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## A Clockwork Orange (Controversies)

*Peter Kramer*

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#3162373 in Books Palgrave Macmillan 2011-10-15 2011-10-25 Original language: English PDF # 1 7.49 x .50 x 5.40l, .70 #File Name: 0230302122200 pages | File size: 43.Mb

**Peter Kramer : A Clockwork Orange (Controversies)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised A Clockwork Orange (Controversies):

Drawing on new research in the Stanley Kubrick Archive at the University of the Arts London, Kramer's study explores the production, marketing and reception as well as the themes and style of A Clockwork Orange against the backdrop of Kubrick's previous work and of wider developments in cinema, culture and society from the 1950s to the early 1970s.

'This is a remarkable and highly unusual book. Kramer turns aside from the endlessly repeated queries about whether a film like *A Clockwork Orange* might 'cause people to go out and rape', and asks instead: how does this film participate in that very debate? What philosophy of human nature drove Kubrick to construct the film? Kramer takes us into the film's detailed construction, so we can judge its contribution for ourselves.' - Martin Barker, Aberystwyth University, UK 'A well-constructed and easy to follow journey through the film's themes, production and reception...a real passion for cinema is evident (as you might expect from a film lecturer and an established film author) - Kramer's selection and analysis of 'key' scenes lets us know this is more than a solid piece of research. He is not just familiar with this film, he is in tune with it...the book is balanced, fair and in-depth. Peter Kramer is the ultimate tour guide on a walk through the film's motivations, making eventual consequences. It's a must have for any fans of the film; anyone who ever wondered if it's ok to enjoy it; or anyone who wants to understand how such a twisted tale can have such mass appeal.' - Lauren Felton, *Filmwerk* 'Does the world really need another book on Stanley Kubrick's *A Clockwork Orange* (1971)? Perhaps not, but the world of film and media definitely needs Peter Kramer's new book on it. Published as part of the *Controversies* series edited by Julian Petley and Stevie Simkin, this book is a detailed case study of Kubrick's stylish and endlessly-discussed 1971 offering...By effectively demonstrating the many different strands of film and media studies analysis which can be utilised when studying a particular text, Kramer offers a great blueprint which students could use to structure their own work.' - British Universities Film and Video Council 'Both books throw out so many insights and new ideas concerning these two examples of cinema maudites that they are studies valuable both to cineastes and students of the way in which popular culture works. This is proving to be a most valuable series.' - *Crime Time*, on *Straw Dogs* and *A Clockwork Orange*

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From the Back Cover What is the attraction of violence? What is the relationship between real and imagined violence? What should be the state's response to both? These questions are raised by Stanley Kubrick's *A Clockwork Orange* (1971). The film is a graphically violent, sexually explicit, wickedly funny, visually stunning and deeply ambiguous adaptation of Anthony Burgess's 1962 novel. *A Clockwork Orange* became one of the biggest hits of the early 1970s and was widely acclaimed as a masterpiece. At the same time, it was the target of extraordinary critical attacks, which condemned its apparent message about human nature and its presumed negative impact on young cinemagoers. Drawing on new research in the Stanley Kubrick Archive, Peter Krmer's study explores the production, marketing and reception as well as the themes and style of *A Clockwork Orange* against the backdrop of Kubrick's previous work and wider developments in British and American cinema, culture and society from the 1950s to the early 1970s.

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