

A Clockwork Orange Analysis

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. "What an exciting and wonderfully-written book this is... Each page has lessons for today, and it is also a thrilling narrative to read."—Walter Isaacson, #1 New York Times Bestselling Author of Steve Jobs The masterfully told story of the unlikely man who came together to make the Berlin Airlift one of the great military and humanitarian successes of American history. On the sixtieth anniversary of the Berlin Airlift, Andrei Cherny tells a remarkable story with profound implications for the world today. In the tradition of the best narrative storytellers, he brings together newly unclassified documents, unpublished letters and diaries, and fresh primary interviews to tell the story of the ill-assorted group of castoffs and second-stringers who not only saved millions of desperate people from a dire threat but changed how the world viewed the United States, and set in motion the chain of events that would ultimately lead to the dismantling of the Berlin Wall and to America' s victory in the Cold War. On June 24, 1948, intent on furthering its domination of Europe, the Soviet Union cut off all access to West Berlin, prepared to starve the city into submission unless the Americans abandoned it. Soviet forces hugely outnumbered the Allies ' , and most of America ' s top officials considered the situation hopeless. But not all of them. Harry Truman, an accidental president, derided by his own party, Lucius Clay, a frustrated general, denied a combat command and relegated to the home front. Bill Turner, a logistics expert downzoid to a desk job in a corner of the Pentagon; James Forrestal, a secretary of defense beginning to mentally unravel; Hal Halvorsen, a lovekick pilot who had served far from the conflict, flying transport missions in the backwater of a global war—together these unlikely men improved and stumbled their way into a uniquely American combination of military and moral force unprecedented in its time. This is the forgotten foundation tale of America in the modern world, the story of when Americans learned, for the first time, how to act at the summit of world power—a masterful and exciting work of historical narrative, and one with strong resonance for our time. The Existential Self in Society explores the ways in which we experience and shape our individuality in a rapidly changing social world. Kotarba and Fontana have gathered eleven original essays that form an exciting contribution and an ideal introduction to the emerging field of existential sociology.

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Nadsat in "A Clockwork Orange"

"A Clockwork Orange". The presentation and the impact of violence in the novel and in the film

On the Novel

Movies Are Prayers

Harley-Davidson© 2022

"If 2001 has stirred your emotions, your subconscious, your mythological yearnings, then it has succeeded."--Stanley Kubrick Stanley Kubrick's extraordinary movie 2001: A Space Odyssey was released in 1969. The critics initially disliked it, but the public loved it. And eventually, the film took its rightful place as one of the most innovative, brilliant, and pivotal works of modern cinema. The Making of 2001: A Space Odyssey consists of testimony from Kubrick's collaborators and commentary from critics and historians. This is the most complete book on the film to date--from Stanley Kubrick's first meeting with screenwriter Arthur C. Clarke to Kubrick's exhaustive research to the actual shooting and release of the movie.

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.

A British poet teaching in New York suffers his share of the city's violence.

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. It 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."

An Introduction to the Language of James Joyce

Stanley Kubrick

A Clockwork Orange

Beyond Freedom and Dignity

The expressionistic style and the theatricality in Stanley Kubrick's A Clockwork Orange (1971)

Contains a representative selection of critical essays upon the novels of Anthony Burgess.

Anthony Burgess draws on his love of music and history in this novel he called "elephantine fun" to write. A grand and affectionate tragicomic symphony to Napoleon Bonaparte that teases and reweaves Napoleon’s life into a pattern borrowed–in liberty, equality, and fraternity–from Beethoven’s Third “Eroica” Symphony, in this rich, exciting, bawdy, and funny novel Anthony Burgess has pulled out all the stops for a virtuoso performance that is literary, historical, and musical.

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 critically 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.

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.

The Candy Bombers

A Clockwork Orange (Restored Text)

16 -Month Calendar September 2021 Through December 2022

A Clockwork Orange by Anthony Burgess (Book Analysis)

A Nicaraguan Journey

A Clockwork Orange*A Clockwork Orange by Anthony Burgess (Book Analysis)**Detailed Summary, Analysis and Reading Guide**BrightSummaries.com*

The author of Midnight's Children and The Satanic Verses describes his 1986 trip to Nicaragua and shares his impressions of the true Nicaragua—the people, politics, land, poetry, and problems behind the headlines. Reprint.

In characteristically daring style, Anthony Burgess combines two responses to Orwell's 1984 in one book. The first is a sharp analysis: through dialogues, parodies and essays, Burgess sheds new light on what he called 'an apocalyptic codex of our worst fears', creating a critique that is literature in its own right.Part two is Burgess' own dystopic vision, written in 1978. He skewers both the present and the future, describing a state where industrial disputes and social unrest compete with overwhelming surveillance, security concerns and the dominance of technology to make life a thing to be suffered rather than lived.Together these two works form a unique guide to one of the twentieth century's most talented, imaginative and prescient writers. Several decades later, Burgess' most singular work still stands.

Set in the near future, The Wanting Seed is a Malthusian comedy about the strange world overpopulation will produce. Tristram Foxe and his wife, Beatrice-Joanna, live in their skyscraper world where official family limitation glorifies homosexuality. Eventually, their world is transformed into a chaos of cannibalistic dining-clubs, fantastic fertility rituals, and wars without anger. It is a novel both extravagantly funny and grimly serious.

Summary and Analysis: a Clockwork Orange by Anthony Burgess

The Jaguar Smile

Earthly Powers

How Films Voice Our Deepest Longings

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: Englisches 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?

Stanley Kubrick is generally acknowledged as one of the world ' s great directors. Yet few critics or scholars have considered how he emerged from a unique and vibrant cultural milieu: the New York Jewish intelligentsia. Stanley Kubrick reexamines the director ' s work in context of his ethnic and cultural origins. Focusing on several of Kubrick ' s key themes—including masculinity, ethical responsibility, and the nature of evil—it demonstrates how his films were in conversation with contemporary New York Jewish intellectuals who grappled with the same concerns. At the same time, it explores Kubrick ' s fraught relationship with his Jewish identity and his reluctance to be pegged as an ethnic director, manifest in his removal of Jewish references and characters from stories he adapted. As he digs deep into rare Kubrick archives to reveal insights about the director ' s life and times, film scholar Nathan Abrams also provides a nuanced account of the director ' s cinematic artistry. Each chapter offers a detailed analysis of one of Kubrick ' s major films, including Lolita, Dr. Strangelove, 2001, A Clockwork Orange, Barry Lyndon, The Shining, Full Metal Jacket, and Eyes Wide Shut. Stanley Kubrick thus presents an illuminating look at one of the twentieth century ' s most renowned and yet misunderstood directors.

Unique and often startling encounters between music and the moving image in the films of Stanley Kubrick are trademarks of his style, witness the powerful effects of Strauss' 'Also Sprach Zarathustra' in 2001. A Space Odyssey and of Beethoven's 9th Symphony in A Clockwork Orange, each excerpt vetted by Kubrick himself. We'll Meet Again argues that, for Kubrick, music is neither post-production afterthought nor background nor incidental, but instead is core to films' effects and meanings. The book first identifies the building blocks in Kubrick's sonic world and illuminates the ways in which Kubrick uses them to support his characters and to define character relationships. It then delves into the effect of Kubrick's signature musical techniques, including the use of concise titles, form, and inscription to render and reinforce psychological ideas and spectator responses. Finally, it presents case studies that show how the history of the music plays a vital and dynamic role for the films. As a whole, the book locates Kubrick as a force in music history by examining the relation between his musical choices and popular culture, and reveals the foundational role of music in his filmmaking.

"The title of journal is probably very noble, but I lay no real claim to it. I am, I think, a novelist and a musical composer manqué. I make no other pretensions..." Anthony Burgess Despite his modest claims, Anthony Burgess was an enormously prolific journalist. During his life he published two substantial collections of journalism, Urgent Copy (1968) and Homage to Qwert Yuiop (1986); a posthumous collection of occasional essays, One Man ' s Chorus, was published in 1998. These collections are now out of print, and Burgess ' s journalism, a key part of his prodigious output, has fallen into neglect. The Ink Trade is a brilliant new selection of his reviews and articles, some savage, some crucial

in establishing new writers, new tastes and trends. Between 1959 and his death in 1993 Burgess contributed to newspapers and periodicals around the world: he was provocative, informative, entertaining, extravagant, and always readable. Editor Will Carr presents a wealth of unpublished and uncollected material.

Anthony Burgess

The Wanting Seed

Kubrick's Men

Alienation or Identification?

A riddle rarely makes sense the first time you hear it. The connection between Dane, a bully, and Billy D, a guy with Down Syndrome, doesn't even make sense the second time you hear it. But it's a collection of riddles that solidify their unlikely friendship. Dane doesn't know who his dad is. Billy doesn't know where his dad is. So when Billy asks for Dane's help solving the riddles his dad left in an atlas, Dane can't help but agree. The unmarked towns lead them closer to secrets of the past. But there's one secret Billy can't share. It's a secret Dane might have liked to know before he stole his mom's car and her lottery winnings and set off on a road trip that will put him face to face with Billy's dad.

A savage, funny, and mysteriously poignant saga by a renowned author at the height of his powers. Lionel Asbo, a terrifyingly yet weirdly loyal thug (self-named after England's notorious Anti-Social Behaviour Order), has always looked out for his ward and nephew, the orphaned Desmond Pepperdine. . . He provides him with fatherly career advice (always carry a knife, for example) and is determined they should share the joys of pit bulls (fed with lots of Tabasco sauce), Internet porn, and all manner of more serious cri

Des, on the other hand, desires nothing more than books to read and a girl to love (and to protect a family secret that could be the death of him). But just as he begins to lead a gentler, healthier life, his uncle—once again in a London prison—wins £140 million in the lottery and upon his release hires a public relations firm and begins dating a cannily ambitious toplevel model and "poet." Strangely, however, Lionel's true nature remains uncompromised while his problems, and therefore also Desmond's, seem only to multiply.

Seminar paper from the year 2003 in the subject Film Science, grade: A, Concordia University Montreal (Mel Hoppenheim School Of Cinema), course: Stanley Kubrick Seminar, 7 entries in the bibliography, language: English, abstract: I don't know many filmmakers within their films are more pictorial structures than in the films of Stanley Kubrick. In the following essay, "A Clockwork Orange" will be analyzed in terms of expressionism and theatricality. There not only the pictorial structure of the shots, but also the structure of the entire film is very interesting. The film has three main parts. The first one contains Alex's violent performance, the second is Alex's cure in jail and the third one is a kind of "the empire strikes back." Many scenes of the first part come again but in a mirrored version; now Alex is the victim. "A Clockwork Orange represents the director's most complete experiment in presenting cinematic material in a subjective mode. (Falsetto, A Narrative and Stylistic Analysis, p. 90) Therefore other characteristics of the film, espe

cially the 1st person voice-over, or the point of view shots, are very important to mention in terms of creating this subjectivity. But one of the most important aspects in the film's subjectivity and theatricality is Alex's performance. Also the expressionist decor and lightning plays its important part in the film. The expressionistic style is deeply connected with elements of theatricality, in particular through the performance of the actors. Before analyzing "A Clockwork Orange" concerning these elements, I will describe the development of Kubrick's pictorial musical techniques, including the use of concise titles, form, and inscription to render and reinforce psychological ideas and spectator responses. Finally, it presents case studies that show how the history of the music plays a vital and dynamic role for the films. As a whole, the book locates Kubrick as a force in music history by examining the relation between his musical choices and popular culture, and reveals the foundational role of music in his filmmaking.

A provocative re-reading of Stanley Kubrick's work and its focus on masculine desire. The work of Stanley Kubrick amounts to a sustained reflection on the male condition: past, present, and future. The persistent theme of his filmmaking is less violence or sex than it is the pressurized exertion of masculinity in unusual or extreme circumstances, where it may be taxed or exaggerated to various effects, tragic and comic—or metamorphosed, distorted, and even undone. The stories that Kubrick's movies tell range from nuclear politics to the unpredictable sexual dynamics of a marriage; from a day in the life of a New York City firefighter preparing for a nighttime bout to the evolution of humankind. These male melodramas center on sociality and asociality. They feature male doubles, pairs, and rivals. They explore the romance of men and their machines, and men as machines. They figure intensely conflicted forms of male sexual desire. And they are also very much about male manners, style, taste, and art. Examining the formal, then and theoretical affiliations between Kubrick's three bodies of work—his photographs, his documentaries, and his feature films—Kubrick's Men offers new vantages on to the question of gender and sexuality, including the first extended treatment of homosexuality in Kubrick's male-oriented work.

Nineteen Eighty-five

The clockwork testament

Collected Poems

A Study Guide for Anthony Burgess's A Clockwork Orange

"A Clockwork Orange" in the Context of Subculture

Long ago in Germany, a storyteller's story and an apprentice clockwork-maker's nightmare meet in a menacing, lifelike figure created by the strange Dr. Kalkemnius.

Witch do more than tell a good story. Filmmaking on-host Josh Larsen brings a critic's unique perspective to how movies can act as prayers—expressing lament, praise, joy, confession, and more. When words fail, the perfect film might be just what you need to jump-start your conversations with the Almighty.

The Collected Poems of the acclaimed Manchester-born poet, novelist, screenwriter and composer Anthony Burgess.

This is a summary/study guide of the book A Clockwork Orange is a dystopian satirical black comedy novel by English writer Anthony Burgess, published in 1962. It is set in a near future English society featuring a subculture of extreme youth violence. The teenage protagonist, Alex, narrates his violent exploits and his experiences with state authorities intent on reforming him. The book is partially written in a Russian-influenced argot called "Nadsat", which takes its name from the Russian suffix that is equivalent to "-teen" in English. According to Burgess, it was a jeu d'esprit written in just three weeks.In 2005, A Clockwork Orange was included on Time magazine's list of the 100 best English-language novels written since 1923, and it was named by Modern Library and its readers as one of the 100 best English-language novels of the 20th century. The original manuscript of the book has been located at McMaster University's William Ready Division of Archives and Research Collections in Hamilton, Ontario, Canada since the institution purchased the documents in 1971.

New York Jewish Intellectual

We'll Meet Again

Detailed Summary, Analysis and Reading Guide

The Religious Clockwork: Religious Themes and the Passion of Christ in " A Clockwork Orange "

Linguistic Analysis of the New Vocabulary in Anthony Burgess' "A Clockwork Orange"

Harley-Davidson© 2022 offers 16 months of freedom machines from the world's most legendary motorcycle manufacturer. Produced in cooperation with Harley-Davidson®, this new Motorbooks wall calendar features Harley-Davidson's latest machines. Harley-Davidson® 2022 showcases stunning portraits of line-up favorites like Fat Bob®, Softail®, Sportster®, bespoke CVO® tourers, and the all-new Pan America® adventure bike. Harley-Davidson® has reigned as America's top motorcycle manufacturer for more than a century, and each month, Harley-Davidson® 2022 reminds riders and fans why.

With the Christmas season upon him, Detective Sergeant Bruce Robertson of Edinburgh's finest is gearing up socially/licking things off with a week of sex and drugs in Amsterdam. There are some sizable bills in the omnium, though; a missing wife and child, a nagging cocaine habit, some painful below-the-belt eczema, and a string of dubious extramarital affairs. The last thing Robertson needs is a messy, racially charged murder, even if it means overridding the opportunity to clinch the promotion he craves. Then there's that nutritionally demanding (and psychologically acute) intestinal parasite in his gut. Yes, things are going badly for this utterly corrupt tribune of the law, but in an Irvine Welsh novel nothing is ever so bad that it can't get a whole lot worse. . . . In Bruce Robertson Welsh has created one of the most compellingly misanthropic characters in contemporary fiction, in a dark and disturbing and often scabrously funny novel about the abuse of everything and everybody. "Welsh writes with a skill, wit, and compassion that amounts to genius. He is the best thing that has happened to British writing in decades."SundayTimes [London] "[O]ne of the most significant writers in Britain. He writes with wit, imagination, wit, and force, and in a voice which those alienated by much current fiction clearly will hear."Times Literary Supplement "Welsh writes with such vile, relentless intensity that he makes Louis-Ferdinand Céline, the French master of defilement, look like Little Miss Muffet. "Courtney Weaver, The New York Times Book Review "The corrupt Edinburgh cop-anthor of Irvine Welsh's best novel since Trainspotting is an addictive personality in another sense: so appallingly powerful is his character that it's hard to put the book down....[T]he rapid-fire rhythm and pungent dialect of the dialogue carry the reader relentlessly toward the literally filthy denouement. "[Village Voice Literary Supplement."Our 25 Favorite Books of 1998" "Welsh excels at making his trash-spewing bluecoat peculiarly funny and vulnerable!and you will never think of the words 'Dame Judi Dench' in the same way ever again. [Grade:] A-; "Charles Winecock, Entertainment Weekly

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 1droogs! 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 use 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!

Seminar paper from the year 2004 in the subject American Studies - Literature, grade: 1.0 (A), Martin Luther University (Anglistik und Amerikanistik), course: A Clockwork Orange, language: English, abstract: This paper is an attempt at analysing the religious aspects of A Clockwork Orange in order to gain an understanding of Burgess' message of freedom. It will be argued that his novel is a religious warning and an insistent call to the individual reader and the Christian Church: Freedom is permanently threatened and freedom can only be obtained when the freedom of moral choice is guaranteed. In this paper, the examination of religious themes and a comparative analysis serve as tools to outline the religious aspects of A Clockwork Orange. In the novel, the philosophical and religious problems that are inherent in Alex's spiritual fall and the Bible inspired Burgess' work. These problems can be categorised into four major themes: Freedom and bondage, violence and suffering, the relationship between man and God, and innocence and guilt. The implication of these themes in A Clockwork Orange will be discussed in the first part of this paper. However, the reference to religion and Christianity in A Clockwork Orange is not confined to these general themes. On another and more specific level, the story of Alex can be viewed as an analogy to the life of Jesus Christ as it is narrated in the Bible. This is why the second part of this paper, a comparative analysis of these two [narratives], will be provided. The three major connections that will be discussed are the structure of the Alex's concept of thinking in comparison with the teachings of Christ, the common experience of betrayal and interrogation, and the application of Alex's story to the Passion of the Christ. They will be supplemented by a fourth argument that is not strictly related to the biblical narrative but to Christian history after the death of Jesus: The parallels between Alex's restoration and that of the Christian community in the fourth century. For this purpose, biblical and Christian terms like [idsicels! and [jldag tidings! will be used occasionally in reference to Alex. This terminological transfer does not imply that Alex's persuasions are identical with those of Christ. As a matter of fact, the deeds and intentions of the two figures are rather contrary in terms of their moral impetus. Therefore, it is not the moral differences but the structural similarities which will be analysed.

The Ink Trade

Napoleon Symphony: A Novel in Four Movements

Fifth

Selected Journalism 1961-1993

Stanley Kubrick's A Clockwork Orange

In this profound and profoundly controversial work, a landmark of 20th-century thought originally published in 1971, B. F. Skinner makes his definitive statement about humankind and society. Insisting that the problems of the world today can be solved only by dealing much more effectively with human behavior, Skinner argues that our traditional concepts of freedom and dignity must be sharply revised. They have played an important historical role in our struggle against many kinds of tyranny, he acknowledges, but they are now responsible for the futile defense of a presumed free and autonomous individual; they are perpetuating our use of punishment and blocking the development of more effective cultural practices. Basing his arguments on the massive results of the experimental analysis of behavior he pioneered, Skinner rejects traditional explanations of behavior in terms of states of mind, feelings, and other mental attributes in favor of explanations to be sought in the interaction between genetic endowment and personal history. He argues that instead of promoting freedom and dignity as personal attributes, we should direct our attention to the physical and social environments in which people live. It is the environment rather than humankind itself that must be changed if the traditional goals of the struggle for freedom and dignity are to be reached. Beyond Freedom and Dignity urges us to reexamine the ideals we have taken for granted and to consider the possibility of a radically behaviorist approach to human problems--one that has appeared to some incompatible with those ideals, but which envisions the building of a world in which humankind can attain its greatest possible achievements.

Literature Suppressed on Sexual Grounds, Revised Edition examines the issues underlying the suppression of more than 100 works deemed sexually obscene. The entries new to this edition include America by Jon Stewart, Sex by Madonna, The Buffalo Tree by Adam Rapp, and many more. Also included are updates to entries such as Forever by Judy Blume, and more

An exploration of the very essence of power centers on two men who represent different types of earthly power--one an eminent novelist and well-known homosexual, the other a man of God who rises through the Vatican hierarchy.

The Untold Story of the Berlin Aircraft and America's Finest Hour

Analysis of the Main Themes in Anthony Burgess's Novel A Clockwork Orange

Musical Design in the Films of Stanley Kubrick

Literature Suppressed on Sexual Grounds

Clockwork Or All Wound Up