

Clockwork Orange

"A brilliant novel . . . a savage satire on the distortions of the single and collective minds." -New York Times "Anthony Burgess has written what looks like a nasty little shocker, but is really that rare thing in English letters: a philosophical novel." -Time

What is the attraction of violence? What is the relationship between real and imagined violence? What should be the state's response to both? These questions are raised by Stanley Kubrick's *A Clockwork Orange* (1971). The film is a graphically violent, sexually explicit, wickedly funny, visually stunning and deeply ambiguous adaptation of Anthony Burgess's 1962 novel. *A Clockwork Orange* became one of the biggest hits of the early 1970s and was widely acclaimed as a masterpiece. At the same time, it was the target of extraordinary critical attacks, which condemned its apparent message about human nature and its presumed negative impact on young cinemagoers. Drawing on new research in the Stanley Kubrick Archive, Peter Krämer's study explores the production, marketing and reception as well as the themes and style of *A Clockwork Orange* against the backdrop of Kubrick's previous work and wider developments in British and American cinema, culture and society from the 1950s to the early 1970s. 'This is a remarkable and highly unusual book. Krämer turns aside from the endlessly repeated queries about whether a film like *A Clockwork Orange* might 'cause people to go out and rape', and asks instead: how does this film participate in that very debate? What philosophy of human nature drove Kubrick to construct the film? Krämer takes us into the film's detailed construction, so we can judge its contribution for ourselves.' Martin Barker, Aberystwyth University Peter Krämer is a Senior Lecturer in Film Studies at the University of East Anglia, UK. He is the author of *2001: A Space Odyssey* in the BFI Film Classics series (2010) and *The New Hollywood: From Bonnie and Clyde to Star Wars* (2005).

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A newly revised text for *A Clockwork Orange*'s 50th anniversary brings the work closest to its author's intentions. *A Clockwork Orange* is as brilliant, transgressive, and influential as when it was published fifty years ago. A nightmare vision of the future told in its own fantastically

inventive lexicon, it has since become a classic of modern literature and the basis for Stanley Kubrick's once-banned film, whose recent reissue has brought this revolutionary tale on modern civilization to an even wider audience. Andrew Biswell, PhD, director of the International Burgess Foundation, has taken a close look at the three varying published editions alongside the original typescript to recreate the novel as Anthony Burgess envisioned it. We publish this landmark edition with its original British cover and six of Burgess's own illustrations.

Seminar paper from the year 2002 in the subject English Language and Literature Studies - Literature, grade: 2,0, University of Cologne (Institut für Anglistik), course: Novels and their film adaptations, 9 entries in the bibliography, language: English, abstract: After the release of Stanley Kubrick's film version of "A Clockwork Orange" in 1971, Anthony Burgess's original novel of 1962 and the film were obstinately criticised to be senselessly brutal and it was (and is) said (until today) that both Burgess and Kubrick glorified violence with their works. Although in "A Clockwork Orange", a lot of different themes are dealt with - for example politics, music, art or themes of philosophical nature - the violence in the book and on screen are the most concerned about things when critics write about "A Clockwork Orange". But not only critics, also 'normal' readers (or viewers) regard the violence to be the most remarkable thing about the whole book (or movie). One simply has to look at the website of the internet-bookstore 'Amazon' (www.amazon.de) to see that the main part of the readers' reviews for the book by Anthony Burgess comment on the violence and the brutal crimes committed by the story's protagonists: Alex DeLarge and his 'droogs'. It is interesting that most of the readers that commented on the book also gave a statement about Kubrick's film adaptation. It looks like the whole discussion about violence in "A Clockwork Orange" really first came up when Stanley Kubrick's movie version hit the theatres. But why this violence? Does it stand for itself? Are rape and murder obeyed fetishes of Burgess and Kubrick? Or is there something more in the story, that makes it indispensable to present violence in the extreme way Burgess and Kubrick did? This text will explain the function and the intention of presenting violence in "A Clockwork Orange". It will show the differences between the way of presenting violence in the original novel and the film version and why author and director decided to portray the protagonists' brutality in unlike ways, including the impact they have on the reader and the viewer. This text will conclude that in the novel and the film version, violence in "A Clockwork Orange" serves to discuss other and more important themes included in the story.

Seminar paper from the year 2000 in the subject English Language and Literature Studies - Linguistics, grade: 2 (B), University of Tübingen (English Seminar), course: Introduction to English linguistics, 5 entries in the bibliography, language: English, comment: double spaced., abstract: Perhaps the most remarkable thing about the present extract from Anthony Burgess "A Clockwork Orange" is its language. Alex, the writer of the book, uses a great number of unusual words that seem to be freely invented by the author. By having a closer look at them, it can be noted that many of them have their origin in the Russian language. In this essay I will survey these unusual words and try to expose if they are phonetically, morphologically, syntactically or semantically different from "real" English words or if they could be called Anglicism according to one of the above topics. Therefore I am going to try to give a phonetic transcription of some of the new words and their corresponding Russian expressions and compare them. Then I am going to have a closer look at the word order of the present extract and try to put the new words into their corresponding syntactical

categories. I will as well show how the sentences are connected and what lexical or grammatical properties make the extract coherent. In addition I am going to specify some of the Anglicism in the text and intend to explain how they are built .I also will try to make clear the thematic roles of one example sentence to facilitate its interpretation. Finally I am going to present what in my opinion could be said about the author's background and education, according to the text."

Studies the style and themes of the films of Stanley Kubrick.

A Clockwork Orange: The Continuance By: Sean Aramesh A likeable and colorful person, Alexander DeLarge is loved by many readers when A Clockwork Orange ends. But, what happens to Alex next? A Clockwork Orange: The Continuance explores Alex's life after recovering from his stay in the hospital. The mystery begins...

'I do not know of any other writer who has done as much with language ... a very funny book' William S. Burroughs Fifteen-year-old Alex doesn't just like ultra-violence - he also enjoys rape, drugs and Beethoven's ninth. He and his gang of droogs rampage through a dystopian future, hunting for terrible thrills. But when Alex finds himself at the mercy of the state and subject to the ministrations of Dr Brodsky, and the mind-altering treatment of the Ludovico Technique, he discovers that fun is no longer the order of the day. The basis for Stanley Kubrick's notorious 1971 film, A Clockwork Orange is both a virtuoso performance from an electrifying prose stylist and a serious exploration of the morality of free will. In his introduction, Blake Morrison situates A Clockwork Orange within the context of Anthony Burgess's many other works, explores the author's unhappiness with the Stanley Kubrick film version, analyses the composition of the Nadsat argot spoken by Alex and his droogs, and examines the influences on Burgess's unique, eternally original style. With an Introduction by Blake Morrison

Cast size: large.

Seminar paper from the year 2003 in the subject English Language and Literature Studies - Culture and Applied Geography, grade: 1,7, Ruhr-University of Bochum, course: Englisch Seminar: Subcultures in Post-War Britain, 14 entries in the bibliography, language: English, abstract: In 1974 - just two years after it had opened - the movie "A Clockwork Orange" by Stanley Kubrick was banned from British screens. It was Kubrick himself who decided to withdraw the film from distribution in the UK. Since Kubrick received death threats and threatening phone calls he hoped that the controversy would subside with the fading of memory. The film had been blamed for several violent acts and Kubrick and Anthony Burgess, the writer of the novel, were made responsible for them. In fact, the film caused a moral panic because of its violence. However, it seems interesting to me who is behind all this violence. I want to analyse how Alex and his droogs define themselves. Are they rebels without a cause and if not, what are they rebelling against? I will try to take a look at the book and the film in context of subculture: how did subculture influence the works of Burgess and

Kubrick, how is subculture presented in their works and how did they influence subculture afterwards?

A Study Guide for Anthony Burgess's "A Clockwork Orange," excerpted from Gale's acclaimed Novels for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Novels for Students for all of your research needs. Moves from Beethoven to Buffy to examine the blurred nexus of elite and popular culture in the twenty-first century.

Studienarbeit aus dem Jahr 2004 im Fachbereich Medien / Kommunikation - Film und Fernsehen, Note: 1,7, Ludwig-Maximilians-Universität München (Institut für Kommunikationswissenschaften und Medienlehre), Veranstaltung: Proseminar 1, 12 Quellen im Literaturverzeichnis, Sprache: Deutsch, Abstract: In der vorliegenden Seminararbeit soll die Gewalt in Stanley Kubrick Film Clockwork Orange aus dem Jahre 1971 analysiert werden. Ein Aspekt der Analyse wird die Bezugnahme auf die Wirkungsthesen von Gewalt nach Kunczik darstellen: Hier wird ein besonderer starker Fokus auf die, auf Aristoteles zurückgehende Katharsisthese gelegt, da sie im Film auf spezielle Art und Weise eingesetzt wird. Ein weiterer Aspekt der Arbeit wird eine quantitative Untersuchung der Gewalt darstellen, wobei die filmisch inszenierte Gewalt in sieben verschiedene Kategorien, wie Schlagen, Bedrohen oder Vergewaltigung geklustert wird. Für deren Analyse wird an den Anfang der eine allgemeine Definition von Gewalt gestellt."

Hundreds of photos from the movie as they appeared show the incredible world of Alex and his droogs - a world of violence and terror.

Fully restored edition of Anthony Burgess' original text of A Clockwork Orange, with a glossary of the teen slang 'Nadsat', explanatory notes, pages from the original typescript, interviews, articles and reviews Edited by Andrew Biswell With a Foreword by Martin Amis 'It is a horrorshow story ...' Fifteen-year-old Alex likes lashings of ultraviolence. He and his gang of friends rob, kill and rape their way through a nightmarish future, until the State puts a stop to his riotous excesses. But what will his re-education mean? A dystopian horror, a black comedy, an exploration of choice, A Clockwork Orange is also a work of exuberant invention which created a new language for its characters. This critical edition restores the text of the novel as Anthony Burgess originally wrote it, and includes a glossary of the teen slang 'Nadsat', explanatory notes, pages from the original typescript, interviews, articles and reviews, shedding light on the enduring fascination of the novel's 'sweet and juicy criminality'. Anthony Burgess was born in Manchester in 1917 and educated at Xaverian College and Manchester University. He spent six years in the British Army before becoming a schoolmaster and colonial education officer in Malaya and Brunei. After the success of his Malayan Trilogy, he became a full-time writer in 1959. His books have been published all over the world, and they include The Complete Enderby, Nothing Like the Sun, Napoleon Symphony, Tremor of Intent, Earthly Powers and A Dead Man in Deptford. Anthony Burgess died in London in 1993. Andrew Biswell is the Professor of Modern Literature at Manchester Metropolitan University and the Director of the International Anthony Burgess Foundation. His publications include a biography, The Real Life of Anthony Burgess, which won the Portico Prize in 2006. He is currently editing the letters and short stories of Anthony Burgess.

A vicious fifteen-year-old "droog" is the central character of this 1963 classic, whose stark terror was captured in Stanley Kubrick's magnificent film of the same title. In Anthony Burgess's nightmare vision of the future, where criminals take over after dark, the story is told by the central character, Alex, who talks in a brutal invented slang that brilliantly renders his and his friends' social pathology. A Clockwork Orange is a frightening fable about good and evil, and the meaning of human freedom. When the state undertakes to reform Alex-to "redeem" him-the novel asks, "At what cost?" This edition includes the controversial last

chapter not published in the first edition and Burgess's introduction "A Clockwork Orange Resucked."

Seminar paper from the year 2011 in the subject English Language and Literature Studies - Literature, grade: 1,3, University of Augsburg (Philologisch-Historische Fakultät), course: Fiction and Film - Literary Texts and Their Filmic Adaptions, language: English, abstract: Diese Seminararbeit, geschrieben auf Englisch für das Hauptseminar Fiction and Film an der Universität Augsburg, befasst sich mit der Musikalität des Werkes A Clockwork Orange - in jeweils der Novelle von Anthony Burgess sowie der Verfilmung von Stanley Kubrick. Dabei wird auf die Intermedialität des Textes eingegangen, etwa die häufige Nennung von Musikstücken, aber auch auf die Musikalität der Sprache selbst. Dies wird Verbunden mit der filmischen Darstellung Kubricks des Textes. Auch hier werden die klangvolle Sprache und die musikalischen Elemente des Textes übernommen, sodass der Film, wie auch das Buch, eine ganz eigene Form der Rezeption zulassen.

In de nabije toekomst maken jongeren de straten onveilig. Een van de bendeleiders wordt opgepakt maar maakt ook in detentie amok. De overheid besluit tot een wetenschappelijk experiment: geweld moet hem wezensvreemd worden. Maar niet alles verloopt volgens plan. Dit legendarische boek gaat over de vrije wil, puberteit en genetische dispositie voor misdaad en geweld. Maar ook over wanhoop, sadisme en fascisme. En wraak. Veel grotere thema's zijn er niet. Met zijn nadsat, een sociolect dat de hoofdpersonen onderling spreken, schiep Burgess bovendien een straattaal van teenagers gone bad. Ultrageweld is van alle tijden. Lees en huiver. Vijftig jaar na publicatie van het origineel verschijnt eindelijk de Nederlandse vertaling die de roman verdient. Hun grote staat van dienst, hun virtuositeit, hun taalgevoel en hun inventiviteit maken Harm Damsma en Niek Miedema tot de ideale vertalers van A Clockwork Orange.

Anthony Burgess' A Clockwork Orange has become a cult classic among fans of dystopian fiction. The 1962 novel, which utilizes extreme violence as a method of questioning free will, received mixed reviews upon publication, with some critics praising the book and others condemning it. This informative volume explores the life and work of Anthony Burgess, focusing on themes of human nature, violence, and freedom of choice through the lens of A Clockwork Orange. Contemporary issues including gang violence and violence against women are also discussed.

Seminar paper from the year 2009 in the subject English Language and Literature Studies - Literature, grade: 2,3, University of Bamberg (Lehrstuhl für Englische Literaturwissenschaft), course: Literature into Film - The Case of Stanley Kubrick, language: English, abstract: The dystopian novel A Clockwork Orange, written by Anthony Burgess, was published in 1962. Stanley Edgar Hyman suggests that "perhaps the most fascinating thing about the book is its language". I agree with him and therefore I set myself to examine this special language called Nadsat in my term paper. The second chapter deals with important features of Nadsat, e.g. its origin. Herein I will touch upon Burgess's inspiration to create a new language for his novel and point out languages that contributed to the evolution of Nadsat. Ongoing I will go further into the question whether Nadsat can be considered being slang by giving a definition of slang, describing reasons for this linguistic phenomenon and naming typical features of it. Furthermore I will have a look at particular words, phrases and motives which are frequently repeated in the novel and explain the reasons for that. The last feature I will pay attention to is how Nadsat handles sexuality. The concern of the third chapter is to find out which function Nadsat holds in the novel. Herein I will distinguish between the language of a criminal and the language of an aesthete with regard to the main character Alex. The fourth and last chapter serves my purpose to find out whether Nadsat creates alienation or identification. That is whether the reader turns away from Alex being disgusted by his actions and language or whether the reader leans towards Alex sympathizing with him and constructing a kind of

alliance. For I placed great value on the connection between my term paper and the original text edition of *A Clockwork Orange*, I chose not to use much secondary literature but to work primarily with the Reclam edition released in 1992 which I will refer to as ACO.

Protagonist Alex DeLarge is an "ultraviolent" youth in futuristic Britain. As with all luck, his eventually runs out and he's arrested and convicted of murder and rape. While in prison, Alex learns of an experimental program in which convicts are programmed to detest violence. If he goes through the program, his sentence will be reduced and he will be back on the streets sooner than expected. But Alex's ordeals are far from over once he hits the streets of Britain.. Kubrick's extraordinary gift for thought-provoking entertainment is the driving force behind *A Clockwork Orange*, which tells the story of a young man subjected to inhumane treatment to "cure" him of his violent behavior. Each set in the Making of a Masterpiece series comes in a deluxe LP-sized folio and includes the remastered DVD, the original...

Unlock the more straightforward side of *A Clockwork Orange* with this concise and insightful summary and analysis! This engaging summary presents an analysis of *A Clockwork Orange* by Anthony Burgess, which follows the teenaged Alex as he and his "droogs" rampage through their city committing acts of extreme violence, which they enjoy and for which they feel no remorse. When Alex is captured and convicted of murder following a brutal attack on an elderly woman, he is given the option to undergo a new experimental psychological technique which will aim to instil a deep aversion to violence in him. Through Alex's story, *A Clockwork Orange* explores themes including free will and the duality of good and evil. As well as its vivid descriptions of violence, the novella is notable for its used of Nadsat, a Russian-influenced argot invented by Burgess (who was also a linguist). Find out everything you need to know about *A Clockwork Orange* in a fraction of the time! This in-depth and informative reading guide brings you: • A complete plot summary • Character studies • Key themes and symbols • Questions for further reflection Why choose BrightSummaries.com? Available in print and digital format, our publications are designed to accompany you on your reading journey. The clear and concise style makes for easy understanding, providing the perfect opportunity to improve your literary knowledge in no time. See the very best of literature in a whole new light with BrightSummaries.com!

What you are about to witness is the sequel to the classic novel "A Clockwork Orange". Narrator Alex is trying to cope with his sociopathic mind to escape his old ways of Ultra-Violence. Alex has recently been freed from the sickness that accompanied his treatment. This tale follows the main character through his life, which is filled with memories of dreadful thoughts.

Drawing on new research in the Stanley Kubrick Archive at the University of the Arts London, Krämer's study explores the production, marketing and reception as well as the themes and style of *A Clockwork Orange* against the backdrop of Kubrick's previous work and of wider developments in cinema, culture and society from the 1950s to the early 1970s.

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Commentary (novels not included). Pages: 37. Chapters: *A Clockwork Orange*, Nadsat, List of cultural references to *A Clockwork Orange*, Alex, Earthly Powers, The Wanting Seed, 1985, The Clockwork Testament, or Enderby's End, Ludovico technique, Inside Mr. Enderby, The Long Day Wanes, The Enemy in the Blanket, Time for a Tiger, Korova Milk Bar, One Hand Clapping, The Doctor is Sick, Man of Nazareth, The Right to an Answer, The Kingdom of the Wicked,

Beard's Roman Women, Vinyl, Enderby Outside, Abba Abba, Beds in the East, Byrne: A Novel, A Dead Man in Deptford, Tremor of Intent: An Eschatological Spy Novel, Napoleon Symphony, Mozart and the Wolf Gang, M/F, The Worm and the Ring, The End of the World News: An Entertainment, Honey for the Bears, Any Old Iron, The Eve of St. Venus, Nothing Like the Sun: A Story of Shakespeare's Love Life, The Pianoplayers, A Vision of Battlements, Enderby's Dark Lady, or No End to Enderby. Excerpt: A Clockwork Orange is a 1971 British darkly satirical science fiction film adaptation of Anthony Burgess's 1962 novel of the same name. This cinematic adaptation was produced, directed, and written by Stanley Kubrick. It features disturbing, violent images, to facilitate social commentary about psychiatry, youth gangs, and other contemporary social, political, and economic subjects in a dystopian, future Britain. Alex (Malcolm McDowell), the main character is a charismatic, psychopathic delinquent whose pleasures are classical music (especially Beethoven), rape, and so-called 'ultra-violence'. He leads a small gang of thugs (Pete, Georgie, and Dim), whom he calls his droogs (from the Russian, "friend," "buddy"). The film tells the horrific crime spree of his gang, his capture, and attempted rehabilitation via a controversial psychological conditioning technique. Alex narrates most of the film in Nadsat, a...

Director of some of the most controversial films of the twentieth century, Stanley Kubrick created a reputation as a Hollywood outsider as well as a cinematic genius. His diverse yet relatively small oeuvre—he directed only thirteen films during a career that spanned more than four decades—covers a broad range of the themes that shaped his century and continues to shape the twenty-first: war and crime, gender relations and class conflict, racism, and the fate of individual agency in a world of increasing social surveillance and control. In *Depth of Field*, leading screenwriters and scholars analyze Kubrick's films from a variety of perspectives. They examine such groundbreaking classics as *Dr. Strangelove* and *2001: A Space Odyssey* and later films whose critical reputations are still in flux. *Depth of Field* ends with three viewpoints on Kubrick's final film, *Eyes Wide Shut*, placing it in the contexts of film history, the history and theory of psychoanalysis, and the sociology of sex and power. Probing Kubrick's whole body of work, *Depth of Field* is the first truly multidisciplinary study of one of the most innovative and controversial filmmakers of the twentieth century.

Gale Researcher Guide for: *A Clockwork Orange: Anthony Burgess's Black Comedy (1962)* and *Stanley Kubrick's Violent Grotesque (1971)* is selected from Gale's academic platform Gale Researcher. These study guides provide peer-reviewed articles that allow students early success in finding scholarly materials and to gain the confidence and vocabulary needed to pursue deeper research.

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