

A Clockwork Orange: Chapter One Analysis

6 pages | 1306 words

One gets an initial impression of Alex and his friends from the first page: Alex says, "There was me... and my three droogs". Immediately this suggests that he and his friends are close, like a gang, and this leads on to the idea of conflict. The closeness of Alex and his friends is elaborated upon throughout the chapter. He frequently uses the phrase "The four of us" and, when speaking to Pete, Georgie and Dim, he says, "Oh my brothers". Their close camaraderie is summed up on page six, where Alex describes it as being "usually one for all and all for one". Then he begins to describe three "devotchkas", whom one presumes to be members of a rival gang (the reader is told that Alex and his friends are "malchicks"). There is no brevity in Alex's description, and he goes into detail when describing the clothes and make-up. It is likely here that Alex has a certain respect for these gang members, indicated by his lengthy description of their bright uniforms, and by the fact that he speculates on the large cost of these uniforms. But there is also a clear element of mockery. This is especially apparent in the sentence "These were supposed to be... ", with an emphasis on the word "suppose". He is putting the credulity of the gang into doubt, debunking their claims. This is quite childish in some respects, and reminds the reader of his tender age. Alex and his "droogs" also wear uniforms, and Burgess describes them in a way that makes them unique to those four - by telling the reader what design each of the four had for their "jelly mould", he is putting them apart from the rest of the world, giving them a uniqueness and style that no one else possesses. The uniforms are also a barrier between them and the rest of the world. This is also true of the "maskies" that the four often wear. As well as the more practical use of hiding their face from recognition, the masks separate the boys from the rest of society, making them stand out, and perhaps feel superior. Also, the outrageous costumes, to choose a better word, are a clear symbol of rebellion. It is ironic, therefore, that the boys wear them, as uniforms have always been associated with conformity. The language of the boys is the most successful at suggesting conflict with the outside. To begin with, the words are very harsh. Hard sounds, especially obvious with the many Ks, make the words infinitely more savage. The language used to describe other people is degrading: old women are "ptitsas" and men are "vecks". The boys do not use this language when speaking to people who are not involved in gang warfare. To the man coming out of the library, Alex is polite and uses mostly understandable language. It is obviously because he is mocking the man, but it is also possibly because he would not understand (since it seems that he speaks normally). So this is their language, something they use to each other. This is a straightforward...

A Clockwork Orange Chapter 1

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Stanley Kubrick's A Clockwork Orange Stuart Y. McDougal, 2003-07-07 Stanley Kubrick's A Clockwork Orange brings together critically informed essays about one of the most powerful important and controversial films ever made Following an introduction that provides an overview of the film and its production history a suite of essays examine the literary origins of the work the nature of cinematic violence questions of gender and the film's treatment of sexuality and the difficulties of adapting an invented language nadsat for the screen This volume also includes two contemporary and conflicting reviews by Roger Hughes and Pauline Kael a detailed glossary of nadsat and stills from the film A Clockwork Orange Anthony Burgess, 2013-12-05 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 *Anthony Burgess, Stanley Kubrick and A Clockwork Orange* Matthew Melia, Georgina Orgill, 2023-01-01 This book brings together a diverse range of contemporary scholarship around both Anthony Burgess's novel 1962 and Stanley Kubrick's film A Clockwork Orange US 1971 UK 1972 This is the first book to deal with both together offering a range of groundbreaking perspectives that draw on the most up to date contemporary archival and critical research carried out at both the Stanley Kubrick Archive held at University of the Arts London and the archive of the International Anthony Burgess Foundation This landmark book marks both the 50th anniversary of Kubrick's film and the 60th anniversary of Burgess's novel by considering the historical textual and philosophical connections between the two The chapters are written by a diverse range of contributors covering such subjects as the Burgess Kubrick

relationship Burgess's recently discovered sequel *The Clockwork Condition* the cold war context of both texts the history of the script the politics of authorship and the legacy of both including their influence on the songwriting and personas of David Bowie

A Clockwork Orange (SparkNotes Literature Guide) SparkNotes, 2014-08-12 A Clockwork Orange SparkNotes Literature Guide by Anthony Burgess Making the reading experience fun Created by Harvard students for students everywhere SparkNotes is a new breed of study guide smarter better faster Geared to what today's students need to know SparkNotes provides chapter by chapter analysis explanations of key themes motifs and symbols a review quiz and essay topics Lively and accessible these guides are perfect for late night studying and writing papers

Canadian Journal of Film Studies, 1996

Clockwork Worlds Richard D. Erlich, Thomas P. Dunn, 1983-12-28 Taken to extremes social organization however necessary in itself leads to the creation of what editors Erlich and Dunn label Clockwork Worlds This anthology has been organized to define and expand that concept for the reader Arthur O Lewis provides a comprehensive overview of clockwork worlds and sets them in their political and literary contexts Following Lewis introduction are two series of essays which show how the theme of mechanized environments has been developed in classic works of dystopian fiction and how it has been treated by some of the major contemporary science fiction writers The Special Topics section studies mechanized environments from a variety of viewpoints The editors have included an extensive list of stories novels films background readings and other works useful for the study of mechanized environments

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behaviour and finds two constant elements the abuse of free will and a denial of the humanity of others The author argues that however much its forms and objectives may change the supremacy of evil in the life of the imagination remains unassailable Contents Changing perceptions of evil Literature Middle Ages to the present day Cinema Cultural studies Belief and Knowledge Religion and ideologies *The Publishers' Trade List Annual* ,1978 **Brave New What?** Nicholas Leonard,2005 *Recreation and Style* Brigid Maher,2011-05-18 This volume explores the translation of literary and humorous style including comedy irony satire parody and the grotesque from Italian to English and vice versa The innovative and interdisciplinary theoretical approach places the focus on creativity and playful rewriting as central to the translation of humour Analysing translations of works by Rosa Cappiello Dario Fo Will Self and Anthony Burgess the author explores literary translation as a form of exchange between translated and receiving cultures In a final case study she recounts her own strategies in translating the work of Milena Agus exploring humour creation and recreation from the perspective of the translator and demonstrating the benefits of critical engagement with both the theory and the practice of translation This unique contribution to the study of humour and literary style in translation will be of interest to scholars of translation humour comparative literature and literary and cultural studies *On Cassette* ,1991 **National Union Catalog** ,1983

Music, Books on Music, and Sound Recordings Library of Congress,1983 *Portraits of the Artist in "A Clockwork Orange"* Anthony Burgess,2003 **Stanley Kubrick** Mario Falsetto,1994 Stanley Kubrick s name is widely recognizable he is revered for making films that are entertaining and intellectually stimulating This volume offers a detailed analysis of his major films beginning with *The Killing* 1956 and ending with *Full Metal Jacket* 1987 Students of film as well as the general public will be interested in learning new strategies for watching these extraordinary films since there are few instructive books on this master filmmaker Kubrick s mastery of technique and the complexity of form in his films is impressive This formal mastery is always at the service of intricate thematics and organizational coherence Falsetto s contention in this volume is that Kubrick s work revolves around particular dualities of meaning subjective objective classical modernist rational irrational and so forth Despite the complexity of the films they remain accessible because they are entertaining while forceful serious and inventive Kubrick is an artist who uses the medium of film to communicate many ideas about the world He is unquestionably the individual with the greatest input into the final form of his films a genuine auteur director

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