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A comparison of the novel *Nineteen Eighty-Four* with its 1984
film adaptation

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Abstract

Nineteen Eighty-Four by George Orwell is one of the most significant dystopian works. This novel should warn people against totalitarian regimes and the big power of government; also, it shows how effective can manipulation and brainwashing be. *Nineteen Eighty-Four* has several TV or film adaptations. This thesis aims to compare the novel *Nineteen Eighty-Four* with its probably most successful adaptation from the year 1984, directed by Michael Radford.

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Introduction

Culture is an essential part of human lives; most people cannot imagine their lives without cultural activities. People have many opportunities connected with culture, for example going to art galleries, museums, theatres and cinemas, bookstores, libraries, etc. People who do not like spending their time with many other people can prefer literature because they can read at home, or watch movies, or listen to music.

Today it is a very often discussed question what is better, books or their film adaptations. There are two groups, the first one arguing for books and the second one arguing for movies. There is one problem with movies – they are not (and cannot be) long enough to narrate the whole story – a two- or three-hour movie cannot be compared with some books of, for example five hundred pages full of stories, descriptions and explanations. On the other hand, a movie shows us the visual side; for someone, it can be considered an advantage, but someone wants to make their image of the environment, protagonist etc. Many people criticise film adaptations of famous works, for example *The Hobbit* or *Harry Potter*; the truth is that it is often hard to compare the content of movies based on books with a created world and many exciting details. Still, sometimes the missing details can change some aspects of the storyline.

Dystopian fiction, the topic of this thesis, is a popular type of literature. It shows us how the world that was supposed to be perfect for a living could become a nightmare where people live in fear and can become criminals anytime. It should be a warning against the government's attempts to control and manipulate people; some aspects that could lead to dystopia are even part of our everyday lives.

This thesis aims to compare George Orwell's novel *Nineteen Eighty-Four* with its 1984 film adaptation. *Nineteen Eighty-Four* is a piece of dystopian literature that deals with a dark totalitarian future and manipulating people. It tells a story about a couple that decided to resist. This work is world-known, and if we study totalitarian regimes, we can show many aspects which are very well described in this novel. In this work, Orwell describes the basic features of dictatorship.

This thesis deals with fundamental aspects of the novel and movie – how the surrounding is displayed, whether there are some differences, how are displayed main characters, what is similar and what atmosphere both works have.

The thesis is divided into five sections. The first part is theoretical – it explains the terms related to the novel *Nineteen Eighty-Four*, dystopian literature and some well-known dystopian works; the second part deals with Orwell's life and work by considering his motivation for writing dystopian works. The third part shortly describes the novel and the film adaptations of the novel, and the fourth part is dedicated to comparing the novel and movie. The fifth part summarises observations and findings from the comparison of the novel and its film adaptation.

1. Dystopian literature

What is dystopian literature? Before discussing dystopian literature, it is necessary to explain the term utopia, which is very tightly connected with dystopia. These terms are the opposites, extreme concepts that cannot be fully implemented into the real world.

1.1. Utopia

Cambridge Dictionary defines utopia as “*a perfect society in which everyone is happy*” (Cambridge Dictionary, n.d.).

Based on the definition above, utopia can be depicted as a place where all people are content with their lives and live in a society with no problems or conflicts. People live together in peace, and they have enough of everything they need for a happy life. They work together to make their world even better.

The word ‘utopia’ was first used in Thomas More’s work *Utopia* where it was used for an island, which was a perfect living place.

“Utopia is about how we would live and what kind of a world we would live in if we could do just that.” (Levitas, 2010, p. 1)

We can understand a utopian world as a world where problems do not exist. For somebody, the image of a perfect world may seem boring or even scary. The problem with this concept is that a perfect world for everybody cannot exist. It is impossible to reach the happiness of everyone.

In his essay *Utopia and Its Discontents*, Rothstein considers the possibility of the existence of utopia in the real world; he says that it is not supposed to exist. Utopia is an image of the world where everything functions perfectly, and people are satisfied with everything. Rothstein also claims that what is for the one utopia could be a dystopia for the other and that a utopian society could very quickly change into a dystopian one. (Rothstein, et al., 2003, pp. 1 - 4)

1.2. Dystopia

Cambridge Dictionary describes dystopia as „*a very bad or unfair society in which there is a lot of suffering, especially an imaginary society in the future after something terrible has happened* “ (Cambridge dictionary, n.d.)

Dystopia is often suggested to be the opposite of utopia, but is it true? As the prefix dys- usually stands for bad, it is possible to say that dystopia is the lousy opposite of utopia. It means that it is a world that began as an effort for a perfect society (Claeys, 2017, p. 5), but, unfortunately, it ended up with people who are controlled and exploited by the government and have no freedom. Often, they are afraid of each other.

In *Utopia/Dystopia: Conditions of Historical Possibility (2010)*, the authors suggest that dystopia is a utopia that works only for some members of society or an unsuccessful utopia. (Gordin, et al., 2010 p. 1)

Based on the text above, we can say that a dystopian world is dystopian only for people who must follow the rules of government and act according to the rules to survive and suffer from a lack of food or things of daily use. On the other hand, the government can control people and have enough things needed for living. The purpose of creating dystopian literature is to warn people against what could come into being if an optimistically showed utopia would go wrong and society would not work as it is suggested in utopian works.

In dystopian literature, society is described in bad condition. People are often forced to something and punished for their own opinion, there does not exist freedom of speech, people are suspicious, and they do not trust each other. In many cases, the living environment is declining, and people lack the necessary things to live. There is some enemy who is blamed for all problems in society. People who want to resist are punished or publicly executed, and they are a deterrent example for people who are not content with their lifestyle.

In his work *Dystopia: A natural history*, Claeys claims that when we hear the word dystopia, it evokes negative emotions and ideas in people. It relates to catastrophic events which could lead to the end of the world. (Claeys, 2017, p. 3)

Many dystopian works try to show how the world could be when utopia goes wrong. The description of these worlds is alarming, and people would not want to live there. One specific aspect of dystopian literature is control by the government – people are watched and controlled, and when they break the law, they are exemplarily punished.

The dystopian protagonists are not content with the conditions and world in which they live. The protagonists can be unhappy for a while, or some event could change their view of the world, and they decide to fight against the current situation and make the world a better living place.

Dystopian literature should warn people that the world can go wrong. Also, it shows us the bad aspects of a totalitarian society when the government has too much control over people and when everything in society is strictly controlled. People are haunted because of their thoughts.

1.3. Well-known dystopian works

Dystopia is abundantly represented in the works of many authors. It could be affected by the fact that this topic is timeless and can grip many readers. There are some well-known dystopian novels written for young readers – so-called young adult literature. Below are mentioned some of the most famous dystopian works in which authors try to depict how harmful the consequences of trying to reach utopia could be.

Fahrenheit 451

Fahrenheit 451 (1953) is a famous dystopian novel written by Ray Bradbury.

In this work scary future is shown. The main topic in this novel is the burning of books and the new role of firefighters -burning the houses and books instead of putting fire down and saving lives.

Hajare and Patil (2019), in their article *Ray Bradbury's Fahrenheit 451: Authentic Future Dystopia*, write about these dystopian signs in *Fahrenheit 451*: relationships between people are negatively affected by a large amount of electronic media they use; also, they ran away from their lives with the help of this electronic, control and tyranny of government, firefighters start fire instead of putting it down and saving lives, people are not able to think independently. (Hajare and Patil, 2019)

Brave New World

Brave New World is a novel written by Aldous Huxley, first published in 1932. In this novel, Huxley shows a world, which could seem perfect at first sight. Still, there are dystopian aspects, such as the government's need to control the 'birth' of children, manipulation with people, trying to keep people under the impression that they are happy with the help of drugs.

Dystopian aspects are 'playing God' by creating children in laboratories, keeping people under the impact of drugs to keep them obedient and happy. Government desires to control people, and it tells people what is and what is not allowed. Some themes are forbidden to talk about.

“Alpha children wear grey. They work much harder than we do because they’re so frightfully clever. I’m really awfully glad I’m a Beta because I don’t work so hard ...” (Huxley, 2007, p. 12)

The extract above shows the other aspect of dystopia in *Brave New World* – babies are taught in their sleep with the help of records that they listen to – in this case, they are learning that they should not spend time with lower castes.

A Clockwork Orange

A Clockwork Orange (1962) is a novel written by Anthony Burgess. The story takes place in futuristic London. The state in this work is totalitarian. There are gangs of juveniles, which rob, beat people, and rape women. The government uses the protagonist for their experiments.

The dystopian aspect in this novel is the government’s need to control people and ‘treat’ criminals with experimental treatment and using prisoners as experimental rats. A totalitarian regime is starting, so dystopian aspects of government are not shown in detail.

Lord of the Flies

The novel was written by William Golding and was published in 1954. The story is about young boys who are wrecked on an island without adults during the war. After their plane had been shot, the boys try to live as a functional society and act like adults.

This novel depicts the way from a utopia, when boys act as a functional society on the island where they are safe from running war, to a dystopia, where all their effort to keep the society working fails.

Gill suggests that the main reason for the breaking down of society was poor communication and the inability to keep stated rules. (Gill, 2019) Boys changed from civilised people to barbarians who were able to hunt and kill each other.

2. Life and work of George Orwell

George Orwell is a world-known author; in his works, he describes the bad living conditions of poor and lower-class people. He lived between these people to understand their lives more. Orwell wanted inequality to disappear and believed that socialism could be a cure for bad living conditions and the inequality of people. He is the author of two of the best-known dystopian works – *Animal Farm* and *Nineteen Eighty-Four*.

2.1. Life

Orwell is the most important writer since Shakespeare and the most influential writer who has ever lived. (Rodden, 2020)

Orwell was born in India in 1903, he was born as Eric Arthur Blair, but most of his works were written under the name George Orwell. He wanted people to be as equal as possible. This desire was affected by the conditions in which he was growing up.

As a boy, he felt powerless against teachers and bullies and endured punishments and indignities with a fatalistic acceptance of the status quo. As an adult, he wrote about comparable circumstances in a political context. (Means, 2012, p. 14)

Orwell's family was not poor but also not wealthy. However, as Orwell studied with classmates who came from wealthy families, he was too poor to be accepted by his classmates. He was unhappy in school because classmates and teachers acted like he was not supposed to be in the same school as wealthy children. The situation got better when he went to Eton College. (Hourly History, 2019)

*“At Eton, one of his French teachers was Aldous Huxley, whose own utopian classic, *Brave New World*, was published in 1932.”* (Means, 2012, p. 21)

Orwell had lived in Burma in the 1920s as an officer of the Imperial Police Force. For five years, he dressed in khaki jodhpurs and shining black boots. (Larkin, 2006, p. 2)

At the age of 19, Orwell became a civil servant in Burma. He found out that as Burma was a British colony, relationships between Burmese citizens and British colonialists were tense. He started to disagree with British imperialism. After five years in Burma, he returned to England and realised that he wants to become a writer.

In 1928 he moved to Paris, and because his father disagreed with his decision to be a writer, Orwell refused his parents' money; he worked as a dishwasher to earn money.

Dressed as a beggar, he takes whatever employment might be available to a poverty-stricken outcast of Europe. In Paris, he lives in a slum and works as a dishwasher. (Britannica, 2011)

After almost two years in Paris, he returned to England and lived with his parents. He wanted to know more about poor and lower-class people, so he lived with them under a fake name.

Orwell called himself a socialist, but he disagreed with totalitarian governments, especially with the Nazi German Government and the Soviet Union; he agreed with democratic socialism, making all people equal. Orwell fought in the Spanish Civil War in 1936 as a volunteer with the Workers' Party of Marxist Unification and was seriously injured – he was shot in the throat. The workers' Party of Marxist Unification was anti-Stalinist and consisted mostly of the working class. Based on this experience, he wrote *Homage to Catalonia*. (Hourly History, 2019)

Orwell with his wife moved to Marrakech in 1938 because of his health problems, but soon they moved back to England, and in 1944 they adopted a baby boy Richard Horatio, but soon Orwell's wife died during an operation. Orwell still suffered from health problems.

During World War II, Orwell wrote *Animal Farm*, one of his most famous works. In 1946 he started writing his other famous work, *Nineteen Eighty-Four* – he wrote this novel in Scotland because he had been a famous author already, and he did not want to be disturbed. He had his sister

helping him and helping the nanny with his son. Orwell's health was getting worse, and he did not know how much time he had to finish the novel. He was obsessed with finishing the novel, and his publisher was impatient to see the draft of the novel. Orwell thus sacrificed all his energy to writing. The novel was finished in 1948, and Orwell went to a tuberculosis sanatorium. *Nineteen Eighty-Four* was published in 1949. Orwell married his old friend Sonia in hospital. Orwell died in hospital in 1951 at the age of 46 years. (Hourly History, 2019)

2.2. Work

From his early days as a writer, Orwell established his theme: opposition to oppressive hierarchies that seek to limit individual freedoms. (Means, 2012, p. 1)

Orwell wrote many works, but his most-known are *1984* and *Animal Farm* – both world-known dystopian works. In his works, he criticised the unfairness of society's class system and problems in the lives of the lower class. He also lived with poor and lower-class people, so he experienced their way of living.

Political writing

Politics is tightly connected with Orwell's writing. In one of his essays, Orwell wrote that writers could not be separated from politics anymore and he was convinced that they are not allowed to spread propaganda. (Means, 2012,)

Biographical Details in Orwell's work

Orwell draws in most of his works on his own experiences. For example his *Burmese Days* were based on his life in Burma; in *A Clergyman's Daughter*, he used his experiences from working as a teacher; in *Nineteen Eighty-Four*, his description of Julia was affected by the characteristic of his second wife. Orwell projected his life into his works in many cases. (Means, 2012, p. 3)

Down and out in Paris and London

This memoir is Orwell's first work, which was published in 1933. He drew on his experiences when he lived between the poor people in Paris and

London. Orwell aimed to show the middle and upper class how poor people live.

George Orwell's career as a writer began with the publication of his first full-length non-fictional work, Down and Out in Paris and London (1933). This work created confidence in George Orwell that he can become a writer. (Jadhav, 2012)

Burmese Days

In his first novel, Orwell described his experiences when he lived in Burma. The novel was published in 1934. The novel's protagonist is looking for his identity and realises that his life is empty; he sympathises with native people and feels guilty as a colonialist.

Clergyman's Daughter

This novel was published in 1935. The story is about a clergyman's daughter trying to avoid life's pitfalls; one day, she wakes up with amnesia – she does not remember the previous eight days. Then she lives with vagrants and works as a hop picker. Orwell used his own experiences when he lived undercover with vagrants and worked as a hop picker.

The Road to Wigan Pier

This book was published in 1937. Orwell lived between people in Wigan, and he described his experiences and life of working-class living with a minimum of money. In the second part of this book, Orwell explains why he believes in socialism, and why he considers it a solution to these bad living conditions.

Keep the Aspidistra Flying

This book was published in 1936, and it contains autobiographical elements. The story is about a young writer who criticises the role of money in society and leaves his well-paid job to escape materialism, but, in the end, he is forced by circumstances to live a classic middle-class life and return to a well-paid job.

Homage to Catalonia

This book was published in 1938, and it describes Orwell's experiences from the Spanish Civil War where he joined POUM (Party of Marxist Unification), the process of war, and his injury during the war.

Coming Up for Air

This novel was published in 1939. The novel's main protagonist is a 50 years old man who is tired of his life, and after nostalgic thinking about his childhood, he decides to visit the place where he grew up.

Animal Farm

Animal Farm is the other well-known dystopian novel written by Orwell. It is an allegory where animals act like people. Animal Farm was published in 1945. It is a political satire that mainly stands for the Russian Revolution of 1917 and the beginning of the Soviet Union.

The most characteristic and most known line from the novel is: "*All animals are equal, but some are more equal than others.*" (Orwell, 2008)

3. Characteristic of the novel *Nineteen Eighty-Four*

3.1. Settings, Ingsoc and the Party

The novel takes place in the giant country, which is called Oceania. It consists of the Americas, the Atlantic Islands, Australia, and the southern part of Africa. In addition, there are two other giant countries – Eastasia (China, Japan, parts of Manchuria, Mongolia, and Tibet) and Eurasia (northern part of the European and Asiatic landmass, from Portugal to the Bering Strait). The story takes place in London. People are punished for their opinions and watched by Big Brother, and they have no freedom. Inhabitants are hungry because of a lack of food and live in fear. The Party wants people not to think because thinking threatens it.

The ruling party in Oceania is Ingsoc, which have three main principles: *WAR IS PEACE, FREEDOM IS SLAVERY, IGNORANCE IS STRENGTH* (Orwell, 1999, p. 5)

Society in Oceania is divided into three parts: The Inner Party that are the people in the top position, minimum of the population of Oceania belong to The Inner Party. The Inner Party has control over The Outer Party. The Outer Party includes more people than the Inner Party, people of the Outer Party are educated, and they are wearing a blue uniform. Most of the population belongs to proles who are not educated and belong to the lower-class. The government is not afraid of these members of society. Ingsoc plays with history to change it according to their current will; the government can convince people that 'one plus two is five' and manipulate them. The Party is afraid of intellectuals and wants to control people's minds; they want to reach inhabitants' loyalty with the help of Newspeak – they want to eliminate words that could be used against them.

3.2. Thought Police and thoughtcrime

The Thought Police watch people and arrests all people who committed some crime against the Party. Thoughtcrime is any type of thinking against the Party. The Thought Police watch people, and when inhabitants commit some thoughtcrime, they are punished, mostly publicly executed, or can be vaporised. The government attempts to eliminate the thoughtcrimes with

the help of Newspeak – people will not be able to commit thoughtcrime when they do not have words to express it. Thoughtcrimes are, for example, thoughts against the government; it is also a relationship of the unmarried couple whose purpose is not to have children. The Party approves only relationships whose purpose is to provide new people for the Party.

3.3. Doublethink

“To know and not to know, to be conscious of complete truthfulness while telling carefully constructed lies, to hold simultaneously two opinions which cancelled out, knowing them to be contradictory and believing in both of them...” (Orwell, 1999, p. 34)

From Orwell’s description of doublethink in *Nineteen Eighty-Four*, it is possible to understand that a man believes something is true, but at the same time, he knows that its opposite is true. For example, people believe the Party, even though they know that things happened differently, but they believe both versions are true. It is an important way of manipulating people, and it appears to be inside their own minds. They believe the Party so much that they believe the government’s version of history, even though they experienced situations that, according to the Party, have never happened or which took place differently.

3.4. Telescreens

“The instrument (the telescreen, it was cold) could be dimmed, but there was no way of shutting it off completely.” (Orwell, 1999, p. 3)

“The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it,”

Telescreens in the novel are TVs that are almost in all buildings, and they watch people. Also they record sound. They cannot be turn off only volume can be lowered. Most of the time, the telescreen shows Big Brother’s face, but also it broadcasts records from the war and addresses people. They

inform people about increasing of production or screens also show prescribed warm-up.

3.5. Four ministries

In the novel appear four ministries that secure the running of the society.

The Ministry of Truth

Supplies newspapers, books, movies, and other types of entertainment to inhabitants. The Ministry of Truth rewrites history; media are edited according to the current enemies, supporters etc. (for example names of people are rewritten when they commit some crime against The Party, the name of the enemy in war is changed).

The Ministry of Love

Located in a frightening building without windows, it deals with law and order. It forces people to be loyal to the Party using torture, fear and brainwashing. People who committed some crime against the Party are sent here, and they learn how to love Big Brother. (Orwell, 1999, p. 273)

The Ministry of Peace

The Ministry of Peace deals with war; it stands in charge of armed forces. In the laboratories of The Ministry of Peace, war strategy is planned, and efficient arms are developed.

The Ministry of Plenty

The Ministry of Plenty maintains economic affairs; it oversees food and goods. Often it claims that production of some raw material has increased even though it has decreased. Its existence is important because the government want inhabitants who believe that they live in prosperous conditions.

3.6. Characters

Winston Smith

He is the main character who hates the totalitarian system and Big Brother. He works at The Ministry of Truth, where he corrects the newspaper articles to match The Party's thinking and change history. He is married,

although he and his wife have been separated for a long time, but they do not want to face complications that a divorce would cause. During the novel, he tests the Party committing many crimes because he wants to know how to destroy it. In the beginning, he is paranoid and awaits that he will be exposed and punished. Then for a long time, Winston thinks that he is successful, but later, he found out that he trusted the wrong people and had been watched for the whole time.

Julia

Julia is Smith's lover, she hates the Party, but she acts as its biggest supporter. At first, Winston hates Julia because he thinks that she is the biggest supporter of the Party and suspects him of a thought crime. She sends Winston a secret love letter. She enjoys sex, although she is in The Junior AntiSex League. (Bloom, et al., 2004, pp. 17 - 18)

Julia is Winston's opposite in many ways; she is young, energetic, and enjoying life as much as possible. Her resistance against The Party is not philosophical like Winston's, but she hates The Party because it limits her possibility to enjoy her life.

O'Brien

O'Brien was a large, burly man with a thick neck and a coarse, humorous, brutal face. In spite of his formidable appearance, he had a certain charm of manner. (Orwell, 1999, p. 11)

O'Brien is a member of the Inner Party; he works at the Ministry of Truth. Smith is convinced that O'Brien has the same anticipation for the Party – he thinks that O'Brien, despite his high position, does not agree with the government's actions and that he does not like Big Brother. O'Brien betrays Smith.

Mr Charrington

He is a second-hand shop owner. In his shop, Smith finds some interesting things, and he buys the diary with which he starts his rebellion. Also, he rents Smith a room without a telescreen (explained above) above his shop where Winston and Julia meet, but later it shows that Mr Charrington is a member of the Thought Police (explained above), and he watched Winston and Julia for the whole time.

Big Brother

He is the ruler of Oceania; his existence is doubtful. Posters with his face are all around with the sign: Big Brother is watching. His portrait is also on coins and telescreens. In the pictures, his eyes are drawn such a way that it seems he watches people anywhere they go. All positive things are proclaimed to be Big Brother's merit.

Syme

Syme works at the Ministry of Truth. He specialises in language, he is friendly and easy-going, but the Party do not trust him, because he speaks too much. He is working on the new edition of the Newspeak dictionary. After creating the Newspeak dictionary, he is arrested because he knows too much about the government's thinking.

"Syme had vanished. A morning came, and he was missing from work: a few thoughtless people commented on his absence. On the next day nobody mentioned him." (Orwell, 1999, p. 141)

Parsons

He is Smith's neighbour, a big supporter of the Party; his children are members of Junior Spies. His daughter reports him when he screams "Down with Big Brother" in his sleep.

"Even on his way to what he understands to be certain death, Parsons equivocates about the Party, saying he understands how it must persevere for the benefit of all." (Bloom, et al., 2004, pp. 18 - 19)

Emmanuel Goldstein

He never appears in the novel, but he is important for the storyline. It is the biggest enemy of the Party. He should be a leader of the Brotherhood – an organisation that wants to destroy the Party. The Party use him to eliminate the inhabitants' anger – they blame him for everything bad that happens; his existence is not proved during the novel.

3.7. Storyline

The novel *Nineteen Eighty-Four* deals with the life of one of the many people living under Big Brother's rule. The organisation of this world seems odd; for the people who live in a democratic society, this world can be challenging to understand. People do ordinary things – they work, after work they come home, they go to the shops. However, their lives are mixed with events like executions, sneaking, children who denunciate their parents, and some things are difficult to get; people should not think.

The story is about a man, Winston Smith, who lives in this society and who is tired of living in a world where everything is dark and crooked. One day he buys a diary, and he starts to write about his hate for the government, and after some time, he starts to plot an uprising and look for people who could help him, but it is hard to recognise who he can trust.

Winston starts a forbidden relationship with his colleague, Julia; they meet in a room above the second-hand, where Winston bought the diary to write his thoughts against the Party. Later both Winston and Julia are arrested because they trusted the wrong people. Then they are tortured and broken by the Party and learn how to love Big Brother and feel nothing for each other.

3.8. Dystopian aspects in Nineteen Eighty-Four

There are many aspects of dystopia in *Nineteen Eighty-Four*. The government manipulate people and tells people what they should think; people do not have freedom of speech. An alarming dystopian aspect is that children can report their own family for a crime because they believe they make the world better. The government tries to eliminate people who could threaten its position and arranges public executions to show its objectors how it eliminates its enemies. The government is trying to make people unable to think against the system with the use of Newspeak. The government is afraid of intellectuals. Many people live in bad living conditions, and many people are uneducated; people do not trust each other and are paranoid and suspicious. People are publicly executed

because of their crimes against the Party. People whom the Party supposed to be dangerous for the system are disappearing.

3.9. Newspeak

3.9.1. Definition and purpose

“Newspeak was the official language of Oceania and had been devised to meet the ideological needs of Ingsoc, or English Socialism.” (Orwell, 1999, p. 288)

Newspeak is a language, which is used in *Nineteen Eighty-Four*. There is an effort to replace the whole original English with the Newspeak – language should be purified from the influence of the previous era and political system. When the novel takes place, Newspeak is not generally spoken yet; it is still evolving.

The purpose of Newspeak was to make people unable to think against the Party. The Creators of Newspeak wanted to shorten and simplify the vocabulary. Creators attempted to purify English from words that could be used against the government and political system; the government wanted to eliminate the threat from unhappy inhabitants who wanted to change the system.

Orwell wrote the appendix to *Nineteen Eighty-Four*, where he explains the use, the principles and the purpose of Newspeak. In this appendix, Orwell explains that Newspeak in the year 1984 is not commonly used, and only some articles in newspapers are written in it. The assumption is that Newspeak will be widely spread around the year 2050. The premise is that language will be free from words that could be used against the party, or people will not know that these words had some political meaning earlier. Some words will stay the same, but they will lose some meanings – for example the word free will be impossible to use in the meaning of political freedom. (Orwell, 1999, pp. 288 - 289)

3.9.2. Examples

Newspeak aims to shorten vocabulary and eliminate words that could be used against the government.

Most of the Newspeak words are created by compounding two words – the purpose is to simplify and shorten language. In the novel, there are used for example these words:

Doublethink

Doublethink is the ability of people to believe in two opposite ideas at the same time. This ability of people is important of working of Oceania. It is the reason why people do fight against the government's manipulation.

Crimethink (also thoughtcrime)

Crimethink is a crime or thinking against the Party (deconstructing the Party, vilifying The Big Brother, writing a secret diary). Loyal followers of Big Brother can record their family members for a crimethink. Crimethink can also be something that someone says during his dream.

Thinkpol (also Thought Police)

Thinkpol is the Police that catches and arrests people who committed thoughtcrime.

Blackwhite

Blackwhite has more meanings in Newspeak: for an opponent, it means he is claiming that black is white against the plain facts, for the Party member, it means that he is loyal to say that white is black when the Party wants it; also it means that a person can believe that black is white and to forget that it is not true.

Names of Ministries

Minitrue – The Ministry of Truth

Miniluv – The Ministry of Love

Minipax – The Ministry of Peace

Miniplenty – The Ministry of Plenty

Ministries are explained above. All the names of the Ministries are the opposites of the affairs which they deal with. It means that Minitrue deals

with corrections of history, it spreads lies, at Miniluv people are tortured and brainwashed, the Minipax deals with war and the Miniplenty inform people about increases of the production of some raw materials, but the information is not true.

Speakwrite

Speakwrite is a device used to make voice notes; people do not need to handwrite notes; they record them, it is not usual to make handwritten notes.

Sexcrime

Sexcrime is a physical relationship of people whose goal is not to have children. Love and pleasure in relationships are forbidden. The only reason for a man and woman's relationship is reproduction so that the Party will have more members.

Goodsex

Goodsex is the opposite of sexcrime, it is a physical act of a married man and woman, the purpose of this act is only procreation.

Goodthink

Goodthink are thoughts that follow the ideology of the Party, it is typical for loyal followers of the Party who believes in each word which the Party of Big Brother says.

Oldthink

Oldthink are thoughts from the time before the Party. The Party aims to get rid of Oldthinkers.

Unperson

Unperson is a person who was vaporised and who does not exist anymore. All evidence about this person was destroyed, and it looks like they have never existed.

Duckspeak

When a person speaks without thinking, it can be good when the person speaks about the Party with blind belief, but it can also be used as an offence of an enemy.

Joycamp

Labour camp where people are forced to work.

Crimestop

To stop thinking against the Party or maybe not to think at all and to believe that everything the Party says is true and not to doubt it.

4. A Comparison of the novel and its film adaptation

4.1. Adaptations of *Nineteen Eighty-Four*

Nineteen Eighty-Four is Orwell's masterpiece which is still up-to-date today. It is not easy to keep the quality when adapting it, so the question is whether the quality of the adaptations is still the same or similar as the quality of the novel and whether adaptations give the same message which Orwell wanted to express in this work. At first, it is necessary to look at well-known adaptations of the novel. There are more TV or film adaptations of the novel *Nineteen Eighty-Four*; but only three most known ones and one parody will be mentioned in this thesis, the first one is from 1954, the second one from 1956, the third and probably the most known and best rated one is an adaptation from the year 1984, and a short film which is a parody of the novel is from the year 1999.

1954 adaptation

In 1954 a TV adaptation of the novel was released. It was directed by Rudolph Cartier, and the scriptwriter was Nigel Kneale. The BBC claims that this adaptation was very controversial at that time, and the viewers' acceptance was not good. The viewers were disturbed by how the government was displayed and were shocked by the torture scene in this adaptation, but eventually, it had a very good viewership. (BBC, n.d.) Peter Cushing played Winston Smith, Julia, Smith's lover, was played by Yvonne Mitchell and actor of O'Brien, member of the Inner Party about whom Smith thought that he hated The Party and Big Brother, was Ander Morell. The face of Big Brother was Roy Oxley.

1956 adaptation

Michael Anderson directed this adaptation. It was the first film adaptation of the novel. Edmond O'Brien played protagonist Winston Smith, the antagonist O'Brien was renamed O'Connor probably because of the unity of protagonist actor's surname with the antagonist's one, O'Connor was played by Michael Redgrave, Julia by Jan Sterling. This adaptation is loosely based on the novel, but the storyline is radically different from the novel. E.

1984 adaptation

This movie is the second film adaptation of the novel, it was filmed in the spring and summer of 1984 when the actual novel takes place, and it was released at the end of 1984. The director of this movie was Michael Radford. The actor of Winston Smith was John Hurt, Suzanne Hamilton played Julia, and Richard Burton played O'Brien. This adaptation is faithful to the novel, but there are some differences. Radford also wanted to project rock music of 1980s into the movie: *"In the film, the mass hate rallies are orchestrated to resemble rock concerts of the era."* (Cengage Learning Gale, 2017, p. 19)

Radford wanted to make the movie black and white, but the production company rejected this suggestion, so instead, there was used chemical process of bleaching, but later in some versions, for example on DVDs, colours were digitally modified back. (Cengage Learning Gale, 2017, p. 5)

Me and the Big Guy (1999)

Me and the Big Guy is a short film (it has 10 minutes), written by Matt Nix, a parody of the novel in which the protagonist speaks to Big Brother on the screen until disgusted Big Brother shuts off the screen. When the screen is shut off, the protagonist starts to write how to reach a revolution into a diary.

4.2. A Comparison

4.2.1. Storyline

Both the novel and film adaptation have a dark, frightening atmosphere, but it is hard to portray the atmosphere and style of the novel in the movie. As the novel is mostly narrated via the protagonist's thoughts, it is hard to express it in the movie. These thought paths are shortened, of course, an important factor there is also the fact that the movie is about 2 hours long, and it is not possible to portray all details and thoughts that were mentioned in the novel.

The movie is challenging to understand for people who have never read the novel. Some things and events are not explained properly, and spectators can be confused, for example Newspeak, an important topic for the novel,

is explained very shortly. The point of Smith's job at the Ministry of Truth is not explained. There are short scenes with corrections of articles, but the purpose of these actions is not explained.

There is a long part of the story missing in the movie when Winston and Julia are arrested and Winston is waiting in the prison. In the novel, it is possible to empathise with the prisoners because this scene is described in detail, and it is possible to feel how political prisoners are frightened, but this scene is short in the movie, and it does not have the same effect like the one in the novel. The movie can seem somewhat monotonous compared to the novel, which is very readable and catchy.

4.2.2. Characters

A detailed description of the characters is not adapted into the movie. In the movie, characters are depicted more vaguely, and they did not get the attention they deserve. On the other hand, the movie shows people tired and dusty somehow, according to the description in the novel.

Winston Smith

Smith's appearance is not particularly described in the novel. The only description of Smith in the novel is: "...*Winston, who was thirty-nine and had a varicose ulcer above his right ankle, ...*" (Orwell, 1999, p. 3) In the movie, John Hurt performs Smith, his performance of Smith is trustworthy. When reading the novel, it is possible to imagine the protagonist in this way.

Julia

In the novel, she is described as: "... *a bold looking girl, of about twenty-seven, with thick hair, a freckled face, and swift, athletic movements.*" (Orwell, 1999, p. 11) Again the actor of Julia was a good choice as Suzanne Hamilton looks very convincing when performing Julia.

O'Brien

Orwell describes O'Brien as "*a large, burly man ...*" (Orwell, 1999, p. 11), in the movie O'Brien is played by Richard Burton, who does not fit into

Orwell's description. But Burton's performance is very convincing, and a spectator can believe that Winston thinks that he can trust O'Brien.

Parsons

Parsons is described very similarly in both the novel and the movie. Performance in the movie is convincing, and also his physical appearance stays the same. In both the novel and the movie, he is an eager and active supporter of the Party.

Syme

In the movie, Syme acts and looks similarly to the novel. Maybe his passion for Newspeak is expressed somewhat less in the novel, but in both movie and the novel, he is loyal to the Party. However, he talks too much and is vaporised because of it.

4.2.3. Atmosphere

In the novel, the atmosphere of post-war London is perfectly depicted. The struggles, which are consequences of the regime and the government, are displayed very well. Smith's opinion on the Party, and his concerns about people, who let themselves be manipulated, is shown through his thoughts and the diary he is writing. A dark, frightening atmosphere is shown in the movie, but the scenes are not as convincing as the novel's descriptions. The movie struggles with a lack of details in comparison with the novel. In the novel, much time is dedicated to thoughts and descriptions, making it possible to experience the story for the reader and understand the protagonist's actions. In the movie, most of the attention is paid to Winston and Julia's relationship. It focuses less on the politics, manipulation or fear of people that were the main topics of Orwell's novel.

4.2.4. Similarities

The movie follows the storyline of the novel. The main ideas mostly stay the same in the movie. Writing the diary is important in both the novel and movie. The actors of protagonists are convincing, and readers can imagine Winston and Julia this way while reading the novel. Winston and Julia's relationship stays similar to the novel, although more space is dedicated to

their relationship in the movie than in the novel. But circumstances about their relationship, such as Winston's hate for Julia, his distrust, and their meetings, and spending time together in the room without the telescreen, stayed mostly the same.

The description of post-war London is very realistic. There are some ruins and old houses where some things are broken. The buildings are unkept, and everything looks dusty and washed-out. What is very convincing, is a scene with rats when Winston's fear is very realistic and believable; this part was adapted very well. (Radford, 1984, t. 1:34:45 - 1:36:33) Also two minutes of hate are shown well in the movie.

4.2.5. Differences

Different chronology at the beginning

The novel begins with Winston's homecoming from The Ministry of Truth, and then it continues with Winston writing into the diary and his thoughts, which make clearer what is the world where the story takes place like. (Orwell, 1999, pp. 3 - 10) In the movie, the first scene is when employees at the Ministry of Truth take part in Two Minutes of Hate and scream at telescreen (Radford, 1984, t. 00:35 - 5:35), and after that follows the scene with the diary (Radford, 1984, t. 9:20 - 10:37). This difference is probably because there is no dialogue at the beginning of the novel that could open the movie.

Gesture with the hands crossed over the head

At the beginning of the movie, during Two Minutes of Hate, people in the room raise their hands and cross them over their heads, creating the letter V. This gesture is used in different situations during the movie. It is not mentioned anywhere in the novel.

Addressing each other

In the novel, people address each other 'comrade'; in the movie, people use 'brother or sister'.

Politics vs love

In the novel, Orwell wanted to warn people against the totalitarian government. In the movie, on the other hand, the story focuses on Winston and Julia's forbidden love. Orwell's ideas against totalitarian regimes are not so highlighted in the movie as in the novel.

A different place for the diary

In the novel, Winston has his diary hidden in the drawer of his table, and he writes on the table. (Orwell, 1999, p. 7), In the movie, the diary is hidden behind a loose brick in the wall (Radford, 1984, t. 9:26). In the novel, he puts a piece of dust on the diary to know if somebody read the diary. In the movie, the diary is hidden more carefully, and it is not so easy to find it because nobody would expect that there is a loose brick in the wall.

A scene with Mrs Parsons

In the novel, there is a scene when Mrs Parsons, wife of Winston's colleague at the Ministry of Truth, comes to ask Winston to help her repair a clogged sink; she knocks on the door at the moment when Winston is thinking about Thought Police and the fact that he committed thoughtcrime. (Orwell, 1999, pp. 21 - 22) In the movie, this scene did not appear. And to this scene is related the situation when Mrs Parsons' knocks at the door and Winston lets the diary on the table with the words "Down with Big Brother" written with big letters, which could be, as mentioned in the novel, visible from the door of apartment. (Orwell, 1999, p. 20)

The scene when Winston repairs the sink occurs somewhat later in the movie (Radford, 1984, t. 30:10 - 31:10) than in the novel, and there is left the scene which led to Winston's thoughts that Parsons' children will report their mother one day when the children play and pretend that Winston committed Thoughtcrime, and then the boy shoots Winston with his slingshot when Winston is leaving.

Meeting Julia in front of Mr Charrington's store

In both the novel and the movie, Winston meets Julia when he is leaving the store, but in the movie, this scene is short, and Julia sticks some posters with some other women (Radford, 1984, t. 26:08 - 26:20), while in the novel, Julia is walking through the same streets as he does and he is

sure that Julia is watching him and he is convinced that she will report him, and he thinks about killing her (Orwell, 1999, pp. 97 - 98). This fear and panic after meeting Julia are not shown in the movie.

Note from Julia

In the movie on the note from Julia, there is a place where she and Winston should meet (Radford, 1984, t. 29:09 - 29:17), but in the novel, there is only 'I love you' written on the note, and Winston thinks about the possibility how to arrange a date with her and he meets her during the lunch when they plan their meeting on the Victory Square. It took whole week to arrange this meeting (Orwell, 1999, pp. 104 - 109). In the novel, arranging the date was more complicated and more dangerous, as there were many people who could see them and be suspicious.

Visiting O'Brien

In the novel, both Winston and Julia go to visit O'Brien (Orwell, 1999, pp. 162 - 164), but in the movie, Winston comes alone (Radford, 1984, t. 59:15 - 1:03:10). In the novel, the visit is riskier, and there is no doubt that Winston and Julia do not follow the rules of the Party. Also, in the novel, O'Brien confirmed that he is a member of the Brotherhood, and he explains how Winston gets Goldstein's book with the help of a briefcase exchange. However, in the movie, O'Brien does not say that he belongs to the Brotherhood, and he does not suggest that he does not agree with the Party, and he gives Winston a dictionary of Newspeak, in which the Goldstein's book is hidden. Also, in the novel, Winston reads the book, when he is above Charrington's store with Julia, and he has it for a couple of days, so that Winston and Julia are arrested on the same day. In the movie, Winston reads the book in his apartment the same day when he visited O'Brien.

The scene after Winston and Julia were arrested

After Winston and Julia are arrested in the novel, Winston waits in the prison where he watches other prisoners. There is depicted the fear of the people who are led to room 101. It shows how the people are scared. Also, some people are starving for a couple of days. In the movie, this scene is shortened, and Winston meets only Parsons in prison. In the movie, there

is not mentioned the difference between unpolitical and political prisoners, while political prisoners are considered worse than for example thieves in the novel.

Different Endings

In the novel, Winston is broken in the end, and he believes in Big Brother, and confesses that he loves Big Brother as O'Brien predicted earlier. In the movie confession of loving Big Brother is not so clear and Winston does not seem perfectly believing in Big Brother and the Party.

Shortened details

In the novel, there are many details that did not get enough space in the movie, which makes the movie less understandable for viewers who did not read the book.

Explanation of Newspeak

Newspeak is an important topic in the novel because it is one of the ways how the government manipulate people and make them unable to think against the Party or Big Brother. In the novel there is an appendix about Newspeak which deals with principles of Newspeak. In the film a minimum of time is dedicated to Newspeak and if the spectator has not read the novel before he probably will not understand the purpose of Newspeak.

Above are mentioned the most noticeable differences between the novel and the movie. There are also smaller differences that have almost no influence on the storyline. These differences are for example in chronology, when the scene in the movie when Winston repairs the sink in Parsons' apartment, occurs later than in the novel or when the storyline is shortened, and there are some details missing, mostly in Winston's thoughts and memories, or some things and events happen differently, for example how Winston finds out that Syme does not exist anymore – in the movie he corrects an article about Symes' victory in chess but in the novel he realises that his name has vanished from the list of chess players.

In the movie, Winston is more careful, for example when he goes to visit O'Brien, he goes alone, and he does not speak about Brotherhood or Goldstein during the meeting. In the book Winston confesses that he and

Julia hate the Party, and that he committed thoughtcrimes. The other example of more carefulness is hiding of the diary, when in the movie Winston hides the diary behind the loose brick in the wall, in the novel he puts it into the drawer and puts a piece of dust on the cover of the diary, to know if somebody has found it. This is interesting because in the movie, the fear of Thought Police and vaporisation is not so well expressed; still, Winston is careful and does not risk more than is necessary.

5. Conclusion

Looking at the novel *1984* and its adaptation, there is one important question: What is better, the novel or the movie? The winner of this comparison is, not surprisingly, the novel. The most important reason for this result is that the novel has about three hundred pages where the detailed thread of ideas, images and memories are shown, and it has more space for explaining the whole situation. The movie is well-made, but it does not show the purpose of Orwell's novel clearly enough as it focuses more on the relationship between the protagonists.

The depiction of the story in the adaptation mostly follows the novel, but unfortunately, it takes some shortcuts and spectators are supposed to know the novel before watching the film. A spectator, who has not read the novel before, would probably be confused, and it would not be easy to understand the circumstances. For example, Winston's thoughts are substantial for the storyline of the novel, but many of them do not occur or stay unexplained.

Orwell's portrayal of the dystopian world is very realistic, and the reader realises that the threat described in the novel, that the world could become a terrible place for living and the government would manipulate people and eliminate people who would do something that the government does not approve of, is real and that our world could change this way. Orwell wanted his novel to warn people against totalitarian regimes as this threat was very real after World War II. In the movie, the story is depicted less realistically. The reader does not realise the novel's main idea. The movie does not give the same message to spectators as the novel gives its readers. The movie is well processed, but the template is too complex to be adapted into a great movie.

This thesis aimed to compare the novel *Nineteen Eighty-Four* with Michael Radford's movie. The novel is adapted well, but not perfectly. Some important scenes were not adapted or were shortened. The freezing feeling during reading the novel, empathy with the protagonist and realisation how lucky we are living in a country where we have freedom of speech and enough of food and daily-use things are not so well adapted into the movie.

In the novel, these topics are hinted on but the viewer does not realise the whole fear and dread till Winston's torture at the Ministry of Love. In the novel, the description of the nightmarish world is more convincing, and people start to think about details in real life which could theoretically lead to this situation. It helps us notice some similarities between the novel and today's world too. It is hard to transfer these nuances into the movie, and many of these details did not occur in the movie.

The movie is more like a variation on Shakespeare's *Romeo and Juliet* in the world where people are not free and have to follow the rules to stay alive. The movie focuses more on this relationship than on the warning against totalitarian regimes. The movie focuses on the love which could and will end badly.

The movie is well processed and adapts most of the events in the novel, sometimes with some variances in chronology or details, but it is clear that the movie is an adaptation of Orwell's powerful novel. The biggest difference between the novel and the movie is that the movie focuses more on the relationship between Winston and Julia, but it can be considered better than in the novel because it causes that viewers experience the whole story with the protagonists. The other substantial difference is missing explanation of Newspeak. Main reasons, why the movie is not as great as the novel, are some missing details and the fact that it is not possible to adapt three hundred pages full of action into a two hour movie.

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Resumé

Cílem této práce je srovnání románu *1984* s filmovou adaptací Michaela Radforda z roku 1984. V práci jsou vysvětleny pojmy utopie a dystopie, zmíněny jsou také dystopické aspekty v dalších známých románech. Dále se práce zabývá životem a dílem George Orwella. Dále je v práci analyzován román *1984* a s ním související pojmy. Prostor je v práci věnován také Newspeaku. Poté se práce zabývá televizními a filmovými adaptacemi díla a rozebírá rozdíly mezi Orwellovým románem a Radfordovým filmem. Z porovnání vychází lépe Orwellův román, ale především proto, že film má méně prostoru pro detaily než kniha a nedokáže tak dobře jako kniha přenášet myšlenky a vzpomínky.

Annotation

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Název práce:	Srovnání románu <i>1984</i> s filmovou adaptací z roku 1984
Název práce v angličtině:	A comparison of the novel <i>Nineteen Eighty-Four</i> with its 1984 film adaptation
Anotace práce:	Cílem této práce je srovnat Orwellův román <i>1984</i> s filmovou adaptací Michaela Radforda, práce se také věnuje pojmům, které jsou pro toto téma stěžejní, např. dystopické literatury a životu a dílu George Orwella.
Klíčová slova:	<i>1984</i> , srovnání, George Orwell, dystopická literatura, utopie, kniha vs film
Anotace v angličtině:	This thesis aims to compare the novel <i>Nineteen Eighty-Four</i> with Michael Radford's adaptation of the novel. The thesis also deals with significant terms regarding this topic, for example dystopian literature or Orwell's life and work.
Klíčová slova v angličtině	<i>Nineteen Eighty-Four</i> , comparison, George Orwell, dystopian literature, utopia, book vs movie
Rozsah práce:	33
Přílohy:	0