

THE (RE)INVENTION OF CLARE QUILTY

COMPARATIVE CROSS-MEDIAL ANALYSIS OF THE PARANOIAFIGURE
CLARE QUILTY IN NABOKOV'S, KUBRICK'S AND LYNE'S *LOLITA*

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Abstract

The (re)invention of Clare Quilty. A comparative cross-media analysis of the paranoia figure Quilty in Nabokov's, Kubrick's and Lyne's *Lolita*.

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The idea of Quilty as a figure of paranoia was described by Dan Burns thusly: 'Quilty as Humbert's walking paranoia, the madness that chases Humbert and is chased by him' (1984, p. 247). The main character in *Lolita*, Humbert Humbert, is struggling with his own perversity, paranoia and conscience, so he creates an alter-ego named Quilty. He follows Humbert everywhere, is his more perverted counterpart and eventually kidnaps his beloved Lolita. The research revolving around the topic of *Lolita* and the adaptations of Stanley Kubrick (1962) and Adrian Lyne (1997) in particular, involve two flaws. Firstly, Lyne's film is systematically underrepresented, giving more, if not only, attention to the renditions of Nabokov and Kubrick. Secondly, the figure of Quilty is constantly approached as a real-life character. This article states that Quilty is only real in the mind of his inventor: Humbert Humbert. The three authors of *Lolita*, Nabokov, Kubrick and Lyne, use different ways to shape the hallucinations.

This article studies how Quilty is represented in these three renditions, giving equal attention to its three authors. This thesis gives a systematical textual analysis of key scenes that involve the presence of Quilty and his role as alter-ego. In Nabokov's original from 1955, Quilty is mostly shown as an omnipresence, yet, for the first-time reader, he is not appointed as such. He is hidden in clues, metaphors and symbols. Only at the end of the novel, his identity is revealed. Due to the visual medium specificity of film, the two adaptations must show Quilty. In Kubrick's film, he is shaped as a 'jack-in-the-box' (Ladenson, 2012, p.217), popping up everywhere, which makes him the protagonist of the film. His masquerades and fluidity create his phantasmagoric identity. Lyne, in his turn, makes use of distorted camera-angles, pastel colours, melancholic music, staccato shots and fades to suggest the dream-like elements involving Quilty. The author suggests further research in the form of a queer reading of Quilty, making him an unfinished research object.

Preface

For the development of this dissertation, we opted for the form of a scientific article. This gave us the possibility to address a public that has a strong notion about literature, film and its own language. We could assume that the reader of this article knows about *Lolita* in all its forms, which made it accessible to write in a more straightforward way about the matter. We could use clearer-cut analyses and assume our hypothesis sooner and more direct. We chose to set forth the methodology in footnotes, not only due to the restriction in space, but also for the sake of directness of the analyses.

We got inspired by a recent article by Irena Książopolska (2018), published in *Literature/Film Quarterly* for the form and content of our article. Not only was her article one of our main sources, it also gave us a guideline to how we wanted this study to look. Using visual material and concise analysis, she made a clear study of Kubrick's adaptation. The journal *Literature/Film Quarterly* is what we had in mind for our article. Since this is the oldest journal that devotes its study to adaptation and it combines literature as well as film, it spoke to us not only on an academic level, but also personally. Although they no longer publish in print, we still used the format of a printed article, since this is the most sensible for a dissertation.

I would like to make use of the opportunity of this foreword to acknowledge some people, without whom this dissertation would mean nothing. For that, I would like to switch briefly to the first person. This dissertation is the final piece to my seven-year education. I began in 2012 at the Faculty of Arts and Philosophy, with a great passion for literature, but also the fear that I would not be able to complete this big challenge. After four years, I got my first master's degree in Comparative Modern Literature. That year, I followed a film course given by professor doctor Daniël Biltreyst. His passion and knowledge inspired me to take on another master's degree: Film—and Television studies. I would like to thank my supervisor, professor Dr. Biltreyst, for that course back then and even more for the support I got writing this article. Thank you for your enthusiasm, knowledge and support. Many thanks

for the potential you saw and for the opportunity to combine my passion for literature with that for film.

Furthermore, I would like to thank my family and friends. Thank you to my mama, the love of my life, my forever. You make me laugh; give me warmth and endless love. Thank you to papa, you fill my heart with love and gratitude, and hands that want to hold on to you, always just a bit longer. Many thanks, vake, for your down-to-earth advice, long talks and support I craved. For the times you said it was alright. Special thanks to my friends, Emma, Jolien and Laura. The laughter, hugs, coffee and cake made me realise that behind every strong woman, there are even more strong women. Finally, but most of all, I want to thank my boyfriend, Jorely. You bring me happiness, safety and unconditional devotion. You tell me how much I can take on the world. With you, I can.

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0. Introduction

Dan Burns writes in 1984: 'Quilty as Humbert's walking paranoia, the madness that chases Humbert and is chased by him' (p. 247). Clare Quilty, the antagonist of Humbert Humbert in *Lolita* (1955), is the incarnation of Humbert's paranoia. Humbert abuses his twelve-year-old stepdaughter Lolita and feels he is being chased by a shadowy figure. Quilty abducts Lolita and Humbert takes revenge by killing him. But is Quilty real? Is Humbert in prison because of his murder, or does he have a split personality and is Clare Quilty nothing more than an externalization of guilt?

There have been numerous studies made about the infamous novel by Vladimir Nabokov from 1955. They have been around since the publication of the novel up until now. The continuing interest in the phenomenon takes on many forms, starting from different disciplines, paradigms, various themes and media. We will refer to this whole of studies and research around the subject of *Lolita* with the term 'Lolita-studies'.

These studies begin to occur at the start of the 1960's a few years after the publication of Nabokov's novel. There are different ways to classify the research topics. One way are the different paradigms at the base of the studies. We see feminist studies, like those by Yaeger & Kowaleski-Wallace (1989), Kauffmann (1989) or Carroll (2012), but also postmodernist studies by Mezri Abroug (2012) or with a postcolonial perspective like the thesis by Alexandra Starud (2016).

Another way to differentiate Lolita-studies is by focusing on the medium. Apart from the paradigmatic points of view mentioned above, various literary analyses are written. There are the more overarching works like those by Pifer or Connolly and biographical works like that of Frosch (1982)¹, but also those that mainly focus on

¹ Frosch examines the extent to which Nabokov himself was a pedophile.

specifics like narratology, the unreliable narrator and empathy with Humbert², intertextuality³, and so on.

Besides the textual analyses, *Lolita*-studies are also formed by the contextual and socio-cultural elements like the controversy around the novel, but also the (fashion) subculture of *Lolita*, especially in Japan. Although these cute, sometimes sexualized, girls barely have anything to do with Nabokov's *Lolita*, links are being made, which shows the magnitude of *Lolita*-studies.

To broaden this field even more, we can look at the other media that represent *Lolita*, such as music and theatre, but also, and especially, film. Adaptation studies revolving around *Lolita* mainly focus on the movie by Stanley Kubrick from 1962⁴ or make a comparative study of the three *Lolitas*.⁵ Studies concerning Lyne's movie are rather rare.⁶ They are mainly about the production process, especially about the difficulties both moviemakers experienced, but also textually, for example regarding *Lolita*'s age. Further, the difference between Kubrick's humorous interpretation versus the melancholy in Lyne's work is a recurring element: 'Kubrick, through his use of humor and ironic distancing, comes much closer than Lyne does to capturing the thematic depth and moral ambiguity inherent in Nabokov's original work.' (Bell-Metereau, 2008, p. 206). Only a few adaptation studies start from a theoretical perspective, like that of Bane (2006). Most *Lolita*-researchers evaluate the movies

² Like Tamir Ghez (1979) or James Phelan (2007).

³ Such as Hetenyi (2008)

⁴ i.e. 'A constructive form of censorship': disciplining Kubrick's *Lolita*' by Daniël Biltreyst (2015)

⁵ Pifer (2003); Ladenson (2012); Corliss (1998); Trubikhina (2015) and Wylie (2007)

⁶ For example, by Devin McKinney (1999)

and conclude that the book is either better⁷, Lyne's movie is more faithful to the novel⁸, or that the novel is simply 'unfilmable' (Ladenson, 2012, p. 218).

In the study area we find ourselves in with this article, the figure of Clare Quilty is researched as well. There are some recurring hypotheses and findings we can distinguish. Quilty, in every study, is seen as the dark, perverted counterpart of Humbert. The theme of the *doppelgänger* is the bottom line: 'Quilty is Humbert's "double"' (Connolly, 2008, p.99) and 'his shadowy alter ego' (Pifer, 2007, p.191). In her article from 2018 Książopolska makes a comparative analysis of Quilty in Nabokov's novel and Kubrick's movie. Her proposition is that Quilty is the author of Humbert's story: he dictates his life and uses him as a character in one of his plays.⁹

Emerson Richards wrote in his 2012 article about the crucial scene in *The Enchanted Hunters Hotel*, in which he compares the three Quiltys. The focus lies on the homoerotic display of Quilty in Kubrick's movie (p.6), whilst Lyne reaffirms his classic criminal role (p.9). We will discuss this scene in our article, be it with a different aim. In addition to the points mentioned above, the overall statement is that in Kubrick's movie, Quilty takes on a much larger role than intended in the novel: 'Although Nabokov made Quilty a more visible figure throughout the screenplay than in the novel, Kubrick made Quilty's role even larger' (Connolly 2009, p.163) and "The novel is cyclic in structure: it begins with "Lolita, light of my life..."

⁷ Such as Pifer (2003): 'The novel's peculiar magic – spinning comedy out of despair, tragedy out of farce – had, not surprisingly, eluded all attempts (including Nabokov's own) to translate it to the silver screen' (p. 14) or Wood (2003): 'It's not just that the book, the story of the loves, travels, and undoing of Humbert Humbert and Dolores Haze, a middle-aged European man and a twelve-year-old American girl, is funnier than it ought to be and more cruel than we want it to be. Or that Humbert's tacky charm stretches much further than it has any right to.' (p. 181)

⁸ 'Lyne's *Lolita* is downright demure; deeply, almost debilitatingly loyal to Nabokov's novel; shot in lovely pastel colors for art's sake; and accompanied by a score from Ennio Morricone that swamps everything in wistful, lyrical melancholy. You can imagine what Jeremy Irons's pained presence as Humbert does to this.' (Wood, 2003, p. 184)

⁹ 'Quilty is a screenplay writer, and that he enjoys filming risqué "art" projects. Usually, it is assumed that this means he simply deals in pornography (and *Lolita*'s words confirm this), but would it not be much more disturbing and perverse to have a different kind of film made: not a pornographic gloss, but a film in which a real person is embedded as an unwitting actor. That is, arrangements are made to have him achieve his secret dream, manipulated to become a monster, without realizing that he is a plaything in someone else's intrigue – an enchanted hunter indeed' (Książopolska, 2018).

and ends with the word “Lolita”. Similarly, the film version ends as it began: with the killing of Quilty’ (Burns, 1984, p. 247).

So, is there a place for another study about *Lolita*? Because of the several gaps in the studies mentioned above, there is still need for further study. The first hiatus is that aforesaid academic research mainly, but not exclusively, analyse the movie by Kubrick, possibly in comparison to Lyne’s. The latter is treated poorly, causing an insufficient image of the full representation of Quilty. His character is reduced to the impersonation of Peter Sellers, whilst the interpretation by Frank Langella is not less interesting. The second deviation in existing studies is that they all assume that Quilty is a character that physically exists. Although he is appointed as the double or alter-ego of Humbert, his existence is hardly ever discussed. In some works, it might be suggested that Quilty is just a chimera, but the idea is never fully explored, and especially not in a comparative analysis between the three *Lolitas*. This article will attempt to fill the gap in the current *Lolita*-studies, with the focus on Quilty’s persona.

In this article we posit the hypothesis that Quilty is merely a figment of Humbert’s imagination, paranoia and perversity. There are two possibilities to endorse this assumption: either Quilty does not occur in his entirety and appears only in Humbert’s mind, or playwright Quilty does exist, but Humbert ascribes the perverse characteristics to this unsuspecting person. In our opinion it’s important to consider the possibility of Humbert’s coping mechanism and in addition, to give an equal space to Lyne’s adaption as well as the one by Kubrick. The emphasis in this study lies on the different media and their specificities.¹⁰

¹⁰ We will make a qualitative, textual analysis of the three renditions. To make a systematic study, we analysed all the scenes in which Quilty is named, alluded to and makes an appearance, i.e. mimetic or diegetic. We then filtered out key scenes that re-occur in each rendition, sometimes with the addition of an extra important scene, to look at how the novel and the two filmic adaptations relate to each other. For a complete textual analysis, we would like to refer to the attachments. The first attachment gives three timelines in which the three *sujets* of Quilty are showed: in the novel, in Kubrick’s film and in Lyne’s film. The second attachment shows a general overview with key scenes in which the most distinctive elements are summarized. The third and fourth attachment, then, give our complete textual analysis of respectively Kubrick and Lyne’s film.

For the analysis of the novel we will use the work by Luc Herman and Bart Vervaeck (2009): *Vertelduivels. Handboek verhaalanalyse*. They create a model based on structuralist narratology like

1. Three Quiltys, or no Quilty at All

Let us assume that Humbert made up Quilty or mirrors his perversities and guilt on an unknowing playwright named Clare Quilty, then that would be perfectly explainable from a psychopathological point of view. According to the classification by professor Abe Geldhof there are roughly three kinds of pedophiles¹¹, with each their own characteristics and ‘comorbidity’ (p.133).¹² Humbert could then be defined as an intersection of a psychotic¹³ and perverse pedophile. ¹⁴ Quilty could easily be a hallucination, an alter-ego of his dissociative identity disorder or schizophrenia. Humbert can no longer process reality, which makes him develop a second personality in the form of detective Trapp, Uncle Gustave and Clare Quilty. Pifer (2007) defines the situation thusly: ‘Bested by a rival whose cunning and perversity exceed his own, Humbert spends years by trying to uncover the identity

that of Gerard Genette or A.J. Greimas in combination with elements of the Russian Formalism. Elements like characterization, setting, focalization and time are used. We will make an analysis of the two filmic adaptations by using the model by David Bordwell and Kristin Thomson, as seen in *Film Art: an Introduction* (1979). In this work, comparable layers are being used, such as narration, *mise-en-scene*, editing, cinematography and sound. For us, this is the most complete framework and are these two works quite comparable in the elements they use for analysis, which makes a cross-media analysis possible.

¹¹ The obsessive-compulsive pedophile (Geldhof, 2016, p. 135), the psychotic pedophile (p.138) and the perverse pedophile (p.143)

¹² The merging of the pedophile tendency and other psychological disorders such as post-traumatic stress disorder, obsessive-compulsive disorder, schizophrenia or an antisocial personality disorder (p. 133)

¹³ the psychoses that happen to the pedophile have several forms like schizophrenia, paranoia, hallucinations, melancholia, and so on (p.138) The pedophile suffers immensely from these psychoses and the only way out for him is what these hallucinations tell him. The crime therefore is a healing attempt (p.139)

¹⁴ The perverse pedophile is a ‘talker’, he tries to explain away his acts. He is in matter of fact aware of the moral discrepancy of his behavior which makes him act in secret. He also tries to appoint the child as the initiator (p.143).

of his shadowy alter-ego. When he finally does, he projects onto Quilty his own self-loathing and rage for revenge' (Pifer, 2007, p. 191).¹⁵

In the films we can of course see this second personality in the form of an actor, whilst the novel makes the reader rather aware of a presence. Kubrick gives Quilty multiple faces by putting up a masquerade. We see Sellers as a detective, a playwright and a psychiatrist, handling multiple accents and costumes. Lyne, on the other hand, takes on the paranoia and general presence from the novel by using shadows and not showing Quilty's face very clearly.

1.1. Humbert's Insanity

To state that Quilty is indeed a hallucination or second personality created by Humbert, we must first look at the mental state of Humbert himself. This is best described in the novel, since it's written in an autobiographical form and we read Humbert's thoughts. The idea of Quilty as a hallucination and expression of guilt is endorsed by the annotation made by Alfred Appel Jr. in *The Annotated Lolita* (1970):

Quilty is so ubiquitous because he formulates Humbert's entrapment, his criminal passion, his sense of shame and self-hate. Yet Quilty embodies both "the truth and caricature of it," for he is at one a projection of Humbert's guilt and a parody of the psychological Double. (p. Lx)

The idea of the 'double'¹⁶ is a *topoi* in literature, for example the story of Jekyll and Hyde. It's striking that Humbert calls himself Mr. Hyde (p.206), in which he suggests

¹⁵ Pifer turns around the cause and effect we wish to prove here. She sees Quilty as an actual person, whom Humbert chases and then projects his own guilt on him, whereas we see the creation of Quilty as an effect of the guilt Humbert experiences.

¹⁶ Another striking utterance made by Humbert confirms the idea of the double: 'Idiot, triple idiot! I could have filmed her! I would have had her now with me, before my eyes, in the projection room of my pain and despair!' (Nabokov, 1955, p.231). Quilty does film her and thusly carries out Humbert's fantasy. (Connolly, 2008, p.85)

he himself is the double of Quilty, and not so much the other way around. And although Humbert describes Quilty as his shadow, Appel points out that Humbert might be *Quilty's* shadow, which is given away in 'the pun on Humbert's name (*ombre* = shadow)' (p. Lxi).

Humbert declares his paranoid state of mind multiple times and doubts the existence of Quilty, for example on page 217: 'As happens with me at periods of electrical disturbance and crepitating lightnings, I had hallucinations. Maybe they were more than hallucinations' (Nabokov, 1955, p.217) or when he foresees the murder on Quilty: 'It occurred to me that if I were really losing my mind, I might end by murdering somebody. In fact – said high-and-dry Humbert to floundering Humbert – it might be quite clever to prepare things' (p.229). Notice how Humbert talks about himself in third person, indicating his mental instability and the fact that he cannot deal with himself. When Lolita is 'kidnapped' from the hospital, he again names the abductor as a hallucination: 'I imagined that secret agent, or secret lover, or prankster, or hallucination, or whatever he was, prowling around the hospital' (p.241).

For the general feel of Humbert's state of mind, the two filmic adaptation could not be any different. Whilst the novel is very much focused on the unreliable narration of Humbert, the film by Kubrick has almost no indications that the story is told from Humbert's perspective. Apart from a voice-over after the murder scene and a voice-over after the attempted murder on Charlotte, the film does not maintain the perspective of Humbert. Książopolska (2018) confirms this in her article: 'some of the scenes are clearly out of the scope of Humbert's perception'. It is therefore not as easy to attribute the image of Quilty to the mind of Humbert in Kubrick's translation. Some researchers ¹⁷ even point out that Quilty is the main character in Kubrick's film, or that he is the author. There is however the initial voice-over stating the autodiegetic focalisation, from which we can deduct a retrospective narrative in which Quilty is represented in Humbert's mind.

¹⁷ Such as Książopolska (2018) or Appel (1970, Lxi)

For Lyne's adaptation, we notice a much stronger sense of focalization of Humbert. The unreliability¹⁸ and paranoia are transferred using voice-overs, eyeline matches, reaction shots and distorted images (Da Silva, 2009) such as the scene described in attachment 4 §1.5. 'Lyne does not make the confessional nature of Humbert's voice-over explicit, but the use of Humbert as narrator nevertheless helps to establish a subjective aesthetic' (Idem). Also, the pastel soft-focus images have a dream-like feel, that downplay every sense of reality (Bell-Metereau, 2008, p.219; Connolly, 2009, p.164). Humbert's melancholy stare suggests that he lives in his own world, where he makes up his own reality.

1.2. He Always Smoked Dreams

But how did Humbert form this image of Quilty? We presume that the seed of Humbert's delusion was planted from the moment he saw the advertisement of Quilty in Lolita's room. Lolita leaves for camp and kisses Humbert goodbye. It is here that his fear of losing her manifests itself in paranoia and the need for an embodiment of that fear. He goes to her room where he sees the wall full of advertisements, and it is not a coincidence that he 'chooses' the image of Quilty. He was told before he resembles the playwright and in the novel the ad is right above Lolita's bed: 'Under this was another picture, also a colored ad. A distinguished playwright was solemnly smoking a Drome. He always smoked Dromes. The resemblance was slight' (p.69). The film by Lyne does not show this ad explicitly, although it is there (See Figure 1). Right before Humbert gets Lolita from camp, he looks at the wall with posters in her room. The eye-line match shows us the ad in which a child is in the arms of her father. There's a heart with 'HH' drawn next to it. But the fact that he looks at this wall also tells us that it is inevitable that he sees the ad of Quilty as well.¹⁹ In Kubrick's film on the other hand, the link is made very

¹⁸ 'The potential for the much-discussed unreliable narrator of *Lolita* remains in Lyne's film' (Da Silva 2009)

¹⁹ For more visual evidence, we would like to refer to §1.1 in attachment 4.

clearly.²⁰ Humbert falls on the bed of Lolita and the camera pans from him straight to a close-up on the ad, as indicating the mental connection between the two (See Figure 2).²¹



FIGURE 1: DROME-AD 1997 L-QUILTY. AD SEEN ONLY IN DETAIL.

²¹ We must add that this is not the first time Humbert could have seen Quilty. In Kubrick's film, Quilty already appears on a summer dance (see Attachment 4, §1.2) where Charlotte talks to him, clearly having met before. (We mean in the fabula of Kubrick's movie, since the *sujet* shows the murder as the initial scene, see Attachment 1). He asks about her daughter with 'a lovely, lyrical, lilting name' (Harris & Kubrick, 1962, "The Summer Dance"). Since Humbert's story is told in retrospect, it is possible that he first saw the ad on the wall and later filled in this conversation between Quilty and Charlotte about Lolita. According to Książopolska, Humbert is 'mortally obsessed with Quilty, and he, therefore, restructures his past re-inserting Quilty's presence into all the episodes where he believes to have been shadowed by his alter-ego' (2018).



FIGURE 2: DROME-AD 1962 K-QUILTY: CLEAR PAN TO CLOSE-UP.

Now, for the general appearance of Quilty, there are differences in the three forms. In the novel, Quilty is described as follows: 'a broad and thickish man of my age, somewhat resembling Gustave Trapp, [...] same smoothly tanned face, fuller than mine, with a small dark mustache and a rosebud degenerate mouth' (p.218). At the pool he describes Quilty to have 'amber eyes' (p.237) and 'damp black hair or what was left of it, glued to his round head, his little mustache a humid smear, the wool on his chest spread like a symmetrical trophy' (Idem). Humbert is said to resemble Quilty (p.43) which underscores the theme of the double, as well as the mustache that Humbert tries to grow (p.48) and the same bathrobe they wear (p.294). As said before, Nabokov's Quilty is much more of a mystery-figure, hidden in metaphors, clues, and a general sense of discomfort, paranoia and guilt (Burns, 1984, p. 246). For the first-time reader, this figure is never obviously identified. Only when everything falls into place for Humbert, the reader can connect the dots. Connolly notes that 'Quilty himself is only a shadowy presence for much of the first part of the novel' (2009, p.160), it is only for the second part that his role becomes more explicit. Connolly states: 'First of all, Humbert is unaware of the identity of his interlocutor, yet this shadowy figure will become ever more prominent in Humbert's consciousness, moving from a disembodied voice to a terrifying (from Humbert's

perspective) figure of pursuit and persecution' (2008, p.99). When in prison, Humbert cites an excerpt of an encyclopedia concerning Quilty (Nabokov, 1955, p.31). This is the first clue given to the reader, followed by the second: 'Quine the Swine. Guilty of killing Quilty. Oh, my Lolita, I have only words to play with!' (p.32). And with words he plays indeed. For the re-reader, it becomes a scavenger hunt to the clues spread across the novel.²² in which Quilty is felt (1970, p. 349), for example by using the color red, like the 'rubious' convertible (p.117) and a 'blood-red armchair' (p.138), 'that red ghost' (p.217), 'that glossy red beast' (p.219), references to some sort of shadow, like 'the shadow of her infidelity' (p.215) or 'cut off my shadow' (p.220), a monkey or ape, for example 'ape-ear' (p.48), or 'simian'²³ (p.104) and 'some grease monkey' (p.159), Humbert's uncle Gustave (p.123; p.139; p.218), the detective Trapp (p. 216-219; p.224) and geographical metaphors or references like 'Crazy quilt of forty-eight states' (p.152) or 'In a Michigan town bearing his first name' (p.159).

But Quilty is a shapeshifter and Humbert can never seem to grasp him:

Her partner, while changing sides, jocosely slapped her on her behind with his racket. He had a remarkably round head and wore incongruous brown trousers. There was a momentary flurry - he saw me, and throwing away his racket - mine! - scuttled up the slope. [...] Next moment he and the grayness were gone. (Nabokov, 1955, p.235)

This excerpt is an illustration of the way Humbert created a hallucinatory figure that very much resembles himself - noting the racket that is Humbert's, - but also disappears in the blink of an eye. It is an example of Humbert's exteriorized paranoia and jealousy, as well as the omnipresence of Quilty. Humbert can never seem to

²² Appel provides a complete list of all the elements: '4, 31, 32, 43, 63, 64, 69, 78, 89, 117, 121, 126-127, 130, 138, 139, [Part Two] 152, 159, 163, 170, 186, 196, 200-202, 203, 207-209, 211, 213, 215, 217-223, 224, 226-228, 232, 235, 236-238, 240, 241-243, 246-252, 262, 271-277, 279, 282, 290-292, 293-305, 306, 307, 309' (1970, p.349).

²³ 'Simian' meaning 'Monkey- or apelike' (Appel, 1970, p.374)

grasp him, since he is constantly morphing and lurking in the shadows, like in this scene at the pool:

One of the bathers had left the pool and, half-concealed by the peacocked shade of trees, stood quite still, holding the ends of the towel around his neck and following Lolita with his amber eyes. There he stood, In the camouflage of sun and shade, disfigured by them. (p.237)

In this very same extract, Humbert identifies Quilty's fluid character: 'Immediately afterwards a marvelous transformation took place. He was no longer the satyr but a very good-natured and foolish Swiss cousin, the Gustave Trapp I have mentioned more than once' (p.237). Quilty's identity is like quicksand running through Humbert's hands, whose mind makes up several variations on the same entity.

The filmic renditions each take one specific part of this diptych: Kubrick focuses on the fluidity of Quilty's character, while Lyne plays with shadowy elements. Pifer notes that there is however a large difficulty for the medium of film, namely: 'For the readers of Nabokov's novel, the oscillations of Humbert's narrative voice sustain the reader's salutary sense of distance. In the medium of film, such effects prove more difficult, if not impossible, to achieve' (2003, p. 69-70). She justly remarks that the reader of course never *sees* Quilty, and especially the first-time reader might assume that all the appearances made by - the for them still unknown - Quilty, truly are different men. Burns confirms: 'Visual references function in place of the dense texture of verbal punning and allusion which Nabokov uses throughout the novel to lead the reader to Quilty's lair' (1984, p. 246). The visuality of the film medium makes it almost impossible to make Quilty as vague as in the novel. Kubrick does not even try and turns it into a comical aspect that the viewer already knows from the start that Quilty is Humbert's pursuer and Humbert is the only one who cannot see through the amateurish disguises.

The omnipresence of Quilty so tangible in the novel, is very distinctive in Kubrick's film as well, be it in a much more visually overt way (Wood, 2003, p. 185). 'In the film, Quilty seems to be the controlling presence which shapes each of the story

vignettes. He is present in 16 out of 35 narrative units (Falsetto 10). His appearance always has a sinister shade of “visits of inspection” – he has the knowing, mocking, intrusively curious gaze of the superior intelligence’ (Książopolska, 2018). Kubrick’s Quilty, portrayed by comical actor Peter Sellers, has indeed an inquiring glance, making Humbert uncomfortable and very much aware of his clandestine behavior. But if we assume that Quilty does not exist, we need to turn around the cause and effect here. Humbert, then, does not get paranoid by the presence of Quilty, but creates Quilty due to his overwhelming paranoia. He turns Quilty into a psychiatrist to give way to his psychological perversity, whilst the detective is a mental translation of his illegal behavior (2007, p.124).

The fluidity of Quilty’s character is illustrated in his masquerades, for example in the roman ping-pong scene where he is dressed up as a roman emperor, or the persona of Dr. Zempf, where he plays a German psychiatrist and the detective at the Enchanted Hunters Hotel. Apart from the different disguises, Quilty also plays with various accents, such as a Southern accent, a German one or a typical New-York accent. Abrams describes him as Minotaur: ‘He is capable of changing his own identity as well as the paths through the labyrinth’ (Abrams, 2007, p.123).

Whilst a writer can just make up an appearance and describe a character, a filmmaker must work with an actor, who shapes the character. Comic actor Peter Sellers gives a funny interpretation of Quilty, with a cunning smile, boyish but still sinister, which makes him very ambiguous. The viewer might root for him, and not so much for Humbert, which is more the case in the novel. The doppelgänger theme is roughly maintained, since both characters are tall, have dark hair, are intelligent and charming. Wylie (2007) argues: ‘Meanwhile, the situation’s true perversity and decadence is exposed through Peter Seller’s eccentric portrayal of Quilty, who represents the flip side of Humbert Humbert’s impeccably maintained demeanor of propriety’ (p.219). Humbert is seemingly able to maintain his decency, whilst Quilty is openly sexualized. He asks Charlotte after her little girl, has a flirtatious conversation with the night manager Mr. Swine about his sexual preferences (Figure 3), be it in form of innuendo, he has a scheming smile when hearing about Humbert’s plan to sleep with Lolita in one room, pesters him by following him, looks keenly at Lolita at the play, and even abducts her. At least, that is what goes on in Humbert’s

mind. All this is another confirmation of Quilty being the made up alter-ego of Humbert.



FIGURE 3: K-QUILTY AND MR. SWINE – CONVERSATION ABOUT SEXUAL PREFERENCES

Whilst Sellers gives more of a comical performance, Frank Langella's Quilty is a dark, shadowy and much more obscure character. He really shows the perverted and sinister side of Humbert and is a real antagonist. In contrast to Sellers' Quilty, he is the Mr. Hyde of Humbert. Richards describes this very accurately:

Where Kubrick's Quilty is a figure of ambiguity, Lyne's had a distinct purpose. While Lyne maintains the anonymity of Quilty, in as much as the cinematic medium will allow, his presence is nevertheless consistently ominous. (2012, p.10)

Lyne's Quilty is a 'more distinct villain' (Idem).

When L-Quilty appears on screen, there is a larger sense of hallucination, paranoia, surrealism, and the unreal. As said before, the use of soft-focus, pastel colors and a

melancholic soundtrack provided by Ennio Morricone, gives a dream-like feel to the film, emphasizing the fact that Quilty is just a figment of imagination. He is hardly ever visible and moves in the shadows, whereas K-Quilty is overtly filmed, almost as a protagonist. For example, the scene in the lobby of the Enchanted Hunters Hotel or at the rehearsal of the school play (See 1.3 and 1.4). When we do get to see L-Quilty, at the end, when Humbert confronts him in Pavor Manor, we notice that he and Humbert don't resemble each other at all. They are in fact opposites of each other, which reinforces the idea of a dark alter-ego. He is tall, broad, quite balding, very masculine, seems rich and has a fine mustache, as described in the novel. The film works in opposites, for example by using contrasting black-and-white costumes, Humbert being more feminine and rather small, whilst Quilty is large, which shows his dominance over Humbert.

1.3. Enchanted Hunters or Hunted Hunter?

The first scene we will discuss is the one where Dr. Jekyll meets Mr. Hyde for the first time. Humbert is about to rape Lolita for the first time, and it seems as if his conscious cannot handle his perversity. He evokes the figure of Quilty to give life to his paranoia and guilt. Noteworthy is that in none of the three depiction, Quilty and Humbert meet face-to-face, which, according to Richards (2012) 'reinforces Nabokov's intent for Quilty to be not just a foil for Humbert, but to remain anonymous throughout the narrative, despite his paradoxical omnipresence' (p. 6).

Nabokov only uses a couple of lines to describe the scene on the porch. Humbert cannot see Quilty: 'I was aware that in the darkness next to me there was somebody sitting in a chair on the pillared porch. I could not really see him' (126). Again, the motif of shadow and darkness is used to indicate the unrecognizability and fictionality of the character, but also the malicious side of Humbert. The so-called mis-hearings of Quilty's conversation tell us something about the role Quilty plays to Humbert. For example: "Who's the lassie?"/ "My daughter" / "You lie - she's not" show that Humbert is scared someone will find out he is indeed raping his stepdaughter, but besides the fear of being found out, he also cannot cope with the

guilt that accompany his acts. Quilty or 'guilty' embodies that guilt. As Connolly accurately notes that 'the entire encounter between the two has something of a dream-like or hallucinatory quality, and this very quality becomes a recurring element in the subsequent interactions between the two characters' (2008, p.99).

The dream-like feel of the confrontation is very clearly shown in Lyne's adaptation.²⁴ The above-mentioned pastel colors and soft focus are now paired with hard cuts, low lighting, 'canted angles and other disorienting shot set-ups' (Richards, 2012, p.10) to induce confusion on Humbert's part and a 'threatening mood' (Idem). In addition to that, the 'Twin-Peaks' style music' (Burke, 2003, p.23) by Ennio Morricone, adds a melancholic and troubled atmosphere.

Though the porch-scene is preceded by a scene situated in the lobby. Here the mystery surrounding Quilty is heightened by using concealing low-angle shots that take on the point of view of Lolita. The eye-line match of Humbert with the encounter between Quilty and Lolita, however, confirms that it is narrated from his perspective. The suspense in the music builds up when the camera follows Lolita's point of view and goes up from Quilty's shoes, on to his face (see Figure 4). We notice a cream, expensive looking costume, cufflinks and polished Oxford shoes, which make up a well-groomed appearance. Humbert could fantasize the perversity of the situation by imagining Quilty saying his dog likes 'nice young people, like you' (Lyne, 1997, "In the Lobby") to Lolita, meaning, of course, himself and thus articulate Humbert's own desires.

²⁴ For the full textual analysis of the scenes, see attachment 4 §1.2



FIGURE 4: L-QUILTY IN THE LOBBY: FACE INVISIBLE, LOW-ANGLE

On the porch, then, the first confrontation between Quilty and Humbert occurs. We see Humbert looking over the garden, when suddenly Quilty, whom he has not noticed yet, asks where he got Lolita. The music rises and a fast zoom-in on Humbert's back and turning face transfers his panic and disorientation on screen, after which a metaphorical bug-zapper is shown, associating Humbert as a prey of Quilty, or his own delusions. A series of fast consecutive shots show Humbert's searching and panicking face, a badly visible Quilty, shot from a low angle through a swing chair's armrest and the bug-zapper, making the viewer uneasy. The low-angle shot on Quilty does not so much match Humbert's point of view, but rather accentuates the mystery and dominance of his phantasm (see Figure 5). The same 'misheard' lines are taken from the book but accompanied with a claustrophobic series of images and music, as well as Quilty's conspiring facial expressions, for example when he bids Humbert goodnight and says 'enjoy' (Lyne, 1997, "On the porch"), alluding on Humbert's plans. We, as a viewer, see Quilty's face up close, from the left side, away from Humbert's point of view, establishing him as a character and creating suspense (see Figure 6).



FIGURE 5: L-QUILTY ON THE PORCH, LOW-ANGLE SHOT, SUGGESTING DOMINANCE



FIGURE 6: CLOSE-UP ON L-QUILTY. CREATION OF SUSPENSE.

Kubrick does not create mystery around Quilty at all. He is very much present and clearly visible.²⁵ It already starts with the conversation between Quilty and Mr. Swine, already mentioned above. This absurd conversation with ‘verbal incoherence’ (Zabelbeascoa, 2015, p.11) between the night manager and Quilty sets the tone for Quilty’s divergent sexuality, or as Richards explains: ‘Quilty does not have to be classified as homo-, or bi-, sexual but rather as *sexual*, perhaps pansexual, and his overwhelming sexuality, [...] redefines the narrative’ (Richards, 2012, p.8; Zabelbeascoa, 2015, p.12). Quilty is accompanied by Vivian Darkbloom, another playwright and anagram of Vladimir Nabokov. She is an expression of Quilty’s (or

²⁵ For the full textual analysis of the scenes, see attachment 3 §1.3

Humbert's) sexuality, since she seems like a dominatrix, about whom Quilty says 'she throws me all over the place' (Harris & Kubrick, 1962, "A Good Deal Together"), suggesting a preference for sadomasochistic sexual behavior. We could interpret Darkbloom as another persona created by Humbert.

In the lobby, some while later, Humbert asks the night manager about a message from his wife, of which he knows is dead. The conversation is filmed in an over-the-shoulder shot of Quilty and Darkbloom, suggesting not only their omnipresence, but also their omniscience, just like a conscience literally in the back of Humbert's mind. In Figure 7 we see them looking at each other, knowing Humbert is lying. In Lyne's adaptation, Vivian Darkbloom is not shown nor mentioned.



FIGURE 7: OVER-THE-SHOULDER SHOT: K-QUILTY AND DARKBLOOM AS CONSCIENCE

The scene on the porch is probably even more absurd. Quilty steps on the porch, taking of his glasses, by which he takes on the identity of a very neurotic detective. He stands with his back to Humbert, so that he cannot see his face. The camera is aimed directly at him, discarding any mystery for the viewer. Książopolska (2018) explains this as follows:

the way Quilty's face remains unseen to Humbert while the spectators can observe it with some intimacy also suggests that the spectators are located

on the same level as Quilty, who is playing with Humbert like a cat with a mouse.

The viewer, hence, has more affinity with the antagonist, and doubting who has imagined whom. Quilty mocks Humbert by underlining that he is a detective, which he is not:

I don't know what it is, I get the impression that you want to leave but you don't like to because you think I think it looks suspicious, me being a policeman and all. You don't have to think that because I haven't got a suspicious mind at all. (Harris & Kubrick, 1962, "Two Normal Guys")

They are both laughing, but Humbert shifts a bit nervously. Quilty is alluding to the immorality and lawlessness of Humbert's actions. He emphasizes how 'normal' he is, whilst giggling, which makes him even less normal: 'I get sort of carried away, being so normal and everything' (Harris & Kubrick, 1962, "Two Normal Guys"). He shows interest in Lolita:

May I say one other thing to you? It is running on my mind. I've been thinking about it a lot. I noticed when you was checking in you had a lovely pretty little girl with you. She was really lovely. In fact she wasn't so little, come to think of it. She was fairly tall. Taller than little, you know what I mean. But she was really lovely. I wish I had a pretty, tall, lovely little girl like that I mean—' (Idem)

This makes Humbert quite uncomfortable. Quilty suggests getting 'a bridal suite for you and your lovely girl' (Idem). He mocks Humbert repeatedly, like a voice in Humbert's head ridiculing his abnormality and the situation he has put himself into. Kubrick's translation of the scene is much lengthier, making Quilty the protagonist and giving him more lines than Nabokov or Lyne.



FIGURE 8: K-QUILTY AND HUMBERT ON THE PORCH. FRONTAL SHOT DISCARDING ANY MYSTERY.

1.4. Quilty's Masquerade

After settling down at Beardsley, Lolita gets to play a role in the school play, written by Quilty and given the appropriate name *The Enchanted Hunters*. The three renditions deviate completely from one another. In the novel, Humbert is not at all allowed to come to the rehearsal of the play (Nabokov, 1955, p.201), and does not mention the appearance of Quilty. He does not even know it was written by him:

I did not know – and I would not have cared, if I did – that actually *The Enchanted Hunters* was a quite recent and technically original composition which had been produced for the first time only three or four months ago by a highbrow group in New York. (Idem)

Humbert, however, mentions an interesting element: 'the play's profound message, namely, that mirage and reality merge in love' (Nabokov, 1955, p.201), which we might take as the message of the whole of *Lolita*.

Lyne's adaptation on the other hand, does show Quilty at the rehearsal, were it in a vague, smoky contour.²⁶ Mona Dahl, Lolita's friend, points Quilty out to Humbert as 'the actual playwright' (Lyne, 1997, "At the play"), and asks 'can you believe it' (Idem), as if he were an illusion, which he is.



FIGURE 9: L-QUILTY AT THE REHEARSAL IN SMOKY, VAGUE CONTOURS.

Kubrick's translation is, again, more elaborate, giving a larger role to Quilty. The masquerade goes on, shaping the different forms of Humbert's split personality. Humbert needs persuasion for letting Lolita participate in the school play. Enter Quilty. In the disguise of a stereotypical German psychiatrist Dr. Zempf or Zemph²⁷, freely translated to Dr. Mustard (i.e. 'Senf'), Quilty sits in Humbert's house unattended. Only by means of his accent, different kind of glasses, a little mustache and his hair pulled back, he is disguised into a parody on Sigmund Freud. When Humbert enters the room, there is complete darkness, except for the light that shines from the door that is being opened (see Figure 10). We, and Humbert, see a shape sitting in the room, addressing Humbert as 'Humbert's' (Zabelbeascoa, 2015, p.14). When Humbert flicks on the light, some tensed music is added to dramatize the reveal (see Figure 11). 'Quilty is just batting Humbert around in all his paranoia,

²⁶ For the full textual analysis of the scene, see attachment 4, §1.3

²⁷ The spelling differs in literature about *Lolita*. We will use 'Dr. Zempf', since this is the way it is spelled on the DVD used for analysis. For the full textual analysis of the scene, see attachment 3 §1.4

pretending to watch his crimes as a policeman and judge his perversions as a psychiatrist' (Abrams 2007, p. 124). Not only is Quilty mocking Humbert through his taunting grin, but he also challenges Humbert by subjecting him to questions regarding Lolita's sexuality, questioning if she already knows 'the facts of life?' (Harris & Kubrick, 1962, "Dr. Zempf's visit"). Quilty, or Zempf, obviously knows about their affair, so his only goal is to torment Humbert in his sense of guilt and paranoia. He feeds his jealousy by suggesting Lolita is very much liked by the boys of her age, noting 'she has got the curvatures which they take a lot of notice of' (Idem). He cites actions Lolita does, for example sighing and giggling. He concludes she is 'suffering from acute repression of the libido' (Idem). To heighten the situation to its climax, Zempf mentions that he will send a board of psychologists to Humbert's house to investigate the source of Lolita's repression. In addition to that, he suggests that her friends talk about them: 'So we are speaking with her friends, and they are saying things... which I wouldn't repeat to you here' (Idem). He manipulates Humbert into agreeing Lolita joins the school play.

In contrast to the porch-scene, here a direct confrontation between the two men, or between the creator and his phantasm is shown. That Quilty is the perverse counterpart of Humbert, shows from his body language. He snorts while laughing, makes passionate movements when talking about Lolita's libido, sniffs, imitates the contours of Lolita's breasts and looks thrilled when talking about the boys liking her. Not only does this serve a comical goal, but also accentuates the contrast between the two characters.

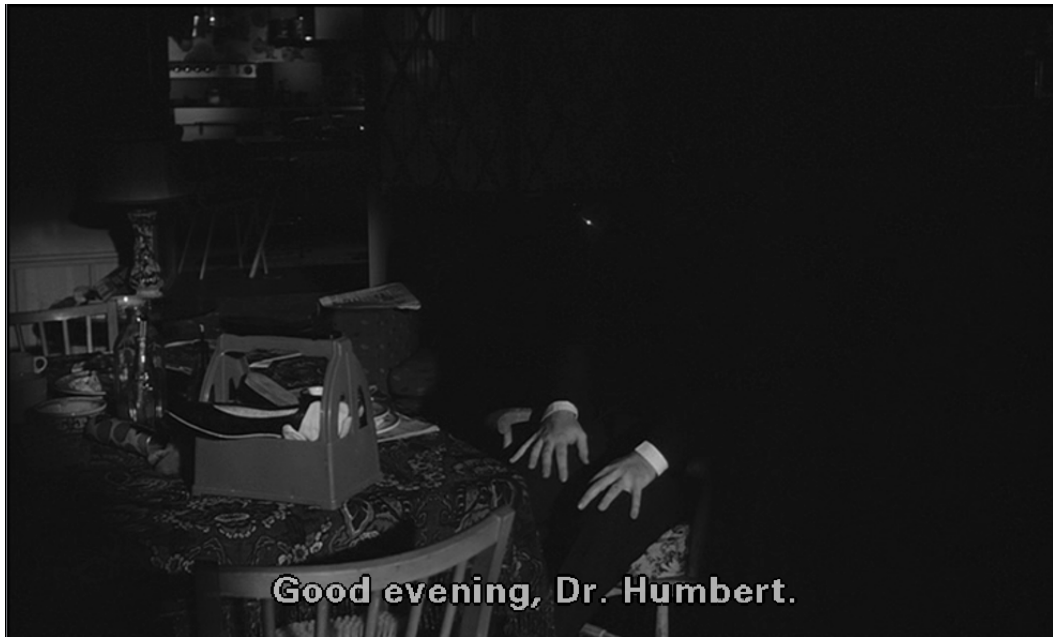


FIGURE 10: DR. ZEMPF IN THE DARK.



FIGURE 11: DR. ZEMPF REVEALED AS A PARODY ON SIGMUND FREUD. MESSY ROOM RECONNECTS TO CHAOS IN PAVOR MANOR.

To add to that perversity, the scene at the school play itself shows how Quilty, now again in the persona of the playwright, and in company of Vivian Darkbloom to

indicate his deviating sexuality, glaring at Lolita.²⁸ They are separated from each other by a curtain, and Quilty looks past it with an investigating smirk (see Figure 12). While the scene goes on, we notice that Quilty and Humbert are on the exact opposite of the stage, indicating a connection but also a confrontation of Humbert's inner struggle.



FIGURE 12: K-QUILTY AT THE SCHOOL PLAY, OPPOSING HUMBERT AND WATCHING LOLITA.

1.5. Who is Hunting Whom?

When we talk about the role of conscience Quilty plays to Humbert, the scenes where Quilty chases after Humbert and Lolita are particularly meaningful. Humbert, in Nabokov's novel, talks about 'an invisible rope of silent silk' (Nabokov, 1955, p.219) connecting his and Quilty's car. He literally cannot shake Quilty off, as he cannot shake off his guilty and perverted feeling. Coming back to the fluidity of Quilty's character, we note that Humbert refers to him as 'Proteus of the highway' (p.227), a figure from Greek mythology 'who would assume different shapes when seized' (Appel, 1970, p.416). Humbert identifies their pursuer as 'detective Trapp'

²⁸ For the full textual analysis of the scene, see attachment 3 §1.5

(Nabokov, 1955, p.216), who examines the perversities Humbert acts out. Later, he himself appoints the problem: 'After all, gentlemen, it was becoming abundantly clear that all those identical detectives in prismatically changing cars were figments of my persecution mania, recurrent images based on coincidence and chance resemblance' (p.238).

The pursuit in Nabokov's novel comes forward through the above-mentioned details such as the colour red, whereas Kubrick and Lyne must work with visual elements. In Lyne's film, the point-of-view shots and eye-line matches are particularly fitting to transfer Humbert's suspicion.²⁹ We get close-ups of their rearview mirror in which we see a car following them, accompanied by tense music (see Figure 13). Striking is that the car is never red, which is such a specific detail in the novel.³⁰ The car does, however, change every so often, from a white one, to a black Cadillac, emphasizing the indefinite form of Quilty. Extreme long shots of the two cars in an uninhabited desert imply the confrontation of Humbert with himself and the loneliness paired with that. Kubrick uses the same image of loneliness by showing the two cars in a small ghost town (see Figure 14).³¹ A bit later, the cars are still driving, now in darkness, only showing their headlights, indicating the pursuit has been going on all day (See Figure 15). This heightens the tension on Humbert.

²⁹ For the full textual analysis of the scene, see attachment 4 §1.4

³⁰ Note that neither directors work with the colour red as a motif or symbol at all.

³¹ For the full textual analysis of the scene, see attachment 3 §1.6



FIGURE 13: PURSUIT LYNE: CLOSE-UP ON MIRROR, POV-SHOT TRANSFERRING SUSPICION



FIGURE 14: PURSUIT KUBRICK: ELS TO SHOW LONELINESS AND ACCENTUATE PURSUIT.



FIGURE 15: PURSUIT KUBRICK: HEADLIGHTS ON TO INDICATE NIGHT.

The situation gets worse when Humbert stops at a gas station and sees, or imagines, Lolita talking to a man: Quilty. ‘What struck me with sickening force was – how should I put it? – the voluble familiarity of her way, as if they had known each other – oh for weeks and weeks’ (Nabokov, 1955, p.218). Lolita explains it as a man who was simply asking a map. Given Humbert’s unreliability and psychotic state of mind, it is likely that his perception of the situation is troubled. In Lyne’s film, this is demonstrated when Humbert runs out of the gas station to find the man but sees no sign of Quilty (See Figure 16). His presence, however, is implied through the musical motif of the glass harp: a melancholy sound indicating Humbert’s sadness and powerlessness every time Quilty occurs.



FIGURE 16: L-HUMBERT AT THE GAS STATION, POWERLESSLY LOOKING AROUND FOR L-Q.

The pursuit reaches its climax when Humbert's car gets a flat tire. In the novel, it is a rather comical scene, since Humbert steps out of the car to get help from Quilty but then: 'I stubbed my toe – and there was a sense of general laughter' (p.228), indicating the impression of mockery. It is in fact Humbert who feels ridiculous and a failure and externalizes these feelings through Quilty. Kubrick's translation of the scene is not as outspoken as Lyne's. The latter really increases anxiety and suspense. Screeching violins score the scene in the woods, with dominant hues of blue and green, giving a dark sensation. When their car stands still, after the tire blew up, a close-up of the grill of Quilty's car fills the screen. It is filmed in a tilted, low angle, expressing a daunting feeling and an anthropomorphic entity (see Figure 17). We see extreme close-ups of a hand stopping the car and turning on the radio. The other hand holds a cigarette and taps on the wheel to the rhythm of the music. Another extreme close-up of his Oxford shoes – the same Quilty was wearing in the lobby – moving along with the music. A graphic match to Lolita's feet making the exact same motion. And then, shot from Quilty's car, we see Humbert stepping towards him, but then drives off. Because of the smoke in the car, we cannot distinguish Quilty's face, which creates mystery, and again stresses the blurring identity of Humbert's delusion.



FIGURE 17: LOW-ANGLE CLOSE-UP ANTHROPOMORPHIC CAR

1.6. Midnight Caller

In the scene ‘Midnight caller’, Kubrick introduces a fever dream element to the relationship of Humbert and Quilty.³² Humbert lies sick in bed, having a fever, when he receives a telephone call of an unidentified caller, whom the viewer recognizes as Quilty by his voice and New York accent. Humbert asks who is calling, on which Quilty responds the following:

Oh my name... oh It doesn't really matter. It's really an obscure and unremarkable name... you understand, Professor. But my department is sort of concerned, sort of concerned with the bizarre rumors that have been circulating about you and the lovely, remarkable girl... you've been travelling with. (Harris & Kubrick, 1962, “Midnight Caller”)

He fortifies Humbert’s paranoia concerning his relationship with Lolita. Quilty further asks for a report of his current sex life and if he is seeing a psychiatrist. He thus affirms Humbert’s inner struggle and growing realization of his deviating

³² For the full textual analysis of the scene, see attachment 3 §1.7

disposition. Mocking him some more, Quilty alludes on his parody of Sigmund Freud when Humbert says he is 'afraid' his caller must 'terminate this conversation' (Idem) by answering thusly: 'Professor, "afraid" is Freudian lingo...' (Idem) on which Humbert hangs up the phone. He does not await the psychoanalysis Quilty wants to pester him with.

1.7. Finding Quelquepart Island

After losing Lolita, Humbert cannot cope with the situation he has created, knowing he has driven her away. He manically starts looking for her, assuming Quilty has taken her away from him. The roles are now reversed: Humbert chases Quilty to save his 'damsel in distress'. Following our hypothesis, this simply means that Humbert is chasing himself and his own (in)sanity.

He mimed and mocked me. His allusions were definitely highbrow. He was well-read. He knew French. He was versed in logodaedaly and logomancy. He was an amateur of sex lore. He had a feminine handwriting. He would change his name but he could not disguise, no matter how he slanted them, his very peculiar t's, w's and l's. Quelquepart Island was one of his favorite residences. (Nabokov, 1955, p.249-250)

The pseudonyms and place names Quilty uses in the guestbooks refer only to non-existing places, such as 'Quelquepart Island' (p.251), or 'Somewhere Island', or 'A. Person' (p.250).

Lyne precedes, just as Nabokov, the hunt by a mental breakdown in the hospital when Humbert finds out Lolita is gone. By use of extreme close-ups following one another, Lyne demonstrates Humbert's frenzy.

After some time, Humbert receives a letter from Lolita, and visits her. She there confesses to him who took her. The explanation given here, indicates how far Humbert goes in his search for closure. In our opinion, the possibility exists that the

confrontation between Lolita and Humbert never occurs and Humbert simply imagines how everything merges: 'Quietly the fusion took place, and everything fell into order, into the pattern of branches that I have woven throughout this memoir with the express purpose of having the ripe fruit fall at the right moment' (Nabokov, 1955, p.272). Quilty is again identified as the perverse counterpart of Humbert. By making his acts even worse, Humbert can project his anger and disgust onto this *doppelgänger*.

And, of course, he was a complete freak in sex matters, and his friends were his slaves. I just could not imagine (I, Humbert, could not imagine!) what they all did at Duk Duk Ranch.³³ She refused to take part because she loved him, and he threw her out.

"What things?"

"Oh, weird, filthy, fancy things. I mean, he had two girls and two boys, and three or four men, and the idea was for all of us to tangle in the nude while an old woman took movie pictures." (Nabokov, 1955, p.276)

To erase this immoral part of himself and the guilt that goes with it, Humbert must kill Quilty: 'Yes, I was quite sure I had to go. I had to go and find him, and destroy him' (Nabokov, 1955, p.280), which we will discuss in the next paragraph.

The confession of Lolita is quite the same in both renditions. Lyne makes use of flashbacks to express the way Humbert puts all the pieces together.³⁴ The glass harp mentioned before, scores the flashbacks to indicate the presence of Quilty. Kubrick's translation appoints the gratification Quilty found in harassing Humbert in the conversation with Lolita:

Lolita: It didn't take him long to figure out what was going on between us.
From that moment on he was up to every trick he could think of.

³³ 'an obscene Oriental word for copulation' (Appel, 1970, p.440)

³⁴ For the full textual analysis of the scene, see attachment 4 §1.6

Humbert: And he did all these brilliant tricks for the sheer fun of tormenting me? (Harris & Kubrick, 1962, "Three years later")

All the tormenting that went on during this episode of Humbert's life, finally has a face for him and now he needs to destroy that phantasm.

1.8. Self-Murdering Quilty

Finally, the fatal confrontation between Humbert and his alter-ego takes place in Pavor Manor.³⁵ The scene reminds us of the gothic novel, given the dooming castle and thunderstorm. Alluding to *The Fall of the House of Usher*, Humbert states:

The elaborate and decrepit house seemed to stand *in a kind of daze*, reflecting *as it were my own state*, for I could not help realizing, as my feet touched the springy and insecure ground, that I had overdone the alcoholic stimulation business. (Nabokov, 1955, p.293) [Own emphasis]

Humbert is intoxicated with alcohol, which makes his narrative less reliable and prone to an interpretation of a hallucination. He notes that he 'went about –lucidly insane, crazily calm, an enchanted and very tight hunter' (p.294). Is Quilty a hallucination to Humbert or is Humbert the hallucination? 'He swept by me in a purple bathrobe, very like one I had. He either did not notice me, or else dismissed me as some familiar and innocuous hallucination' (p.294). The *doppelgänger*-motif evoked by the bathrobe, again confirms our theory of Quilty just being in Humbert's head. Quilty is 'still ignoring the raincoated phantasm' (p.294–295), suggesting that either Humbert does not exist, or Quilty does not. Humbert wants the mental battle to stop: 'It was high time I destroyed him, but he must understand why he was being

³⁵ 'Latin; panic, terror. The Manor on Grimm Road burlesques the Gothic castles of fairy tales, Poe's mouldering House of Usher, and the medieval settings in Maeterlinck' (Appel, 1970, p.446)

destroyed. His condition infected me' (p.297), but Quilty indicates that *he* rescued Lolita from 'a beastly pervert' (p.298), continuing with 'you ape, you. [...] I'm not responsible for the rapes of others. Absurd!' (p.298). Not only does he use the metaphor of 'ape' to address Humbert, reversing the roles, but also pointing out that Humbert is the rapist, and not Quilty. In other words, Humbert and Humbert alone is responsible for Lolita's suffering. The collision of the two identities takes place: 'I rolled over him. We rolled over me. They rolled over him. We rolled over us' (p.299) and they become one. He shoots Quilty and sees him rising from his chair 'like some old nightmare of mine' (p.302). He loses all sense of reality and when Quilty lays dying in bed, Humbert sees himself standing in the bedroom of Charlotte. We could even assume that he is indeed standing in that bedroom and imagines this whole murder scene at that time: 'I may have lost contact with reality for a second or two [...] a kind of momentary shift occurred as if I were in the connubial bedroom, and Charlotte were sick in bed' (p.304). When Humbert thinks Quilty is finally dead he says: 'This, I said to myself, was the end of the ingenious play staged for me by Quilty' (p.305). Burns (1984) points out that 'the killing of Quilty is in fact a kind of self-destruction: the weapon has served its suicidal purpose' (p. 249), Appel (1970) explains this murder as 'the weak and evil self is the main character, pursued by the moral self, whom he kills' (Lxi).

The death scene in Kubrick's adaptation is a much-discussed scene, since it is shown at the very beginning of the film, already revealing Quilty's identity and fate.³⁶ The chaos and absurdity establish the imaginative state of the whole scene. Pavor Manor is so disorganized and full of incoherent stuff that it looks straight out of a dream, lacking logic as well. Throughout the scene we see sculptures, a ping-pong table, a sculpture with a lady's shoe on the head, a piano, boxing gloves, glasses and empty bottles: 'it takes a careful analysis of stills of these scenes to even notice the abovementioned items' (Książopolska 2018).

³⁶ See Attachment 1 and Attachment 3, §1.1



FIGURE 18: K —PAVOR MANOR: CHAOS AND ABSURD LIKE IN A DREAM.

Not only is the complete sequence absurd but also very comical. The appearance of Quilty from under the sheet establishes the mockery he will put on Humbert throughout the entire film, entailed by Humbert's subconscious sense of failure. In the scene of Roman ping-pong, Quilty is clearly drunk, making him appear insane, mirroring Humbert's state of mind. The scene is filmed from a slight low-angle, the camera set on the ping-pong table, mostly showing Quilty. He is in control by confusing Humbert, playing his role of roman emperor, turning Humbert's grief into a farce. He keeps on the mockery and masquerade when Humbert points his gun at him. Taking on a Southern accent, he ridicules Humbert's death threat, as well as his poem. While taking on the boxing gloves, the camera still focuses on Quilty. This whole scene revolves around the confrontation between the two alter-egos and especially on the morphing of Quilty throughout this encounter. Humbert's mind transforms him into so many mutations as possible, as if it were his final performance before the curtain call.

Like in the novel, we don't see Humbert killing Quilty, and thus don't see him die. According to Abrams this is 'a brilliant move on Kubrick's part. As a man without unified self, there is simply nothing left beyond the final mask' (2007, p. 126). There is merely not one form of Quilty, meaning that if he would die, he could not go back

to his base. That we do not see him die, might also endorse that Quilty does not exist and has never existed in the first place. He is inherent to Humbert, making this a suicide (Burns, 1984, p.249).

The scene in which Humbert shoots Quilty from underneath the staircase, still reinforces the latter's dominance. It is filmed from an extreme low-angle, following Humbert's point of view. Quilty keeps on his mask of naïve, childlike innocence when he gets shot: 'Gee, that hurt me, that... You really hurt me. If you're trying to scare me, you did a pretty swell job already. My leg'll be black and blue tomorrow.' (Harris & Kubrick, 1962, "Portrait of Death") (See Figure 19). He scrabbles his way up the stairs, the low-angle is followed by a medium long shot on Quilty on his landing. We see him crawling towards the painting of a young woman, identified as Lolita in theories like that of Książopolska (2018).³⁷ Next, a medium shot on Quilty with his mouth open, weeping in pain, next to the rug with a head of a tiger, mirroring Quilty. The hunter becomes the prey (See Figure 20). 'In the book Quilty is an unreal cipher, whereas in the Kubrick film he is a coolly maniac jack-in-the-box, and his killing seems like nothing more than a grand guignol touch to round thing out' (Landenson, 2012, p. 217).



FIGURE 19: K-QUILTY ON THE STAIRCASE, LOW-ANGLE SHOT. NAÏVE INNOCENCE.

³⁷ She states that the picture of the young woman is doubled in the scene. We first see it in the entrance hall, and not on the landing. When we think of it as a dream or a hallucination, there does not have to be any logic behind the painting suddenly being in another place.



FIGURE 20: ENCHANTED HUNTER BECOMES ENCHANTED HUNTED. PARALLEL TIGER AND QUILTY.

The sense of humor in Kubrick's version is completely opposed to the tragedy in Lyne's translation.³⁸ While the viewer might have sympathy with Quilty in Kubrick's film, he is repelled by the perverse tormenter in Lyne's. We notice a drunk arrogance, when Quilty carelessly scratches his naked body under his bathrobe. He is very laid back when Humbert confronts him with Lolita. He sits in his chair very casually, almost exposing himself (see Figure 21). He starts laughing and clapping in his hands when Humbert is shouting and threatening him with a revolver, challenging Humbert.

³⁸ For the full textual analysis of the scene, see attachment 4, §1.7



FIGURE 21: L-QUILTY AS ARROGANT ALTER-EGO

In contrast to Kubrick's low-angle shots on Quilty, Lyne does the exact opposite by using high-angle shots, suggesting a deceiving dominance over Quilty. He seems scared of Humbert when he shoots at him but is distracting him to attack him. He jumps at Humbert and the gun falls under the table, after which a struggle arises. Short medium shots are followed briefly by hard cuts, without continuity, stressing the idea of Humbert's dazed state of mind. When Quilty tries to convince and bribe him with several propositions, Humbert cries and shakes his head, showing him as a sad, powerless victim. Quilty urges Humbert to drop the gun in a series of alternating close-ups on Humbert and Quilty, followed by incoherent and accelerating close-ups on Quilty's legs, hands reaching for the gun, Humbert's crying face, Quilty's foot, face, and so on. These are all faded into each other, accompanied with a distant voice-over of Quilty asking for the gun. The pastel colours, faded transitions, soft focus, incoherence and distant voice-over make the scene an appropriate translation of Humbert's disorientation.

Quilty jumps behind the piano in a surreal way and starts playing aggressively. There is a stream of light coming through the window, giving the scene a whimsical appearance (see Figure 22). An extreme close-up shows how the piano keys are splashed with blood, indicating Quilty is shot and although Quilty dramatically grabs his wound and starts running, the piano keeps on playing, emphasizing the unreality of the killing (see Figure 23).



FIGURE 22: L-QUILTY PLAYING THE PIANO IN AND IRIDESCENT, FAIRY-LIKE LIGHT.



FIGURE 23: BLOODY GHOST PIANO EMPHASIZING UNREALITY.

Lyne's adaptation clearly shows Quilty dying, by making him blow blood like a bubblegum, mirroring Lolita. That Quilty is openly killed, suggests that Humbert lets go of his phantasm and unifies himself with his alter-ego.

Humbert is not only imprisoned in his passion for Lolita, or his obsession with his past (of which Lolita may or may not be a repetition), or his pedophilia – he is also captured within the frame of Quilty's story, intuiting his entrapment but unable to understand its nature. (Książopolska, 2018)

By killing his hallucination, he finally has peace.

The sequence in Pavor Manor is at times interrupted by flashforwards of Humbert being followed by police cars, already giving away that he has killed Quilty. One could argue that this undermines our hypothesis of the non-existence of Quilty, but there are many explanations for this pursuit. It could easily be a symbol for his conscience following him, or he could indeed be pursued by the police, but for the crime he committed against Lolita. If we assume that this scene does not stroke with the novel, he could have even killed Lolita, hence the hairclip he holds.

2. Conclusion

The subject of *Lolita* has a very rich study field. One might think the research is oversaturated and there is no element left unspoken. However, in this article we have indicated that there is a lot of material left to be researched, analysed and discussed. We tried to fill in the blanks in the comparative analysis between the three renditions, with the emphasis on *three*. In former analyses, the adaptation of Lyne was treated quite negligently. Kubrick was the focus most of the time, and even though Kubrick's movie makes a very interesting research object, Lyne's attempt to stay as loyal as possible makes it all the more fascinating to make a comparative analysis. Without saying the former is better than the latter, we tried to compare these two movies to a classical work of literature and tried to figure out how these adaptations handled the idea of the non-existence of the antagonist Clare Quilty. This is where we filled in the second hiatus in the *Lolita*-studies: most of the time, Quilty was treated as an actual living character. We imposed the hypothesis that Quilty exists only in the mind of Humbert and that he is nothing more than Humbert's coping mechanism, perverse alter-ego and consciousness.

By systematically analysing key scenes, we looked at the way the three renditions gave shape to the character of Quilty, and the way they suggested his phantasmagoric nature. We came to three general currents. First, Nabokov turns Quilty in a general and ambiguous omnipresence. He is described through Humbert's eyes, which makes the theory of a paranoia figure likely. He is hidden in clues, symbols and metaphors. Secondly, we made clear that, due to the medium

specificity, we do not actually *see* Quilty in the novel. This is the case in the two filmic adaptations, which makes it harder to hint the presence of Quilty, rather than showing him. Both renditions handle this differently. Kubrick makes Quilty the main character of the movie. He is already established in the opening scene where he is killed. He is shown very straight forward, in the sense that we see his face clearly. The imagined nature is built through his masquerade as a psychiatrist, a detective, a playwright and so on. Never is his true nature shown. In Lyne's translation, Quilty's character is much more disguised. He is hidden in the shadows; his face hardly revealed, which translates the paranoid feel of the novel. Due to the use of pastel hues, melancholic music and distorted camera angles, Humbert's corrupted disposition is translated on the screen.

With our study we moved at the cross point of textual analysis and cross-media comparative analysis. And while we filled in some gaps by giving more space to Lyne's *Lolita*, and giving a new look at the disposition of Quilty, we also found that there is plenty of material for further study. One perspective we found particularly interesting, namely looking at the adaptations from a gendered perspective. We see two possibilities. Firstly, a feminist reading of Vivian Darkbloom. She is shown as the sidekick of Quilty, but what if she is, in fact, the mastermind behind the whole scam?³⁹ There could be made a queer reading of Darkbloom, but also of Quilty. In Kubrick's film, as Richards (2012) suggests, Quilty has a fluid sexuality. Lyne sexualizes him even more. A queer reading of the character(s) would make another refreshing approach. Quilty – and his companion – is a very versatile character, open to many interpretations and approaches, of which ours is only one possibility.

³⁹ Here, of course, we would assume that Quilty *does* exist and she is his companion. Or, that Quilty is not real, but Darkbloom *is* and she is in fact the playwright and brains.

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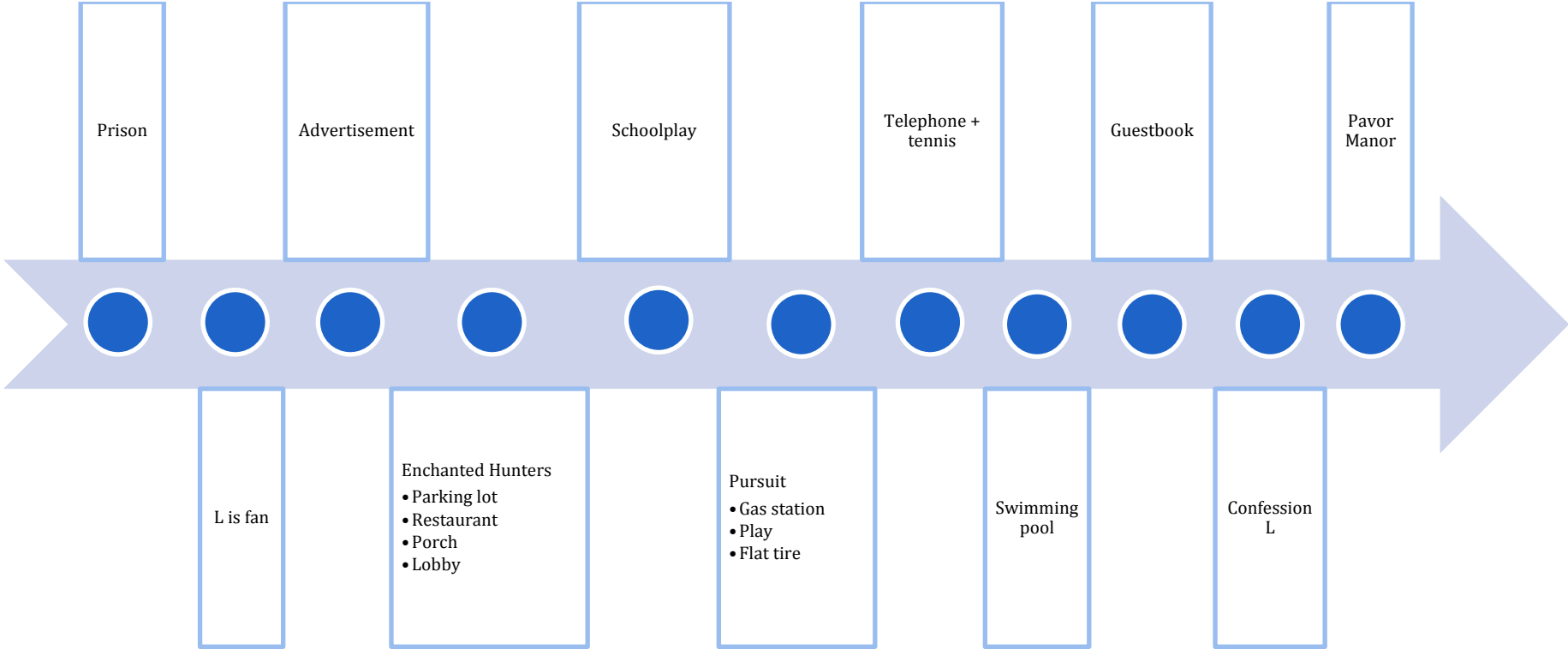
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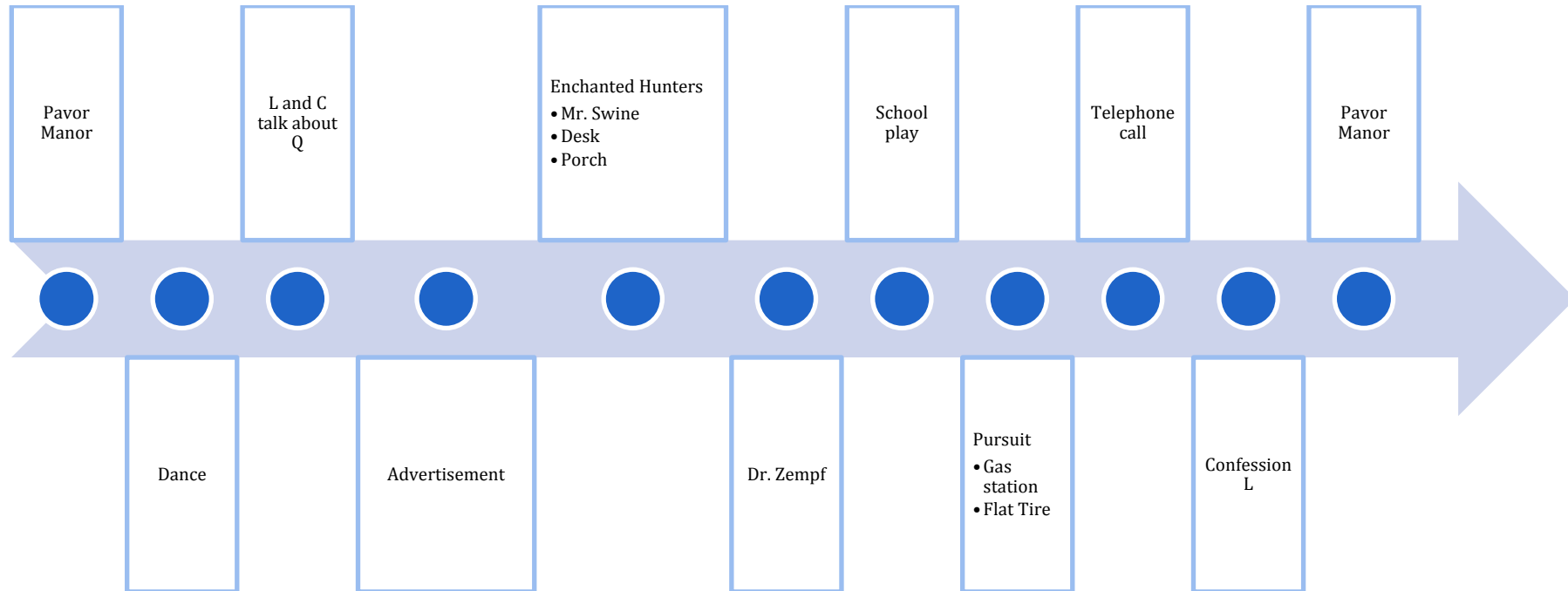
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Attachment 1: Timeline

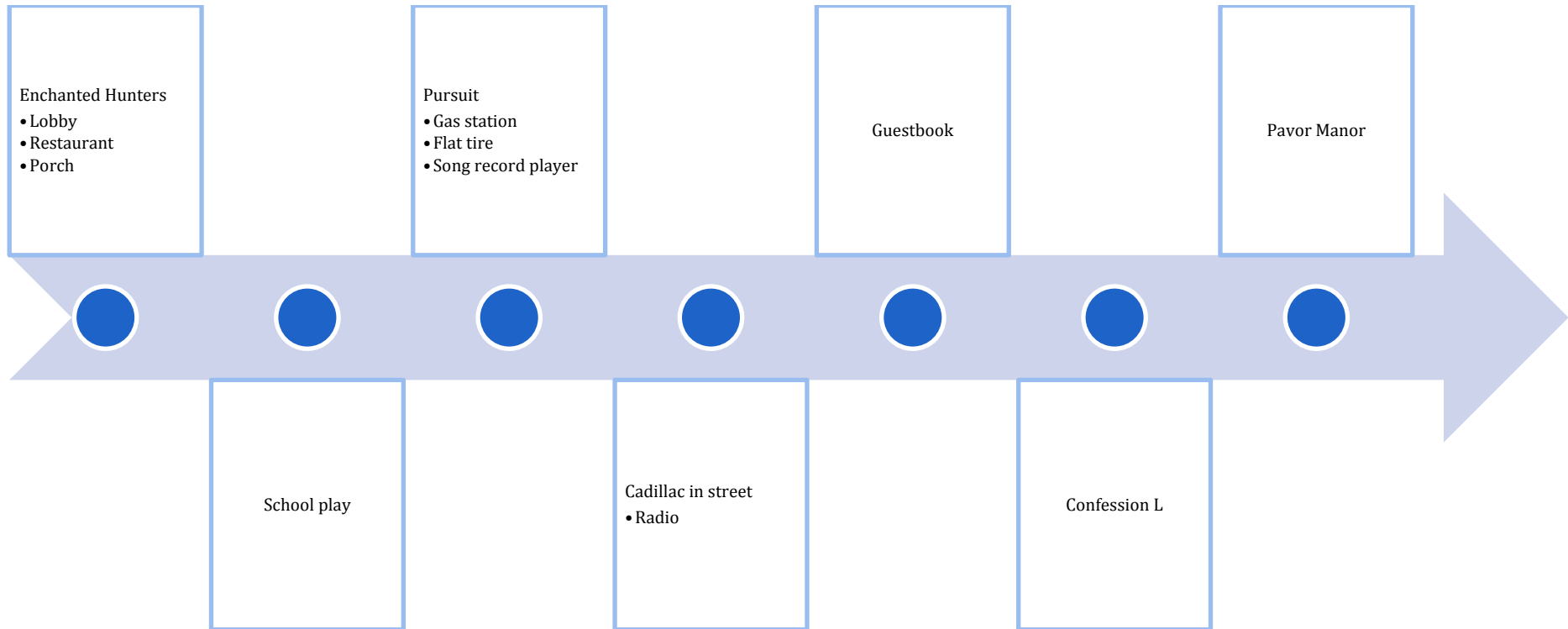
1.1. Sujet Nabokov (1955)



1.2. Sujet Kubrick (1962)



1.3. Sujet Lyne (1997)



Attachment 2: General Overview

| <i>Scene</i> | Nabokov (1955) | Kubrick (1962) | Lyne (1997) |
|---------------------------|--|---|---|
| <i>Humbert</i> | Third person Jekyll and Hyde Hallucinations Unreliable narrator | Only 2 voice-overs Quilty as main character/author | Voice-over Eyeline match Reaction shots Distorted images |
| <i>Drome-ad</i> | Resemblance | Only shown in background | Pan to close-up |
| <i>General Appearance</i> | Clues and metaphors Resemblance Humbert Fluid, omnipresent | Fluidity Visually overt Masquerades Openly sexualised | Shadowy Clear antagonist Obscure No resemblance: dark alter-ego Opposites |
| <i>Enchanted Hunters</i> | No face-to-face meeting | | |
| | Mis-hearings | + Mr. Swine + Vivian Darkbloom Absurd Neurotic detective Frontal view | + Lobby scene Hard cuts Low lighting Distorted angles Music |
| <i>Schoolplay</i> | Not seen by Humbert | + Dr. Zempf H and Q each at one end of the stage Lurks at Lolita | Smokey, vague At rehearsal |
| <i>Pursuit</i> | Detective Trapp Red car Gas station mockery | Ghost town Darkness | Point-of-view shots Eye-line matches ELS Changing cars Glass harp |

| | | | |
|------------------------|--|---|---|
| | | | Tilted camera |
| <i>Midnight Caller</i> | / | Fever dream | / |
| <i>Pursuing Quilty</i> | Guestbook 'Freak in the sex matters' | Confession Lolita: torment by Q | Guestbook Extreme close-ups Flashbacks |
| <i>Pavor Manor</i> | Gothic genre Collision Nightmare, hallucination, drunk Self-destruction | Absurd, chaos Morphing Low-angles Humorous | High-angles Dramatic Alternating close-ups Faded transitions Soft focus |

Attachment 3: Textual Analysis

Stanley Kubrick (1962)⁴⁰

1.1. Pavor Manor

Car drives on driveway Pavor Manor – Establishing shot in Pavor Manor, hallway: glasses, paintings on the floor, shoe on statue, bottles of liquor, sheets over furniture – H enters on the right side, Long shot – camera follows H, touches harp, steps toward camera, to MCU, “Quilty! Quilty!” – behind H, one of the sheets starts moving, bottle of liquor falls on the floor. MS H looks behind him. Q comes from under the sheets – Q “What what?” – H steps towards Q: “Are you Quilty?” – Q: “no I’m.. Spartacus” * drunk* —MLS ping pong table in the middle –Q “have you come to free the slaves or something?”, raises himself, sheet draped around him like a toga – H “Are you Quilty?” —Q: “yeah I am Quilty yeah sure” – both step towards the ping pong table. Bottles fall on the ground. Q turns around and points at them – Q “Say, what you eh” – MS H, pulls on gloves, slight low angle, VO Q “what you putting gloves on for? Your hand cold or something?” – H “Shall we have a little chat before we start?” —reverse LS Q, tilted angle over table “Before we start?”, Q puts down glass. “Wauw” *clicks tongue* “All righty” stumbles towards table “All righty” *sniffs* “no no listen, listen, let’s have a game, a little lovely game of Roman ping pong, like two civilized senators” *lisps* takes bat “Roman ping” – reverse shot H, MS, looks uncomprehending, VO Q “you’re supposed to say, “Roman Pong” – MS, slight low-angle from table Q “okay you serve. I don’t mind. I just don’t mind” hits with bat “come on” looks at H – MS H static – MS reverse Q, gets ping pong ball from under the sheet, “aah aah aah, bet you didn’t know I had that’ [raises ball] ‘roman ping-pong” – MS H, ball falls – MS Q laughs “kind of tricky serve to handle eh Captain?”

⁴⁰ In the analysis, we will use abbreviations such as:

(E)LS: (Extreme) Long shot – (E)MS: (Extreme) Medium Shot – (E)CU: (Extreme) close-up – VO: voice-over – OTSS: Over the shoulder shot – POV: point of view

H: Humbert – Q: Quilty – L: Lolita – C: Charlotte – VD: Vivian Darkbloom – S: Mr. Swine

Kind of tricky. One of the champs taught me that”, waves with bat – tilted LS H and Q, slanted over table, focus on Q, H turned with back to camera – Q takes out ball from bathrobe: “My motto is: ‘be prepared’” Raises ball – H hits back – MS Q: “Say, you Jack Brewster? Are you?” – MS H: “You know who I am” – Q: “what’s that? That’s 3 ... 3 love. Gee I’m really winning, you want to get a rally going there” – Tilted LS Q: “you know, I’m not accusing you, Captain, but it’s sort of absurd the way people invade this house, without even knocking,” – MS Q: “4-1. Change service. I’ll take the serve again, if you don’t mind. I sort of like to have it up this end, you know. They use the telephone” – tilted LS, ball hits glass —MS Q looks confused to glass “djeez what’s that? That must be .. I’m really winning here. I’m really winning. I hope I don’t get overcome with power *laughs*. That’s about eh 6-1 maybe, let’s say 6-1, no 6-2, I’ll give you another point, 6-2 but I’m still winning’. Hits again – MCU H: “you really don’t remember me, do you?” – MS Q, puts sheet around neck: “did you ever notice how the champs, different champs, use their bats? [waves bat back and front] you know, some of them hold them like this, and everything”—MS H: “do you recall a girl... called Dolores Haze?” – MS Q: “I remember one guy didn’t have a hand. He had a bat instead of a hand. He was really sort of wacky.” – MCU H: “Lolita!” – MS Q searches in pocket, looks up and laughs “Lolita” *laughs*, “hah, yeah yeah I remember that name all right. [rubs eye], maybe she made some telephone calls, who cares?” Hits two balls at the same time “Gee”, looks up confused – MCU H, holds gun – MS Q laughs nervously: “hey you’re sort of a bad loser, Captain. I never found a guy who’d sort of pull a gun on me when he lost a game” – Tilted LS Q: ‘didn’t anyone ever tell you, it’s not really who wins, it’s how you play, like the champs” waves with bat, puts it back down “listen, I don’t think I want to play anymore. I wanna get a drink” turns around.

Camera on Q, H behind Q with gun aimed in MLS —Camera follows Q: ‘Gee I’m just dying for a drink. I’m just dying to have drinkie’. Walks towards chair, lets him fall into chair and takes a glass – MLS H across Q, VO H: ‘you’re dying anyway Quilty’ – Q spits out drink: ‘Djeez, my friend always put their smokies out in their drinks. It’s unsanitary’ – MCU H: ‘Quilty, I want you to concentrate, you’re going to die’ — slight high angle MLS Q, lights up cigarette VO H: “Try to understand what is happening to you” —Q: ‘You are either Australian...or a German refugee. This is a gentile’s house.

You'd better run along. [smokes]. VO H: 'Think of what you did, Quilty, and think of what is happening to you now.' —Q laughs and looks at gun: 'Hey, that's a darling little gun you got there. That's a darling little thing. How much a guy like you want for a darling little gun like that? [in Southern accent] — H hands over a piece of paper to Q: "Read this" —Q: 'What's this, the deeds of the ranch?' — MCU H: 'It's your death sentence. Read it.' —MLS Q: "I can't read, mister. I never did none of that book learning, you know. [Southern accent] — VO H: "Read it, Quilty" — Q: pretending to sing like a banjo: 'dududu', opens letter and looks at it — Still in Southern accent, LS "*Because you took advantage of a sinner, Because you took advantage... Because you took... Because you took advantage of my disadvantage* That's a dang... — MCU H, VO Q '...blasted, darn good poem you done there.' — MLS Q "*When I stood Adam-naked...*" Q looks up, 'oh, Adam-naked! You should be ashamed of yourself, Captain.' "*Before a federal law and all its stinging stars.*" 'Tarnation! You old horn toad. That's mighty pretty. That's a pretty poem.' "*Because you took advantage...*" Q looks up: 'It's getting a bit repetitious, isn't it?' "*Because...*" Here's another one: "*Because you cheated me, because you took her at an age...*" — MCU H VO Q: "... when young lads..." , H: —That's enough!" H grabs note from Q's hands —MLS Q: "Say, what you took it away for, mister? That was getting kind of smutty there" nervous laughter —VO H: 'Do you have any last words before you die, Quilty?', Q takes cigarette out of mouth and looks thoughtful. Throws cigarette in the ashtray "Listen, Mac.....you're drunk.....and I'm a sick man" — MLS right side Q and H. Q raises: "This pistol-packing farce is becoming a sort of nuisance'. H raises and aims pistol at Q, Q on foreground, goes to chest where he takes out boxing gloves.

Q: "Why don't you and I sort of settle this like two civilized people...getting together and settling something?" turns to H. MS Q wearing boxing gloves and hopping around like a boxer: "Instead of... All right, put 'em up" — frontal MCU H: "Do you want to die standing up or sitting down?" — MS Q hopping: "I want to die like a champion" — MCU H shoots MS Q shot goes through boxing gloves onto some bottles behind Q. Q looks at gloves "gee", takes of glove and checks if his hand is not hit: "Right in the boxing glove" —MCU H still aiming gun on Q, VO Q "You ought to be more careful with that thing" — MS Q throws glove on the ground, annoyed: "Listen, Captain, why don't you stop trifling with life and death?" steps backwards, scratches

hair "I'm a playwright, you know. I know all about this sort of tragedy and...and comedy and fantasy and everything.' Q sits down on the chair of a piano, LS "I've got 52 successful..." high angle H, MS, gets angry and holds gun on Q, VO Q: scenarios to my credit..." - LS Q, turns towards the piano "added to which, my father's a policeman. You look like a music lover to me. Why don't you let..." turns towards H "Why don't you let me play you a little thing I..." turns again towards H, nervously "I wrote last week" starts to play the piano. High angle MS H, looks surprised. Music plays, VO Q "Nice sort of opening there" - LS Q "We could dream up some lyrics maybe. You and I dream them up together...you know, share the profits. Do you think that'll make the hit parade?" Turns over a couple of times, nervously. "The moon was blue, and so are you, and I tonight...she's mine, yours... [waves arms, puts arms towards H] she's yours tonight... [takes bottle and acts like he is drinking from it] ... and the moon is..." throws bottle against the fireplace and jumps from his chair to start running

LS complete space, shots, Q runs towards camera, H behind him. Q pushes statue and chests over - MCU H, shoots - low angle from below the stairs, Q runs - LS H shoots, Q falls and grabs thigh. Shouts - MCU H, wants to shoot again but has no bullets left - Q grabs his leg and sits on the stairs "Gee, that hurt me, that... You really hurt me" puts his face in his hands - MS H, looks at gun, reloads gun, VO Q "If you're trying to scare me, you did a pretty swell job already. My leg'll be black and blue tomorrow" - low angle MLS Q, looks over shoulder to H, scrawls up - high angle on H "You know this house is roomy and cool. You see how cool it is" - left side Q, LS on landing, shadow play. Drags himself towards a painting of a young woman "I intend on moving to England or Florence forever. You can move in" - MLS left front on Q "I've got some nice friends who could come and keep you company. You could use them as pieces of furniture." Drags himself backwards - high angle H, still reloading gun "There's one guy who looks just like a bookcase" - MLS on Q, next to painting and head tiger "I could fix for you to attend executions. How would you like that? Just you there, and nobody else, just watching, watch. [conspiratorial emphasis on 'watch'] Takes bathrobe almost off. "Do you like watching, Captain? Because not many people know..." laughs in pain, whispers "auw auw auw ..that the chair is painted yellow" - Q disappears behind the painting, MS H comes closer on the stairs,

VO Q “You'd be the only guy in the know. Imagine! Your friends, you could tell them...” – Shot on painting – H shoots through painting, VO Q “That hurt!” his hand grabs on painting – each gunshot takes the camera closer to the painting. Sixth shot in her face.

1.2. Summer Dance

Q dances with Vivian Darkbloom. Turns around and watches his watch – MS C sits down with friends. They ask “who is that”, look through dancing people and can hardly see him. Q and VD are dancing whilst people stand around them in a circle – C “it's Clare Quilty. You know, the TV writer?” – MS Q, VD dances around him, he clicks his fingers – friend C “oh I adored his play, *the lady who loved lightning*” – C goes dancing with him, LS Q, looks surprised, music ends, he nods and steps away – Q walks towards VD and says “wow” and shuffles uncomfortably. – MS C steps towards him. Over the shoulder shot C and VD (See Figure 24) —C: ‘oh it's certainly been a long time.’ —Q: ‘Certainly has.. yes’ hands in his pockets, uncomfortable – C: “Do you know I've been the local authority on you ever since?” —Q: “Is that so? That's very sweet of you, thank you” Man and woman walk past camera – MCU C, over shoulders Q and V: “I'll never forget that intellectually stimulating talk that you gave to our club” —VO Q: “A magnificent club, really magnificent. Tell me one thing, are you a columnist” – C: “no no don't you remember? That afternoon changed my whole life” – OTS on Q, women walk past camera. Q: “oh haha well how about that” – C: “Oh you remember, you..” bends over to Q and whispers in his ear. Q looks surprised, raises eyebrows, moves mouth like he repeats C – Q “did I do that? Did i?” – C Laughs “And afterwards, you know, I showed you my garden... and I drove you to he airport” – Q smiles but you can tell he doesn't remember “yes” – MCU Q, OTS C and V: “yes, really great.. fun (quieter). Listen! Didn't you have a daughter. Didn't you have daughter with a lovely name? Yeah, what was is it now? A lovely, lyrical, lilting name like..” — MCU C: ‘Lolita’ (smiles proudly) – VO Q: “Lolita, that's right. Lolita, diminutive of Dolores. The tears and the roses” – C smiles



FIGURE 24: K-Q OVER THE SHOULDER SHOT

Back Home

L holds statue in the shape of a hand, holding a quill: “did you have a good time dancing with Clare Quilty?” – C: “well, of course, eh, he’s a very erudite gentleman.” —L: “Yeah I know, all the girls are crazy about him too” —C: “That’s neither here nor there” – L looks provocative at C: “since when?”

1.3. Enchanted Hunters Hotel

VD and Q walk into lobby, Q is wearing camera, walk towards desk – MS Q and VD “Hello mr swine.” Leans over desk, takes off glasses, looks at night manager – S “Hello mr Quilty. Good evening, ma’am. Did you get any good pictures today?” – Q: “yeah great. I’m having a swell vacation” – S smiles deviously “good”, side shot, MCU – Q “Mr Swine, would you mind if I asked you a sorta personal question?” —S: “Sure go ahead” – frontal MCU Q and V: “What is a guy like you doing in a job like this?” — S: “What do you mean?” – Q: “Well you just don’t seem to be the type” – S: laughs “Well, as a matter of fact, I was an actor.” – Q “I knew it I knew it, didn’t I say to you [to VD]. When I first saw you, you had a sort of aura that all actors and actresses have.” —S: “since you’re a playwright euh, maybe you could use me sometime” —Q: yeah maybe I could use you... sometime. [laughs] Mr Swine... what does an actor-manager do with his spare time in a small town like this?” – Side shot, right, MCU S:

laughs “well I don’t have much spare time, but I swim, play tennis, lift weights. Get rid of the excess energy. What do you do” – Right side shot, MCU on VD and Q, VO S: “with your excess energy?” — Q: Well, we do a lot of things with my excess energy [laughs ambiguously] I tell you one of the things we do a lot of is judo. Did you ever hear of that?” – S: “Judo” [nods] — Q: “hmm” – S: “yes I’ve heard about it” – Q: “yeah yeah.” Looks at VD – S: “You do judo with the lady?” points with pen at VD – Q: “Yes she’s a yellow belt, I’m a green belt, [Swine laughs] that’s the way nature made it. What happens is she throws me all over the place” *Laughs* —S: “She throws you all over the place?” — Q: “Yes what she does, she gets me in a sort of thing called a sweeping-ankle throw. She sweeps my ankles from under me. I go down with one hell of a bang.” — S: doesn’t it hurt? *laughs* —Q: Well I lay there in pain but I love it. I really love it. I lay there hovering between consciousness and unconsciousness. It’s the greatest.” – VD bends to Q, whispers in his ear. – Fade to L and H entering the lobby

[...]

Side LS right over desk, Q, VD and S foreground, looking at L and H, focus on H and L in door.– Q laughs “See you later” – Q and VD walk away from desk to the corner where Q browses the phonebook – [there is a conversation between H and S] MCU on VD and Q (right), they are listening in and smile ambiguously when S says he only has one room. Q turns head lightly to conversation

[meanwhile a song plays in which a girl sings “la la la la”]

Later in Lobby

H enters lobby and walks towards the desk. OTSS over Q and VD, who follow H with their face – H asks is there’s any news of his wife – Q and VD look at each other behind the comic section of the newspaper. They look interrogatively at each other. This shot takes a long time. H drinks up his drink. When H walks outside, Q drops his newspaper and they both look at the place where H was standing

On the Porch

LS H sits down, Q comes on the porch – Q steps towards the railing, takes off glasses and leans over the rail – MS Q. H sits right and looks at back Q – Q “Hello hehehe” nervously —H looks around “oh you’re addressing me” – Q “yeah” —CU H: “I thought perhaps there was someone with you” – VO Q: “no I’m not really with someone. I’m with you [laughs nervously] I didn’t mean that as an insult” – shot diagonally OTS Q: “what I meant was that I’m with the state police here, and when I’m with them, I’m with someone” – CU H, looks confused, VO Q: “but right now I’m on my own. I mean, I’m not with a lot of people, just you” – H: “Well I wouldn’t like to disturb you. I’ll leave you alone if you prefer it” – MCU Q: “no you don’t really have to go at all. I like it. because eh, I don’t know what it is, I get the impression that you want to leave but you don’t like to because you think I think it looks suspicious, me being a policeman and all “ Both laugh, H resits – Q: “You don’t have to think that because I haven’t got a suspicious mind at all. I look suspicious myself. A lot of people think I’m suspicious especially when I stand on street corners. One of our own picked me up the other week. He thought that I was too suspicious standing on the street corner and everything.” – CU H, VO Q: “tell me I couldn’t help noticing when you checked in tonight” shot diagonally on back Q: “I’s part of my job, I notice human individuals and I noticed your face’ —MCU Q “I said to myself when I saw you, there’s a guy with the most normal-looking face I ever saw in my life” – H laughs: “oh haha that’s very nice of you to say” - Q: “Not a bit not a bit. It’s great to see a normal face, ‘cause I’m a normal guy. Be great for two normal guys to get together and talk about world events, in a normal sorta way.” – H: “There’s nothing I would like better than that, but I don’t have much time” looks at watch - Q: “oh it’s a pity, because uh, may I say one other thing to you? It is running on my mind. I’ve been thinking about it a lot. I noticed when you was checking in you had a lovely pretty little girl with you. She was really lovely. In fact she wasn’t so little, come to think of it. She was fairly tall. Taller than little, you know what I mean [moves hand up and down to indicate height] but she was really lovely. I wish I had a pretty, tall, lovely little girl like that I mean” – H: “That was my daughter” – Q: “Your daughter? Gee. Isn’t it great to have a lovely tall pretty little daughter like that. It’s really wonderful. I don’t have any children or boys of little tall girls or anything. I’m not

even.. Are you married?" —H: "yes I'm expecting my wife perhaps to come here" – Q smiles unbelieving: "May I say something? I thought you looked uneasy at the desk there and maybe I was thinking that you wanted to get away from your wife for a little while. I don't blame you" – CU H, VO Q: "If I was married I'd take every opportunity to get away from my wife" – H smiles uncomfortably "Yes. No that was not it at all. Uhm. As a matter of fact, it's possible that my wife will not join me because when I left home she was not very well" —Q: "Oh gee what was the matter with your wife?" —H: "oh well it was not important. She had an accident" —Q: "She had an accident! That's terrible! Fancy a fellow a normal guy's wife having an accident like that! What what happened to her?" —H: "she was hit by a car" — Q: "Gee no wonder she's not here. Gee You must feel pretty bad about that. Wha—wha—what's happening. Is she coming on later or something?" —H: "Well, that was the understanding" —Q: "what in an ambulance *Laughs* I'm sorry I said that, I shouldn't have said that. I get sort of carried away, being so normal and everything. Tell me, when you were at the desk checking in with the night manager, Mr. George Swine, who I happen to know as a personal friend uhm, I was wondering if he fixed you up with a sort of good accommodation here" —H: "Yes they were extremely cooperative" looks at watch —CU Q: "you quite sure about that? Because I could really easily have a word with George Swine, I mean he's really normal nice sort of Guy and I've only got to have a normal word in his ear and you'd be surprised what things could happen. I mean he's probably turn some of the troopers out, so you could have a lovely room" —CU H, VO Q: "a bridal suite for you and your lovely girl" —H: "no please I don't want you to take any trouble on my account. We're perfectly comfortable." —CU Q: "But he should do it I mean it's his job to fix you up with something nice you know he gets paid for doing that and I I I mean when he sees a guy like you coming in , all normal, with a lovely little girl, he should say to himself: " gee I got to give that guy a lovely sort of comfortable, foamy bed to sleep in" I mean I don't like to hear things like that, 'cause I could go and take a swipe at him for not giving you a lovely, comfortable, sleepy movie star bed. You know what I mean, *laughs* I mean what was he got you on the floor or something?" – CU H "Well the little girl is probably asleep already in the bed and uhm *smiles* well I don't know why we're discussing" —CU Q, gets annoyed "Why don't you let me have a look at the accommodation that you have now and really take it in for a second then I can

have a word with George Swine? It would be so simple.” —MCU Q, H on the right: “you really shouldn’t go into trouble” —Q: “you know you can ask —” —H: “Which reminds me, I should go upstairs now” —Q: “you you’re going because you maybe think that uh me being a policeman, I’d think you were sort of suspicious? *laughs* I don’t think that at all. I think you’re very normal and everything. You don’t have to go because of that.” —H: “No it’s been very nice talking to you” —Q: “You know uh listen before you go, I was wondering whether maybe in the morning you know my being lonely and normal —” —H: “We have to get up at the crack of dawn” —Q: “We can have breakfast—” —H: That’s very nice but—” —Q: “I can arrange it with George Swine. He could have it laid out all ready” —H: “Well thank you so much. Goodnight” —Camera follows H whilst he walks towards the door. —Q: you have a most interesting face. Goodnight.”

1.4. Dr. Zempf

H comes home, calls for L, enters room. Q sits in shadow, see only legs because of incoming light from the other room. Q: “Good evening, Dr Humbertz.” [German accent]. — Light flicks on and music heightens. Q with round glasses, hair pulled back tightly, little mustache. Room is chaotic. — MCU H, steps further into the room, camera follows: “who are you?”. MS, H walks up to Q at the table. Both stand up to bij Q, staan beiden recht. Q: ‘I am dr Zempf. Dr Humbertz, I am pleased to meet you [shake hand]. I am ze Beardsley high school psychologist.’ — H: ‘Have you been here..? I mean, how did you get in?’ — Q: ‘Well eh your little daughter opened the door to me on the way to her piano lesson and she said I was to wait in here until your arrival. So here I am.’ — H points to chair: ‘Sit down. Make yourself at home’ — Q: ‘I sat in the dark so as to save you the expense of the electricity’ pats H on shoulder. Laughs. — H: ‘That was very considerate of you’ Both sit down —Q: ‘A great pleasure’ — MCU Q, takes up shoulders to sit more comfortably —H: ‘What can I do for you, Dr. Zempf?’ MS on Q and H, Q left, H frontal —MCU Q: ‘*sighs* Dr. Humbert, would you mind if I am putting to you the blunt question?’ — MS Q & H: “No, by all means do so.” H crosses arms - Q: ‘We are wondering, has anybody instructed Lolita in the facts of life?’ — H: incomprehensive ‘The facts?’ —Q: ‘The facts of life. You see, Lolita is a sweet, little child...but the onset of maturity seems to be giving her...a certain amount of trouble.’ — H: ‘I really don’t think that this is a fit topic.’ — MCU Q, leans on right

arm: 'Well, Dr. Humbert, to you she is still the little girl that is cradled in the arms ...but to those boys over there at the Beardsley High... [Turns with eyes, thrilled] She is a lovely girl, you know [hand imitate breasts]...with the swing, you know [MS on Q en H], and the jazz...and she has got the curvatures which they take a lot of notice of. You and I, what are we? We are symbols of power, sitting in our offices. We are making the signatures, writing the contracts...and decisions all the time. But if we cast our minds back... Just think, what were we only yesterday? Yesterday, Dr. Humbert [smiles melancholic] ...you and I were little High School Jim...and we were carrying High School Jane's schoolbooks. You remember those days?' —H: 'In point of fact, Dr. Zempf, [looks at nails] I am a [MCU Q, VO H] lecturer in French literature' —Q: takes a deep breath and shrugs, shakes hands, 'I have not made my point quite clear. [Moves a little and takes flashcards out of his pocket] I have some other details which I would like to put to you, Dr. Humbert. [MS H & Q] Here [reads from card] "*She is defiant and rude. Sighs a good deal in the class.*" She sighs, makes the sound of... [reenacts sighing, licks finger, takes next flashcard] "*Chews gum vehemently*" All the time she is chewing this gum. "*Handles books gracefully.*" That doesn't really matter. "*Voice is pleasant. Giggles rather often and is excitable.*" She giggles at things. "*A little dreamy. Concentration is poor.*" She looks at the book for a while and then she gets fed up with it. [hand gesture, waving aside] "*Has private jokes of her own.*" Which no one understands so they can't enjoy them with her. "*She either has exceptional control or she has no control at all.*" We cannot decide which. [MCU Q, waves with cards] Added to that, just yesterday, Dr. Humbert...she wrote a most obscene word with the lipstick [enacts movement of putting on lipstick] if you please...on the health pamphlet. [MS Q & H] And so, in our opinion, she is suffering from acute repression of the libido [hits with side of his hand on the table, three times] ..of the natural instincts. —H: 'I fail to see the significance of all this as far as her record as a student is concerned, Dr. Zempf.' —Q puts away flashcards 'We Americans... [Squinces eyes] we are progressively modern. We believe that it is equally important to prepare the pupils...for the [MS Q & H, frontal on Q, left side H, Q holds open hands and moves passionately] mutually satisfactory mating and the successful child rearing. That is what we believe. [hits table lightly] —H: 'what do you suggest?' – MCU on Q, nods up and down 'I am suggesting... *sniffs* that Dr. Cudler, who is the district psychologist to the Board of Education...[MS Q & H, Q

right, frontal H] should visit you in the home with his three member board of psychologists...and once they are in the home they can investigate thoroughly...in the home situation, with all four [holds up four finger] of them. – H scratches hair, licks upper lip, looks uncomprehending ‘The home situation?’ —Q: ‘So that they can get straight at the source of the repression.’ —H: ‘But she's not being repressed, Dr. Zempf.’ – MS Q & H, Q frontal, H left. Q laughs irritated. ‘Do I take it then that you are refusing to cooperate...with Dr. Cudler and his men?’ – H: ‘I am not refusing anything at all, but please understand me.’ —Q: ‘What –’ —H: ‘No, I don't want to –’ —Q: ‘What? What are you saying then?’ —MS Q and H, H frontal: ‘I absolutely refuse...to have a quartet of strange psychologists [laughs nervously] nosing around my house. — Q: ‘Dr. Humbert... [takes out pack of cigarettes, shakes them] I'm afraid that you may have no choice. [offers cigarette] Cigarette?’ – H: ‘No choice? [Takes cigarette]’ – Q: ‘No choice. [takes one himself] Keep the pack [throws pack on the table] Look, Dr. Humbert [takes out lighter, lights cigarette H] I don't wish to take this to a higher level of authority if I can possibly help it. Understand?’ – H: ‘I should hope not’ – MCU Q, raises his glasses a little and lights own cigarette: ‘So you must help me.’ – MCU H: ‘What can I do?’ — MS Q & H: ‘I don't know, but perhaps there is another approach that we can take something new altogether, some new approach. What would you say? [MCU H] Would you like that? [MS Q & H, Q frontal] Some new area of adjustment that Lolita could find...perhaps by taking a larger share of the extracurricular school activities? [talks very passionate with extravagant gesticulation] — H: ‘I have never objected to her taking part in the extracurricular... [H mispronounces and laughs] —Q: ‘School activities.’ – H: ‘Pardon me’ —MS Q & H, H frontal] You see, we have questioned Lolita on the home situation...but she says not a word, stays with her lips buttoned up [gestures to mouth]. So we are speaking with her friends, and they are saying things.....which I wouldn't repeat to you here. But there is one thing which has arisen from this which is quite clear: That you, Dr. Humbert, should definitely un-veto that girl's nonparticipation in the school play. [hits the table, bottles jump up and cling] —H: ‘Perhaps I was wrong in the attitude that I took about the school play’ - Q: ‘That's very big of you to admit that. Whilst you're at it... [MCU Q] why don't you also loosen up a bit more on the other two D's [MS Q & H, H frontal] the "dating" and the "dance"?’ – H: ‘Do you think that those are equally important?’ – Q: ‘Dr. Humbert, I tell you what I do think. [MCU Q] I feel that

you and I should do all in our power to stop that old Dr. Cudler...and his quartet of psychologists from fiddling around...in the home situation. That's what I feel. [laughs perverse] [MS Q & H, frontal H] Don't you agree with me? [snorts a bit and laughs].

1.5. School Play

MS VD and Q [wears camera] on the left of a curtain, L on the right – Q pushes curtain aside a bit and looks at L – L steps on stage, camera follows her – On the right of image, takes photo of L – H on the other side of the stage [...] H drags L back home – MS Q, VD and Jack Brewster – Q: 'Brewster, go and get some type A Kodachrome [twists camera] – B: Okay – VD and Q keep on looking, suggesting they are looking at L and H.

1.6. Pursuit

ELS on landscape, car H drives. Past crossroad, a car enters it and drives behind H's car – MCU H and L in car, see same car in rear window – H looks in rear mirror – LS in dark, four headlights of the two cars.

Gas station

H washes himself in toilette, looks through window – eyeline match through window: LS L talks with someone in car – H asks about the man she was talking to – L: 'What man?' —H: 'there was a man in the service station. I saw you when I was in the john.' —L: 'I didn't see any man at the—oh yes that man. He wondered if I had a map. I guess he got lost.' —H: "Lo, now listen, please. I don't know if you're lying to me, or if you're insane, and I don't really care any longer, but that man, I believe, was the man in the car that's been following us.' —L: 'Oh that's ridiculous' —H: 'I think he is some kind of a cop' —L: 'A cop? Well if he is a cop, the worst thing we can do is let him know that we're scared. Let's just ignore him and slow down.' —H: 'Would you kindly tell me, please, what you said to him exactly and what he said to you?' —L: 'I told you.' —H: 'Well did he ask you where we were going?' —L: 'All he asked was if I had a map'

[...]

They get a flat tire, stand still. MCU in car L and H. Through rear window, a car approaches and stops

1.7. Midnight caller

Motel room, H in bed with cold. Gets a phone call. MLS in bed, H wraps sheets around him —Q: 'Hello? Hello. Is that Professor Humbert?' —H: 'Yes' —Q: 'How are you, Professor?' —H: 'I'm... Who is this, please?' —Q: [laughs nervously] 'I'm sort of really sorry to disturb you. I hope I really haven't woken you at this terribly late hour. Hm *laughs* I was wondering if you'd been enjoying your stay...in our lovely little town here.' —H: 'Who's this calling?' —Q: 'Oh my name... oh It doesn't really matter. It's really an obscure and unremarkable name...you understand, Professor. But my department is sort of concerned, sort of concerned with the bizarre [MS H wrapped up in blanket] rumours that have been circulating about you and the lovely, remarkable girl... you've been travelling with.' —H: 'Look, I'm very much afraid you'll have to identify yourself...because this conversation is becoming more and more preposterous.' —Q: 'Professor, now tell me something...I guess all this travelling around you do...you don't get much time to see a psychiatrist regularly is that right?' —H: 'I have no psychiatrist, and I don't need a psychiatrist! [angry] —Q: 'I'll tell you why I ask, you see...you're classified in our files, Professor, you're classified in our files as a white, widowed male. I wonder if you'd be prepared to give our investigators... a report, Professor, on your...current sex life, if any.' —H: 'look, I don't know who you are, and I certainly have no interest...in your investigators so I'm afraid that you will have to...terminate this conversation.' —Q: 'Professor, "*afraid*" is Freudian lingo...' H puts down telephone. Music plays.

Attachment 4: Textual Analysis Adrian Lyne (1997)

1.1. Drome Advertisement



FIGURE 25: DROME AD MEDIUM LONG SHOT



FIGURE 26: AD WALL EYE-LINE MATCH

1.2. The Enchanted Hunters Hotel

In hotel lobby

Voice over dog—Eyeline match Humbert to dog. L crawls to dog —Receptionist talks to Humbert —High angle perspective —Dog with man (in chair) —Dialogue to H and receptionist —Lo crawls to dog like predator —Shot on dog —ECU on hand holding leash, high angle. We see white suit, golden watch —POV shot from Q on L and dog —L hugs dog —L watches shoes: camera travels from shoes —Conversation between H and receptionist fades —Music louder and mysterious —Camera on L, reverse shot to Q: camera travels up to face. Can't see it, because furniture in way — He smokes —Shot on L, still on knees —Voice-over Q “It’s a nice dog, huh” —L: “I

love dogs” —Face L fades, focus on ashtray, focus back on L. —Voice over Q: “Well, that’s my dog. He likes you. Doesn’t like everybody” —L: “Who does he like?” —Q: “He can smell when people are sweet” — ECU hand Q — “He likes sweet people —Shot on L, VO Q: *sniffs* “Nice young people” —L smiles seductively, VO Q: “Like you”

Restaurant

H and L eating —Shot on table Q: white costume, eating, smoking —Waiters passes in front of camera —Shot on L: “Doesn’t that guy look exactly like Quilty? The writer Quilty. You know, writes the plays” —Shot on Q: talking to person across him. Half hidden behind furniture

Porch

Long shot on Q drinking from hipflask, HH walks up to the end of the porch — Camera travels back, light flickers — H looks over garden, camera on his back — voice-over Q: “Where the devil did you get her?”, music raises, camera zooms fast on H, he turns around and looks from where the voice came — shot on insect buzzer — scared, inquiring face H, back to buzzer, back to face H — shot low-angle on Q drinking, through armrest — H: “I beg your pardon”, shot on searching H, slight low-angle, tilted —*insects* and voice-over Q: “I said the weather is getting better” — shot on ventilation — shot on swinging man — shot on buzzer with moths, one of them catches fire — medium close-up H from right side: “Seems so” — voice-over Q: “Who’s the lassy?”, MCU H, looks worried: “uhmm [long pause] my daughter” — MS on Q, right side: “You’re lying, she’s not”, sips from bottle — MCU Q: “what?” — shot on buzzer — LS Q and H. Q: “I said July was hot. Where’s her mother?” — MCU H: “Dead”, turns face away — low-angle Q: “Oh sorry. Why don’t you two have lunch with me tomorrow?” — MLS H, voice-over Q: “That clerical crowd will be out soon”. H steps back to hotel: “We’ll be gone soon, thanks. Good night”, camera follows H. Voice-over Q: “Sorry I’m very drunk, Goodnight” — low angle through armrest — H steps through the door, VO Q: “That child of yours needs a lot of sleep” — shot through armrest — Q: “Sleep is like a rose, the Persians say”. Lights up cigar. “Smoke?” CU, frontal Q lights on cigar — transition to buzzer — shot on H in door, watching Q: “Goodnight” — CU Q, right side: “Enjoy”, smiles deviously.

1.3. School play

Mona shows Q to H: “The actual playwright. Can you believe it” – low-angle, LS on Q. Face not visible through smoke.

1.4. Pursuit

On the road

LS on a white car with a black roof – CU rear window – H looks back, eyeline match on car: “there’s a detective following us. Looks rather like my uncle Gustave”

ELS driving car in desert. VO H “He was clever our pursuer, he kept changing cars. But his presence was as real to me as my own breath” *tense music* —ECU rear window – VO H “And suddenly he would disappear, and I would wonder if maybe I had imagined everything” – CU side face H, worried – MS L on rear seat, looks serious to H

Gas station

MLS car back in gas station. L hangs out of the car with one leg – H looks through the window of the gas station – eyeline match on L talking to Q. Wears black costume and hat. He smokes. She laughs. – Reverse shot on worried face H – Reverse shot on L. Q comes closer. Laugh together. – H runs outside, man is gone – LS on gas station: no car, no man – H runs over square gas station, sees nothing – H steps in the car

Flat tire

MS on car in woods, screeching violins. Car Q behind them – L hangs out of the car [...] get flat tire [...] LS on car H – tilted shot on car Q approaching – shot on car H – shot on car Q approaching – CU tilted on car, stops. – ECU hand Q smoking cigarette. Turns off contact. Pushes radio on. – LS on H walking towards car Q – ECU hand Q, golden ring, cigarette, taps on steering wheel on rhythm of the music – ECU shoe, tapping on music – graphic match L’s feet, tapping on same rhythm. Song “Open the door, Richard” – H steps towards car, shot from car Q – Car Q starts again and drives back – MS on car, smoke in car so we cannot see face Q.

At the motel room, L plays 'Open the door, Richard'

At the Barber's

LS village: black car (Q's)

H at the barber's. On the radio talking about Quilty.

1.5. Fever Dream

In a very distorted scene, we see Humbert feverishly waking up from a thunderstorm. Lolita is lying next to him in bed. The camera is handheld and shaking, filming Humbert from a low angle and then tracking him when he stands up. The shots are very flat and are expanded, compressed and turned to give a distorted image. We hear laughter and a thunderstorm and see shadows on the ceiling by the flashing of lights. Several hard cuts follow each other and hear knocking on the door. There are several men standing in front of the door, wearing a mask and a hat⁴¹, laughing at Humbert. In a reaction shot we see his astonishment. He closes the door, whilst we hear far-away laughter of Lolita. The images keep turning which evokes a sort of dizziness, representing Humbert's confused state of mind.



FIGURE 27 JUTTING CHIN

⁴¹ The novel describes this scene as one man wearing 'the mask of Jutting Chin, a grotesque sleuth in the funnies' (Nabokov, 1955, p.217)

1.6. Confession Lolita

MS on L and H. —L: “you really don’t know? My god dad it was Quilty. It was Clare Quilty” – MS H. Flashback to Q on porch lifting lighter. Moth flies against the buzzer – MS H “Yes” – Flashback theatre, Q smokes *glass harp* —H: “yes of course” MS panning, follows H while walking – flashback gas station Q and L – MS following H – MS H sitting: “Quilty” – MS L, smokes: “Yeah. He was the only man I was ever *really* crazy about”, smiles melancholic – MS H, nods disappointed. Looks down “What about me?” looks up – L looks up, says nothing – MS H: nods – L steps out of chair [...] MS H: “where did he take you?” – MS back L, light cigarette – H “just tell me” – L: “well everybody knew he liked little girls. Used to film me in his mansion over Parkington, ‘pavor manor’. But I wasn’t gonna do all those things.” – H: “what things?” —L: “two girls and two boys, three or four men, Vivian was filming the whole thing. I said, “*no I’m not gonna blow all those beastly boys, I want you*”. So, he threw me out.’

1.7. Pavor Manor

H enters house – FF H in car, CU on gun – LS house, H at door, Q comes out, walks past H in bathrobe – CU H, looks surprised – FF driving car, high angle, travels backwards, police cars chase H – CU red lights police car *sirens*, focus CU H in car, looks dazed – MCU Q’s back. Camera follows Q – MCU face H, eyeline match MS on back Q – Q turns around, surprised but calm – MCU H –reverse MCU Q “well who are you?” – MCU H: says nothing – MCU Q: “are you by any chance Brewster?”, watches H interrogatively, brings cigarette to mouth – MCU H: silent – MCU Q: “you know you don’t look like Jack Brewster. I mean the resemblance is not particularly striking. Somebody told me he had a brother with the same look”. Opens one side of bathrobe, scratches chest with little finger. – MCU H: “I’m neither of the Brewster’s” – FF, MS car and police on motorcycle —[...] – MS H, sits down: “do you recall a little girl named... Dolores Haze.” – ECU H pulling out gun out of coat —MS H: ‘you see I’m her father.’ —MS Q, pushes out cigarette “nonsense, you’re a foreigner, you’re an agent of a foreign power, you’re a foreign literary agent” —MS H, watches gun “She was my daughter” —MLS Q VO H: “she was my child” —MLS Q: “oh I adore children myself” Bathrobe hangs open, crosses legs “fathers, I love fathers” rubs thigh —MS Q

—MLS Q, wants to stand up – MS H, shouts: “sit down” – MLS Q, scares up, falls over in chair – ECU iron tin cigarettes, falls on carpet – MLS Q, laughs and claps hands: “there we go. Now we need matches. You got a light?”, stoops over to take cigarettes – MLS H: “Quilty I want you to concentrate” – MLS Q, smells cigarette, puts it in his mouth and chews it – MLS H: “you’re about to die!” – MLS Q, bites from cigarette. Puts up his hands like he doesn’t care – MLS H, looks desperately and aims gun – MLS Q chews loudly – ECU gun, shoots – ECU foot Q – MLS Q, scares and shouts, grabs bathrobe – ECU gun, low angle, face H – camera tilts to face H – CU Q: “she..” looks at cigarette, throws it away, looks astonished – slight low-angle, MS on H: “do you want to be executed standing up or sitting down?” – slight high angle, MS Q: “uh uh just let me think let me think, it’s not an easy question” *stutters* —MS H: “Quilty try to understand what is happening” – MS Q: “I I I I I I” – MS H: “remember Dolores Haze” – MS Q: “I’m willing, I’m willing to try” Holds up hands and nods – MS H, VO Q: “ok listen” —MS Q, slight high angle: “I made a mistake, which I regret sincerely” – MS H, VO Q: “I couldn’t get it I couldn’t have any fun with your little dolly” —MS Q, points at penis “I’m practically impotent to tell you the melancholy truth” —CU H, VO Q: “when I gave her a slow vacation I did” —MS Q: “she met some remarkable people, hey do you remember” points at H – MS on Q and H, Q dives towards H – MS H, collapses – MS table where gun slides over – MS H and Q, rear view, both dive under the table – MS side H and Q, grab gun, H catches gun – MS side, standing up, fighting – LS roll over each other – MS on H, grabs gun —CU H: “Stay there” – MS Q on knees, looks sideways to H, breathes heavily “oh god” —MCU H: ‘you cheated me’ aims gun at Q ‘you cheated me of my redemption’ [pause] you have to die” – VO Q “I don’t know what you’re talking about” – H weeps – VO Q: ‘My memory and eloquence are not at their best today but really you have to admit you were never an ideal stepfather.. huh’ – MCU Q: “I did not force your little protégé to join me, it was she who made me remove her to a happier home” – MCU H, VO Q: “look around you, see, see this house” H looks to the right – MCU Q: “it’s very cool in the summer, it’s comfortable, I suggest that you move in? hmm?” – MS H, looks at Q – MS Q: “I think you’ll be happy here” – CU folded leg Q, shuffles – CU Q: “you could use my wardrobe” – CU H, smiles sadly VO Q: “We have most reliable and drivable charwomen. cleaning lady is the American term. She had not only daughters” – CU Q “she had granddaughters” – CU H, VO Q: “and I know a thing or two about you” H

shakes no crying – CU Q “the chief of police” – fade MS Q, sits up straight “that makes him” – fade CU Q’s legs and hand reaching “my slave” – fade CU Q’s hands reaching for gun – Face MCU crying H, VO Q: “drop the gun” – fade MCU Q “I have upstairs the most” – fade CU Q’s legs “the most” – fade ECU foot Q “Unique” – Fade CU Q face “Collection of erotica” – fade ECU hand gesturing to hand over the gun “drop the gun” – face VO “drop the gun” – VO “moreover I can arrange for you to attend executions, not everybody knows the chair is painted yellow” – quick sequence of fades on hands, weeping face H, face Q, gun – Q grabs for gun – ECU gun, shoots – shot on chair getting hit – high angle LS on room – Q runs away — shoots again – VO Q: “somebody help” – MS Q hands up, runs naked through the hallway, towards the camera low angle, we see genitals – MS H running through the door with the gun – CU H’s running feet – MS H with gun – CU door – CU Q holding door – CU H ramming against the door – CU Q in door, holds door and looks fearfully through the door at H – ECU at gun – MCU Q against the door – CU H against the door – MCU Q against the door, makes cross sign – ECU gun shoots – MS H invading – MLS Q throws open bathrobe like a cape and takes place behind the piano where he starts to play aggressively – CU Q playing piano – MS H watching Q incomprehensibly – MLS slight low angle on Q, looking at H – CU hands playing piano aggressively and dramatically – MCU H coming closer – MCU Q looks next to him at H – MCU H, aims gun – CU H, shoots – MCU Q, gets hit – ECU piano keys, splashed with blood – MCU Q, jumps up and screams – MCU Q, front, slight low angle, screams at the camera, comes closer to camera up until CU – MCU rear Q, hit in right side. Makes dramatic gesture, aims him up to the sky – CU H, startled face, clicks gun again, but doesn’t work anymore – MCU H, looks at gun that doesn’t fire anymore – MS Q, bathrobe hangs open, is naked, back to the piano, fall onto piano, grabs his wound *piano still playing* — MCU H opens gun – ECU gun and patterns – MS Q, stumbles towards camera – ECU splashed piano, playing further – CU H looks at Q, and back to his gun – ECU hands on patterns, on gun where he puts in patterns – MCU Q and H, Q pushes H aside while H replaces patterns – MS Q stumbling into hallway, frontal – MS Q back – MS H frontal, goes behind Q, tilted shot – H aims gun and shoots again – MS Q, back is shot – MS front Q, screams – MS frontal Q, H behind him, Q says something incomprehensible, H shoots again – MS back Q, shot, vase falls over, Q falls to the left – MS piano continuing to play, more loudly and dramatically – slight high angle front Q – MS H

shoots again – CU wound Q – CU face Q, screams, blood splashes out of mouth *piano stops abruptly* —low angle Q, blood splashes out of mouth – CU frontal face Q, looks in front of him, turns his eyes “God. You should not continue in this fashion” – MS Q falls down. H still aiming gun – low angle MS H, steps towards Q – MLS behind Q, crawls over the floor, turns around the corner – MLS high angle Q, crawls towards bed – MLS front Q and H. H looks surprised, still aiming at Q. Q pulls himself in bed *glass harp* —Q breathes heavily, pulls up sheet, focus of H aiming gun at Q – MS Q in bloody sheets, high angle, tilted to the left – CU face Q, shot from below, pulls up sheet to his chin. Yells “get out! Get out of here” – MCU H, low angle, H shoots again – MS Q, being shot, arms fall open – MCU H, low angle, silent – high angle Q – ECU blood on white sheets, drips – MCU H, low angle, looks surprised – CU Q, last breath forms bubble and splashes open – MCU H low angle, lowers eyes – camera tilts downwards, CU on slipper Q