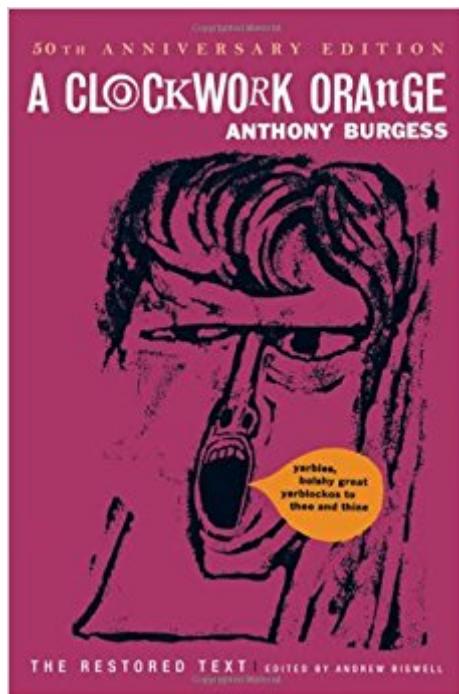


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A Clockwork Orange (Restored Text)



Synopsis

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. 6 illustrations

Book Information

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Customer Reviews

Starred Review. After his youthful adventures of raping and pillaging, Alex finds himself in prison. When he volunteers for an experiment, his sentence is commuted to two weeks. The experiment leaves him physically incapable of doing wrong and releases him back into the world. However, when he repeatedly runs into people he has wronged in the past, his real suffering begins. This audiobook gives new life to Burgess's tale of recklessly violent youth, free will and true redemption. While Malcolm McDowell forever infused viewers with the look of Alex in the film, Tom Hollander performs an even more amazing feat. With a smooth, almost lyrical, crisp voice, Hollander delivers Burgess's nadsat dialect to readers with such rhythmic cadence that listeners will easily understand the extensive slang used throughout the book. This unabridged production also includes the 21st

chapter, which was not dramatized in the film or in the book's original U.S. publication. The audiobook opens with a brief note by Burgess on living with the book's legacy. The final CD features selected readings by Burgess from a previous recorded abridged version. While it's interesting to hear the older and gruffer voice, it does not compare to Hollander's performance. A Penguin paperback. (July) Copyright © Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. --This text refers to an out of print or unavailable edition of this title.

Starred Review It may be a sign of a great work that it can be misinterpreted by detractors and proponents alike. Contemporary readers who saw Burgess' 1962 dystopian novel as a celebration of youth violence were as far off base as the teens since then who have thrilled to the transgressive violence it's "or, at least, Stanley Kubrick's film adaptation" depicts. But paradox is at the heart of this book, as this newly restored, fiftieth-anniversary edition makes more clear than ever. Narrated by Alex, a teenage dandy who revels in language (he speaks a slang called Nadsat), music (especially Bach and Beethoven), and violence, especially violence. When imprisoned for murder, he is offered a chance at reform and leaps at it's "but the reform turns out to be brainwashing, an aversion therapy that, alas, leaves him able to enjoy neither beatings nor Beethoven. Upon his release he becomes first a victim of his victims, then a cause célèbre of antigovernment activists before . . . well, publishers offered different endings to British and American audiences, as readers will discover here. What makes *A Clockwork Orange* so challenging, besides the language ("He looked a malenky bit poogly when he viddied the four of us"), is Burgess' willingness to use an unsympathetic protagonist to make his point, which is essentially that it may be better to choose evil than to be forced to be good. (For, as it is put by two different characters: "When a man cannot choose he ceases to be a man.") Readers can revisit or discover a classic that, while drawing from Aldous Huxley's *Brave New World* and Graham Greene's *Brighton Rock*, has in turn influenced authors from Irvine Welsh to Suzanne Collins. Extras include a thoughtful introduction by editor Andrew Biswell, reproductions of manuscript pages annotated by Burgess, and a previously unpublished chapter of a book that was to have been called *The Clockwork Condition*, in which Burgess intended to set the record straight about his intentions now that Kubrick's film adaptation had made him famous. Readers will learn much, including the meaning behind the book's title. All in all, a fitting publication of a book that remains just as shocking and thought provoking as ever. --Keir Graff

"*A Clockwork Orange*" is strong stuff -- appropriate, perhaps, for advanced high school students, but

certainly not intended for elementary or junior high children. The thrust of the novel is an important one: that all men must be free. (Who could, or would, dare disagree with that thesis?) But -- and here's the hooker -- freedom, including the freedom to be evil, is vastly to be preferred to state-imposed goodness. The humanistic liberal who holds that men are inherently good -- maintaining that if they aren't, then "society" has been the oppressor, and anticipating that once evil conditions have been modified man will "reform" -- discovers his value system being relentlessly attacked by Burgess in this brilliant work.

I love this book. It gives a realistic view of the future, and it's possible darker societal changes that can be seen today, roughly 50 years after the book was first published. It includes the british ending, which is the way the book is supposed to end, compared to the lesser philosophical Kubrick ending that the U.S. was initially given. I will read this book dozens of times over, just because i enjoy Alex's charismatic and vulgar demeanor to provide more depth, reality, and complexity than anything found in modern media's characterization of the rebellious teenager. The story criticizes socialism, democracy at times, meanwhile pointing out our flaws as human beings to appreciate the arts of past generations, with just the right amount of satirical humor to keep the reader invested. It's a hard book to read, yet i challenge you to put it down after reading the first page. This book is a work of art. Thank you Anthony Burgess

For some reason I've always been obsessed with a clockwork orange before even seeing the movie or reading the book. When I found out about the existence of the book I immediately bought it and promised myself I would finish it before watching the movie; that was an easy promise. The story always kept me hooked, from our first meeting with our friend and humble narrator, to the 21st chapter. I can even say that I enjoyed the book more than Stanley Kubrick's masterpiece of a film. There is one sort of barrier with the book with the language they speak, but if you are having trouble in the first couple chapters there is a wiktionsary, and then soon enough Nadsat will become second nature. Happy reading!

A Clockwork Orange is a classic novel at this point. I absolutely love this work of Anthony Burgess, as dark and twisted as it is. It is clearly full of social commentary, but the story does not get bogged down by it nor do I ever feel that it gets preachy. I personally really appreciate that the author does not insult his readers' intelligence and baby us through what every piece of the story's intrinsic deeper meaning is. He rather, lets it slowly unfold through the exciting events of the story and

whether you grasp it or not is left up to you. The language used develops within the story itself and can take a minute to warm up to. The slang that Burgess invented for this novel is not explicitly defined for the reader and some of these words can take a few uses to catch on to, or did for me at least. This is a book to buy, not just borrow from the library or a friend because it gets better and the meaning deeper with each re-read. It is one that I have had since high-school and still go back to every few years and get something else out of it. ****Trigger Warning/Content Warning**** This book does contain ultra-violence and one scene is of a sexually violent nature. For me it was certainly not enough to negate the overall experience of the novel, but for some who are exceptionally upset by this it may be.

A wonderful, weird tale. Perhaps the ultimate "Coming of Age" novel. In a wry, funny, very direct and violent fashion, both in the words he uses and the scenes he describes, Burgess has painted a disturbing, but somehow moving story of disaffected (very) youth in a future city that could be yours. It's worth the effort to translate the few words used of the "Nadsat" language, invented by Burgess, as you read this story in order to fully appreciate the various layers that the author has woven into his short but rich tale and those of a dystopian and highly dysfunctional future. His implied and direct criticisms of modern government, society at large and the church are hilariously chilling. After having read this book at least four times now, it has moved up my list of favorites to be close to the top by now. It gets better and deeper with each read. Make sure you get a version which includes the "last" chapter, which was omitted in the otherwise quite good Kubrick movie of the same title.

I first read this book shortly after seeing the wonderful Stanley Kubrick. Kubrick stole the screen rights from Burgess for a mere \$100,000! At least he preserved the story faithfully when he brought it to the screen. The entire book is written in Alex' futuristic slang. Only a language genius like Burgess could create such a book! After watching the film recently for the umpteenth time, I decided I needed to read the book again and put it on my bookshelf next to my other favorites.

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