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**Nabokovova Lolita a Burgessův Mechanický pomeranč:
text a filmová verze**

Bakalářská práce

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Tématem závěrečné práce jsou dvě stěžejní díla anglicky psané prózy 20. století - Nabokovova Lolita a Burgessův Mechanický pomeranč. Student se zaměří zejména na shodné a odlišné pojetí postav, případně na zvolené motivy a epizody a jejich roli v románech a ve filmových zpracováních. Práce může zahrnout i kritickou recepci literárních děl a filmových verzí.

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Prohlášení

Prohlašuji, že jsem tuto bakalářskou práci vypracovala samostatně pod vedením prof. PhDr. Bohuslava Mánka, CSc. a uvedla jsem všechny použité prameny a literaturu.

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Anotace

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Tato práce se zabývá dvěma stěžejními díly anglicky psané prózy 20. století – *Lolitou* od Vladimira V. Nabokova a *Mechanickým pomerančem* od Anthonyho Burgesse a jejich filmovými verzemi. Práce se zaměřuje zejména na shodné a odlišné ztvárnění postav, zvolených motivů a epizod a jejich role v románech a filmových adaptacích. Práce zahrnuje i vlastní komentář k filmové kritice nebo k výroků autorů.

Klíčová slova:

Lolita, Vladimír Nabokov, Mechanický pomeranč, Anthony Burgess, Stanley Kubrick, Adrian Lyne, filmová adaptace

Abstract

VLKOVÁ, Lucie. *Nabokov's Lolita and Burgess' A Clockwork Orange: texts and film versions*. Hradec Králové: Faculty of Education of University of Hradec Králové, 2014. 49 pages. Bachelor thesis.

This thesis deals with two works of English written prose of the 20th century – *Lolita* written by Vladimir V. Nabokov and *A Clockwork Orange* written by Anthony Burgess and with their film versions. The thesis concentrates particularly on the identical and differing portrayal of characters, chosen motifs and episodes and their roles in the novels and in the film adaptations. The thesis includes also a personal comment on the film review or on the authors' statements.

Key Words:

Lolita, Vladimir Nabokov, A Clockwork Orange, Antony Burgess, Stanley Kubrick, Adrian Lyne, film adaptation

Prohlášení

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Obsah

Introduction	9
1 LOLITA	10
1.1 Introduction	10
1.2 Kubrick's Adaptation of Lolita	11
1.2.1 Quilty's Death	11
1.2.2 Moving into Haze's House, Ramsdale.....	12
1.2.3 The Ball.....	14
1.2.4 Lolita Travels to Camp	15
1.2.5 Two Eventualities of Charlotte's Death and the Real Charlotte's Death .	16
1.2.6 The First Overnight Stay.....	17
1.2.7 Beardsley College.....	18
1.2.8 Annabel	18
1.2.9 Conclusion.....	19
1.3 Lyne's Adaptation of Nabokov's Novel	20
1.3.1 Lolita and Humbert.....	20
1.3.2 Enchanted Hunters, Clare Quilty.....	20
1.3.3 Sleeping Pills	21
1.3.4 Conclusion.....	22
2 A CLOCKWORK ORANGE.....	25
2.1 Introduction	25
2.2 Burgess' and Kubrick's Orange, Differences and Similarities	27
2.2.1 Milkplus, Appearance, Nadsat	27
2.2.2 Night Life	28
2.2.3 Home and Fate.....	30
2.2.4 Classical Music.....	31
2.2.5 At Home	32
2.2.6 Melodia, the Record Store.....	33
2.2.7 The Trap.....	34
2.2.8 In Prison	35
2.2.9 Ludovico Medical Facility	36
2.2.10 Library, Tramp	38
2.2.11 F. Alexander	39
2.2.12 In Hospital.....	41
2.2.13 Conclusion.....	43
2.3 Anthony Burgess vs. Stanley Kubrick	44
Conclusion.....	46
Primary sources	47
Secondary sources.....	48

Introduction

The topic of this bachelor thesis is two works of English-written prose of the 20th century – *Lolita* by Vladimir V. Nabokov and *A Clockwork Orange* by Anthony Burgess. In both cases we deal with a comparison of the novels with their film adaptations. Chapter 1 *Lolita* focuses on Nabokov's novel *Lolita*. The novel's first film version was made in the year 1962 by Stanley Kubrick. It is a black-and-white film and it is two and a half hours long. The other and also a longer and colour version was filmed in the year 1997 by Adrian Lyne and enjoyed greater success than the previous adaptation. Chapter 1.2 *Kubrick's Adaptation of Lolita* deals with eight episodes from the story. Each of these episodes focuses either on the importance of certain places, main characters, certain characteristic features of the main characters or on the differences between the plot of the novel and the film. These aspects are discussed and compared, for example, in which way they appear in the novel and in which way in the film. Chapter 1.3 *Lyne's Adaptation of Nabokov's Lolita* discusses three elements of the story. They were chosen because there is a very successful portrayal of the psychology of the main characters and their importance. The chapter deals mainly with the main characters of the novels and it does not focus on the plot so much. Chapter 1 *Lolita* also includes one film review in the conclusion.

The novel *A Clockwork Orange* has only one film adaptation from the year 1971, directed by Stanley Kubrick. This film has met favourable criticism as well as adverse condemnation. Even the author of the novel Anthony Burgess himself was not satisfied with the film version. Nevertheless, the film became a classic and it has been highly sought after and popular for decades. In chapter 2 *A Clockwork Orange*, there is a comparison of 12 episodes of the plot. Each chapter focuses on the differences or similarities in the plot of the novel and the film, on the appearances of the main characters; the music used, omitted characters or added elements. Constituents of this chapter are also observations from the TV documentary about the filming. In the conclusion of this chapter there is a statement by Anthony Burgess about how dissatisfied and upset he was about the film adaptation of his novel. The goal of this bachelor thesis is to clarify the differences and similarities between the novels and their film adaptations.

1 LOLITA

1.1 Introduction

Chapter 1 *Lolita* discusses the novel *Lolita* written by Vladimir V. Nabokov and its two film versions. Vladimir Vladimirovich Nabokov was an American novelist and critic who was born in 1899 in Russia. He came from an old aristocratic family. When Nabokov was in his twenties, his family decided to move to England, which enabled Nabokov to study French and Russian literature in Cambridge on a scholarship. He lived in several countries, such as Germany or France. Finally he decided to settle in the United States. Nabokov died in 1977 in Switzerland and left behind many novels, including *Mashenka* (1926), *Invitation of a Small Fool* (1957), *The Eye* (1941) or *Invitation of a Small Fool* (1969). However, he is best-known for his novel *Lolita*. (FIELD [online])

The novel *Lolita* is narrated by Humbert Humbert, an educated man who was born in France. He was raised in the Riviera where he met his first love, Annabel Leigh. Her early death leaves such a terrible wound that Humbert spends his whole life looking for his Annabel, and therefore has a soft spot for girls between nine and fourteen years. As an adult man he becomes a teacher of English literature and he marries Valeria. Unfortunately, his marriage is a failure since Valeria leaves him for a Russian taxi driver. Thanks to an inheritance from his uncle, Humbert moves to the United States. He chooses to stay in Ramsdale with Charlotte Haze and her twelve-year-old daughter Dolores, called Lolita. Humbert falls in love with Lolita immediately. In order to stay close to Lolita, Humbert marries Charlotte, who he cannot stand, while Lolita is sent off to summer camp. Humbert wants to kill Charlotte but this intention remains unaccomplished because she dies in a car accident after she finds and reads Humbert's diaries. All Humbert's thoughts about Lolita and Charlotte are kept in these diaries thus Charlotte finds the truth. Humbert picks up the orphaned Lolita from summer camp and decides to travel across the country with her. During their travelling they are followed by an unknown man. Humbert and Lolita settle in Beardsley where Humbert becomes a teacher. One day Lolita is ill and needs to be treated in hospital, which she later leaves with a stranger. For the next two years Humbert tries to find her according to the clues which Lolita and her kidnapper are leaving behind. Eventually, Lolita sends Humbert a letter without a return address, in which she asks him for money. Humbert tracks her

down and finds her. She is pregnant. Lolita reveals the whole truth about herself and her kidnapper, Clare Quilty, to Humbert. Humbert is determined to kill her seducer. In the end he does so and is put in jail.

The character of Lolita seems to be Nabokov's lifelong obsession because she can be found in all of his work, e.g. in his first Russian novel *Mashenka* (1926), in *Kamera Obscura* (1931), where the sixteen-year-old Margot has a close relationship with an older man, or in *Dar* (1937). (CHLUPÁČOVÁ 2003, 8)

1.2 Kubrick's Adaptation of Lolita

This chapter focuses on the differences and similarities between Nabokov's novel and Kubrick's film. Eight episodes of the story are discussed in this chapter. These episodes were chosen because they are somehow important for the plot development and they can show us the comparison between the novel and the book. They concentrate on the importance of certain places, main characters or certain characteristic features of the main characters. Each chapter consists of two parts. Each first part deals with Nabokov's text. Some of these parts include extract from the novel. The other parts are dedicated to the film, and comparison.

1.2.1 Quilty's Death

Humbert Humbert arrives in Quilty's villa to take revenge on his rival who remained unknown to him for so long. Humbert had to encourage himself with several glasses of spirits. He was not able to kill Charlotte at the time when she was standing between him and Lolita and impeded them from being together. At the moment, however, he is absolutely determined to kill. He has decided to shoot Clare Quilty down. Quilty is under the influence of drugs. He barely notices Humbert's presence and he goes downstairs to the hall. Humbert has never come to terms with the death of his first love. He has been searching for his Annabel all his life and now he must punish the man, who had taken her from him. Quilty's lack of interest makes Humbert more and more nervous. Just after the first gunshot Quilty tries to convince Humbert to let him alive

and offers him the house and a part of his next play's earnings. Quilty is shot several times. He reaches the bedroom. Humbert is sitting in the chair and as he is sure that Quilty is dead he wants to leave the house. The hall is already full of people. Until Quilty manages to crawl to the hall, nobody believes Humbert's words about the murder. This scene is to be found at the end of the novel.

"I stopped in the doorway and said: "I have just killed Clare Quilty." "Good for you," said the florid fellow as he offered one of the drinks to the elder girl. "Somebody ought to have done it long ago," remarked the fat man. "What does he say, Tony?" asked a faded blonde from the bar. "He says," answered the florid fellow, "he has killed Cue." "Well," said another unidentified man rising in a corner where he had been crouching to inspect some records, "I guess we all should do it to him some day." "Anyway," said Tony, "he'd better come down. We can't wait for him much longer if we want to go to that game."" (NABOKOV [online], 221)

Unlike in the novel, this scene opens the film. However, we can only guess if Humbert is also drunk in the film, for we cannot see any alcohol before he enters the house. Kubrick's Quilty is hidden under the bed sheet and he is sitting in the chair. A moment after they start to speak to each other, they are playing ping-pong. This game is a part which was added by Kubrick to make a real tragicomedy. Quilty's murder in Kubrick's film has a certain symbolism. The director left the audience out in the hall so Humbert and Quilty could stand face to face. While being hunted, Quilty hides behind a large painting of a young lady. His last breath is covered by the face of young pretty girl as a sign that his crime becomes his doom. The painting is also there for another reason. It should evade the bloodshed in the film. (PLEVÍKOVÁ [online], 20)

1.2.2 Moving into Haze's House, Ramsdale

Humbert moves to Charlotte Haze's house. This house should be his temporary address because he was given an employment offer to be a professor at Beardsley College in Ohio. Charlotte welcomes her new lodger with a smile and a lit cigarette. From the very

beginning Charlotte Haze tries to engage Humbert's attention. She knows that Humbert was born in France therefore she makes an effort to speak French as much as she can remember from her knowledge. The very first day she meets him she calls him *cheri*. She is captivated by Humbert's elegance and sophisticated British accent. Humbert does not become enthusiastic neither about the house, nor about Charlotte. She is irritating for him and the room which should serve as the workroom for a writer looks rather like a lumber-room. He is very glad that he has a timetable in his pocket – he can escape from this house once and for all. The importunate and persistent Charlotte makes her last attempt to bring her possible lodger around and pushes him to see her garden. The moment he steps into the garden he knows he does not want to leave the house anymore. There she is – Lolita is lying on a blanket on the lawn. Charlotte is delighted with his decision and wants to know what persuaded him to stay.

“ All I know is that while the Haze woman and I went down the steps into the breathless garden, my knees were like reflections of knees in rippling water, and my lips were like sand, and –

"That was my Lo," she said, "and these are my lilies."

"Yes," I said, "yes. They are beautiful, beautiful, beautiful.""

(NABOKOV [online], 26)

The moving into Charlotte's house in the film covers more features which must be described and which are important for the story. The main fact which Charlotte mentions is the name – Clare Quilty. While showing Humbert around the house, she talks about plenty of different things. She tries to make him believe that this neighbourhood is the best for him as a writer. To entice him, she starts to talk about their reader's club. Charlotte is the chairman of the Great Books Committee. She hopes she attracts Humbert's attention with the fact that among speakers of the last season there was Clare Quilty himself, the television play writer. Unfortunately, she does not have a roaring success because Humbert has never heard of him. The very first mention of Quilty in the novel, however, occurs elsewhere. Humbert feels dejected because Charlotte determined Lolita's departure to the summer camp. He is not able to hide his depression and Charlotte wants him to give her a reason why he looks so haunted. At

that moment he pretends to have a toothache. Charlotte immediately suggests the dentist Dr. Quilty, the uncle or cousin of the famous dramatist. This is how we first find out about Quilty from Nabokov. “[...] *Quilty is also present as part of the teenagers bedroom (Lolita has a picture of him on the wall) and Charlotte knows him in the film. In this way Kubrick makes him an influence throughout the film on the female characters and the audience: only Humbert knows nothing. [...]*” (STUCKEY [online]). Charlotte guides Humbert further around the house in the movie. She inconspicuously ascertains if he is married or single. Now it comes to a comical element. While looking at the picture of her deceased husband, Charlotte enjoys her closeness next to Humbert and slightly touches his arm with her breasts. This is the only sexual indication in the film. With the pretext that he has to make up his mind, Humbert wants to leave the house and never come back. Charlotte gives him her number but she does not give up. She practically violently shoves him into the garden. Here he can see his Lolita lying on the blanket wearing a swimsuit. Humbert promptly accepts the offer of accommodation. “*What was the decisive factor? My Garden?*“, asks Charlotte. “*I think it was your cherry pies.*“, answers Humbert. It is the allegory on the breast touch. This sentence gave Charlotte hope that her breasts-attack served its purpose.

1.2.3 The Ball

In Nabokov’s text there is only a short mention of a ball. This ball is not important because it does not bring any radical twist in the plot.

However, the ball scene is one of the longer scenes in the film. This is because there are two important elements for the further development of the plot, namely that Charlotte comes up with the idea to send Lolita to camp and that Clare Quilty is also among the guests of the ball. This night is important for Charlotte because she wants to seduce Humbert. Despite the fact that he certainly knows about her feelings, he pretends to be amazed and surprised when he learns how great Charlotte’s interest is. Charlotte glimpses a familiar face on the dance floor. It is Clare Quilty. He is not alone. An unknown woman accompanies him. This woman has long dark hair and she is silent. There is no mention of her in the novel but in the film she is to be seen several times.

We can say her main role is only aesthetical. She holds neither monologue nor dialogue. She only appears and then she disappears in turn. From the ball the viewer knows what Quilty looks like. It is important for the next recognition. Humbert does not care about this person at all therefore he can neither connect him with his voice, which he will hear later, nor with his appearance.

1.2.4 Lolita Travels to Camp

Early in the morning, Humbert can hear luggage being loaded into the Haze's car. He looks out of the window and sees Lolita getting in the car. Lolita looks at him and starts up to say good bye to him. Humbert hears stomping on the stairs and awaits her presence with excitement. Lolita flings her arms around Humbert's neck and they kiss each other like adults. After she leaves, Humbert receives a letter from the housemaid. At first he thinks it is from Lolita. However, it is from Charlotte. It is the declaration of her love. Charlotte gives Humbert a choice. Either he leaves the house before she comes back or he will marry her. Finally Humbert decides to marry her. This is the only way how to stay in Lolita's close proximity. Now he has to figure out how to remove Charlotte from their lives.

"This is a confession. I love you [so the letter began; and for a distorted moment I mistook its hysterical scrawl for a schoolgirl's scribble].[...] I have loved you from the minute I saw you. I am a passionate and lonely woman and you are the love of my life. [...] If you decided to stay, if I found you at home (which I know I won't--and that's why I am able to go on like this), the fact of your remaining would only mean one thing: that you want me as much as I do you: as a lifelong mate; and that you are ready to link up your life with mine forever and ever and be a father to my little girl." (NABOKOV [online], 46 – 47)

Unlike in the novel, there is no kiss in the movie. This scene had to be adjusted to PCA which is discussed in chapter 1.2.9. If Lolita was to be Humbert's lover, she had to be either Humbert's wife and could remain twelve years old, or she had to be older.

(PLEVÍKOVÁ [online], 20). When Lolita comes to Humbert, she only embraces him. After her departure he reads the letter from Charlotte. It seems to be so absurd to him that he breaks out in a fit of laughter. Regrettably, the wedding is the only solution.

1.2.5 Two Eventualities of Charlotte's Death and the Real Charlotte's Death

One day at the lake, Charlotte informs Humbert that she wants to send Lolita to boarding school right after the end of the camp. Lolita's room would become the room for a real French housemaid. Since Humbert and Charlotte are at the lake, it occurred to Humbert that it could be a great day to remove Charlotte. He thinks how simple it would be to drown her. However, he does not have the courage to drown her. In fact, there was an acquaintance of theirs, thus she could see him.

In the film, Humbert learns about the boarding school in the morning. That morning Charlotte says that she would commit suicide if Humbert did not believe in God. On that occasion she shows him revolver, which belonged to her deceased husband. Charlotte tells Humbert about her plan with the boarding school. The gun lies on the table within arm's reach. Humbert thinks about shooting her dead. Now it comes to an entirely entertaining situation. Charlotte wants to know if she is also in the flow of his thoughts. Looking at the black, easily reachable revolver, Humbert answers: "Yes!". Humbert's thought of shooting Charlotte remains in existence. He is approaching the bathroom where he thinks she is. In the end he changes his mind. Unluckily, Charlotte is not in the bathroom anymore. He is nervous and he is trying to find her. He finds her as she is reading his diary. Now she sees the light. Humbert wants to settle this problem and goes for some alcohol. Suddenly, the telephone rings and the voice informs him that his wife has been run down by a car. The potential Charlotte's death and the real Charlotte's death were connected into one act in the film. In the book Charlotte finds the diary on another occasion and then she is also hit by a car. In my opinion, this method of connection was chosen not only to save time for other scenes which should be longer but also because the scene with the revolver is another comical element.

1.2.6 The First Overnight Stay

Lolita does not know that her mother is dead. Humbert plans that he will tell Lolita that her mother is in hospital and she is seriously ill. She will be better and better when she finally dies. Humbert intends to travel with Lolita from hotel to hotel unnoticed by people. He carries four tablets of a sleeping drug. This drug should guarantee that he will enjoy his good time by abusing Lolita, which she will not know about. The very first hotel is called the Enchanted Hunters. In the reception there is a man who seems to be familiar to Lolita. She mentions that fact to Humbert, if he also thinks that man is Quilty. Humbert attaches no weight to it. He gives her one of the pills. Then he has a conversation with an unknown man. This dialogue is strange and peculiar and so he decides to leave. Shortly afterwards Humbert wants to take advantage of the sleeping Lolita. Nevertheless, the pill does not take effect, which persuades Humbert to do nothing. Early in the morning Lolita tells Humbert what she was doing with Charlie and after a while she makes Humbert's dream come true.

Before Humbert and Lolita arrive at the Enchanted Hunters hotel, Quilty with the woman shown previously in the film, are already there. Humbert locks Lolita in the room and goes upstairs to the bar. On the veranda he meets a man. It is Quilty but Humbert does not recognize him. The man has his back turned to him. The conversation with this man is not comfortable so Humbert leaves and goes back to the room. After awakening, Lolita tells Humbert that she wants to play a game with him – the game which she played with Charlie in the camp. Again, there is no intimate touch. “The Game“ replaces it all and the viewer knows what is going to happen. There are also no pills in the film, because if there were, it could hint at the sexual abuse. And if this film was made without the sexual context, there cannot even be an indication of it.

1.2.7 Beardsley College

Approximately after a year of traveling, Humbert and Lolita settle down in Beardsley. Beardsley is a suitable place because there is a girls' grammar school for Lolita and the College for Humbert. The girls' grammar school puts its emphasis on different aspects than the regular schools do. This school puts emphasis on dance, theatre and dating. This is something Humbert did not know about. Lolita wants to be a part of a school play but Humbert does not want to let her play. One day the principal of the school needs to talk with Humbert about Lolita's behaviour. She is not satisfied with the way Lolita suppresses her sexual instincts. Humbert, as her father, should discuss this theme with her. After the conversation with the principal Humbert allows Lolita to play in the school drama. Although he is doing it against his will, he must let her play. Otherwise, people could become curious and suspicious about Lolita's upbringing.

In the film the role of the principal is held by Clare Quilty, alias Doctor Zempf. However, Humbert does not have to go to school to talk to him. Humbert takes fright at a person sitting in his house one day. The lights are turned off and Doctor Zempf is sitting in the chair awaiting Humbert's arrival. He introduces himself as a Doctor Zempf, the school psychologist. Quilty tries to persuade Humbert with his German accent to let Lolita play in the school drama. Again, Humbert recognizes neither the face nor the voice of Quilty. The character of Doctor Zempf was added by Kubrick partially because it is a comical element again and partly to strengthen the drama. From this point, Kubrick's Humbert becomes more and more paranoid and afraid. Although he was scared of being discovered before, he had never found a strange man in his own house where he thought he was safe.

1.2.8 Annabel

Humbert could be a little understood why he is interested in little girls. When Humbert was thirteen years old he met his first young love. That girl was Annabel. Unfortunately, she died of typhus fever. He was shaken by this dreadful experience so

much that he could never forget it. He had been looking for his Annabel for his whole life. This is the reason why Humbert loves his *nymphets*, girls between years 9 and 14.

In Kubrick's film there is no mention of Annabel. Nobody knows why Humbert is actually so obsessed by Lolita. This is a very important part of his life which is missing in the film. Kubrick did not need to mention the fact about Annabel, though. If there is no sexual abuse in the film, there is no need for an explanation or excuse for Humbert's deeds.

1.2.9 Conclusion

Stanley Kubrick's *Lolita* was released in year 1962. The society at that time was more conservative which means that Kubrick had to adapt his creation to be more acceptable for the people of the time. The rules for making films were given by the *Production Code Administration (PCA)* which was established in 1930s by the *Motion Picture Producers and Distributors of America*. PCA set rules called *The Motion Pictures Production Code (MPPC)* which should decide what could and what could not be seen on screen. The MPPC limited e.g. vulgarity, nakedness, racism, sexual portrayal, drug abuse *etc.* (PLEVÍKOVÁ [online], 18-20). This is the main reason for Kubrick's non-intimate portrayal of the plot. When preparing for the film, Kubrick asked Nabokov whether he was interested in writing the screenplay. Although Nabokov turned this request down because the film was not attractive to him, he finally arrived in Los Angeles where he met Kubrick and then gave birth to the script which was 400 pages long. As it was so long, Nabokov had to edit the script down to 200 pages. Kubrick rewrote this script several times so it is uncertain how much of the final script was written by Nabokov. In 1974 Nabokov published his revised script, which closely resembled the film version. (SHULZE [online])

1.3 Lyne's Adaptation of Nabokov's Novel

This chapter deals with four selected elements which appear both in the film and in the novel. These elements are discussed below in four shorter chapters. The plot is not as important here as it was in previous chapter 1.2 because this part focuses more on the main characters and their role in the film story, so the story will not be described anymore. Between the text and film there is more to be emphasized rather than compared.

1.3.1 Lolita and Humbert

Lolita is a cheeky, impudent girl. For her mother she is nearly uncontrollable. With her provocative behaviour she openly flirts with Humbert. She plays with him so he is completely wrapped around her finger. He is totally in despair about her and he is capable of doing anything to make her happy. On the other hand, his own happiness is more important to him. Humbert owns Lolita and needs to be her leader and the only man in her life, it does not matter if Lolita likes it or not. In the same way he controls her, Lolita controls him. Either way Lolita wins. She escapes from him and Humbert does not know what is happening behind his back all the time.

Lyne's Lolita is also cheeky and impudent but she is not as uncontrollable as she is in the novel. Her bad behaviour is presented by grimaces and yelling. There is no scene, however, which depicts Charlotte cannot handle Lolita's behaviour. On the other hand, the relationship between Lolita and Humbert and the control between them is depicted here in detail. What Lolita does to get her pocket money is also not omitted. Lolita's and Humbert's characters are perfectly captured in Lyne's film.

1.3.2 Enchanted Hunters, Clare Quilty

Lolita and Humbert arrive at the Enchanted Hunters hotel. Coincidentally, there is a religious meeting taking place at the same time. The film portrays flawlessly Humbert's conscience. The moment he walks through the hall, next to his right arm there is a

religious picture hanging on the wall and next to his left arm there is a group of priests who arrived for a Glory of Christ convention. In a certain second they stop speaking and they all are looking at him. We can see Humbert searching his conscience on his face. As if he suddenly comes to realize his evil deeds. Here in the hotel he also meets Clare Quilty. They hold a strange conversation which is very unpleasant for Humbert. In the film there is an excellent detail of the lamp which kills the insect with electrical current. The camera repeatedly switches from Quilty to Humbert and to the lamp. As if the lamp says: "Now it is your turn".

For those who have never read Nabokov's *Lolita*, it could be slightly difficult to understand Quilty's role in the film. Quilty is brutally murdered in the end of Lyne's film. However, the viewer cannot know this fact because Quilty's role in the film is not that significant. He only appears several times and without the knowledge of the plot it is impossible to come to the conclusion that just this man should be Humbert's main rival. On the other hand, the director did not claim to be faithful to the novel thus he could hide Quilty in the shade and turn him into a mystery.

1.3.3 Sleeping Pills

Humbert carries forty sleeping tablets. By means of these tablets he wants to abuse Lolita in her sleep. He must carry out an experiment to see if these pills are effective, so he tests them on Charlotte. Unfortunately, he let the doctor prescribe him new tablets, which should be more effective, but as he later learns, they are even weaker than the original pills. It does not change the fact Lolita offers herself to him of her own will.

In the film the pills are tested on Charlotte in a comical scene. From this scene, however, it is not obvious that Humbert wants to use them on Lolita. It can be confusing because it gives the impression that Humbert strives to avoid the marital duties with Charlotte. When he asks the doctor for new, stronger pills, he wants some pills that could put a very big cow to sleep. We cannot see any pills being given to Lolita during the stay in *Enchanted Hunters*. "[...] *There is one interesting plot element in the book*

that does not appear in either movie and that is Humbert's doping Lolita's drink so as to enjoy her favors while she is completely unconscious. In the Lyne-Schiff version, Jeremy Irons' Humbert Humbert pretends to be seeking relief from his own insomnia from a doctor who gets a laugh from the audience by prescribing a pill that makes his own wife sleep all night without making a peep. This is Humbert's partial objective as well, since he wants Lolita's mother, Melanie Griffith's Charlotte Haze, to be so knocked out all the time that she cannot demand Humbert's husbandly services in the sack. [...]“ (SARRIS [online])

1.3.4 Conclusion

In my point of view Lyne's film faithfully duplicates up to eighty per cent of the novel. During his filming he had many more possibilities to add eroticism and sexuality. In general, this film is more popular among viewers. This fact results not only from the more daring scenes but also from the perfect resemblance to the original story. Lyne concentrates mainly on the crucial moments in the plot. There are no pointless passages which should only fill the tape to make the film longer. Therefore, there is enough space for showing more of the psychology of the main characters. This relates exclusively to Humbert's character. The brilliant performance by Jeremy Irons speaks for itself. His face looks as if Nabokov created it. The psychological side of Lolita is not elaborated in detail in the film. Neither was it in the novel. Nobody knows what Lolita is thinking about, what she feels or what she wants. We do not know how much she is shaken by the loss of her mother. She cries right before she learns that her mother is dead, but later she does not mention the sorrow caused by the loss of her mother anymore. This phenomenon appears both in the novel and in the film. The precision with which the film is made with is astonishing.

“[...] At the time of its release, the later film was mired in controversy regarding its treatment of already touchy subject matter, namely pædophilia that some suggest is presented as 'love' between an adult male and a female child. Lyne's film provided a subjective æsthetic centred on the protagonist. Voice-over narration and the constant presence of Humbert, either directly on screen or implicitly off screen, help to create

this effect. This subjective æsthetic resulted in an empathetic treatment of Humbert. Critics felt that Humbert was made to look like a victim of Lolita's charms. Given Humbert's status as a sexual predator, this was seen as misogynistic on Lyne's part. This subjective æsthetic does not, however, celebrate Humbert's actions. Humbert's pædophilia is, instead, presented an aspect of his madness. Even if Humbert is a misogynist, however, one must distinguish between Humbert's misogyny and the way that Lyne presents it. Lyne's Lolita ultimately serves as a descriptive account of madness. Instead of a love story, Lyne tells the story of a mad man's obsession with an ideal.[...]" (DA SILVA [online])

For reader's imagination there is a film review which is devoted to both *Lolita* films. The review is followed by the bachelor thesis author's comment.

*"[...] Now, the Lyne version takes a few steps in the right direction. For one, it has no lengthy digression, as Kubrick's film does, into the Charlotte Haze-Humbert Humbert affair. The mother, in the adequate acting of Melanie Griffith, comes in at the right time- shortly after the beginning-performs a minor function (that of a minor character), and exits, logically and briefly before the first third of the film is over. From the very start, what matters in this movie is the obsession of Humbert, played by a brawny, attractive and "just right" Jeremy Irons, with a young girl of twelve, an instantly recognizable unnatural relationship. Following the book's linear story more or less literally, Lyne has an actual twelve-year-old (Dominique Swain) play the role of Lolita. In contrast to Sue Lyon of the Kubrick version, who, at fourteen, was elegant, balletic, and somewhat prim, Swain exudes sexuality-and plays her role with abandon. Humbert seems at once a helpless man, paralyzed by his intense passion, and Irons, adept at playing sexual roles (witness *Damage*), looks like a man capable of being driven mad by the little intrigues and mannerisms of a nymphet. Borrowing verbatim phrases from Nabokov's vocabulary, Irons, while confiding to his diary, describes the child as "demonic," possessing a power over others of which she is unaware. Irons's Humbert is also quite conscious of his provocative blasphemies-and in that sense very much resembling Nabokov's self-loathing HH. [...]" (SANTAS [online])*

I must totally agree with this statement. Charlotte's appearance lasts too long in Kubrick's film. Even though I enjoyed Kubrick's adaptation, the longer passages bored me from time to time. Charlotte is only a supporting role therefore the whole film cannot be devoted to her. This is what Lyne captured perfectly. The difference between Kubrick's *Lolita* and Lyne's *Lolita* is also significant. Kubrick's *Lolita* gives us the impression of a young adolescent lady with rather controlled behaviour. On the other hand, Lyne's *Lolita* behaves exactly like a spoiled child. Humbert Humbert is also more apt in Lyne's adaptation. Kubrick's Humbert is too old and looks like a grandfather, rather than a step-father. In Jeremy Iron's performance in the role of Humbert, I can see the original Nabokov's Humbert Humbert.

2 A CLOCKWORK ORANGE

2.1 Introduction

Chapter 2 *A Clockwork Orange* discusses the novel *A Clockwork Orange* written by Anthony Burgess and its film version. John Anthony Burgess Wilson was an English novelist and critic who was born in 1917 in England. He worked as a teacher in several educational institutions, e.g. Birmingham University or Banbury Grammar School. His literary works include *The Wanting Seed* (1962), *The Kingdom of the Wicked* (1985), *An Introduction to James Joyce for the Ordinary Reader* (1965) or *A Clockwork Orange* (1962). Anthony Burgess died in 1993 in London. (*Anthony Burgess* [online])

A Clockwork Orange is a dystopian novel published in 1962. “Set in a not-so-distant future English society that has a culture of extreme youth violence, the novel’s teenage anti-hero, Alex, narrates his violent exploits and his experiences with state authorities intent on reforming him. When the state undertakes to reform Alex – to “redeem” him – the novel asks, “At what cost?”. The book is partially written in a Russian-influenced argot called “Nadsat”.“ (*A Clockwork Orange* [online]) The novel was written within three weeks. Anthony Burgess was, in fact, incorrectly diagnosed with a cerebral tumour in 1960. The doctors gave him only a year to live. However, he died of lung cancer 33 years after this prognosis in the year 1993. (*MEIXNER* [online]) The novel is a satire on the concept of behavioural modification which was spreading during the nineteen seventies. Behavioural modification is based on reaction of subject on specific impulse. Through the system of rewards and punishments it is possible to influence or even change subject’s behaviour. (*NOŽIČKOVÁ* [online], 8) Burgess wrote this novel as a disagreement with the plans to use this method on American prisoners and against the similar intentions of British politicians. “He insists that humans, by definition, have free will. If this free will is somehow interfered with, then the human being has become a clockwork orange, an organism lovely with colour and juice but is in fact only a clockwork toy to be wound up by God or the Devil or the Almighty State.” (*NEWMAN* [online], 63)

The novel is narrated by Alex, the fourteen-year-old main character. He and his “droogs”, as he says in their special language nadsat, commit violent acts against

people, rape women and destroy properties. The story begins one night in the Korova milkbar where the boys drink milkplus – milk with a drug added. The same night the boys go to the countryside, where they brutally beat a man and rape his wife while making him watch it. Alex is then betrayed by his droogs, caught by the police and put in prison, where he learns that the woman he raped died. There he becomes a candidate for a new Ludovico technique which should reform him in fourteen days and then he will be free to go. It is a method of brainwashing. Alex is tied to a chair and forced to see violent movies under the influence of a substance. Alex is then released after this procedure. Being chased by his former sins, Alex reaches the house of the man whose wife he killed. The man does not recognize him at first and wants to use him to bring down the current government. After being recognized, Alex is locked in a flat and tortured by classical music. As a side effect of the brainwashing, Alex cannot stand hearing classical music, which he had loved so much, because it was played together with the violent films. Therefore he jumps out of the window. The doctors in hospital return Alex to “normal”. However, in the last chapter of the novel Alex decides to live a non-violent and drugless life like the others. The novel was published in the USA without the last chapter.

There is only one film adaptation of *A Clockwork Orange* directed by Stanley Kubrick from the year 1971. The film was written, produced and directed by him and filmed in Britain. *“It employs disturbing, violent images to comment on psychiatry, juvenile delinquency, youth gangs, and other social, political, and economic subjects in a dystopian future Britain.”* (*A Clockwork Orange (film)* [online]) The main character Alex, played by Malcolm McDowell, is a charismatic, psychopathic delinquent. His main hobbies are classical music, especially Beethoven, sexual assaults and what is called *“ultra-violence“*. He is the head of a small bunch of gangsters. The boys Alex, Pete, Georgie and Dim call themselves *droogs* (*from the Russian друг, “friend”, “buddy”*). The film tells the story of their crimes, Alex’s capture and his treatment. Most of the film is narrated in nadsat which is an adolescent slang created from Slavonic languages, English and Cockney rhyming slang. (*A Clockwork Orange (film)* [online])

2.2 Burgess' and Kubrick's Orange, Differences and Similarities

The chapters below compare Burgess' novel with Kubrick's film on the basis of some crucial scenes. In each chapter there is always a summary of a certain scene from the novel and afterwards there is a comparison with the same scene in the film. The comparison includes differences and similarities in characters, places, scenes, music which was used or in specific elements. Some chapters are enriched with quotations of Burgess's novel, Kubrick's screenplay or with the author's findings from a documentary about the filming of *A Clockwork Orange*.

2.2.1 Milkplus, Appearance, Nadsat

Alex, Pete, Georgie and Dim are sitting in the Korova milkbar. They are drinking milk but it is not ordinary milk. This milk is enriched with drugs. Consumption of this drink makes these boys, or as Alex would say *droogs*, excessively aggressive and violent. They are dressed according to the latest fashion – black pants with a padded crotch, jacket with shoulder pads, a yellow neck guard and combat boots. One of them – Dim, carries a chain. Both in the novel and in the film these four gangsters speak in nadsat. Nadsat is a fictional slang created by Anthony Burgess for the sake of the novel *A Clockwork Orange*. It combines English and Russian. Since this slang was created for teenagers, its name “nadsat” comes from the Russian suffix for “-teen”. Nadsat words are new for a reader, which means there is no connotation created in readers' brains yet. “By disconnecting the emotive response to the words from their meaning, nadsat creates a cushioning layer between the acts of violence and how the reader understands these acts.” (NIXON [online], 5)

Kubrick's gang looks very different. They are dressed in white trousers, white shirts, braces, with hats on their heads, staves in their hands and each of them has one eye accentuated. Alex, for example, wears long false eyelashes on his right eye. The change of clothes creates absurdity because the colour white usually represents peace. In this case it is the other way round.

When Stanley Kubrick discussed the clothing of the main characters, Malcolm McDowell said to him that he had a cricket suit in the car. Stanley wanted him to put it on. The suit consisted of white trousers, white shirt and the jockstrap. Stanley immediately loved it. In this way the base of the clothing was born. Later they added hats, staves and the eye make-up. The long eyelashes were also chosen by pure accident. One day Malcom passed the BIBA store where he saw some fifteen-centimetre-long false eyelashes. He bought them and brought them to Stanley just for fun. Stanley liked them and took a few photographs with Alex wearing these eyelashes, at first on one eye and then on both eyes. Later the eyelashes were added to the costume. The film was such a hit that girls in night clubs in Tokyo were wearing the long fake eyelashes on their right eyes just like Alex, the main character. (*Byl jednou jeden film: Mechanický pomeranč* [documentary], 2011)

2.2.2 Night Life

Their first victim of the novel is an old man leaving the library and carrying three books. The boys stop this man, rip the books up, pull out the teeth from this old man's mouth and batter him. These four have no empathy and they do not care about anyone's feelings or pain. Doing something really bad to someone else makes them happy and satisfied. Even sober, they do not feel guilt. The next station is the shop with candies and cigarettes which they rob and demolish. On that occasion the gang beats both the shop keeper and his wife. Naturally, they must have some alibi for that night and so they buy drinks for some older women who are willing to testify the young men's all-night attendance in Duke New York pub. The boys continue their night trip. There is a drunken tramp lying on the ground. He sings a song and he does not thoroughly feel the kicking and beating. Alex hates these lost, smelly, drunk characters. Perhaps it works as a mirror for him. He hates the same what he is too because he is also lost, lost in his violent mind affected by drugs and thirst for dominance.

"I could never stand to see a moodge all filthy and rolling and burping and drunk, whatever his age might be, but more especially when he was real starry like this one was. He was sort of flattened to the wall and his platties were a disgrace, all creased

and untidy and covered in cal and mud and filth and stuff. So we got hold of him and cracked him with a few good horrorshow tolchocks, but he still went on singing. The song went:

And I will go back to my darling, my darling, When you, my darling, are gone.

But when Dim fisted him a few times on his filthy drunkard's rot he shut up singing and started to creech: "Go on, do me in, you bastard cowards, I don't want to live anyway, not in a stinking world like this one." I told Dim to lay off a bit then, because it used to interest me sometimes to slooshy what some of these starry decreps had to say about life and the world. I said: "Oh. And what's stinking about it?""

(BURGESS [online], 21)

Kubrick omitted the man from the library and the candy-cigarette shop in his film. He only preserved the tramp who is important for next development of the plot. The drunken tramp speaks about behaviour between the young and the old in the world. Four young boys are beating an old man. It is a pleasure for them to hurt him because they all are laughing. However, the omitted parts are not missing in the film. Kubrick demonstrates later in Alex's room that these night actions were repeated very frequently. Therefore he did not have to include all the attacks and assaults into this scene.

"ALEX:

One thing I could never stand is to see a filthy, dirty old drunkie, howling away at the filthy songs of his fathers and going blerp, blerp in between as it might be a filthy old orchestra in his stinking rotten guts. I could never stand to see anyone like that, whatever his age might be, but more especially when he was real old like this one was.

The boys stop and applaud him.

TRAMP

Can you... can you spare some cutter, me brothers?

Alex rams his stick into the Tramp's stomach. The boys laugh.

TRAMP

Oh-hhh!!! Go on, do me in your bastard cowards. I don't want to live anyway, not in a stinking world like this.

ALEX:

Oh – and what's so stinking about it?"

(A Clockwork Orange: Screenplay by Stanley Kubrick, [online])

2.2.3 Home and Fate

The gang arrives by stolen car at the house with the sign HOME. Alex is ringing the bell. A young woman asks who is there through the chain-locked door. Alex tells her his made-up story about his friend who has been sick suddenly and wants to use her telephone. It is too late in the night and the woman is scared. Therefore, she lies that she has no telephone. However, Alex's trick when he asks for a glass of water turns out well and he can take the door chain off while the woman is not present. All of the gang enter the home. The woman is in the room with her husband. Two of Alex's *droogs* hold the husband while the others brutally rape his wife.

The film is accompanied by classical music, mostly by Ludwig van Beethoven's Ninth Symphony. The doorbell at the door of the home plays melody of the very first four tones of Beethoven's Symphony No. 5 called "Fate". This motif is very suitable for this situation. There is no doubt that this meeting will be fatal. Nevertheless, the story is a little bit different. Alex alleges that he and his friend had a terrible car accident and his friend had been mortally wounded. The woman's husband decided to let the boy in. This decision was fatal. Alex's gang enters the house with masks on their faces and the violence begins. Another fatal moment, this time for Alex, is the song "*Singing in the Rain*". Whilst singing this song, Alex is kicking the old man, cutting the woman's dress and demolishing whatever he meets. Later he will be identified by the old man on the basis of this song.

“ALEX (singing)

I’m singing in the rain...

He kicks Mr. Alexander accenting the lyrics.

ALEX (singing)

Just singing in the rain...

He clubs Mr. Alexander with stick, in the time to the music.

ALEX (singing)

What a glorious feeling, I’m happy again.

He pushes a rubber ball into Mrs. Alexander’s mouth and binds it with sellotape.”

(A Clockwork Orange: Screenplay by Stanley Kubrick, [online])

2.2.4 Classical Music

The gang usually supplements the lack of milk in the Korova milkbar. They are not the only visitors because some people from the TV studios around the corner feel like having a drink too. A piece of the opera *Das Bettzeug*, written by Friedrich Gitterfenster can be heard from their table. Alex immediately recognizes the melody because he loves classical music. It is very unusual for someone that young (Alex is just fourteen years old) to love and to know a lot about this kind of music. He does not even play any musical instrument. Most children of his age listen to popular music. The woman’s interpretation of the opera mesmerizes him. Dim has another opinion and ridicules it. Alex punches Dim for his behaviour, but the others disagree with his action because he considers himself to be the boss of the group.

Kubrick replaced Gitterfenster’s opera with Beethoven’s Symphony No. 9 to keep the Ode to Joy line. When Dim starts laughing, Alex does not punch him but he hits him with the stave. Georgie tries to explain to Alex that he cannot act this way, but Alex is

the self-proclaimed leader. The film focuses mostly on Beethoven's symphonies. Thanks to this we know that Alex loves classical music but we can come to the opinion that Alex loves only Beethoven, which is not true. From this point of view it is not evident that Alex loves classical music as such. On the other hand, the way how Kubrick uses Beethoven during the whole film is brilliant. The Ode to Joy is a very fitting choice. Alex is enjoying the times when he can hurt someone and this music underlines it excellently. This is something that cannot be depicted in writing. The film engages more human senses with its visual effects and with the music.

2.2.5 At Home

Alex comes home after the harsh night. He does not care what time it is and plays one of his favourite recordings of classical music in his room. His parents are allegedly used to this night orchestra. Hearing this song, he imagines how people beg him for mercy and he crushes their faces with his boot. This fantasy brings him to a climax.

“Pee and em in their bedroom next door had learnt now not to knock on the wall with complaints of what they called noise. I had taught them. Now they would take sleep-pills. Perhaps, knowing the joy I had in my night music, they had already taken them. As I slooshied, my glazzies tight shut to shut in the bliss that was better than any synthemesc Bog or God, I knew such lovely pictures. There were vecks and ptitsas, both young and starry, lying on the ground screaming for mercy, and I was smecking all over my rot and grinding my boot in their litsos. And there were devotchkas ripped and creeching against walls and I plunging like a shlaga into them, and indeed when the music, which was one movement only, rose to the top of its big highest tower, then, lying there on my bed with glazzies tight shut and rookers behind my gulliver, I broke and spattered and cried aaaaaaah with the bliss of it. And so the lovely music glided to its glowing close.” (BURGESS [online], 38)

This scene differs in the film. Alex shows us two of the drawers under his bed. There are plenty of banknotes and watches in the first drawer. This scene is shown in order to

let us know how serious their crimes are. In the novel Alex often talks about their pockets which are always full of money. This fact says about the repetition of their thefts and assaults. If there would not be a drawer in the film, the viewer could not know that the actions of that night were not occasional. In the other drawer there is a snake. Most probably as a reflection of his cold mind. Just as the snake wraps itself around man's body to steal a piece of human life, a piece of human warmth, Alex steals pieces of human lives with violence and killing. Despite the fact that Alex the very next day goes to buy the recording of Beethoven's Ninth symphony in the film, in the novel he plays this music on that night. During the listening he has his violent visions and he is also brought to climax.

“Alex goes into his room. Tosses his loot into a drawer, full of money, wristwatches, cameras, etc.

Fifty small loudspeakers cover one wall.

He puts his pet boa constrictor on tree branch mounted on the wall, above four Christ figures who have their arms intertwined like a chorus line.

He puts a cassette into the tape player.

A heavy shockwave of sound – Beethoven's 9th.

ALEX

It had been a wonderful evening and what I need now to give it the perfect ending was a bit of the old Ludwig van.

Music starts. “ (A Clockwork Orange: Screenplay by Stanley Kubrick [online])

2.2.6 Melodia, the Record Store

Alex comes to the Melodia record shop to pick up Beethoven's Ninth Symphony. He meets two young girls; he thinks they are about 10 years old. After a few words he invites them to come to his place under the pretence of listening to music because he has a first-rate music player. There is a lot of alcohol in Alex's apartment so he does not

hesitate to give his new friends a treat. Alex makes use of an opportunity that they are drunk and sexually abuses them. When the girls sober up, they have many bruises on their bodies and want to go home. They call Alex an animal because they do not like the way he treated them.

Kubrick approaches this scene in a different way. After reaching Alex's apartment a short accelerated scene takes place in his bedroom. No alcohol is present. It is a sexual marathon during which the girls get dressed and undressed all the time and change sexual positions with Alex. Unlike in the novel, this situation is quite amusing. The whole speeded-up scene is accompanied by the *March of the Swiss Soldiers*, the final part of an opera called *William Tell* written by Gioachino Rossini. This music makes this situation comical for viewers. The girls who are abused in the text are not unhappy or angry in the film at all. If Kubrick had portrayed the scene as it is in the novel, it could have caused uproar. These girls are very young. It could give the impression of child pornography. Kubrick solved this problem by making this scene a parody and he chose actors who were older. Malcolm McDowell (Alex) was almost 30 years old during the filming.

2.2.7 The Trap

The fight with Dim was only the first step to Alex's doom. After another affray, Dim, Georgie and Pete decide to continue their lives without Alex and they set up a trap for him. The plan is to rob the parish office. In the house there is an old woman and a lot of cats. Alex tries his common scenario about his sick friend and the telephone but the woman behind the door thinks he is a hawker and sends him away. Alex enters the house through a small window. In the living room where the woman is Alex notices a bust of Beethoven. The room is full of cats and milk bowls therefore Alex loses his balance several times when he tries to defeat the woman and her cats. This fight is ended by hitting the woman over the head with a silver figurine. Escaping from the house, Alex hears police sirens. Unfortunately, he does not expect that he will be hit over his head by Dim's chain and arrested by the police a few minutes later.

There are essential changes in this scene in the film. The group is going to the Health Farm. At the door Alex talks about a terrible accident again instead of the friend who is being sick. The woman behind the door calls the police because Alex used the same words which were written in the morning newspaper. There is no such thing in the novel. The bust of Beethoven does not serve here as the decoration but as the weapon which the woman tries to use to hit Alex. Alex's weapon is also different. It is a strange, huge, ceramic penis-bottom sculpture. In front of the door Alex is not hit by the chain but by a bottle of milk. Alex's weapon is not the only visual sexual symbol in the film. Kubrick uses several such symbols, e.g. the statue in the milk bar with milk flowing from the breasts, poster on the wall in Alex's room with the woman with legs spread wide *etc.*

“CATLADY

Cut the shit, sonny, and get out of here before you get yourself in some very serious trouble.

He rocks the giant phallus which has a special weight swinging inside causing it to swing up and down an eccentric motion.”

(A Clockwork Orange: Screenplay by Stanley Kubrick [online])

2.2.8 In Prison

Alex spends two years in a state correctional institution and then he is given a fourteen-year sentence. From his parents he learns about Georgie's death – he did not manage to escape in time during a burglary and he was killed by a metal rod. Alex achieves a special post in the prison. He plays the music at masses and prayers. To make himself more important he informs the chaplain against other prisoners, even giving untrue information. Alex learns about new Ludovico treatment for which he is later chosen to undergo. This treatment should last only fourteen days and then the prisoner is cured from the violence.

Kubrick's prison starts in the room where Alex de Large has to pass his personal things and clothes on to the police. In the novel, there is no such scene. Despite the fact that Georgie should be dead, Kubrick lets him survive and Georgie appears later in the film. Alex does not play music in the film but he moves the prayer text on the projector. Here he is also the chaplain's favourite but he does not inform him about the prisoners, he just asks him about the Ludovico treatment. There is also a humorous allusion to the chaplain. While asking the chaplain about the treatment, Alex speaks subtly in allegory. The chaplain holds him around his shoulders and awaits the *crimen sollicitationis*, i.e. the crime with sexual character. How disappointed the chaplain is when he realizes Alex only wants to speak about the treatment.

2.2.9 Ludovico Medical Facility

Alex's treatment takes place in a cinema. He is tied to a chair so he can move neither his head, nor with his upper and lower limbs. Some special clips are fixed to his forehead thanks to which it is impossible for him to close his eyes. The doctors project film scenes, such as violence, rape, torture, threshing, poking eyes out, cutting parts off a face, pulling teeth etc. Seeing these pictures, Alex gets sick because he was given a substance. As a side effect Alex gets sick from classical music, which he loves so much, because during the next phase of treatment the films are accompanied by Beethoven's music. On his discharge day Alex must pass a test in front of an audience. Initially, he is attacked by a man. Alex is completely defenceless. He cannot do anything because every single thought of violence makes him sick. He is so desperate that he offers to lick the man's shoes clean. The man is replaced by a beautiful woman. At the moment when Alex imagines how he can get this woman right on the floor, he gets sick again. He comes to realize that he has to court her and be a knight for her. The treatment has been effective and Alex is now released.

Alex is fixed to a chair in the film too but he is wearing a straitjacket. In addition, a doctor gives Alex eye drops in his clipped eyes. In the novel there is no mention of this but it is understandable that the eyes cannot be open for hours without any moisturizing.

This is the most breathtaking scene in the whole film. In the film Alex is more frightened than in the novel. His feelings are not described as much in the novel as they are to be seen in the film. The fear and anxiety is impressed into his face. His discharging from the facility is slightly changed. Alex does not offer to lick the man's shoes but the man wants him to do it. This kind of bullying is harder than in the novel. The woman who replaces the man is almost naked. She is wearing only underwear. This is another of Kubrick's sexual symbol in the film. In my opinion, the portrayal of the cinema scene in the film is much more impressive than what a reader can imagine by reading the novel. Kubrick's changes and additions to this scene create atmosphere, which really raises anxiety in viewers. It is a perfectly captured moment.

"ALEX

And viddy films I would. Where I was taken to, brothers, was like no cine I'd been in before. I was bound up in a straight-jacket and my guliver was strapped to a headrest with like wires running away from it. Then they clamped like lidlocks on my eyes so I could not shut them no matter how hard I tried. It seemed a bit crazy to me, but I let them get on with what they wanted to get on with. If I was to be a free young malchick in a fortnight's time, I would put up with much in the meantime, my brothers.

At the back of the auditorium are ten or fifteen solemn medical Professionals in white coats watching the proceedings and occasionally taking notes. A film begins showing on the screen.

The Technician drops eyedrops into Alex's eyes."

(A Clockwork Orange: Screenplay by Stanley Kubrick [online])

Stanley Kubrick showed the starring actor Malcolm McDowell some pictures from the psychiatric hospital where people had the eye-clips and said to Alex that he wanted him to have them in the film too. Malcolm strictly refused it. Finally, Stanley persuaded him with the promise that a doctor would be present. After a few hours of filming Malcom could not stand it, he wrenched his arms out of the straitjacket; he did the same with the eye-clips and damaged his cornea. Now it is clear that his face and expressed feelings were authentic. (*Byl jednou jeden film: Mechanický pomeranč* [documentary], 2011)

2.2.10 Library, Tramp

Alex is thinking about suicide when he is alone without his family. The instruction manual could be in library. Unfortunately, in the library he cannot read even the Bible because there are too many stories about crimes and punishments. An old man notices him crying. This man was the one who was attacked by Alex's gang that night he went from the library. Alex is immediately recognized. The old man wants his revenge and so he assembles the others from the library to beat him. The police were called to this situation but regrettably, the policemen are Dim – his old friend, Billy – his old enemy, and a young man called Rex. These three load him to the car and drive him out of the city. He is brutally attacked and left without any help.

"There, you naughty boys. That should teach you to stop rioting and breaking the State's Peace, you wicked villains, you." So they drove these panting and wheezing and near dying starry avengers back into the reading-room, then they turned round, smacking with the fun they'd had, to viddy me. The older one of the two said: "Well well well well well well well. If it isn't little Alex. Very long time no viddy, droog. How goes?" [...] This one was then fatty old Billyboy, my old enemy. The other was, of course, Dim, who had used to be my droog and also the enemy of stinking fatty goaty Billyboy, but was now a millicent with uniform and shlem and whip to keep order. I said: "Oh no."

"Surprise, eh?" And old Dim came out with the old guff I remembered so horrorshow: "Huh huh huh."" (BURGESS [online], 140)

This library scene is completely omitted in the film and replaced with the scene on a bridge. Here Alex meets an old tramp who wants some coins from him. Alex gives him some but the tramp suddenly recognizes him. This is the tramp who replaced the man from the library at the very beginning of the story. There are other tramps nearby and they all start to beat Alex. Now the situation has turned over. The olds are beating the young. Two young policemen notice this fight. Unfortunately, these two are Dim and Georgie. Georgie has already been dead in the novel for a long time. Kubrick probably

wanted to make this situation stronger. In the novel, there is one former friend and one former enemy. In a sort of way it is balanced. In the film, however, there are just two of his former friends. It makes this situation more depressive for Alex. His parents are against him, so are his friends. Outside of the the city, where Alex is taken, there is a tub full of water. Alex is not only thrashed but also being drowned in the tub. Again, there is much more bullying in the film than in the novel.

“TRAMP

Young hooligan... Vagabound... Kill him... Villain... Toad... Bastard... Kick his teeth in... Near killed poor old Jack, he did.

Police move in and push off crowd.

FIRST POLICEMAN

Alright, stop it now.

SECOND POLICEMAN

Alright, stop it now. Alright! Come on. Stop breaking the state peace. You naughty boys. Alright, that's enough.

Alex looks up.

ALEX

Oh, no.

DIM

Well, well, well, well, well, well, well, if it isn't little Alex. Long time no vidy, droog. How goes? Surprised are you?""

(A Clockwork Orange: Screenplay by Stanley Kubrick [online])

2.2.11 F. Alexander

Alex takes refuge in the house with the sign HOME. The place seems to be familiar to him but he is too exhausted to remember. His host, F. Alexander, does not recognize him because the day when Alex's gang invaded his house, they were wearing masks.

Alex learns that F. Alexander's wife died of the consequences of the brutal rape and beating. F. Alexander wants to introduce Alex to some people because he is actually a victim of modern civilization and of the government. F. Alexander and his acquaintances intend to use Alex and his case as an effective weapon against the re-election of the current government. Alex's voice starts to be familiar to F. Alexander but it does not change anything. Even though Alex does not know the details of the deal, he agrees to help them in the fight. Three companions of F. Alexander drive Alex to an apartment where they ask him if it was him who attacked F. Alexander and his wife. He admits the guilt and goes to sleep. A moment later, Alex jumps from the window because he cannot stand the classical music wafting from the wall. No sooner has he fallen on the ground than he realizes that it all was an arranged trap to put the political plan into practice.

"And the F. Alexander swooshed in with:

"Strange, strange, that manner of voice pricks me. We've come into contact before, I'm sure we have." And he brooded, like frowning. I would have to watch this, O my brothers. [...]

"One thing," coughed Z. Dolin kashl kashl kashl. "You saw what stirred in the tortured memory of our friend F. Alexander. Was it, by chance -? That is to say, did you -? I think you know what I mean. We won't let it go any further.""

(BURGESS [online], 154 – 155)

When Alex comes *home* in the film, a bodybuilder opens the door. This man now lives with F. Alexander instead of his wife. He carries F. Alexander when necessary because he is confined to a wheel chair. In the novel, F. Alexander still uses his legs. Unlike in the novel, Alex is recognized few hours after his arrival in the film. Alex sings in the bathroom. Unfortunately, he picked the song he was singing while raping F. Alexander's wife and devastating their home. *Singing in the Rain* reveals him. However, F. Alexander says nothing and serves Alex dinner and wine. There is a sleep-inducing drug added in the wine but Alex does not know it. During the dinner F. Alexander and his companions learn that Alex hates only Beethoven's Ninth Symphony. When hearing it, he feels he wants to die. However, Alex cannot listen to

any kind of classical music in the novel. He practically tells them how to kill him. The sleeping drug takes effect and Alex is falling asleep on the dinner plate. The sound of Beethoven's Ninth Symphony wakes him up in the house where he is locked. It is not a flat as in the novel. This time the music is not wafting from the wall but from the floor. There is F. Alexander sitting with huge loudspeaker boxes and savouring his vengeance and satisfaction. Alex jumps from the window. The actor for the role of F. Alexander was chosen excellently. His facial expressions look very trustworthy. F. Alexander is also the author of a treatise on the Clockwork Orange. There is no mention about it in the film. Despite the fact that it is obvious from the film what the name *A Clockwork Orange* means, the short definition from F. Alexander's papers should be preserved to roof the whole story. Alex himself uses these words while being treated.

"Alex in bath, singing.

ALEX

I'm singing in the rain, just singing in the rain...

MR. ALEXANDER

His face horribly distorted in a Homeric rage."

(A Clockwork Orange: Screenplay by Stanley Kubrick [online])

2.2.12 In Hospital

After the window accident Alex must stay in hospital for some time. He feels more like he is back in his skin and so he asks the nurse if the doctors have done something with his brain. He is told that anything they did, they did it the right way. Two doctors come to examine Alex. They carry some pictures and want Alex to say what he would like to do with the painting on them. Alex would like to crush the nest with eggs under foot. He would like to pull out the feathers of a painted peacock. According to the doctor's words – Alex is fine again. In the last chapter of the novel, Alex has a new gang. However, when he is eighteen years old he comes to realize that he is too old for this violent life and catches himself dreaming of his own son and family. From that night onwards he wants to change his whole life.

“Perhaps that was it, I kept thinking. Perhaps I was getting too old for the sort of jeezny I had been leading, brothers. I was eighteen now, just gone. Eighteen was not a young age. At eighteen old Wolfgang Amadeus had written concertos and symphonies and operas and oratorios and all that cal, no, not cal, heavenly music. And then there was old Felix M. with his Midsummer Night s Dream Overture. And there were others. And there was this like French poet set by old Benjy Britt, who had done all his best poetry by the age of fifteen, O my brothers. Arthur, his first name. Eighteen was not all that young an age, then.” (BURGESS [online], 176)

The final hospital scene in the film is almost comparable to the novel’s scene. People come and go to visit Alex and doctors examine Alex’s health. The film was shot according to the American version of the novel – without the last chapter. When it is clear that the old Alex is back, the film ends. This way it acquires another dimension. Despite the brainwashing, Alex from the film remains an incorrigible criminal. It can be read from his face that he is back and stronger than ever. The ending of the film leaves the impression that today’s Alex will be doing things we cannot imagine.

“ALEX

And what do you know, my brothers and only friends, it was the 9th, the glorious 9th of Ludwig van. Oh, it was gorgeosity and yummy yum yum. I was cured.

CLOSE SHOT ALEX

ALEX

As the music came to its climax, I could viddy myself very clear, running and running on like very light and mysterious feet, carving the whole face of the creeching world with my cut throat britva. I was cured all right.

THE END”

(A Clockwork Orange: Screenplay by Stanley Kubrick [online])

2.2.13 Conclusion

After the British premiere in January, 1972 every violent crime connected with young people was ascribed to *A Clockwork Orange*, the film. People claimed that they were attacked by youngsters from *A Clockwork Orange* and that the aggressors sang “*Singing in the Rain*”. Stanley Kubrick himself was attacked by anonymous threatening phone calls. A year after the premier Stanley Kubrick decided to impose a ban on broadcasting in Britain. (*ŠŤASTNÁ 2006, 61*) Finally, Kubrick declared that this film only would be seen in Great Britain after his death. So it happened. (*Mechanický pomeranč 2011, 35*)

2.3 Anthony Burgess vs. Stanley Kubrick

Anthony Burgess was not satisfied with Kubrick's film adaptation of his novel. The novel was first published without the last chapter where Alex attains maturity and wants to start a family. Kubrick made his film on the basis of this version but Burgess thought that the story could be understood wrongly through the film. Anthony Burgess on *A Clockwork Orange*: *"The book I am best known for, or only known for, is a novel I am prepared to repudiate: written a quarter of a century ago, a jeu d'esprit knocked off for money in three weeks, it became known as the raw material for a film which seemed to glorify sex and violence. The film made it easy for readers of the book to misunderstand what it was about, and the misunderstanding will pursue me till I die. I should not have written the book because of this danger of misinterpretation."* (ROBERT [online])

I would like to comment on this declaration. In my opinion, Kubrick did not misinterpret the novel but Burgess did misunderstand the message of the film. There is no sign of glorification of sex and violence, even if the last chapter is missing. On the other hand, should the last chapter justify Alex and his terrible crimes? It is said that people change. They do but most of them remain the same. This is exactly what the film shows. If Burgess thinks Kubrick's film can be understood wrongly, I think that his novel can be understood the same way. The current youth is given the manual for how to hurt people and ruin somebody else's property. For such people the last chapter could serve as redemption. In other words, everything can be misunderstood and misinterpreted. It is only up to us how we receive the message whether from the novel or of the film.

"[...]However, there were other previous attempts to film the novel. Screenplays were written by novelist Terry Southern and Burgess himself, while both The Beatles and The Rolling Stones were slated to appear as droogs at various points in the development. The director Nicolas Roeg (whose films include Performance, The Man Who Fell to Earth and Don't Look Now) was set to film Burgess's version of the script, but for unknown reasons this production fell apart and the producers approached Kubrick to make his own version.[...]" (*A Clockwork Orange on Film* [online])

This is perhaps the reason why Burgess was not fond of Kubrick's film. He cannot write his own screenplay so he cannot like anybody else's dramatisation.

Conclusion

The goal of this bachelor thesis was to compare two works of English written prose of the 20th century – *Lolita* written by Vladimir Nabokov and *A Clockwork Orange* written by Anthony Burgess with their film versions. In chapter 1 *Lolita* we have chosen several episodes and several elements from the novel *Lolita* and compared them with Kubrick's film adaptation. We came to the conclusion that this film adaptation differs in many ways from Nabokov's original novel. On the other hand, Lyne's adaptation of *Lolita* corresponds with the novel very successfully, which was discussed and shown on the elements which have been chosen for comparison. In chapter 2 *A Clockwork Orange*, twelve elements of the novel were chosen and were discussed and compared with Kubrick's film adaptation. Although the film was shot in a different way than the book was written, the main idea remained preserved. There were many things added to the film to make the film ironical and these things do not appear in the book. Some characters were even omitted in the film. Nevertheless, the film portrays the characters in the way they appear in the novel and does not mislead the viewer with another idea.

This bachelor thesis brought the author new information about life in the sixties, when the directors had to find various ways how to make a film about paedophilia without being condemned or hated. Ten years later people were still conservative but many of them enjoyed the film which was full of ultra violence. After twenty more years people were able and ready to watch the film where an adult man has relationship with a young girl under fifteen. It was enriching to learn new information about both novels and their authors. These two works and also their film adaptations belong to the greatest works of 20th century literature and cinematography.

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