

哈佛  蓝星双语名著导读


Today's Most Popular Study Guides

A Clockwork Orange

发条橙

导读 Sparknotes

翻译 刘秀丽

 天津科技翻译出版公司



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刘秀丽 翻译

张滨江 主审

**SMARTER BETTER FASTER**



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# 致读者

亲爱的读者，在这个多元文化的世界里，渴望知识、钟情文学、热爱英语的你是否希望站在巨人的肩膀上摘星呢？“哈佛蓝星双语名著导读”系列是全美最风行的经典名著导读笔记，由哈佛学生们融会名著阅读和文学学习精华，亲笔撰写而成。蓝星系列精选了来自世界各国的杰出经典著作，以经典性和流行性并重的名著为素材，以明晰的风格和地道的语言，解读名著精华和具有时代性的主题和思想。每一分册都包括名著的创作背景、人物分析、主题解析、篇章讲解、重要引文释义、作品档案，并且附有相关的思考题、推荐论题、小测验以及延伸阅读篇目。

如今“蓝星”漂洋过海，轻轻落在了国内英语学习读者的掌中，读者不需走出国门，即可轻松掌握哈佛课堂上的知识。蓝星系列丰富的内容编排，使我们不仅仅停留于对名著内容的了解，而且对著作的精华和内涵有更全面、深入的掌握，进而对英语语言和文化做更进一步的了解和研究。蓝星精辟、明晰的编写风格让“半天阅读一本名著”成为现实，使我们在有限的闲暇时间内阅读更多的书，同时迅速增强英语水平，提高文学修养，增加谈资。

天津科技翻译出版公司之前推出的“蓝星”系列98册，在图书市场上收到了很好的反响。本次推出的新品种10册均以现代及当代畅销书为首选，还收录了经典电影作品，流行性和可读性更强，进一步丰富了该系列的内容。本次出版仍由天津外国语学院张滨江教授和青年教师负责翻译和审校，并严格按照原作的风格，提供原汁原味的英语环境，让读者自由地阅读、想象和发挥。

蓝星闪耀，伴你前行！

CONTEXT .....	2
来龙·去脉	
PLOT OVERVIEW.....	14
情节·览	
CHARACTER LIST .....	22
角色·亮相	
ANALYSIS OF MAJOR CHARACTERS ...	32
主角·赏	
THEMES, MOTIFS & SYMBOLS .....	40
主题·主题成分·象征	
FILM ANALYSIS .....	58
影片·赏	
IMPORTANT QUOTATIONS EXPLAINED .....	68
语出·有因	
KEY FACTS .....	78
作品档案	
REVIEW & RESOURCES .....	86
回味·深入	

## CONTEXT

**I**n 1971, Warner Brothers films released Stanley Kubrick's dark comedy *A Clockwork Orange*, based on a novel by Anthony Burgess, to both critical and popular acclaim as well as to political controversy. A futuristic film about a violent young hoodlum, it scored Kubrick his biggest box office hit at that point in his career. *A Clockwork Orange* was nominated for four Academy Awards, won the New York Film Critics Circle Award for best picture, and found favor with international audiences. It has since gained a cultlike following.

The film's brutality disgusted many viewers, even though most of the violent images in *A Clockwork Orange* are not of the blood-and-gore variety. In this film, Kubrick choreographed gang fights and assaults as graceful dances, and he presented scenes of rape, theft, physical brutality, and murder with a surreal, stylized, and even comic detachment. Even so, the Motion Picture Association of America slapped an X rating on the film's initial American release. After Kubrick deleted thirty seconds of footage, the MPAA revised its rating to R.

Although Kubrick grew up in the United States, he lived much of his adult life in England, and there the film proved even more controversial than in the United States. The British public saw *A Clockwork Orange* as a particularly English film, satirizing English values and manners. For example, the run-down housing complex where Alex, the main character, lives closely resembles London's poorly maintained public housing

## 来龙·去脉

1971年，华纳兄弟电影公司发行了斯坦利·库布里克执导的黑色喜剧《发条橙》，由安东尼·伯吉斯的同名小说改编，影片得到评论界和观众赞誉的同时，也引起了政治上的争议。影片以未来主义手法讲述了一个充满暴力倾向的不良少年的故事，在库布里克的导演生涯上创下了最高的电影票房纪录。《发条橙》获得了四项奥斯卡提名，被纽约影评人协会选为年度最佳电影，同时受到了国内外观众的青睐，一时间成为人们争相效仿的对象。

projects. While many disaffected British teens of the day saw their lives reflected in the film, some adults viewed the film as a celebration of youth violence, one more sign that society had grown too permissive with children. Groups of concerned citizens called for the film to be censored.

A *Clockwork Orange* had been in theaters for over a year when a bizarre and brutal crime put the movie back in the headlines. In 1974, a gang of British youths attacked a teenage girl. As they raped her, they performed the same song-and-dance number—"Singin' in the Rain," made famous by Gene Kelly in the musical of the same name—that Alex sings as he prepares to rape a woman in the film. Several more copycat crimes followed. The newspapers had a field day with the story, and a British judge declared the film an "evil in itself" and called for it to be censored. Though he defended his film, Kubrick was appalled at the copycat crimes and feared being sued. He pulled the film from British theaters, and it was not officially screened in full in England again until 2000, after his death.

Kubrick was born in New York City in 1928 and attended public school. His father, a physician, filled the family's home with books of European fairy tales, folk tales, and Greek and Roman mythology. Kubrick read these books extensively when he was a child, and many of his films have the stylized and surreal quality of a myth or a fairy tale. Despite his interest in reading, Kubrick proved a mediocre student. He was an avid chess player and photographer, however, and after high school, he landed a job as a photographer for *Look* magazine. He worked there for four years before turning to filmmaking. He made his first feature-length film in 1953, using money he borrowed from his friends, his father, and his uncle, who was



活,一些成年人把影片看作是对青少年暴力的推崇,是社会纵容孩子的又一个标志。大批忧心忡忡的市民呼吁对该影片进行审查。

《发条橙》在影院放映一年多后,一桩离奇而残暴的犯罪案件再次使其成为报纸的头版头条。1974年,一群英国小青年袭击了一位少女。他们强奸她时唱的歌曲和表演的舞蹈正是《发条橙》中,亚历克斯准备强奸一女士时所唱的曲子——《雨中曲》,吉恩·凯利的同名音乐剧令此曲家喻户晓。一时间这一事件被竞相模仿,暴力事件层出不穷。报纸对这一事件大肆炒作,一名英国法官公然指责影片“邪恶”,呼吁对其进行审查。库布里克虽然为自己的影片辩护,但对人们竞相模仿出现的暴力事件大为恐慌,担心被控告。他将影片从英国影院撤下,自此直到他死后的2000年,影片才得到官方批准在英国公映。

库布里克1928年出生于美国纽约,在公立学校读书。父亲是一位内科医生,家里藏满了欧洲童话、民间故事和希腊罗马神话的书。孩提时代,库布里克就广泛阅读了这些书,后来他执导的许多影片都有神话或童话的程式化和超现实的色彩。尽管库布里克对阅读很感兴趣,但他的学习成绩却很一般。他迷恋国际象棋和摄影,中学毕业后,进入《展望》杂志社担任摄影记者。四年后,库布里克转而从事电影制作。1953年,库布里克利用从他朋友、父亲和叔叔那里借来的钱制作了第一部故事片,这些资助人都被冠以联合制片人的称号。库布里克终于名声大振,但他的职业

credited as associate producer. Kubrick eventually became a popular success, but for most of his career he avoided the Hollywood spotlight. On the set, he sometimes demanded that a scene be shot as many as seventy or eighty times, which earned him a reputation as a perfectionist. Kubrick died on March 7, 1999, only months before the July release of his thirteenth film, *Eyes Wide Shut*.

*A Clockwork Orange* was not Kubrick's only shocking film. For years, French authorities banned *Paths of Glory* (1957), one of his early war films, which tells the story of cynical French generals and the soldiers they victimize. The Catholic Church in the United States raised objections to Kubrick's 1962 film, *Lolita*, which is based on the Vladimir Nabokov novel of the same name and details an older man's sexual obsession with a young girl. Kubrick had a keen sense of humor and aesthetic vision, but at the core of his films is a dark vision of humanity. Primitive psychological urges drive his characters, often manifested as impulsive sexual or violent behavior. As his friend Alexander Walker, a film critic, wrote of him, "Kubrick's view of man [is] as a risen ape, rather than Rousseau's sentimental characterization of him as a fallen angel." Kubrick spun out this image of man as the biological and spiritual heir of the apes in his futuristic film *2001: A Space Odyssey* (1968).

Kubrick was fascinated by the dark side of human nature as well as by the dangers of the political systems that humans create to control their own shadowy desires. In 1964, Kubrick released *Dr. Strangelove or: How I Stopped Worrying and Learned to Love the Bomb*, a political comedy about the nuclear arms race between the United States and the Soviet Union. This film

生涯中，总是回避在美国电影界出风头。在拍摄场地，有时一个场景他会要求重拍 70 次甚至 80 次，因此以“完美主义者”著称。1999 年 3 月 7 日，库布里克去世，死后不久他的第 13 部影片《大开眼界》于当年 7 月份上映。

《发条橙》只是库布里克引起争议的诸多影片之一。多年来，法国当局一直查禁他的影片《光荣之路》(1957)，库布里克的早期战争电影作品之一，影片讲述的是自私自利、卑鄙龌龊的法国将军和被他们肆意凌辱的法国士兵的故事。美国天主教对他 1962 年上映的影片《洛莉塔》提出异议，该片改编自弗拉基米尔·纳博科夫的同名小说，讲述

satirized the logic of the day, which maintained that the best way to keep the world safe was through an ever-increasing buildup of nuclear weapons. *Dr. Strangelove* is a terrifying and hilarious comedy in which the combination of human irrationality and the overwhelming power of the state manage to destroy the world in a nuclear holocaust. *A Clockwork Orange* offers another look at the dangers of state power, where the power-hungry individual, Alex, and the power-hungry state seem almost equally threatening.

The 1960s and 1970s also brought about worldwide political upheaval and rebellion against political and social institutions. During those decades, sex and drugs had unprecedented influence on teenagers' lives. This time period yielded drastic ideological alienation between generations, as the young rebelled, politically and socially, and allied against what they saw as the hypocrisy and repression of their elders. Although Alex in *A Clockwork Orange* has no particular political or social motivation for his violence and performs violence simply for its own sake, viewers still took a keen interest in the question of how much power the state should have to control its members, in particular its young.

Many viewers also responded to the film's cynical presentation of science as a tool of state control. In the film, the government chooses Alex to be the subject of an experimental procedure, conducted by government-employed doctors, that attempts to control his violent tendencies by altering his mind. Although the film presents this procedure as a futuristic nightmare, the first half of the twentieth century had seen the rise of psychological and scientific methods of changing human behavior, as well as instances where governments used those meth-

们普遍认为维护世界安全是通过不断增加核武器来实现的。《奇爱博士》是一部令人毛骨悚然却滑稽可笑的喜剧，影片中人类的无理性和国家强大的权力成功地使整个世界在核灾难中毁灭。《发条橙》对国家权力的危险性提供了另类的视角，影片中，渴望个人权力的亚历克斯和渴望权力的国家具有相同的危害。

20世纪60年代和70年代在全世界范围内发生了反对政治和社会体制的政治动乱和叛乱。20年间，性和毒品对青少年的生活产生了前所未有的影响。这个时期，隔辈人之间产生了激烈的思想分歧，年轻人无论在政治方面还

ods to control criminals and other members of society they deemed threatening.

In *Clockwork*, a theme of the governmental abuse of power is coupled with the concept of modernity's dehumanization of society, which has filmic roots dating at least as far back as Fritz Lang's *Metropolis* (1927). This film, marking a widespread distrust of the industrial age, portrays an urban society segregated into "thinkers" and "workers," neither group possessing a complete set of human qualities. A similar theme appears early on in *Clockwork*, when Alex's mother wants to see him off to school but is thwarted in her maternal desires by her obligation to her factory job. In this scene, Alex's cheery "Have a nice day at the factory!" offers a comic relief that was more inspired by such films as Charlie Chaplin's landmark *Modern Times* (1936), a slapstick classic set in a factory and featuring Chaplin thrashing about in an effort to keep up with his conveyor belt duties.


Just as *Metropolis* influenced *Clockwork*'s criticism of society, so does Lang's 1931 classic *M* foreshadow *Clockwork*'s theme of irrepressible violence. The murderer in *M*, though guilty of heinous crimes, seems childlike and helpless, his actions only a response to a profound psychosis. Though *Clockwork*'s Alex is a more unforgivable villain, the root of his perverted thrills seems equally innate. The film's more politically oriented satire, apparent, for example, in Alex's run-down community and his state-mandated psychological "cure," preceded that in Milos Forman's mental-hospital drama *One Flew Over the Cuckoo's Nest* (1975), Terry Gilliam's futuristic, bureaucracy-rotten *Brazil* (1985), and Darren Aronofsky's *Requiem for a Dream* (2000), about the horrors of the state

人的例子比比皆是。

《发条橙》中，政府滥用权力这一主题是和现代社会的人性丧失观念连在一起的，在电影史上，对这一主题的表现至少可以追溯到弗立茨·朗的《大都会》(1927)。该片反映了人们对工业时代的普遍质疑，描绘了一个大都会里的人被分为两种类型：“思想者”和“工作者”，没有一种类型拥有健全而完善的人格。类似的主题也出现在《发条橙》前半部，亚历克斯的母亲想送孩子上学，但得去工厂工作，她的想法尽管充满母爱，但却心有余而力不足。在这一幕里，亚历克斯兴高采烈地说，“在工厂度过愉快的一天！”给观众带来一种滑稽可笑且如释重负的轻松感，这更多地受到了查理·卓别林里程碑式的影片《摩登时代》(1936)的启发。《摩登时代》是一部经典闹剧，影片背景设在一个工厂里，主演卓别林为了跟上传送带的速度拼命挣扎。

《大都会》影响了《发条橙》对社会的批判，1931年朗的《M》也预示了《发条橙》里所表现出来的十恶不赦的暴力的主题。《M》里的杀手，尽管对自己所犯的十恶不赦的罪恶有一种负罪感，表面看来却天真无邪、绝望无助，但他的行为只是重度精神病使然。虽然《发条橙》中的亚历克斯是一个更加十恶不赦的恶棍，但暴力产生的扭曲的兴奋同样是与生俱来的。该影片有更明显的政治讽喻倾向性，比如：亚历克斯的破败的社区和政府实施的“治愈”手段，为米洛斯·福曼的精神病院剧本《飞越疯人院》(1975)奠定了基础，特里·吉列姆的《巴西》(1985)用未来主义手法讲述了

 CONTEXT

welfare system. Like *Clockwork*, these films were all critically acclaimed, praised for their often-shocking explorations of humanity's darkest impulses. 



官僚腐败,达伦·阿罗诺夫斯基的《梦之安魂曲》(2000)描写了国家福利制度的恐怖。和《发条橙》一样,这些影片都因它们对人性最阴暗而且令人震惊的欲望的剖析得到评论界的赞誉。