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Bakalářská práce

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The Great Gatsby- the comparison of the book with its film adaptations

Prohlašuji, že jsem bakalářskou práci na téma The Great Gatsby- the comparison of the book with its film adaptations vypracovala samostatně a použila jen uvedených pramenů a literatury.

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.....
vlastnoruční podpis

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INTRODUCTION

In these days, when the world is getting faster and faster and most people has not much time for the things they like, some of us often rather watch a film, than take the book and relax when reading. The film industry still releases more and more films, where some are quality and some worthless. Nevertheless, there are also people, who like to read and reading books is a hobby for them. Try to think, if you are one of them, how many times have you said that the film was not as good as the book, or the film is totally different from the book's plot or even that the film made you disappointed because of lack of information, which are covered in the written version. We are used to rate the film adaptation exactly according to the book, but when thinking about it deeply, the attitude of the director can add his beneficial own point of view in the film, or even make it better.

The aim of this thesis is to compare the book *The Great Gatsby*, written by one of the best American authors, Francis Scott Fitzgerald, with its two film adaptations by Jack Clayton (1974) and Baz Luhrmann (2013), as well as the focus on Fitzgerald's life. Another aim, included in the theoretical part, is an attempt of introducing the period, in which the book takes place- the roaring twenties. *The Great Gatsby* in its written form is considered to be a significant piece of work of the modern America. As Strombergová claims (1999) it is often titled as the bible of the twenties (Strombergová, 1999, p. 15).

The reason why I chose this theme is because I find very interesting to watch the attitudes of all three makers of this story, as the creator, so the adapters and compare them together. The twenties are described as the gold times and in the story of *The Great Gatsby*, it plays an important role.

The first chapter deals with the age of the twenties, where the situation in the USA was finally more relaxed, after the war. The value of this part is supported by the time when *The Great Gatsby* is situated. Themes such as the political situation, society, culture, prohibition and literature within the Jazz Age are mentioned.

Chapter number two focuses on the life of Francis Scott Fitzgerald as well as on the people, who influenced his writing significantly. His wife, Zelda Fitzgerald for instance, was his life muse, who was transferred to Fitzgerald's novels and with whom Francis experienced pleasures, but either struggles. Ernest Hemingway and Fitzgerald had an extraordinary relationship, appearing in this chapter, which both of them supported in writing.

The Great Gatsby as the story, is described in the third chapter, where the characters as well as the plot are described.

In the practical part of this thesis, I focused on the theory of film adaptation, and also some basic information of both adaptations is included. The aim of the comparison is to classify the types of translations according to Cahir (2006), where two scenes are used for the resolutions. The summary and final assessment appears in the very end of this work.

1 THE ROARING TWENTIES

“Girls dancing the Charleston. Gangsters carrying machine guns. Charlie Chaplin playing comical tricks. These are some of the pictures that come into people’s minds when they think of the United States in the 1920s. The “roaring twenties.” Good times. Wild times.”(O’Callaghan, 2004, p.92).

1.1 The United States of America after WWI

“When World War I ended in 1918, people danced in the streets. Bells rang. Whistles and horns blew. Americans were happy that the war was over.”(McAuley and Wilson, 1987, p. 359).

According to McAuley and Wilson (1987), there were some changes in society and culture which appeared after the war. Between the first of all great changes belong mainly voting rights for women. Although a group of women had been fighting for the right to vote in political elections much earlier, this law came into the force in all American states in 1920, as the Nineteenth Amendment. McAuley and Wilson (1987) also claim that the reason why all this happened was principally rooted in WWI- there was an urge for women to take jobs intended rather for men. Women were suddenly able to manage hard jobs which completely changed the point of view about their abilities (McAuley and Wilson, 1987, p. 360).

Changes itself were also completed by approved proposal of citizenship for Indians in 1924. This suggestion was considered to be justified according to Indians’ prowess and willingness to fight in WWI, even though they had not had to (McAuley and Wilson, 1987, p. 361). On the other hand, McAuley and Wilson (1987) say that the same prowess and willingness was proved by blacks in WWI as well, but the effort of having the same Civil Rights as white people was obviously vain. Still too many Americans stood the opinion, that black people were not equal to them. The secret group called Ku Klux Klan was founded in this case (1987, p. 360-361).

The development and evolution of the society was also influenced by the progress of industry. The USA became a wealthy community, thanks to WWI, when many countries were under the obligation to them, claims O’Callaghan (2004). This situation caused the expansion of many American factories, which started to generate new inventions such as radios, cookers and what is more, cars (O’Callaghan, 2004, p.92).

People and generally the complete American society has never been so developed and in such a good condition as then. Thousands of invested dollars were put into very prosperous companies. Americans were investing their money, spending salaries and enjoying their lives without any reproaches. Those were gold times. American motto was “Live now, pay tomorrow”, no matter how misleading could it sound (O’Callaghan, 2004, p. 92).

1.2 Culture and the society in 1920’s USA

According to History (n.d.), culture in the roaring twenties became very important and people began to emphasis on their status in the society. Many new inhabitants appeared in the city and living there became a style of modern living. The economic prosperity enabled many people to afford a lot. From farming-oriented countries to “consumer society”. The fashion of that society was to acquire similar or even the same wares, to be influenced by the only style of music and to be creating new special local slangs. Big cities such as New York, Chicago and many others were “infected” the most. The music and this kind of lifestyle was very modern and in the society mostly appreciated (History,n.d.).

1.2.1 Jazz Age

As the time went by, people were more and more daring in clothing and enjoying the night lives, so music also spread in the cities. Young people expressed their freedom by drinking alcohol and dancing to black music, called the Jazz. Digital History (n.d.) refers to that everywhere were playing some jazz bands, even in such halls as Savoy in New York, or Aragon in Chicago. People loved to forget everything and have fun and feel free (History, n.d.). In 1920, according to Digital History (n.d.), jazz music included such artists as Louis Armstrong, Duke Ellington, Fletcher Henderson, Bing Crosby and many others (Digital History, n.d.).

1.2.2 Literature of 1920’s

As the people and the society started to be daring in every ways, so literature did. Readers of all age categories had been used to specific literature without any forbidden topics, which had not horrified anyone. However, time had changed and authors tried to write more openly about taboos such as women, sex, wars and topics which were on the edge with morality. The period of this kind of literature is used to be called “modernism” (Boundless, n.d.).

“*The loss of self and the need for self-definition is a main characteristic of the era.*” (Boundless, n.d.). Main thing affecting the writing of such pieces of work was the almost slogan of the roaring twenties- breaking the traditions. Affected by the war, voting rights for women, racism in the form of Ku Klux Klan, invention of the car and the plane, writers felt the need of sharing the advantages and disadvantages in their novels or poems. The feeling of inventing something new even in literature was there covered too. So there were formed some literary groups and movements. Lost Generation, for example, wrote their fiction about the awe of wars. Exception among this group was Francis Scott Fitzgerald, who is the author of *The Great Gatsby*, which is a psychological novel including typical parties and society of 20's of 20th century, but also describing individual personalities and sometimes mad minds, performing in this fiction. The society's reaction was not so satisfactory for Fitzgerald as he had been expected. People were not used to read such true descriptions of alcoholic logic or strong emotion of love. According to Boundless, *This Side of Paradise* by Fitzgerald had also an uncertain impact on the people because of describing the youth generation living in the roaring twenties (Boundless, n.d.).

Great role in the period of the Roaring Twenties had also the Harlem Renaissance, or according to Quinn (2011), „*New Negro Movement*”. When considering the literature, the direction like The Harlem Renaissance must not be forgotten. Name of the movement was after the New York's neighbourhood Harlem, which was the most affected place within the Great Migration. As Quinn (2011) points out, the aim of the Harlem Renaissance was to refer to „new negro“, who is able to read, write, work and also procreate artworks such as music or literary work. In general, “new negro” is able to live on its own, not to be slaved (Quinn et al, 2011, p. 188- 192).

There is written at Boundless that one of the most significant change in literature was also the point of view of gender. The emancipation of women began to be taken seriously. Here again, boundless.com refers to *The Great Gatsby*, showing the right for women's own opinion as a normal and usual condition (Boundless, n.d.).

In conclusion, literature had changed as the whole society of the Jazz Age. Everything went to more modern way and writers wanted to point out the experiences and the psychological side of the life and world they were living in. On the other way, alcohol, pills or drugs affected some writers in their works and also caused their death.

1.2.3 Golden Youth of 1920's

The roaring twenties are often connected with the gold era of youth and younger adults dancing in the clubs or having parties in their residences. Every single weekend there was a party at someone, who was rich. People were looking forward to it. People had enough money for it and could afford such fun almost every day off. That was their attitude and their life style (O'Callaghan, 2004, p. 92).

Popular dance in 1920's was Charleston. Clothes were totally different from the earlier times. Everything got shorter and women were not afraid to show their femininity (O'Callaghan, 2004, p. 92). Typical illustration of this social condition can be seen in the *Great Gatsby*, which became the link of the Jazz Age. "*Many were shocked by the changes in the manners, morals and fashion of American Youth, especially on college campuses*" (An Outline of American History, 1994, p. 253). In general, Francis Scott Fitzgerald captured the whole roaring twenties and its nightlife and entertainment in his short stories or other novels (ibid). Some new kinds of slang were created and also new words, which were typically used in 1920's, but now they are almost forgotten. One of the most known slang expression is "*flapper*", which is the word used for pointing out girls and women in 1920's, who were attending parties and had fun, such as only man had in earlier years. One of the flappers was for instance Zelda Fitzgerald or Edna St. Vincent Millay. They were drinking alcohol, playing cards and enjoyed lives as men did (Čaňková, 2005, p. 23-24).

1.2.4 The Prohibition and its impact on society

In 1919, The Eighteenth Amendment was put into the American Constitution and contained the prohibition of making or selling alcohols. Supporters believed it would change the society into healthier and happier state. It should have stopped the alcoholism and drunkenness. However, there were people who disagree on this amendment and so there was beginning of breaking the prohibition law intentionally and steadily. There were created some places where you could buy alcohol or either to sit and have a drink within a party and rich society. These illegal drinking places were called "*speakeasies*"- they were opened all over the country (O'Callaghan, 2004, p. 95). O'Callaghan wrote that "*The city of Chicago had 10 000 of them. New York had 32 000*". Owners of these speakeasies bought the alcohol from smugglers who were called "*bootleggers*", who worked in gangs or "*mobs*". The most famous bootlegger, who was a boss of Chicago mob, was Al Capone, or "*Scarface*". Almost common were fights among those mobs which also caused many street wars. The winners

became more powerful and of course richer. Money was not used just for the smuggling, but also for bribing police, which let them do whatever they wanted then. In 1920, Americans considered the prohibition as a scandal, because of the corruption and high criminality in cities. Finally, the prohibition was stopped in 1933. However it let fatal aftermath on society, trade or even government. On the other hand, bootleggers were still rich and started to set up another business (O'Callaghan, 2004, p. 95).

1.2.5 Lost Generation

As a result of World War I, there were many men who had fought as soldiers in this war and saw lots of death, blood, human suffering and mental exhaustion. Their return was too grievous, so that some of them could not live a common life anymore. Many committed suicides. Many became homeless and many lost their wives or even whole families. One of them was also a group of writers called the Lost Generation. Most of them went to the war in 1917 in order to do something and to join the army. They considered the war as a kind of excitement. *“In fact, most of them joined for the vaguest of reason”* (Quinn, 2007, p.238). After the war, all these men described their condition as a death and many had lots of serious injuries (ibid).

According to Quinn (2011) the name, or the phrase *“lost generation”* was firstly used by French Gertrude Stein, who had heard it and changed it into the liberal label. The adjective “lost” is there because the loss of any root or any tradition. Quinn (2011) also claims that it was lost because education and state had prepared everyone for completely another world than the post war world. Lost because it had no devotion, no regional origin and they tried to live in exile. Lost because of refusing all old principles and not creating new ones. And what is more, they lost God. Lost generation was not lost itself, but they let everything by future and they shared the same attitudes and adventures. After the war, they refused to write about it, refused to work in advertisement, as a salesmanship or other modern professions. *“They felt alienated in this commercial world, and therefore left in those two directions: Greenwich Village or Europe”* (Quinn et al, 2011, p. 188).

Greenwich Village became the first area, where the modern style of living spread. Everybody desired to live there. However the space there was not endless, so it extended across America. *“Women began smoking cigarettes on the streets of the Bronx, drinking beer and cocktails in Iowa and having perfectly swell parties in Seattle. This prepared the American public for the new generation of writers”* (Quinn et al, 2011, p. 189). For the

generation which was called the Lost Generation. Francis Scott Fitzgerald earned a lot of money by writing stories of the Jazz Age and novels about flappers and wrecked rich men. Hemingway and John Dos Passos became well known authors before their thirtieths. Two representative novels were showing people the attitude of this generation. *The Sun Also Rises* written by Hemingway and *The Great Gatsby* by Fitzgerald. Both novels demonstrate the emotions and feelings their heroes went through life and marginally concern the thought of American dream (Quinn et al, 2011, p. 189- 191).

Lost Generation had no great impact in their contemporaneity but in later years. Writers of this movement were too young to understand the upturn they had. The changes brought writers of older generation, such as Theodore Dreiser, Sherwood Anderson, Sinclair Lewis or Eugene O'Neill (Quinn et al, 2011, p. 192).

2 FRANCIS SCOTT FITZGERALD

One of the best Lost Generation writers is considered to be Francis Scott Fitzgerald, who lived only a short life full of alcohol, parties and wild relationships. He is the author, who is described as a man who married a heroine from his novels. Francis Scott Fitzgerald, who was poised to live the American dream, with his young, free spirited wife (Leroy, 2009, p. 170).

2. 1 Fitzgerald's early life

Francis Scott Fitzgerald was born on September 24th 1896, in St. Paul in Minnesota. He was the first and only son after two sisters, who died right after their births. The name Francis was inspired by his cousin Francis Scott Key, who was a famous lyric writer. His mother, called Mary McQuillan, came from Catholic family, originally from Ireland. McQuillan's family had a grocery in Minnesota and that made them well living. Fitzgerald's father, Edward Fitzgerald, had had business with wicker furniture in St. Paul. The shop was prosperous, but after some time it failed. After this experience, he decided to work as a salesman for Procter & Gamble. When Francis had 12 years, his father lost this job and that was the reason for coming back to St. Paul. Fortunately, his wife Mary got the family heritage and there was no way but start to living from it (Biography, n.d.).

Scott was an ambitious young man and his dissatisfaction with his social status led him to be remorseless and go for his goal. He was not so popular among his peers and some of them did not even like him. He attended St. Paul Academy. When he celebrated 13 years, he wrote his first detective short-story, which was published in the school newspaper. His parents decided to send him to prestigious school, Newman school, when he was 15. The school was Catholic preparatory and it was just a few kilometres from the centre of Manhattan. As his schoolmate said, he was very imaginative, he had observational talent, unbelievable critical taste and sceptic mind. On the other hand, he immensely suffered because of his talent for writing. Scott needed to conform to the school and give up his misfits behaviour. After all, he passed the entry exams to the Princeton, one of the most prestigious universities in USA (Strombergová, 1999, p. 15-16).

Because he was such a good writer since his earlier age, Father Sigourney Fay noticed him and developed Scott's literally ambitions even further. Father Fay was for Fitzgerald someone like his father and pedagogue in one person. He acquainted him with famous people and gave him many advices as of studies, so of army. Thanks to Princeton, Fitzgerald became

one of those men with great education and definite social status. However, his opinion on Princeton was not so positive. He described that university as too much snobbish than aristocratic, then he had expected. Although, he behaved many times as a snob. Scott behaved half-heartedly and provocatively. As an evidence can be considered a sentence, he said when he came later to a lesson: "It is absurd to expect from someone like me to come on time. I am a genius!" However his superior abilities were not enough to pass the final exams (Strombergová, 1999, p. 17- 20).

After his failure in Princeton, there comes a rescue in form of the World War I. His generation of young men was full of convictions that the check-in to the war is a kind of heroism, sense of duty and compulsion to death. Fitzgerald did not hesitate and signed up to the US Army. In his letter to mother there was said: "*As for the Army, do not talk about tragedy or heroism, I hate both of them. I considered this matter coldblooded, not as the oblation for the motherland. I have decided just because of social reasons. I have never been so serene.*" (Strombergová, 1999, p. 20). Although, as Brucoli (1998) claims, it is well-known that he was not as brave as he thought he is. However in his own fancies, he was a war hero. He always dreamt about things, but without its fulfilment, he imagined as it had happened. The war itself was not so interesting for him. The same situation as in Princeton took place in the Army. He became a lieutenant and his base was near Kansas City. In his own mind, he was a very important segment of the Army, but in reality, he did not know anything about army and did not bear any responsibility for his "own people". His only job he did was writing a novel. He wrote secretly or in public whenever he could (Brucoli, 1998, p. 29- 31).

As for the publications connected with this era, *The Romantic Egoists* is the only one and it declares everything about him and his generation. He left the Army without becoming a hero. The war in Europe was not important for him and he concentrated only on writing (Strombergová, 1999, p. 20-21).

After the war, he was twenty-two and he was looking for some job. He put his curriculum vitae to many publishing, but he did not succeed even in press. The only company, which accepted Fitzgerald, was an advertising agency, where he generated slogans. Because of his low salary, he started to sell some of his poems and short stories he had written before. Finally, this brought him a fortune, because a newspaper company enabled him cooperation and began to publish his short stories. He decided to publish the novel he had written during the war and became famous and professional writer (Strombergová, 1999, p. 22-23).

2.2 Fitzgerald and Zelda Sayer

Zelda Sayer was born in the rich family of Supreme Court judge, Antony Sayer, and his wife Minnie, who was 40 when she gave birth to their daughter. Unlike Francis Scott Fitzgerald, Zelda was very esteemed, from prosperous family and with high social status. She was pampered and good looking, with great schools and athletically talented. Although Zelda's father was very strict and tidy, her mother protected her and allowed her to enjoy the nightlife in New York. She became very familiar to her generation and also one of those flappers in twenties. Zelda's American Dream was to become beautiful, spoiled and rich woman, who is always spotlighted. Francis and Zelda had this desire in common, because he wanted the admiration and understanding as well as her. However, the success is gained easily, but to keep it is much harder. Zelda soon became addicted to her social status and success among the golden youth. It was like a drug for her and whenever she had not this drug, she could not work (Strombergová, 1999, p. 24-30).

Francis Scott Fitzgerald and Zelda Sayer first met at the end of the World War I when Americans intervened to the war. Strombergová (1999) claims, that while other authors of the Lost Generation were looking for themes to forget the war, Fitzgerald was sure about his aim. He started to write novels about the roaring twenties and his main characters often represented his own figure and his fictive adventurous life (Strombergová, 1999, p. 31-38). According to Leroy (2009), Zelda, for instance, appeared in almost every novel. She was his bottomless model and inspiring muse. Their relationship was the reflection of the twenties- both of them wanted as much as possible and mainly right then and without any restriction. Their aim was to Fitzgerald would write as many good novels as he could, while Zelda would be his muse and she would have her man in every ways (Leroy, 2009, p. 13- 94).

According to Leroy (2009), their relationship suffered from the very beginning, because of the number of differences between them and the lack of communication. Both of them were jealous and the behaviour of each other was unbearable for them. On the other hand, they could not live without the other one (Leroy, 2009, p. 137- 167). Strombergová claims that basically, one of few good things which they made together was their only daughter, Francis "Scottie" Fitzgerald. "Ups and downs" that was their relationship. After some time, Zelda had mental problems and she spent almost the half of her life in hospitals (Strombergová, 1999, p. 39- 115).

Francis Scott Fitzgerald still needed a lot of money, but he could not save any. However, his sources was not enough to made his living, therefore, he was still falling deeply and deeply into depressions, which he used to solve by drinking alcohol. In 30's, he was fascinated by movies, and decided to go to Hollywood to try to become a screenwriter. He might have had some chance, but he wasted all money on alcohol and parties. His life was a disaster and he started to realize it. None of his contract lasted for long time because of his alcoholism and so he was several times hospitalized in rehabs (Shmoop, n.d.).

Fitzgerald died on 21st December, 1940 of a heart attack in the age of 44. There were only a few people on his funeral. Zelda Fitzgerald outlived her husband for almost 8 years. She died tragically in a sanatorium when a great fire broke out in 1948. They both are buried in the same grave. On the grave, there is written the last sentence from *The Great Gatsby* (Leroy, 2007, p. 164- 165). “*So we beat on, boats against the current, borne back ceaselessly into the past.*”(Fitzgerald, 1971, p. 188).

2.3 Fitzgerald and Hemingway

They first met in 1925, when *The Great Gatsby* was released. Ernest Hemingway and Francis Scott Fitzgerald were not friends from the first meeting, but according to Bruccoli, their very special relationship was kind of inspiration for both of them. Not for writing, because when they met, both of them had his own style of writing created, but for their lifestyle, behaviour and sharing ideals and values of literature (Bruccoli, 1998, p. 29).

While Fitzgerald was considered to be a playboy for his generation, Hemingway was more accountable and he considered himself as a real writer and a professional. When talking about Fitzgerald and his writing, it was more likely to be a job for him. Just to earn some money and enjoy his life in company of rich people. It is worth pointing out that both of them had weakness for women. However Bruccoli (1998) claims that Fitzgerald was faithful to his only wife Zelda and his pose of playboy was just a sham, while Hemingway seemed to be noble and answerable, but his personal life was full of marital escapades and as it is generally known, he was married three times. Although Hemingway did not show, he hated Fitzgerald's wife Zelda and considered her as a destruction of his talent and personality (Bruccoli, 1998, p. 31).

There are many letters of Fitzgerald and Hemingway, which are still preserved. One could draw the conclusion that they were very good friends. When reading some letters, their salutations seem to be very well-disposed as they were friends all life. However, they met

only a few times. On the other hand, when Fitzgerald lived, they considered to be close friends and especially muse for each other. When a book of one of them was published, the other tried to do some review, just to see their opinions for the future piece for writing. When comparing their letters, Ernest had very unique style of writing, showing his satirical and ironic type of humour, while Francis was more reserved. Although there are some letters, when Fitzgerald imitated Hemingway's dirty words and crude sense of humour (Brucoli, 1998, p. 45, 88).

It could be argued that Fitzgerald felt pointless veneration to Hemingway and he cared of his opinion more than usual. On the other hand, Hemingway esteemed him not at all. After Fitzgerald death, Ernest did not write anything good about Fitzgerald and moreover Brucoli (1998) claims that he even did not regret his fate. He considered him as a wrecked alcoholic (Brucoli, 1998, p. 223- 229).

It is almost certain that their strange relationship was not classical between two writers. There are many rumours that Hemingway and Fitzgerald were homosexuals and had passionate lover's relationship. However, it has never been proved. It might have been because of Zelda, because as Brucoli (1998) asserts, she complained about their sexual life and felt jealous of their correspondences. Or, what is also probable, it was because of some gossips which were heard in New York. Any letter does not exist, which would prove this speculation. To disprove it, Fitzgerald really loved his wife and Hemingway liked to alternate his wives. Therefore, it is considered to be unreal (Brucoli, 1998, p. 124- 125).

Ernest outlived Francis for 21 years and published many quality novels and short stories. More than Fitzgerald caught in his live. However they both are still considered as the most significant authors of modern literature (Brucoli, 1998, p. 223- 241).

2.4 Francis Scott Fitzgerald as the author

Francis Scott Fitzgerald is an author of many famous and successful novels, short stories and autobiographical pieces. Even nowadays, his pieces of work are very popular among a young generation. Between his most famous novels and short stories belong: *This Side of Paradise* (1929), *Flappers and Philosophers* (1920), *The Beautiful and Damned* (1922), *Tales of the Jazz Age* (1922), *The Great Gatsby* (1925), *All the Sad Young Men* (1926), *Tender is the Night* (1934) and many others (Strombergová, 1999, p. 133).

3 THE GREAT GATSBY BY FITZGERALD

The Great Gatsby is considered to be a masterpiece of Francis Scott Fitzgerald. If not a chronicle, it became to be a complex of stories and characters from the real Jazz Age. The novel was firstly published in 1925 and it was not so high-selling book as he had expected. However, after his death, it became a book of fulfilled American dream, so the venality increased. On the other hand, this book do not show us only the American dream and the golden twenties, but also compares how one can became rich. Fitzgerald points to a self-made man and man who received property by accident, at the same time. Many symbols of the Jazz Age are mentioned there, such as prohibition, parties, flappers, fast cars, effervescence of that period, scams and intrigues (Highlights of American Literature, 1981, p. 182-188).

Despite of these superficial things, there is still an internal love story, which has a dominion over the main character. As is this novel called a diary of the Jazz Age, it could be also considered as a partly autobiographical piece of work. One reason is the narrator. He tries to understand the sense of the life and the scale of money. The second reason is also the wealth of Gatsby for which Fitzgerald longs the whole life. The story is told retrospectively and it all begins when Nick Carraway, the narrator of the story, moves to New York (Quinn et al, 2011, p. 191-192).

3.1 The plot

The story is set in New York City, more precisely, on Long Island. Two parts of the island represents two sights of the richness. While on the East Egg village, where live fashionable people showing their wealth by big residences and calm snobbery, on the West Egg village, there live people holding big noisy parties and showing their promiscuity. Our narrator called Nick Carraway is living on the East Egg, where he rented a house in 1922 because he wants to trade with securities in New York. The bon business is very modern there. He comes from a prominent family, which he calls "*well-to-do people in this Middle Western city for three generations*" (Fitzgerald, 1971, p. 8).

Next to him lives a mysterious man, who is called Jay Gatsby. The only thing Nick knows about him is that he organizes big parties for the whole New York's cream of society. He does not have the opportunity to meet him in the beginning. On the East Egg village, there live Nick's cousin Daisy with her husband Tom Buchanan and their little daughter. When Daisy finds out her cousin Nick lives next to her, she invites him for dinner. Nick meets

Daisy's friends Miss Baker who is a golf star and best friend of Daisy. He finds out that they have some problems in their marriage and together with Miss Baker they hear an argument between them. Later Nick realizes that the argument was because of Tom's mistress, who continuously calls Tom to come to her place. Due to this fact, Tom decided to take Nick to the city on the other day.

In the city, Nick gets to know Myrtle Wilson, a married mistress of his brother in law. Myrtle is married to George, who owns an auto garage and does not much care what Myrtle do in her free time. Myrtle and George even have a flat for their lovers' meetings. Nick experiences a stormy party in the flat, full of alcohol, pills and shameless behaviour.

One day, when is Nick is still wondering who is the mysterious man Gatsby, comes a delivery man and gives him an invitation to one of the Gatsby's party. He goes to the party and meets Jordan Baker again. At the party, Nick hears amazing stories about who Gatsby is and tries to find him. In the end, Jordan meets Gatsby and then Nick as well. Their conversation is considered to be strange. However, soon, Nick realizes why. Miss Baker tells Nick the story about his cousin Daisy and her first big love Jay Gatsby, in those days very poor American soldier.

Later, when he went to the war, Daisy got married Tom because of his wealth. Then Gatsby became a very rich man and came to live on the East Egg, right opposite to the Buchanan's mansion. The only reason why is he making all these great parties is that he hopes one day Daisy will come. The reason why Nick got the invitation to the party is that Gatsby wanted to meet him and be closer to his big love Daisy. Jordan asks Nick for inviting Daisy and Gatsby to the afternoon tea to get them together again. After they meet again, they start planning the life together. Tom soon realizes that something is on that Jay Gatsby.

One afternoon, Jay, Jordan and Nick are invited for the lunch to Buchanan's house. After eating, they decide to go to the city, because Daisy is very nervous and wants to have a drink somewhere. Tom persuades Gatsby to take his car and Nick takes Gatsby's. Jay drives to the city with Daisy and Tom drives with Jordan and Nick. Tom stops at Wilson's garage to ask about his car. Myrtle is watching him behind the window. They leave and rent a room in the beach hotel. After a few arguments, when the atmosphere is still going down, Gatsby tells everything about him and Daisy to Tom. However Daisy refuses every sentence, because she is scared of Tom. She does not know what she wants. They leave the hotel and go home. Daisy wants to drive Gatsby's car and leaves with him. She is driving so fast, that she knocks

down Myrtle Wilson who runs over the road. Gatsby tells only Nick that she was driving. However, Daisy never tells the truth and Tom tells Mr. Wilson who owns the car which killed her wife. Wilson goes to Jay Gatsby's house and shoots him and then himself. The only person who is caring of Gatsby's funeral is Nick. Daisy does nothing and moves out with Tom. Yet Nick realizes how great person Gatsby was and finds out everything about how he got his property. In the end, after all the parties in Gatsby's house and all the people who visited them, the only friend of Gatsby was Nick Carraway (Fitzgerald, 1971, p. 7- 188).

3.2 Characters of The Great Gatsby

Kříž (2002) claims, that there is a strong connection between Francis Scott Fitzgerald and his characters in the Great Gatsby. At the main point between him and Jay Gatsby (Kříž, 2002, p. 68-70).

3.2.1 Jay Gatsby

As a major character is considered to be Jay Gatsby, who represents a mysterious person, about whom nobody knows anything. Every single weekend, he organizes parties for people from the whole New York. Even without an invitation card, anybody can come. In theory as Kříž (2002) states his character could be analogized to Francis Scott Fitzgerald's personality (Kříž, 2002, p. 68- 76).

3.2.2 Nick Carraway

The narrator is Nick Carraway. He has a significant role in the novel (1971) because he sees the whole story from another perspective. He could be described as a human, who do not belong to their rich world, although he is not poor, but he do not need to show it to everyone and see the real world behind the wealth. Fitzgerald (1971) describes him as tolerant, quiet and open-minded man, who is a good listener as well. Because of this, people tend to tell him their deepest secrets, as happens in the book (Fitzgerald, 1971, p.7- 188).

3.2.3 Daisy Buchanan

Daisy is a woman, who is married to Tom Buchanan. She loves men's attention around her and tries to use sophisticated language to impress them. The whole story the reader expects she will find that Jay Gatsby is to one, but she shows herself as a careless person who wants to be seen as a good one in every situation. It is generally known that Fitzgerald wrote

his female character after his wife Zelda, who was a flapper as well. In this novel there could be seen some connection between Zelda and Daisy (Kříž, 2002, p. 70-76).

3.2.4 Tom Buchanan

Tom Buchanan is a polo player, who comes from an old rich family and graduated on Yale University. He likes to show his wealth and despises with everyone who is not as rich as him. In this story he is a bad guy. He is careless and rude man who has strong opinions and principles such as racial attitudes, which he shows. He is married to Daisy, but their relationship does not work. Soon he finds a mistress, who is on the same way as he. He acts badly and brutally (Fitzgerald, 1971, p. 7- 188).

4 THE GREAT GASTBY BY TWO FILM DIRECTORS

4.1 Literature on the screen in general

According to Hutcheon (2006), nowadays, the movie adaptations seem to be everywhere we go. There are mostly adapted genres as novels and short stories. However, Hutcheon (2006) claims that these are not the only genres which are popular to adapt. Other works such as plays, musical or even ballets can be considered as modern adaptations. These kinds of film versions are often called “remakes” (Hutcheon, 2006, p.2).

When talking about adaptations of a famous book, there is always an expectation that the film will not be as good as the book. Cahir (2006) points out that it is because once a story is written, and the viewer knows it from the author’s aspect, so that it is hardly acceptable for him to capture and understand the point of view of the director (Cahir, 2006, p. 13).

When considering the production of the film, according to Dafilmschool (n.d.) “*the director is often called the captain of the ship*”, which means, that the director is the one who the film is depended on and he is the one who is supposed to be the creative leader for his “garrison” and audience. When watching the film, there tends to be always a strong attitude coming from the director and that is the difference between the original written version and the film adaptation (Dafilmschool, n.d.).

“*Every act of translation is simultaneously an act of interpretation*” (Cahir, 2006, p.14). Adapting a book is not just a process of the director’s mind but also a process of the theoretical aspects and interpretation. As Cahir (2006) states there are three kinds of theoretical forms of film adaptation which are called the *translations*. The first called *Literal* tends to be rather very close to the original work, while the very opposite is called *Radical* and within this form of translation, there are often two or more changed standpoints. Between these two translations, there is another one, called *Traditional translation*. This one deals with the work as a unit. Just a few fraction details are changed and there are hardly-ever some scenes erased or a bit reworked (Cahir, 2006, p. 14-30).

4.2 Two movies, two directors and two points of view

Many of the adaptations have been released since the book (1971) was written. However, the most significant are these two versions from 1974 by Jay Clayton, with the main role of Robert Redford and the second directed by Baz Luhrmann and released in 2013, where the character of Gatsby is represented by Leonardo DiCaprio.

4.2.1 Jack Clayton and the Paramount Pictures adaptation

Jack Clayton was born in 1921, in England and died in 1995. He was a director, who was trying to adapt the literature into the screen. Clayton started work for film industry when he was fourteen as an assistant director. As Wakeman (1988) claims, he had never had any problem to express what he wanted to. He was absolutely independent in his pieces of works but sometimes the commercial success was not so perceptible. In his life, he caught to shoot only seven films, from which *Room at the Top* had the greatest success, because in 1960 three actors were nominated for an Oscar, one won this prize and Clayton himself was nominated as well but as the best director (Wakeman, 1988, p. 224- 227).

The film *The Great Gatsby* (1974) directed by Jack Clayton, was released in 1974 with the main role of Robert Redford as Gatsby and Mia Farrow as Daisy. The movie was shot as on Rhode Island, so in Buckinghamshire. According to Wikipedia (n.d.), this successful adaptation won “two Academy Awards for Best Costume Design and Best Music.” (Wikipedia, n.d.). On the other hand, Canby (New York Times, 1974) states that *Nothing that Mr. Clayton does with the actors or with the camera comes close to catching the spirit of Fitzgerald's impatient brilliance. The film transforms "Gatsby" into a period love story that seems to take itself as solemnly as "Romeo and Juliet."* (Canby, New York Times, 1974).

4.2.2 Baz Luhrmann and the version from 2013

Mark Anthony Luhrmann (Baz is a pseudonym) is an Australian director and screenwriter, who was born in 1962, in Sydney. In his early career, he was concentrating mainly on the theatre plays adapted into films. According to Biography (n.d.), he founded a company called the Six Years Old Company, where he directed plays such as *La Bohème* and *A Midsummer Night's Dream*. However, his biggest success came with the movie version of *Romeo + Juliet* (1996), with the main role of Leonardo DiCaprio. This “gang update of the Shakespeare classic” (Biography, n.d.) brought him to the world of the commercial film. Another genre was not extraneous for him and he showed it by shooting the musical *Moulin*

Rouge (2001). This roaring piece of work, starring Nicole Kidman, won him three Golden Globes and two Oscars for art directions and costuming (Biography, n.d.).

In 2013, Baz Luhrmann started to create another significant film step, called *The Great Gatsby*, according to the book of the same name, by Francis Scott Fitzgerald. This film is also starring Leonardo DiCaprio as Jay Gatsby and Carey Mulligan as Daisy. As Scott (New York Times, 2013) states, the Luhrmann's *Gatsby* is unusually pleasurable film to watch. According to Scott's (New York Times, 2013) opinion, the movie is tending to follow precisely the book's storyline, but Luhrmann „*has also felt free to make that material his own, bending it according to his artistic sensibility and what he takes to be the mood of the times*“ (Scott, New York Times, 2013). However, not only good reviews are written on *The Great Gatsby* (2013). Boháčková (Literární noviny, 2013) wrote that this film adaptation is rather for those, who like to watch, not to think. The main role, according to her, is taken there by the fanciful luxury villas, gorgeous dresses and unnecessarily wild parties, where the contemporary music interprets are played. This long video clip shows just everything which Nick Carraway is despising (Boháčková, Literární noviny, 2013).

4.3 The Comparison of the book with the two adaptations

The main aim of this thesis is considered to be a comparison of the two film adaptations with the book. As it is outlined in the previous subhead, each of the adaptation is going to be categorized as literal, radical or traditional according to Cahir (2006). The main tools for its classification are these two scenes, “*The first scene at Buchanan’s*” and “*At the Gatsby’s Party*”, chosen from each film by Luhrmann (2011) and Clayton (1974) and from the book by Fitzgerald (1971). The assessments are mentioned in the end of both scenes and the final one, which includes the translation’s classifications and also the comparison of both films, is bellow, in the very end of this research.

4.3.1 The First Scene at Buchanan’s – Francis Scott Fitzgerald’s version

The opening first part of the book, acquaint the readers with the narrator of the book, Nick Carraway. He is telling a story of his origin, family and experiences. The very first sentence include: “*In my younger and more vulnerable years my father gave me some advice that I’ve been turning over in my mind ever since.*” (p.1). There is also an explanation of the name of this book included “*...Only Gatsby, the man who gives his name to this book...*” (p.1- 8).

In the beginning, Nick writes about why he had decided to move to the East Egg “*...The Middle West now seemed like the ragged edge of the universe- so I decided to go to East and learn the bond business.*” (p. 9). When describing the acquisition of the house, Nick is mentioning he had a dog who ran away and a Finnish woman “*...who made my bad and cooked breakfast and muttered Finnish wisdom to herself over the electric stove*” (p. 9). The East Egg, where is the Nick Carraway’s living, is labeled here, as the less elegant, than the West Egg. He points out, that the difference covered in the term of “elegance” is “*... a most superficial tag to express the bizarre...*” (p.11), so yet here is another mention of the superficiality, which he has resisted (p. 8- 11).

The main story of the book begins when Nick is going to visit his cousin Daisy and her husband Tom Buchanan “*...on a warm windy evening...*” (p.12). He is driving to their place and sees the house as the “*...Georgial Colonial mansion...*” (p.12), with red and white colour and a large lawn. The house’s frontage is perched by large French windows which are opened to a veranda. In front of them, there stays Tom Buchanan, in his riding suit. Tom has changed. He is thirty, looks strictly, strongly and bossy. His voice is also so unpleasant, that Nick feels uncomfortable in his company. They have a little conversation while crossing the

shore, Tom exclaims: *"I've got a nice place here"* (p. 13) and then they continue to the house. Their way is across a long, high corridor to the light pink room. The opened windows in the room are described as a contrast with the fresh grass. The wind from outside is playing with the white curtains and lifts them up and down. The only observable object is the great couch and two women in white dresses on it. The one is Nick's cousin Daisy and the other is an unknown woman. When Daisy focuses on Nick, she says: *"I'm p-paralysed with happiness."* (p. 15). Then she laughs and whispered Nick, that the woman is Mrs. Baker. She has deep, gleaming eyes and her face is adorable, but full of sadness. Daisy asks one question after another and then she asks Nick *"Do they miss me?"* (p.16). Nick answers: *"The whole town is desolate. All the cars have the left rear wheel painted black as a mourning wreath, and there's a persistent wail all night long the north shore."* (p. 16). Daisy tells Nick about her daughter, but he cannot see her, she is sleeping (p. 12- 16).

Tom Buchanan starts to talk with Nick about his work and the bond business. Suddenly, Mrs. Baker gets up from the couch and says she's tired from the lying. She notices Nick and asks him if he lives on the East Egg. She knows one man there, called Gatsby. When saying Gatsby, Daisy demands: *"Gatsby? What Gatsby?"* (p. 17). But before answering, they go to the dinner in the garden. There is a rosy veranda with a table and candles on it. Daisy yet mentions: *"Why candles?"*, and douse them with fingers. *"In two weeks, it'll be the longest day in the year. Do you always watch for the longest day of the year and then miss it? I always watch for the longest day in the year and then miss it."* (p. 16- 17).

When they are eating, they are waffling about nothing, when Tom mentions that the civilization is going to perish, because of the blacks. Daisy humours. When the sun went down, Daisy tells Nick, he is like a perfect rose. Tom is inside and Daisy goes towards him after a while. Nick is trying to say something but Mrs. Baker stops him: *"Don't talk, I want to hear what happens. ... You mean to say you don't know? ... I thought everybody knew. ... Tom's got some woman in New York."* (p. 21). When they come back, the telephone is still ringing and Daisy is getting mad. Tom goes to pick up the phone. Daisy says: *"... Well, I've had a very bad time, Nick, and I'm pretty cynical about everything."* (p.23). Daisy tells Nick of the giving birth of her daughter. Tom was not there and she was alone when she finds out it is a girl. Then, she said: *"All right. I'm glad it's a girl. And I hope she'll be a fool- that's the best thing a girl can be in this world, a beautiful little fool."* (p. 23- 24).

Meanwhile, in the house, there is Mrs. Baker with Tom. When Daisy and Nick come to the house, it is time to say goodbye. Nick finally finds out who Mrs. Baker is- the famous

golf player Jordan Baker. When Nick is leaving, Daisy and Tom ask him if he's engaged. However he is not, because of he is not enough provident for getting married. Nick leaves them a little confused and disgusted (Fitzgerald, 1971, p. 7- 27).

4.3.1.1 The First Scene at Buchanan's- film adaptation by Jack Clayton

The Paramount Pictures' film version directed by Jack Clayton starts with a view on a huge white house. When seeing the rest of the scene, the watcher realizes it is a Gatsby's house. There is captured a yellow car in a large garage, similar to the hall, a swimming pool in front of the opened terrace. When the camera is in the house, there is a shot of the entrance hall with a massive piano and a fireplace. The hall looks old-fashioned and there are elements of baroque style. In the background, there is played some music, typical for sixties or seventies, of the 20th century.

After the shot in the entrance hall, the camera is in another two halls, but too cool and white, without any furniture. They are very opposite of the previous one. There is some music in the background and voices. It seems there is a party in the house. After all, in the bedroom, there are clippings from newspaper with photos of Daisy in a diary. The camera is getting close to the one photo. One shot on a bed is captured there, with a monogram of Jay Gatsby. Then, the camera is going to the photo of Daisy in a border, to the things on a nightstand with monograms JG and some prizes with a leftover of bread. The last view is again a Daisy's photo.

After the details in Gatsby's house, the scene transfers to the sea between the East and West Egg. Nick is driving a boat and goes to visit Tom and Daisy. While he is driving, in the background there is a narration about his life and the decision to move to the East Egg. Tom Buchanan appears riding a horse on the widespread lawn and shouts: "*Tom Buchanan!*" When Nick lands, Tom leaves the horse and goes to him to shake his hand. They sit to the black car and drives to Tom's house, with a chauffeur. Across their path, there are polo players everywhere. They arrive to the front of the light apricot house with huge terrace and long protracted columns. On the terrace, there stands a man with two white Bull Terriers. In the house, they put their things to the servant and walk in the spacious white coloured living room, with opened windows and white flying curtains. There are three massive couches. On the one, there lies Daisy Buchanan. On the next, there is Jordan Baker.

"*Nick, is it really you?*" exclaims Daisy and looks at Nick. Nick answers: "*It is.*" Nick goes to Daisy, when she touches his hand and remarks: "*Oh my dear lost love!*" And as

the same as it is written in the book, she supplies: *I'm p-paralyzed with happiness!*" She turns to Jordan and says: *"Jordan, this is my second cousin once removed, Nick Carraway."*, again talks to Nick: *"Is that mean that we kiss when we greet, or not?"* Meanwhile, Jordan sits on the couch and smiles. Nick confirms: *"I hope it means we do."* Daisy is wondering if he just comes from Chicago. She asks: *"Do they miss me?"* Nick readily says: *"Whole town is desolate. All the cars just have left rear wheel painted black as a mourning wreath and there's a persistent wail all night along the north shore."* Daisy seems to be very pleased and stands up from the sofa. Nick smiles, while Tom stands by the window and points out that he would love to drink and highlights that all of them can have a drink.

Jordan unexpectedly gets up from the sofa and exclaims: *"I'm lying on that sofa as soon as I remember. Do you live across the south, on the West Egg? I know somebody there."* Nick answers: *"I don't know a single person."* However Mrs. Baker exclaims: *"You must know Gatsby."* Suddenly, the scene turn close to Daisy who looks surprised and shouts: *"Gatsby? What Gatsby?"* Nick confirm, that he knows him, he is his neighbour. Then they all are going outside to the table with candles, which are equally mentioned in the book. *"Why candles? In two weeks, it'll be the longest day in year. Do you always long for the longest day in year and then miss it? I do."* says Daisy when sitting to the small table with roses on it. The table is situated in their huge garden. When saying *"Why candles?"* Daisy blows them out.

They are chatting. Tom exclaims: *"Nick, have you read that book The Rise of the Coloured Empires by Goddard?"* this is the same way said as in the book. Tom explains why it is so important and they have to control another races. Then he leaves them, because a butler told him to go inside for a call. Daisy turns to Nick and tells him: *"You remind me a rose. An absolute rose."* And quickly runs to the house. When Nick asks Jordan, if is she Jordan Baker, she gently says: *"Shh, I wanna hear what happens."* Nick: *"Is something happening?"* He looks he does not understand, whereupon Jordan is wondering: *"You don't know? I thought everyone knows."* However, Nick spilled out: *"I don't."* Jordan tells him, Tom has got a woman in New York and it is very indecent from her to calling in dinner time, so this part is obviously the same as in the book. Then, Daisy and Tom comes back to the garden and both look strange. Daisy seems to be very frustrated and when she looks from the terrace, it is like she would like to fly away.

There is a cut and the scene is on the pier, where Daisy and Tom are saying goodbye to Nick. He is leaving on the boat and thinking about the afternoon and the summer, because it seems that with summer, the life begins. There is a pink sky, with the sun going down

behind the clouds. “...*In the autumn, my mood will be very different.....*” Nick says. The scene ends when he watches Daisy’s house from the boat, surrounded by the pink sky (Clayton, 1974).

4.3.1.2 The First Scene at Buchanan’s- film adaptation by Luhrmann

In this film (2013), the very first scene is dark and the camera is getting closer to a distanced light, there is music in the background, somehow sad, interesting, old and yet new at the same time. There appears a sea surrounded by flashy residences, which light to the darkness. Everything is shrouded in a mist and the light is highlighting more and more and then, it disappears and appears again. At the same time, the narrator, Nick Carraway starts to tell the story. “*In my younger and more vulnerable years, my father gave me some advice: Always try to see the best in people, he would say. As a consequence, I’m declined to reserve all judgements. But even I have a limit...*” The first sentence is written in the book (1971) as well.

The scene is cut off and there appears a brick house covered in snow. On the house, there is writing on the wall, which says *The Perkins Sanitarium*. There is a cut and the scene moves to the inside of the house, where sits Nick Carraway and tells the story to a doctor. The doctor opens a notebook, with some data about Nick, including: *Nick Carraway, morbidly alcoholic, insomniac, fits of anger*. When Nick is telling the story, the viewer can notice, that he is in a Psychiatric Clinic for Rehabilitation. Nick mentions a man, Gatsby, who was the one, he was not disgusted of. Then he describes him as it is written in the book. He is walking along the surgery. Suddenly, he points out one of the parties in 1922.

The camera is moving and getting further from Nick, who is gazing from a snowy window. The scene is white and suddenly there appears New York City from the bird’s eye view, with modern noisy music in the background. The city is full of rushing people, cars and night life. It seems to be typical for the roaring twenties. Everything is glowing and flashing. The very next scene shows us Wall Street, bankers, traders and principally, money. Luhrmann precisely caught the feeling and the times of the roaring twenties. “...*The parties were bigger, the shows were broader, the buildings were higher...*” This is a sentence, said by Nick, expressing the roar of the twenties. Alcohol, bootleggers, airplanes and the highest buildings are shown. This part of the film is closed by a detailed shot at Nick walking the street and then the camera stops moving.

The camera takes the viewers over the Eggs immediately after the previous chapter's closing. Nick tells how he rented a house and all the descriptions written in the book by Fitzgerald. The scene is in his house, in his office. While being in his house full of books, Nick mentioned when he had been in Yale University, he had wanted to be a writer.

Nick comes to his terrace and watches girls playing on the beach. He looks at the countryside surrounding his house and then he gazes to Gatsby's mansion, which is expressed by a high modern castle there. When telling a story to his doctor, he mentions Gatsby was his neighbour and all this is connected with his troubles.

Another scene appears, when he starts to talk about Daisy, his cousin. The camera is running over the sea to the opposite Egg, East Egg, where Daisy and her husband live. Their house is painted in red and white, exactly as it is told in the book. There is an extensive lawn with many flowers and trees and polo players on horses. Nick mentions Tom Buchanan, while he is riding a horse and leaves it in front of his house. One of the many butlers standing at the entrance gives Tom a ringing telephone. His mistress is calling but Tom brushes her off. When he sees Nick Carraway, he shouts: "*Shakespeare!*" and shakes his hand.

They are entering the house, when passing the long blue hall with medals and goblets for the best polo player. Tom is looking cruelly as Fitzgerald wrote. There is no doubt, according to his behaviour, that he expresses a bad guy in this film. He runs ahead Nick and when he beats him, they open the door at the same time, to the white and bright room, full of flared silky curtains. Nick sees a sofa and two women playing with their hands and laughing. The curtains and both women are highlighted in this scene. Tom screams and wants to close the French windows which the wind is flowed in. The romantic view ends. Then on the sofa a beautiful hand appears and Daisy says: "*Is that you my lovely?*". Daisy's head appears. She looks beautiful but sad and her face is surrounded by short blond hair. And then, she says: "*Do they miss me in Chicago?*" Nick looks confused and fascinated and confirms: "*Eh, eh yes, they're absolutely mourning, they're crying, they're shouting, they're screaming! ... Daisy Buchanan, we can't live without you!*" Daisy answers happily: "*I'm p-paralyzed with happiness!*" Catching his hand, she flips him over her and the sofa on the ground, with a crazy laugh. Tom is serving some drinks. Daisy introduces the other girl, Jordan Baker as "*... a very famous golfer.*" Jordan contemptuously looks at him and back to the magazine. She has short brown hair and looks very tall. She gets up from the sofa and says: "*I'm lying on that sofa as soon as I remember.*"

In the same room and scene, Tom Buchanan starts to ask Nick about his new house. He talks superficially and impartially. At the same time, Jordan asks Nick if he lives on the West Egg. *"You must have known Gatsby."* she says. When she finishes the sentence, Daisy looks frightened at her and exclaims: *"Gatsby? What Gatsby?"* A butler comes to the silence, to announce that the dinner is served.

The scene moves to a closed terrace, where the dinner is served. The darkness is broken by lamps and lights from the candles. They are talking a lot and eating. Tom Buchanan mentions the book about blacks and starts to despise with other races. The table is surrounded by black butlers and this is also a note of the twenties, because black people hadn't had their voting rights yet. Suddenly, the sound of the ringing phone fulfilled the space. Daisy looks desperately. Tom is going to pick up the phone and Daisy is right behind him. Nick is trying to say something but Jordan interrupts him: *"Don't talk. I wanna hear what happens!"* Nick: *"Something's happening?"* Jordan: *"But I thought everybody knew. Tom's got some woman in New York."* and that mentioned she might have not telephone in the dinner time. They both come back and Daisy says Nick is like an absolute rose.

The previous scene ends with a cut and Daisy and Nick are now walking in the garden. Daisy tells Nick, that she has a very bad time. They talk about her daughter. Daisy says: *"Nick, listen When she was born, Tom was, God knows where. With God knows who and I asked the nurse if it is boy or girl. And she said it was a girl. And I wept: I'm glad it's a girl. And I hope she'll be a fool. That's the best thing that girl in this world can be. A beautiful lil' fool."* The scenes end with the camera running over their dark garden, over the sea, to the green light and to Gatsby's castle (Luhmann, 2013).

4.3.1.3 The classification of the adaptations

The scene by Jack Clayton (1974) seems to be more close to the book. As we can see, there are exactly the same dialogues as in the written form. Only few details are changed in the very beginning of the scene. In the book (1971), we do not exactly know whether Nick is driving a car or a boat. Tom Buchanan is riding a horse and playing polo when Nick is arriving, while in the book, Tom stands in front of the house. Although, this is also connected with polo, because Tom is wearing a riding suit in the book (1971). The house in the film is rather similar to the age of the shooting in 1974. The opening monologue of Nick Carraway appears in the film (1974) as well as in the book. On the other hand, the details which can show the viewers a capture of the roaring twenties are hardly displayed. However, the

adaptation according to this scene seems to be rather *Traditional*. The aspects tell us, as Cahir (2006) claims, that the work is taken as the unit and only a few details are changed (Cahir, 2006, p. 14-30).

The scene by Baz Luhrmann (2013) is taken from a different attitude than in the book. Nick Carraway is a patient of a physical sanatorium, while in the book (1971) the reader is not sure about where Nick is and what is he doing. The opening scene shows the viewer Gatsby's house and then the sanatorium. In the book (1971), Nick is driving to Daisy's place and is telling his story life. This scene appears in the film (2013) after a short narration and pictures of the twenties. Tom Buchanan is playing polo when Nick is arriving in the film (2013). Some dialogues are identical, compared to the book (1971), however most scenes and standpoints are made differently in the film (2013). This scene adaptation is estimated as *Radical* rather than *Literal* or *Traditional translation*.

4.3.2 At the Gatsby's Party- Francis Scott Fitzgerald version

This scene is in the book (1971) mentioned in chapter III. It all starts when Nick gets an invitation card to one of the Gatsby's party. A chauffeur comes to Nick's house to give him the card with Gatsby's invitation and signature (p. 47)

When he comes to the party, he notices some young English men, who try to make a deal with rich Americans. We can see streams of stranger waiting for the party to begin on the lawn. When Nick comes in, he is looking for Gatsby but nobody knows even how he looks. So he goes out again to the cocktail bar in the garden. After a while, he sees Jordan Baker coming from the house. Nick does not want to be alone there, so he quickly comes to her and says hello. She looks vacantly, but talks to him. Two women in the same yellow dresses pass them and shout something at Jordan. Then they sit to one table in the garden (p. 47- 48).

Jordan starts to talk with her neighbour about the parties at Gatsby. The neighbour says: "*I like to come. I never care what I do, so I always have a good time. When I was here last I tore my gown on a chair, and he asked me my name and address- inside of a week, I got a package from Croirier's with a new evening gown on it.*" (p.49). Another girl states further: "*...He doesn't want any trouble with anybody.*" When Nick asks who, she answers: "*Gatsby. Somebody told me they thought he killed a man once.*" (p.50). The girl with the dress adds: "*...it's more that he was a German spy during the war.*" (p. 48- 50).

The first dinner is about to be served and Nick joins Jordan's table. Jordan wants to leave, so they go into the house to one of the rooms. They come into the gothic library, where the old drunk man, with big, thick glasses, is sitting. After a little conversation, they go back to the garden. Almost everybody was dancing. It is almost midnight and the party is better and better (p. 51- 53).

They sit again to a table with a middle-aged man. Nick is little drunk, so he feels the party deeply. The man starts to talk with him about the war and France. The man asks Nick to join him in the morning to fly along the shore. Nick nods and tells him it is an amazing party, because he has not seen the host yet. Suddenly the man tells Nick: *"I'm Gatsby. I thought you knew, old sport. I'm afraid I'm not a very good host."* (p. 54). Gatsby seems to Nick as the man, who makes you sure you have made a good impression on him. Then a butler is coming and Gatsby's leaving with a claim that if Nick will need anything, it is possible to tell him (p. 53- 54).

Jordan turns to Nick and talks a little. She loves Gatsby's parties. She says: *"And I like large parties. They're so intimate. At small parties there isn't any privacy."* (p.56) The bandmaster screams the invitation to the listening of famous Vladimir Tostoff. At the same time, Nick beholds Gatsby standing on the marble stairs looking satisfied. Suddenly, Gatsby's butler appears again and tells Jordan to visit Gatsby (p. 54- 57).

In the main hall, there is a drunken girl singing sad songs. At the same time when she sings, she suddenly falls asleep. Nick notices, that most people have some argues about going home. Nick decides to leave as well. When waiting for his hat, Jordan with Gatsby appear and say goodbye to each other. She whispers to Nick: *"I've just heard the most amazing thing. How long were we in there? It was simply amazing. But I swore I wouldn't tell it and here I am tantalizing you. Please come and see me. Phone book. Under the name of Mrs. Sigourney Howard. My aunt."* (p. 59). Jordan disappears in the crowd (p. 57- 59).

Nick tries to get to Gatsby to tell him he is sorry about not having recognized him before, but Gatsby answers it is all right and says goodbye to Carraway. *"Good night, old sport... Good night."* (p. 60) sounds to the night (Fitzgerald, 1971, p. 47- 60).

4.3.2.1 At the Gatsby's Party- film adaptation by Jack Clayton

Clayton's adaptation (1974) begins with the scene when the Gatsby's butler comes with the invitation card. Then it is shifted to the Gatsby's house, when the party starts. There is a shot with a fountain in the middle of the garden surrounded by dancing people. In the background there is music from the twenties. People are wearing clothes from the twenties and the scene looks authentically.

Nick sees Jordan and comes to her to join her. She is going to be with him tonight. People are just dancing Charleston. They go to sit to some table with people. One girl says: *"When I was here last, I torn my gown on a chair and he asked my name."* Jordan asks: *"Who's he?"* The girl answers: *"Gatsby, of course!"* An old woman says: *"He doesn't want any trouble with anyone."* A drunken girl sitting next to them interjects: *"Gatsby. Somebody told me, they thought he killed a man."* Other woman adds: *"I heard he was connected with the government during the war."* The old woman says: *"I know somebody who grew up with him in St.Paul."* They all know everything but they have never seen them.

In the next shot, there appear two women in the same yellow dresses and start to dance together. Everybody enjoys the party and drinks a lot. Even Nick and Jordan are drinking Champagne. The first dinner course is being served and an old man tells a joke when he is spilt by a tall fat ma, who starts a fight.

Jordan wants to go away, so they move to the bar. In a moment, there comes a butler to tell Nick to follow him. He is very confused and thinks it is because of the invitation card. So he follows him to the house. They go by an elevator to the upper floor. The house looks very old inside and almost all the surroundings are wooden. He comes to a man, who introduces himself as Gatsby. Nick tells him: *"I was trying to find you."* And Gatsby answers: *"I'm afraid I'm not a very good host. Truth of the matter is, I don't much like parties. I hope you're enjoying yourself. If there is anything you need..."* And they just talk. Gatsby says he wanted to meet Nick. The telephone rings and Gatsby needs to pick it up. Nick wants to leave and Gatsby invites him to a lunch on the upcoming day. He agrees and goes back to the party. Everybody is still dancing and one man is singing. It starts to rain outside and the people move inside. The scene ends with a sunrise.

4.3.2.2 At the Gatsby's Party- film adaptation by Luhrmann

This scene begins in this film (2013), when Nick is telling to the doctor about the invitation. There is a shot from the Gatsby's house- many old cars arriving to the house, fast and confused. Many young people are there, wearing very typical clothes for the roaring twenties. Many girls have short haircut. A huge fountain is situated in the front of the manor. In the background a trumpet is playing. Nick is trying to get to the house with the invitation, but nobody cares. When he gets inside, he hears organ and then modern music from the 21st century. In the middle of a courtyard from the other side of the house, there is a large swimming pool, surrounded by people. Everything looks colourful and sometimes it reminds of a circus performance. Nick starts to drink. Everybody significant from New York was there. The viewer can see all these kinds of people, bankers, actors, dancers, sportsmen, directors and an organ player. Nick is trying to find Gatsby but nobody knows anything about him. There are twins in yellow dresses. Dancing people and among them Jordan Baker. They talk a little.

When mentioning Gatsby, a man from a queue exclaims: *"I heard he was German spy."* A woman says: *"I heard he killed a man once"* Another man says: *"He kills for fun."* There are gossips about Gatsby everywhere Nick looks.

Nick does not believe Gatsby killed anybody and Jordan decides to go and find him. They are coming to the large library full of books, where a strange man with glasses stands. He tells them that Mr. Gatsby does not exist. Jordan says she likes Gatsby because of his large parties. She loves them. The shots are intermingles with another shots from the party, where people have a good time and dance. People are jumping to the swimming pool and all this looks like an amusement park.

Later, there occur several fireworks displays. Jordan is diverted by her friend. Nick finally meets Gatsby, when a man tells him that he looks familiar. Nick starts to show him the invitation again. However, the man tells him: *"I am Gatsby."* The shot goes closer to him and there stands Jay Gatsby and hold a glass with Champagne and puts it up. The fireworks are behind him and the scene looks very dramatic. *"So, old sport, I thought you knew."* says Gatsby. Then Gatsby invites him to fly with him with his new airplane the next morning and leaves. Nick says to Jordan he thought he would be old and fat, but he is young. He did not expect that.

The Gatsby's butler is going for Jordan to go to Jay Gatsby. Jordan is wondering why, but she joins him. The fireworks end and there is a cut and there comes a shot after the party. Everybody looks tired. A girl is singing a song and crying. Nick is drunk and wants to go home. However, suddenly, Jordan comes back and screams: "*Nick! Nick, I've just heard the most shocking thing! ... Simply amazing! It all makes sense! It all makes sense! ...Everything! ... I swore I would not tell. Oh Nick, I'm sorry I swore.*" and leaves in a car. On the balcony, Gatsby appears to say good night to Nick. People are leaving and Jordan screams from the car to Nick to come next week. The scene in this film (2013) ends when Nick is going home and turns around and sees Gatsby phoning in one of his French windows. Gatsby waves to him and Nick does the same. In this last shot, the viewer can feel a strong connection between them (Luhrmann, 2013).

4.3.2.3 The classification of the adaptations

The adaptation by Clayton (1974) conceived this scene almost equally as Fitzgerald (1971) did. There are only few ambiguities and details which are not according the book (1971). Due to this fact, the translation can be described as *Traditional* according to Cahir (Cahir, 2006, p. 14-30).

On the other hand, the second film adaptation by Luhrmann (2013) is adapted mostly in the same way as in the book but there are many differences. The shot when Nick and Jordan meets is not according to the book (1971). When Gatsby appear on the balcony, it is different as well. In the book (2013) they sit at the table when some people say gossips about Gatsby. In the film, the gossips are told on the stairs and from every corner. According to the mood and to the scene, this adaptation could be classified as *Radical*.

4.3.3 The final results of the comparison

Due to this assessment, the theoretical aspects of the adaptations are considered as *Traditional* and *Radical* according to Cahir (2006). The only thing the films have in common, is the first sentence of both adaptations as far as with the book. Both films have nearly identical plot and pattern, but each director made the film unique.

4.3.3.1 The final summary of the adaptation by Jack Clayton

The adaptation by Clayton (1974) is considered to be *Traditional*, according to the description, which Cahir (2006) states in his publication about the theory of translation. The key reasons for this assessment are the scenes included in this thesis, which are almost perfectly copied from the book. A few details are changed in the film (1974), but they are fraction. For example in the very beginning, Nick is driving a boat, although we do not know if he does in the book (1971). Tom is riding a horse, while in the book (1971) he stands in front of the door. The dialogues are almost the same and monologues of each character are identical word by word. To summarize the film adaptation (1974), regarding the contextual aspect, it is rather less credible, because the viewer cannot see such signs of the twenties. The only indicator could be visible in the scene dealing with the party at the Gatsby's mansion. There are significant signs such as dancing the Charleston or the period costumes and haircuts. Another thing which is rather confusing is that there is no shot of New York in fact. In the book (1971), there is strongly told that the story is situated in New York City and in every chapter, the reader somehow touches it.

The actors seem to be not expressive as in the book (1971). Tom Buchanan for example, is considered to be a bad guy with "... *a body capable of enormous leverage- a cruel body*" (Fitzgerald, 1971, p. 13) and "... *two shining arrogant eyes*" (ibid), while in the film (1974), he does not seem to be cruel or even too arrogant. Nick Carraway is rather inconspicuous character there, who needs to hearken to everyone's problems. Daisy Buchanan seems to be a naive, dull woman, who does not really know what she wants. However, in the book (1971), she knows it well and is a kind of abominable person in Nick's eyes. On the other hand, Gatsby is introduced similar as in the book (1974) and Jordan Baker is exactly as Fitzgerald described: "*She was a slender, small-breasted girl, with an erect carriage, which she accentuated by throwing her body backward at the shoulders like a young cadet*" (Fitzgerald, 1971, p. 17). The mood of the film could be described as calm and almost gloomy, where the director conceived it rather as a love story.

4.3.3.2 The final summary of the adaptation by Luhrmann

After all considerations, it is possible to classify the film adaptation by Luhrmann (2013) as *Radical*, according to Cahir's (2006) explanation of film translations. In the film (2013), there occur two or more changed standpoints, which influenced the attitude and point of view of the work itself. Among such standpoints definitely belongs the fact, that Luhrmann (2013) completely changed the character of Nick Carraway and made him insane and fatal alcoholic. In the book (1971), Nick is considered to be a calm person, who is confused about his contemporary period and the wealth influencing his relatives and friends. Another transformed standpoint is that Nick narrates the story from the sanatorium. The doctor acts as a notional listener in the film (2013), while in the book (1971), the listeners are the readers of the story. When Tom Buchanan screams "*Shakespeare!*" in the film version by Luhrmann (2013), it induce an impression, that Nick Carraway would like to be a writer, which he would not in the book (1971) at all. The dialogues of other characters and the monologues of Nick are based on the book in general.

The period costumes, haircuts or either the properties in this film (2013) seem to be suitable, which show the viewer a perfect outline of the roaring twenties. In general, the movie (2013) acts roaring, which supports the overall impression of the adaptation. As far as the effects, New York City is expressed here many times, which encourage the viewer's enthusiasm of the big parties even more. One of many specialties is also the music, used in the film (2013). Luhrmann (2013) combined the contemporary music of famous world artists with the historical context of the book, which acts timelessly. This phenomenon could entice wider groups of the audience. The mood is wild, timeless and the film (2013) can be considered as a modern concept of the roaring twenties, which is an expression of that age as far as our contemporary image of the title, the roaring twenties.

CONCLUSION

The aim of this thesis was to compare the book *The Great Gatsby* written by Francis Scott Fitzgerald with the two film adaptations by both directors Jack Clayton (1974) and Baz Luhrmann (2013) in order to classify the type of translation as Cahir (2006) states, providing by the introduce to the roaring twenties and the focus on Francis Scott Fitzgerald.

The first chapter was focused on the historical context of Francis Scott Fitzgerald and his piece of work *The Great Gatsby*, which is often considered as the bible of the Jazz Age (Strombergová, 1999, p. 15). Political life as well as the society and the culture of those years were presented there.

In the second chapter, Fitzgerald's life was described in details, in order to highlight the impact on his work and style of living, including his two most significant relationships with Zelda Fitzgerald and Ernest Hemingway.

The plot of *The Great Gatsby* and the characters were described in the third chapter, to introduce the book in general and to express the role of each character.

The practical part of this theses dealt with the comparison and the film adaptation in general. Two films adaptations were analysed with the usage of two same scenes from each adaptation and the book. Jack Clayton (1974) was briefly mentioned with some examples of his most famous films as far as Baz Luhrmann (2013) was covered there.

The film adaptation by Jack Clayton was classified as *Traditional*, according to Cahir (2006). There were only few fragments changed and the plot stayed identical. The only thing which made the film implausible is the attitude of the historical context expressed there. Not many signs of the twenties were introduced there. Some of the characters also seemed to be different from the book.

On the other hand, the adaptation by Baz Luhrmann (2013) was assessed rather as *Radical*, because there appeared some changed details. Moreover two and more standpoints were changed. The historical background was highlighted in the scenes and New York City, as the lead situation of the book, appeared many times. Although the director had different point of view and changed somehow the standpoints, he gave the film his individuality and expressed how the roaring twenties could be seen in those days.

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APPENDIX 1 FRANCIS SCOTT FITZGERALD



Figure 1: Francis Scott Fitzgerald



Figure 2: Zelda Fitzgerald



Figure 3: The grave of Fitzgerald's



Figure 4: Ernest Hemingway

Figure 1: http://upload.wikimedia.org/wikipedia/commons/5/5c/F_Scott_Fitzgerald_1921.jpg

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Figure 3: http://upload.wikimedia.org/wikipedia/commons/9/9f/Ernest_Hemingway_in_Milan_1918_retouched_3.jpg

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APPENDIX 2 THE GREAT GATSBY BOOK

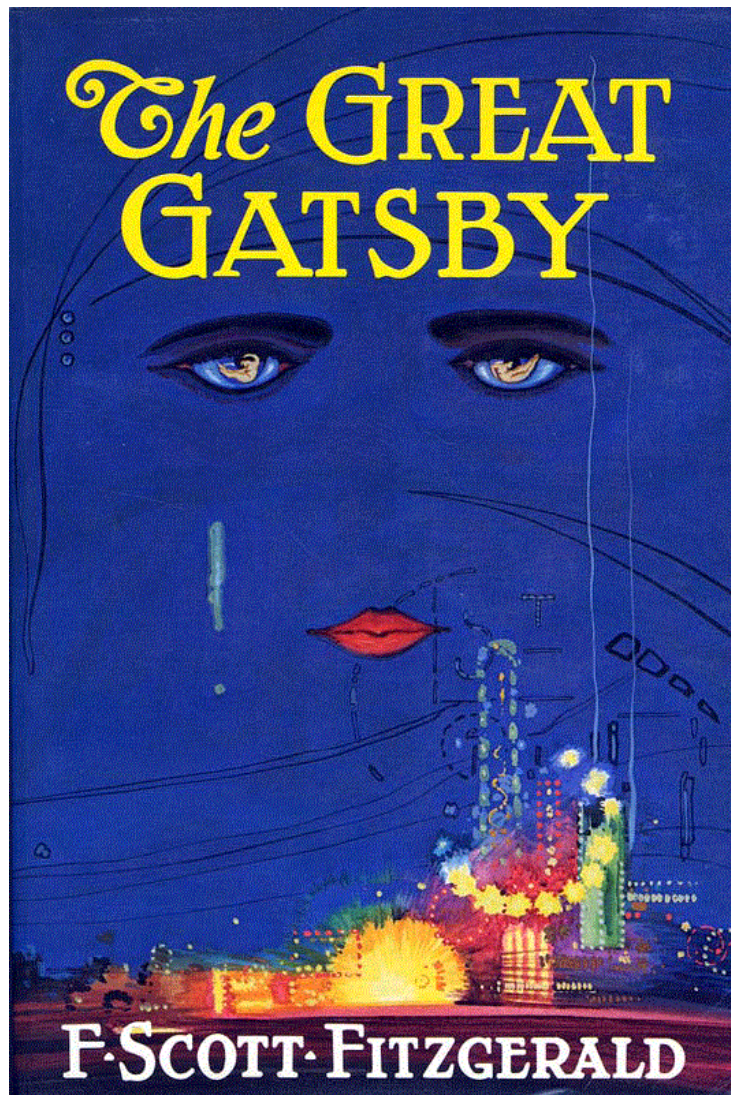


Figure 5: The first cover of The Great Gatsby from 1925

<http://images.watoday.com.au/2013/05/16/4276936/edgerton-gatsby-300x0.jpg>

APPENDIX 3 FILM ADAPTATION BY CLAYTON (1974)



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Figure 6: <http://www.covershut.com/covers/The-Great-Gatsby-1974-Dutch-Front-Cover-80689.jpg>

Figure 7: http://si.wsj.net/public/resources/images/NY-AZ206_GOLD2_DV_20110531170756.jpg

Figure 8: <http://www.starmedia.us/imagenes/2013/05/Get-The-Great-Gatsby%E2%80%99s-Daisy-Buchanan%E2%80%99s-Bob-Hairstyle-in-5-easy-steps.jpg>

Figure 9: http://si.wsj.net/public/resources/images/NY-AZ206_GOLD2_DV_20110531170756.jpg

Figure 10: http://www.oneyearinkorea.com/wp-content/uploads/2011/03/3352208853_6bd9743de5_z.jpg

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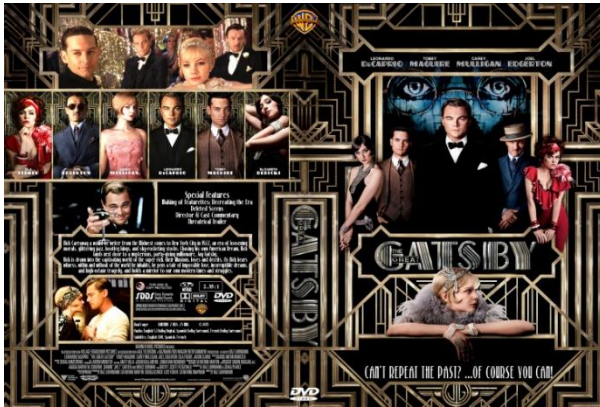


Figure 11: The DVD cover



Figure 12: Jay Gatsby



Figure 13: Nick Carraway



Figure 14: Daisy Buchanan



Figure 15: Tom Buchanan

Figure 11: http://www.dvd-covers.org/d/313816-2/1500x1007xThe_Great_Gatsby.jpg.pagespeed.ic.kXje_uZsGR.jpg

Figure 12: <http://coolspotters.com/files/photos/1035011/the-great-gatsby-gallery.jpg>

Figure 13: <http://images.contactmusic.com/images/feature-images/greatgatsby-tobey-maguire-300.jpg>

Figure 14: <http://www.theprimgirl.com/wp-content/uploads/2013/01/GG00.jpg>

Figure 15: <http://images.watoday.com.au/2013/05/16/4276936/edgerton-gatsby-300x0.jpg>

ANNOTATION

Jméno a příjmení	Vendula Paloušková
Katedra nebo ústav	Katedra anglického jazyka PdF UP Olomouc
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Rok obhajoby	2015

Název práce	Velký Gatsby- porovnání knihy s filmovými adaptacemi
Název v angličtině	The Great Gatsby- the comparison of the book with its film adaptations
Anotace práce	Tato práce se zaměřuje na literární dílo Velký Gatsby a zároveň přibližuje život jeho autora- Francise Scotta Fitzgeralda. V těchto souvislostech i popisuje americkou společnost ve 20. letech. Hlavním tématem práce je porovnání knihy Velký Gatsby s jeho nejznámějšími filmovými adaptacemi.
Klíčová slova	Francis Scott Fitzgerald, Velký Gatsby, filmová adaptace, zlatá 20. léta, americká literatura, doslovný, konvenční, radikální překlad
Anotace v angličtině	This bachelor thesis is focused on the literary work The Great Gatsby and simultaneously introduces Francis Scott Fitzgerald's life. The description of the society in 1920's is also included. The main theme of this work is to compare the book The Great Gatsby with its famous film adaptations.
Klíčová slova v angličtině	Francis Scott Fitzgerald, The Great Gatsby, film adaptation, the roaring twenties, american literature, literal, traditional, radical translation
Přílohy vázané v práci	4 přílohy
Rozsah práce	42 s., 5 s. příloh
Jazyk práce	anglický jazyk