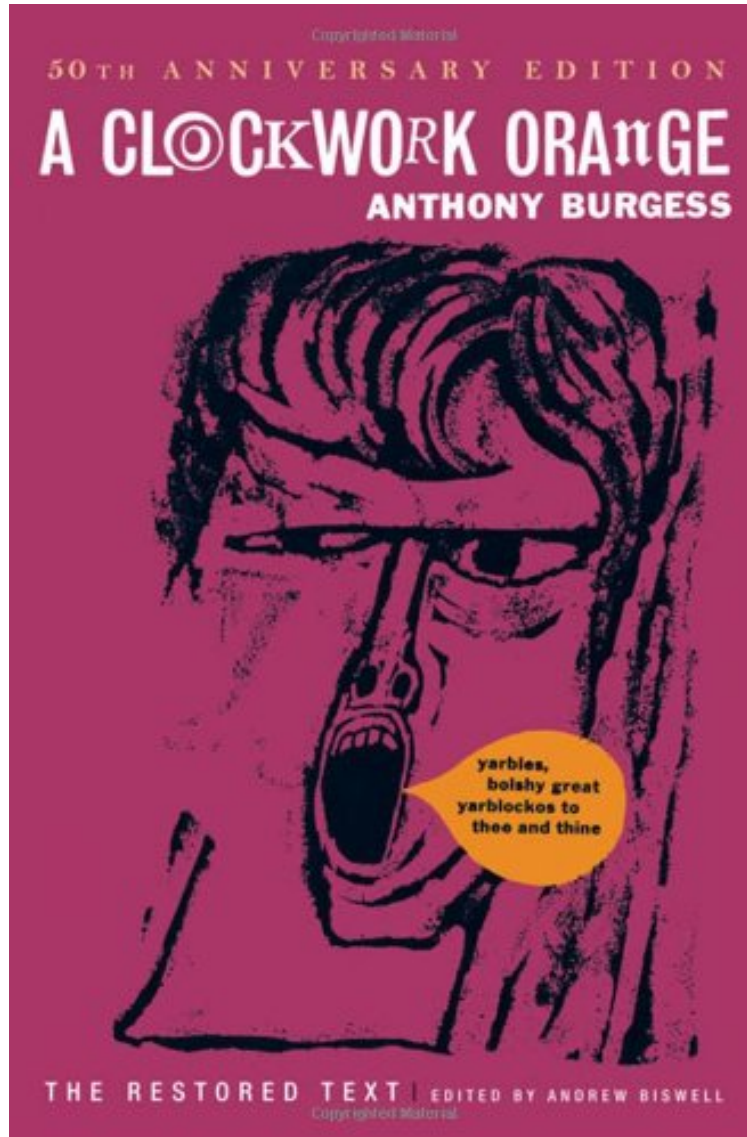


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A Clockwork Orange (Restored Text)

Anthony Burgess

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#77546 in Books Burgess Anthony Biswell 2012-10-22Original language:EnglishPDF # 1 8.10 x 1.10 x 5.50l, .84 #File Name: 0393089134272 pagesA Clockwork Orange | File size: 71.Mb

Anthony Burgess : A Clockwork Orange (Restored Text) before purchasing it in order to gage whether or not it would be worth my time, and all praised A Clockwork Orange (Restored Text):

3 of 3 people found the following review helpful. Not for the faint of heart... but that's not a bad thing.By Mr. KunzI 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 Burgess1 of 1 people found the following review helpful. A wonderful, weird taleBy The Little BritA 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 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.1 of 1 people found the following review helpful. ONE OF THE FEW PERFECT COUPLINGS OF READER AND BOOKBy Steven L. KentLets start with the book--"A Clockwork Orange."Anthony Burgess grew to hate this book, not because of its contents , but because it so overshadowed all of his other works. Burgess was a man of divers interests which he wrote about in both fiction and nonfiction. He was a superb writer. Words, for him, seemed to come easily.I must say, Burgess deserves mention as a sociological Jules Verne, a man who made stark predictions of future turns that have panned out.In "A Clockwork Orange," which he wrote fairly early in life, he created a deeply disturbing world in which young teens run free to commit violent crimes of all kinds at night. The opening pages of this book are filled with gang fights, muggings, rape, beatings, burglary, and car theft. Alex, the protagonist of this first-person narration, never shows even a smidgen of remorse about the crimes he has committed. He simply relates his tale, including a scene in which he rapes two girls he estimates to be pre-teen. The only violence the sociopathic Alex regards as problematic is violence against him.In the story, he is arrested and eventually introduced into an experimental new program that uses drugs and hypnotics to make people incapable of violence. Note, this does not mean he sees it as wrong, just that he cannot become violent without being sickened. He is a cat without claws or teeth that is placed back in a world filled with enemies (many of whom are the good people he tortured) and the results are as cruel as he is.The story is simple, the telling is sublime. Alex speaks "Nadsat," a slang language of Burgess's creation that mixes Russian words, rhyme, and English slang. A good portion of the novel is told in these words, so the reader needs to pay careful attention in the beginning, learn a new vocabulary, and apply that vocabulary to every paragraph.In my case, I was not a reader but a listener, and that enhanced the experience greatly. It enhanced the experience largely do to the amazing talents of Tom Hollander, a gifted character actor who injects so much into this book. You may know Hollander. He played the parson Mr. Collins in "Pride and Prejudice" and the officious Cutler Beckett in the second and third "Pirates of the Caribbean" movies. He generally plays the short guy with the big ego. If I had his reading ability, I'd have an ego the size of a mountain. Hollander adds a brash, boastful, cockney attitude to Alex. His range of voices and characters seems endless as he brings old men, politicians, prisoners. thugs, policemen, prison guards, priests, and psychologists to life.There have been a few perfect pairings of reader and text. If you try this audio book and agree with me, you might also want to listen to "The Anansi Boys" as read by Lenny Henry; "Memoirs of a Geisha," read by Bernadette Dunne--there are other productions of "Memoirs" with readers. I can neither recommend nor criticize other versions as I have not heard--I highly recommend holding out for Ms. Dunne's reading; and "The Green Mile" and "Freaky Deaky" read by Frank Muller.

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

From Publishers WeeklyStarred . 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. From Booklist*Starred * 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—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—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 “One of the most groundbreaking and influential novels of all time?and one of the best.” - Irvine Welsh“A terrifying and marvelous book.” - Roald Dahl