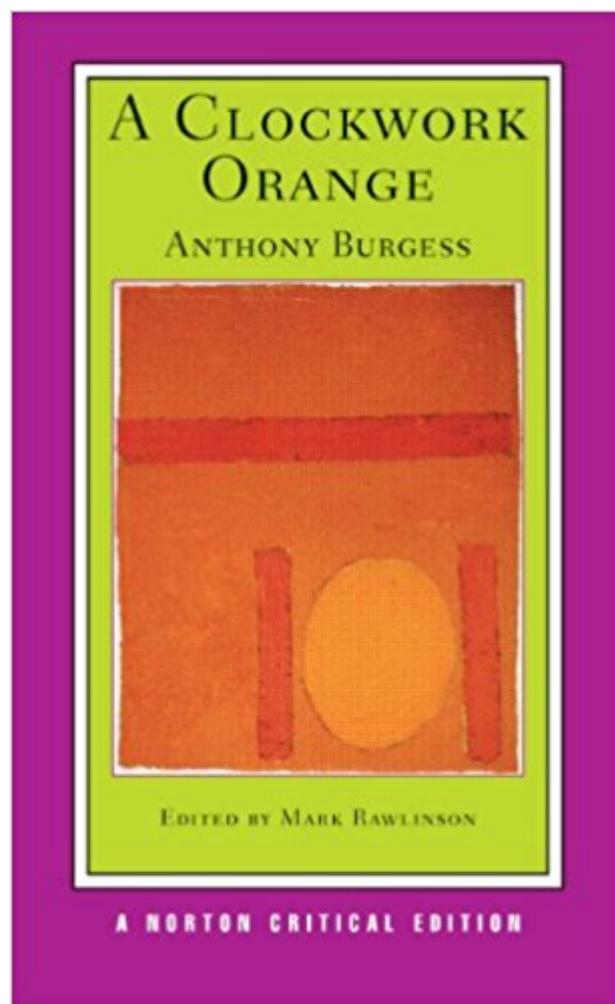


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# A Clockwork Orange (Norton Critical Editions)



## Synopsis

“A brilliant novel . . . a savage satire on the distortions of the single and collective minds.”<sup>1</sup> 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.<sup>2</sup> Time A terrifying tale about good and evil and the meaning of human freedom, *A Clockwork Orange* became an instant classic when it was published in 1962 and has remained so ever since. Anthony Burgess takes us on a journey to a nightmarish future where sociopathic criminals rule the night. Brilliantly told in harsh invented slang by the novel’s main character and merciless droog, fifteen-year-old Alex, this influential novel is now available in a student edition. The Norton Critical Edition of *A Clockwork Orange* is based on the first British edition and includes Burgess’s original final chapter. It is accompanied by Mark Rawlinson’s preface, explanatory annotations, and textual notes. A glossary of the Russian-origin terms that inspired Alex’s dialect is provided to illustrate the process by which Burgess arrived at the distinctive style of this novel. “Backgrounds and Contexts” presents a wealth of materials chosen by the editor to enrich the reader’s understanding of this unforgettable work, many of them by Burgess himself. Burgess’s views on writing *A Clockwork Orange*, its philosophical issues, and the debates over the British edition versus the American edition and the novel versus the film adaptation are all included. Related writings that speak to some of the novel’s central issues—youthful style, behavior modification, and art versus morality—are provided by Paul Rock and Stanley Cohen, B. F. Skinner, John R. Platt, Joost A. M. Meerloo, William Sargent, and George Steiner. “Criticism” is divided into two sections, one addressing the novel and the other Stanley Kubrick’s film version. Five major reviews of the novel are reprinted along with a wide range of scholarly commentary, including, among others, David Lodge on the American reader; Julie Carson on linguistic invention; Zinovy Zinik on Burgess and the Russian language; Geoffrey Sharpless on education, masculinity, and violence; Shirley Chew on circularity; Patrick Parrinder on dystopias; Robbie B. H. Goh on language and social control; and Steven M. Cahn on freedom. A thorough analysis of the film adaptation of *A Clockwork Orange* is provided in reviews by Vincent Canby, Pauline Kael, and Christopher Ricks; in Philip Strick and Penelope Houston’s interview with Stanley Kubrick; and in interpretive essays by Don Daniels, Alexander Walker, Philip French, Thomas Elsaesser, Tom Dewey Mathews, and Julian Petley. A Selected Bibliography is also included.

## Book Information

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## **Customer Reviews**

Anthony Burgess (1917–1993) is the author of many works, including *A Clockwork Orange*, *The Wanting Seed*, *Nothing Like the Sun*, *Honey for the Bears*, *The Long Day Wanes*, *The Doctor Is Sick*, and *ReJoyce*. Mark Rawlinson is Senior Lecturer at the University of Leicester. His books include *British Writing of the Second World War*, *Pat Barker*, *The Second World War in British Fiction Since 1945*, and *Camouflage: Modern War and Visual Culture*.

Excellent read! I love Norton Critical Editions!

I didn't know about how the Norton Critical Editions worked (a bunch of essays and materials at the back) when I bought this so if you're not looking for a bunch of additional readings then maybe look for another version. I still like this copy though and will perhaps read some of the materials at some point.

Great edition of a classic along with excellent reviews and editorial insights.

*A Clockwork Orange* by Anthony Burgess is one of those books which stayed with me after the reading and one which while reading I wasn't sure if I quite liked. And while it has much to say, I'm not altogether sure how much I agree with. Even the main character, the charismatic Alex is a quite

unsavory youth, who excels at violence for its own sake and yet shows his finer side by his love for classical music. Does this small glimmer of gentility, redeem him? In the last chapter of the book Alex states: "I knew what was happening, oh my brothers, I was like growing up. Yes, yes, yes, there it was. Youth must go, ah yes. But youth is only being in a way like it might be an animal. No, it is not just like being an animal so much as being like one of these malenky toys you viddy being sold in the streets, like little chllovecks made out of tin and with a spring inside and then a winding handle on the outside and you wind it up and grr grr grrr and of it itties, like walking, O my britgers, But it itties in a straight line and bangs straight into things bang bang and it cannot help what it is doing. Being young is like being like one of these malenky machines." Hmmm...such a strange excuse, especially when considering much of the book is about free will, choice and mind control or maybe it is not strange at all.

I just didn't care for it!

Very good exploration of man's existential predicament; "What's it going to be then, eh?"

Gift she loved it. And the author.

The package was delivered on time and was exactly what was pictured and described.

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