in the existing analysis by deconstructing these items individually to understand their collective role in dehumanization. The uniform is not just clothing, and the mask is not just a disguise. According to Kennedy (X. J. Kennedy & Giola, 2005), symbols in literature are categorized into object symbols, character symbols, and action symbols. This study employs this categorization to argue that Alex's attire functions as a "system of terror."

The white uniform creates a deceptive clinical image (Object Symbol), while the usage of the mask and cane (Action Symbols) triggers specific behavioral shifts from human to predator.

The objective of this study is to analyze how the mask, uniform, and cane function together to separate the character from moral reality. By employing an objective approach, which focuses strictly on the internal evidence of the work without interference from extrinsic factors, this research aims to provide a comprehensive perspective on how costume design serves as a psychological apparatus in Kubrick's narrative.

LITERATURE REVIEW

Symbolism in Literature and Film

Symbolism is a fundamental device in literature and cinema used to represent ideas or qualities beyond their literal sense. According to Abrams (Abrams. M.H & Harpham Geoffrey Galt, 2013), a symbol is widely defined as anything that signifies something else. In this sense, all words are symbols. However, in discussing literature, the term "symbol" is applied only to a word or phrase that signifies an object or event which in its turn signifies something, or has a range of reference, beyond itself. In the medium of film, symbolism operates visually. Wollen (Wollen, 1972) argues that cinema combines indexical, iconic, and symbolic signs. While the camera captures reality (indexical), the arrangement of objects, costumes, and lighting transforms these realities into symbols that convey the director's thematic intent. In *A Clockwork Orange*, the dystopian setting relies heavily on these visual cues to establish the psychological state of the society.

Kennedy's Categorization of Symbols

This research relies on the theoretical framework proposed by X.J. Kennedy. Kennedy and Gioia (X. J. Kennedy & Giola, 2005) distinguish symbols into specific categories that help clarify their function in a narrative:

1. Object Symbol: This is the most common form, where a material object represents an abstract concept. For example, a white flag represents surrender. In narratives, object symbols often remain static but carry heavy thematic weight.
2. Action Symbol: This refers to a gesture, movement, or event that holds significance greater than the action itself. Kennedy notes that an action symbol is not just a plot point, but a manifestation of a character's internal state or a thematic progression.
3. Character Symbol: Occasionally, a character themselves serves as a symbol for a group, an idea, or a moral stance.

By applying this framework to Kubrick's film, one can deconstruct the protagonist's appearance not just as a "fashion choice" but as a structured language of dominance.

The Concept of Dehumanization

Dehumanization is the psychological process of demonizing the enemy, making them seem less than human and hence not worthy of humane treatment. In the context of *A Clockwork Orange*, dehumanization works in two ways: the protagonist dehumanizes his victims to guiltlessly torment them, and the state later dehumanizes the protagonist by turning him into a "clockwork" mechanism. The costumes played a pivotal role in the first phase of this process.

RESEARCH METHODS

The method used in this research is a qualitative descriptive method. This method is utilized to describe the reality of the events under study to obtain objective data. As stated by Wahyuni (Wahyuni, 2015), qualitative research involves the collection of empirical materials—such as personal experience, introspection, and visual texts—that describe meaning in individual lives. This research employs an objective approach. According to Abrams (Abrams. M.H &

Harpham Geoffrey Galt, 2013), the objective approach focuses on the work itself as a self-contained entity, independent of the author's intentions or the reader's emotional response. In the context of film analysis, this means the analysis is strictly grounded in the visual and audio elements presented on screen (internal evidence), specifically the costumes, props, and character actions. The data collection technique used is the viewing and recording technique. The stages are as follows:

1. Viewing: Watching the film *A Clockwork Orange* (1971) thoroughly to identify scenes involving the specific costumes.
2. Recording: Transcribing dialogues and writing *ekphrasis* (detailed textual descriptions) of the visual scenes to serve as textual data.
3. Classifying: Categorizing the findings based on Kennedy's theory of symbols (Object, Action, or Character Symbol).

RESULTS AND DISCUSSION

This chapter discusses the findings regarding the description of symbols connected to the character Alex DeLarge. The analysis is divided into three sections: the Phallic Mask, the White Uniform, and the Cane.

The Phallic Mask as an Action Symbol

In Kennedy's theory (2005), an Action Symbol is an action or gesture that carries a meaning greater than its literal movement. The analysis below shows how the mask functions as a dynamic catalyst for Alex's behavioral shift towards dissociation.

Data 1: The Ritual of Masking

(Time: 00:05:35). The scene takes place in the Korova Milk Bar. Alex and his three Droogs (Georgie, Dim, and Pete) prepare to leave for their night of "ultra-violence." Before stepping out, the camera focuses on a ritualistic preparation. Alex slowly picks up his mask—a long-nosed, Venetian-style mask with a phallic connotation. He places it on his face deliberately. Once the mask is secured, his posture changes, and he leads the group out. The mask covers his eyes and nose, leaving his mouth exposed for smiling. (Kubrick, 1971).

Analysis Based on Data 1, the physical mask itself is often seen as an Object Symbol representing sexuality. However, the act of putting it on transforms it into an Action Symbol. Kennedy (2005) suggests that an action symbol implies more than its literal meaning. Here, the action symbolizes a "ritual of entry" into a state of amorality. Alex does not wear the mask inside the bar while relaxing; he only wears it when the violence is about to begin. This action marks a psychological boundary. By putting on the mask, Alex effectively "turns off" his human empathy. The mask allows him to distance his true self from the atrocities he is about to commit. It functions as a uniform of war; without this action of covering the face, the transition to the "predator" persona is incomplete.

Data 2: The Mask as Performance Tool

(Time: 00:08:20). The scene moves to the interior of the Writer's Home (HOME). Alex and his Droogs invade the house of Mr. Alexander. Alex is still wearing the long-nosed phallic mask. While physically assaulting the writer and stripping his wife, Alex spontaneously performs a song, "Singin' in the Rain," and dances rhythmically around the room. He uses the long nose of the mask to poke and intimidate the victims, turning his head side to side to emphasize the mask's silhouette. He even kicks the writer in time with the music. (Kubrick, 1971)

Analysis In this scene, the mask functions purely as an instrument of performance, reinforcing its role as an Action Symbol. If the mask were merely a disguise (to hide identity from the police), Alex would not draw attention to it. Instead, he uses the mask theatrically to enhance

the terror. The "Action" here is the performance of violence. The mask allows Alex to treat the assault as a stage play or a musical number rather than a crime. The rigid, smiling expression of the mask contrasts with the horrific screams of the victims. According to Kennedy (2005), an action symbol can be an event that holds greater significance. Here, the event of "performing with a mask" signifies complete dissociation: Alex is not a man hurting people; he is an actor playing a role. The mask protects Alex not from the law, but from the burden of guilt.

The False Eyelash as a Character Symbol

Beyond the mask, Alex's facial features are manipulated through makeup to serve as a Character Symbol. Kennedy (2005) explains that a character symbol is a person or a feature of a person that points toward a meaning greater than the literal description. Alex's specific use of a single false eyelash creates a visual duality that defines his psyche.

Data 3: The False Eyelash Duality

(Time: 00:01:20). The film opens with an extreme close-up of Alex's face. He stares directly into the camera with a sinister grin. The most striking feature of his face is the makeup: he wears a thick, black false eyelash on his right eye, while his left eye is completely bare. As the camera zooms out, this asymmetry creates a disturbing visual effect, making his expression look permanently distorted and unbalanced. (Kubrick, 1971)

Analysis The single false eyelash functions as a symbol of the "split self." Humans generally strive for symmetry, which is associated with beauty and order. By disrupting this symmetry, Kubrick signals that Alex is morally lopsided. The made-up eye (Right) represents his "Droog Persona"—the artificial, theatrical leader who delights in chaos. The bare eye (Left) represents the residual, vulnerable human underneath. This makeup is not decorative; it is a brand. It marks Alex as a hybrid creature: part human, part monster. This aligns with Kennedy's theory that symbols can externalize internal conflicts. The eyelash warns the audience from the first second that this character views the world through two different lenses: one of reality, and one of distorted theatrical violence.

Data 4: The Pet Snake "Basil"

(Time: 00:14:20). In Alex's bedroom, he keeps his "treasures" in a drawer guarded by his pet snake, Basil. In a key scene, Alex introduces the snake to the two girls he brings home. Later, the snake is seen slithering across the poster of Beethoven. When Alex goes to prison, the snake is taken away. (Kubrick, 1971)

Analysis The snake is a classic Archetypal Symbol representing sin, temptation, and the Devil (Kennedy, 2005). By associating Alex with the serpent, Kubrick positions him as a "Tempter." While his parents represent naive innocence, Alex brings the serpent into their home. The snake sliding over Beethoven suggests the corruption of high art—Alex uses art to fuel his sinful nature. It serves as a Character Symbol confirming that Alex's wickedness is primal and cold-blooded.

The White Uniform as a Deceptive Object Symbol

While the mask functions through action, the uniform functions through its static visual properties. Kennedy (2005) defines an Object Symbol as a material object that represents abstract ideas. In A Clockwork Orange, the all-white uniform worn by the gang serves as a deceptive symbol that challenges the traditional association of the color white with purity.

Data 5: Environmental Contrast

(Time: 00:03:10). The scene shows the Droogs walking through a derelict, graffiti-covered tunnel. The environment is dark, dirty, and chaotic, filled with trash and shadows. In stark contrast, Alex and his friends are dressed in pristine white shirts and trousers. Their clothes are impeccably clean, fitted with suspenders and codpieces. The brightness of their white uniforms glows against the grimy background of the dystopian city. (Kubrick, 1971)

Analysis Based on Data 3, the color white in the uniform is an Object Symbol that carries a double meaning. Traditionally, white symbolizes innocence, purity, or medical hygiene (Abrams, 2013). However, Kubrick inverts this meaning. The pristine white clothes do not symbolize moral purity, but rather "emotional sterility." The contrast between the dirty tunnel (reality) and the clean uniforms (the characters) suggests that the characters are untouched by the filth of their environment, but also untouched by human warmth. They are "clinical" in their violence. Like a doctor's coat which suggests professional detachment, the Droogs' white uniforms suggest a detachment from the suffering they cause. This deceptive symbol emphasizes that evil in this narrative does not look like a monster; it looks clean, disciplined, and orderly. However, the most aggressive element of the uniform is the "Codpiece" (groin protection). While the white shirt symbolizes sterility, the codpiece serves as an explicit symbol of weaponized virility.

Data 6: The Aggressive Codpiece

(Time: 00:04:15). As the Droogs walk out of the Korova Milk Bar, the camera pans down to their lower bodies. Over their white trousers, each member wears a "codpiece"—a protective cup for the genitals. Unlike athletic gear usually worn underneath clothing, these codpieces are worn on the outside. They are colored differently; Alex's is a flesh-colored tone with a realistic molding, while his friends wear black or studded ones. The codpiece draws immediate, unavoidable visual attention to the crotch area. (Kubrick, 1971)

Analysis The codpiece is a prominent Object Symbol representing "Hyper-Masculinity" and aggression. Historically, codpieces were worn in the Renaissance to emphasize male strength. In *A Clockwork Orange*, the placement of this protection on the outside transforms it from a defensive item into an offensive declaration. By exposing what should be private, Alex asserts his dominance over social norms. The symbol suggests that his violence is driven by a primal, sexualized urge to conquer. It declares that for Alex, his virility is his weapon. Kennedy (2005) notes that object symbols often reveal the central theme; here, the codpiece reveals that the core of Alex's terror is sexual anarchy—he recognizes no boundaries, neither legal nor bodily.

Data 7: The Spotless Uniform

(Time: 00:15:45). The scene takes place in the flat of Alex's parents. Alex is seen undressing before bed. He carefully takes off his white uniform. The camera lingers on the way he handles the clothes—meticulously hanging them up. Even after a night of extreme violence (beating a homeless man, fighting a rival gang, raping a woman), the white uniform remains spotless. There is not a single drop of blood visible on the white fabric. (Kubrick, 1971)

Analysis This visual detail reinforces the uniform as a symbol of the "teflon nature" of Alex's conscience. The fact that the white uniform remains clean despite the bloody events serves as an Object Symbol for his lack of remorse. Violence does not "stain" him. Kennedy (2005) notes that symbols often reveal character traits. The persistent whiteness of the uniform reveals Alex's psychopathy: he engages in messy, bloody acts but remains psychologically "clean" and unaffected. The uniform acts as a barrier, keeping the horror of his actions from sticking to his soul. It creates a disturbing image where extreme brutality is wrapped in the color of innocence.

The Cane and Bowler Hat: Symbols of Perverted Authority

In addition to the uniform, the "Bowler Hat" (or Derby Hat) worn by Alex is a crucial Object Symbol. Historically, in British culture, the bowler hat was the symbol of the respectable middle-class professional or the civil servant. By appropriating this item, Alex performs a symbolic subversion.

Data 8: The Bowler Hat

(Time: 00:02:15). In the opening sequence, Alex tips his bowler hat slightly to the camera. Throughout the film, the hat remains a constant fixture on his head, even during violent fights. Unlike the casual beanie or hood usually associated with street gangs, the hard, rounded bowler

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hat gives his silhouette a formal, rigid appearance. In the scene where they attack the Billyboy gang, Alex carefully secures his hat before engaging in the brawl. (Kubrick, 1971)

Analysis The Bowler Hat functions as a deceptive Object Symbol. Kennedy (2005) states that symbols often carry cultural weight. Here, Kubrick uses the hat to blur the line between the "criminal" and the "gentleman." By wearing a hat associated with bankers and businessmen, Alex is visually stating that his gang operates with the same professional efficiency as a corporation. It suggests that violence is his "job." Furthermore, the hat acts as a crown. When Alex beats his insubordinate friends into the water, he is the only one whose hat stays perfectly in place, symbolizing his unshakable dominance. The hat transforms him from a mere thug into a "dandy of destruction."

The next element of Alex's costume is the cane. In the Victorian tradition, a cane was an Object Symbol of a gentleman, representing class, stability, and maturity. However, Alex subverts this meaning. He uses the cane not for support, but as a weapon of domination, turning it into an Action Symbol of perverted authority.

Data 9: The Cane as Weapon

(Time: 00:27:15). The scene takes place at the Flatblock Marina. A conflict arises between Alex and his Droogs (Dim and Georgie) who question his leadership. To reassert his dominance, Alex attacks them. He uses his cane not to walk, but to strike. He whips Dim across the legs with the cane and then uses it to slash Georgie's hand. Finally, he uses the cane to push Dim into the water. After the fight, he leans on the cane like a king on a throne, while his friends cower below him. (Kubrick, 1971)

Analysis Based on Data 5, the cane functions as a symbol of absolute hierarchy. Kennedy (2005) explains that an action symbol can define relationships between characters. Here, the action of "striking with a cane" symbolizes the restoration of order through pain. Usually, a cane is associated with the elderly or the infirm (weakness). Alex ironically uses it to demonstrate physical superiority. By using a symbol of the "aristocracy" (the cane) to commit acts of street violence, Alex mocks the social order. The cane becomes a scepter of his "kingdom" of terror. It signifies that in his world, authority is not derived from law or age, but from the willingness to inflict violence.

Korova Milk Bar Attributes and Environment: Symbols of Consumption Beyond the costumes, the objects consumed and the environment serve as symbols of moral decay

Data 10: The Korova Sculptures

(Time: 00:05:10). The interior of the Korova Milk Bar is decorated with fiberglass sculptures of naked women used as furniture. Tables are supported by women on all fours, and milk is dispensed from the breasts of standing sculptures. Alex rests his feet on a female sculpture, treating the human form strictly as an object. (Kubrick, 1971)

Analysis This set design provides a literal interpretation of "Objectification." The sculptures are Object Symbols representing the protagonist's worldview: women are not humans, but furniture to be used. Kennedy (2005) argues that symbols reveal themes; here, the theme is total dehumanization. Alex's casual use of the "woman-chair" foreshadows his treatment of real victims—to him, both are merely objects.

Data 11: Moloko Plus

(Time: 00:01:45). The camera focuses on the glass of milk held by Alex. It is pure white, opaque, and looks like ordinary cow's milk. Alex sips it slowly, savoring the taste. However, the voice-over explains that this is "milk with knives in it" (laced with synthemesc, vellocret, or drenchrom). The characters drink this white liquid not for nutrition, but to sharpen their senses for "ultra-violence." (Kubrick, 1971)

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Analysis Milk is universally recognized as a symbol of maternal care, childhood, and purity. It is the first nourishment a human receives. In *A Clockwork Orange*, this symbol is perverted. The "Moloko Plus" becomes an Object Symbol of *corrupted innocence*. By mixing milk (life) with drugs (destruction), Kubrick symbolizes the poisoning of the youth. Alex looks like a child drinking milk, but the effect is demonic. This visual irony suggests that the society in the film has taken the most sacred, pure elements of life and twisted them into tools for stimulation. The act of drinking it (Action Symbol) is a ritual of charging oneself with artificial energy before committing crimes, reinforcing the theme that their violence is chemically and socially manufactured.

Data 12: The Durango 95 Vehicle

(Time: 00:20:15). The gang drives a stolen sports car, the "Durango 95," at high speed. The scene is shot from a low angle, making the car look like a missile. As they drive, they force other cars off the road, laughing maniacally. (Kubrick, 1971)

Analysis The vehicle functions as an Object Symbol of aggressive modernity. It is an extension of the gang's physical power—a technological shell allowing them to move faster and hit harder. The car symbolizes the "invasion" of the peaceful organic world by violent industrial technology, reinforcing the theme of mechanical detachment.

The Shift to State Fascism: Prison Symbols

While the first half of the film explores individual violence (Alex), the second half exposes state violence. Kubrick uses specific symbols in the prison sequence to equate the government's authority with fascism.

Data 13: The Red Armband

(Time: 00:39:15). During the inspection by the Minister of the Interior, the prisoners stand in a rigid line. Alex steps forward to volunteer for the Ludovico treatment. On his grey prison uniform, Alex wears a bright **Red Armband** on his left arm. This armband is visually distinct from the rest of the drab uniform and bears a striking resemblance to the armbands worn by the Nazi Party or the SS, albeit without the swastika. (Kubrick, 1971)

Analysis The Red Armband functions as an Object Symbol of state-sanctioned hierarchy. Historically, red armbands were used by Nazis to denote functionaries or by concentration camp prisoners to denote status (*Kapos*). By placing this symbol on Alex, Kubrick visually suggests that the prison system is a totalitarian regime. It blurs the line between the "criminal" and the "soldier." Even as a prisoner, Alex is marked by a symbol of authoritarianism. It implies that in this society, one is either a chaotic fascist (Droog) or an orderly fascist (Prisoner/Soldier). The armband signals that Alex is now a "property" of the State, branded with its color.

Data 14: Chief Guard Barnes

(Time: 00:38:50). The Chief Guard, Barnes, who oversees the selection process, is a caricature of a totalitarian officer. He wears a dark, militaristic uniform with a peaked cap, distinct from the other guards. He shouts orders with exaggerated aggression, has a small toothbrush mustache similar to Adolf Hitler, and at one point, gestures in a way that mimics a Nazi salute while addressing the Minister. (Kubrick, 1971)

Analysis Chief Guard Barnes serves as a Character Symbol representing the "Fascist State." His physical appearance—the mustache, the shouting, the rigid posture—is a direct visual reference to Hitler. Kubrick uses this caricature to satirize the government's moral high ground. The State claims to want to cure Alex of violence, yet the man enforcing this cure (Barnes) is a visual embodiment of the worst violence in human history (Nazism). This irony reinforces the theme that the "cure" is just a more organized form of the "disease."

Data 15: The "666" Visual Framing

(Time: 00:36:10). When Alex is first processed into the prison, he is flanked by two police officers (his former friends, Dim and Georgie). The camera frames them in a specific order. The officer on the left wears badge number "665", and the officer on the right wears badge number "667". Alex stands exactly in the middle. (Kubrick, 1971)

Analysis This framing creates a Hidden Symbol implying that Alex is the number "666" (The Number of the Beast), the missing number between 665 and 667. This visual cue positions Alex as an Antichrist figure. However, in the context of the prison, it suggests that the State has successfully trapped "Evil" between its forces. It is a subtle detail that adds a theological dimension to the dehumanization process: the State is not just crushing a man; it is attempting to mechanize the Devil himself.

The Removal of Symbols: The Loss of Power

To validate the argument that these costumes function as Action Symbols (catalysts for behavior), one must analyze what happens when they are removed. The prison sequence provides the antithesis to the opening scene, proving that Alex's power is external, not internal.

Data 16: The Ludovico Eye Clamps

(Time: 01:05:30). During the Ludovico treatment, Alex is strapped to a chair. His eyelids are forced open by metal clamps so he cannot look away from the violent films. He screams, begging to stop, but the clamps hold his eyes open. (Kubrick, 1971)

Analysis This device is the most terrifying Object Symbol of state control and acts as the inverse of the Mask. While the Mask covered the face to allow active violence, the Clamps expose the eyes to force passive victimhood. They symbolize the total loss of free will. By forcing the eyes open, the State strips Alex of his last defense: the ability to close his eyes to reality

Data 17: The Removal of Costume

(Time: 00:35:10). The scene takes place in the prison processing room after Alex's arrest. The prison guards order him to strip. The camera captures him slowly taking off the white uniform, unstrapping the codpiece, and washing off the false eyelash. He is then given a rough, ill-fitting prison uniform which is grey and shapeless. Without his "Droog" costume, Alex stands hunched, looking smaller, paler, and physically trembling. (Kubrick, 1971)

Analysis This scene represents the deconstruction of the monster. The stripping of the white uniform symbolizes the stripping of his "God-Complex." Without the Action Symbol of the mask to hide behind, and without the Object Symbol of the codpiece to assert dominance, Alex is reduced to a mere number (Prisoner 655321). This transformation confirms Kennedy's theory that symbols carry weight. When the symbolic armor is lifted, the "Ultra-Violence" evaporates, leaving only a frightened boy. The grey prison uniform acts as a new symbol representing suppression and the crushing weight of the State. It proves that Alex was never a "natural born killer"; he was a performer who needed his costume to play the role.

CONCLUSION

Based on the qualitative descriptive analysis utilizing the Objective Approach and Kennedy's theory of symbolism, this research concludes that the visual elements in Stanley Kubrick's *A Clockwork Orange* (Kubrick, 1971) function as a structured "system of dehumanization" rather than mere aesthetic choices. The research findings can be synthesized into four main points regarding the shift in symbolic meaning. First, the protagonist's costume functions as a mechanism for Psychological Dissociation. The Phallic Mask serves as an Action Symbol; the ritual of wearing it allows Alex to detach from human empathy and perform violence theatrically. This is supported by the False Eyelash (*Character Symbol*), which visually marks the

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duality of his fractured psyche. Furthermore, the White Uniform acts as a deceptive Object Symbol. By subverting the traditional association of white with purity, Kubrick establishes a symbol of "emotional sterility," while the Codpiece explicitly externalizes sexual aggression, proving that the character's dominance relies on weaponized virility. Second, the accessories serve as tools for Social Subversion. The Cane and Bowler Hat, traditionally symbols of the British upper class and respectable authority, are appropriated by Alex as instruments of terror. This transformation turns them into Action Symbols of perverted authority, suggesting that in this dystopian world, power is not derived from law or status, but from the capacity to inflict pain. Third, the environmental objects reflect a philosophy of Total Objectification. The consumption of Moloko Plus (drug-laced milk) transforms a symbol of innocence into an Object Symbol of corruption. Similarly, the Korova Sculptures (women as furniture) provide a literal manifestation of the protagonist's worldview, where human beings are reduced to mere commodities for use, erasing their subjectivity completely. Fourth, the prison sequence reveals a Shift to State Fascism. The introduction of symbols such as the Red Armband and the Hitler-esque Chief Guard demonstrates that the State utilizes the same visual language of terror as the protagonist. The visual framing of Alex between numbers 665 and 667 suggests that the State attempts to mechanize 'evil' itself. This proves that the cure offered by the government is merely a synchronized, totalitarian form of the illness it seeks to eradicate. Finally, the function of these symbols is validated by their removal. The analysis of the prison sequence confirms that Alex's power is external, not internal. When the Action Symbols (mask/costume) are stripped away, the "monster" dissolves into a vulnerable youth. Thus, the research concludes that dehumanization in *A Clockwork Orange* is a performative act enabled by specific symbols; without his "uniform of terror," the protagonist cannot function as an agent of chaos.

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