

Lolita Richard Corliss

[#Richard Corliss](#) [#Lolita novel](#) [#film criticism](#) [#Vladimir Nabokov](#) [#Lolita movie review](#)

Delve into the sharp analytical mind of Richard Corliss as he explores the intricate themes and controversial legacy of Vladimir Nabokov's 'Lolita.' As a renowned film critic, Corliss often offered unique perspectives on literary adaptations, examining how this classic novel translated to the screen and its enduring cultural impact through his insightful commentary.

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Lolita

Stanley Kubrick's version of Vladimir Nabokov's novel was one of the most controversial films of the 1960s. This analysis is written by Richard Corliss, editor of 'Film Comment'. It features a brief production history and a detailed filmography.

Lolita

Description: Movie Press Kits.

Love and Death in Kubrick

The films of Stanley Kubrick have left an indelible mark on the history of American cinema. This text explores the auteur's legacy, specifically positioning his body of work within the context of cultural theory. A single chapter is devoted to each of Kubrick's seven films: *Lolita*, *Dr. Strangelove*, *2001: A Space Odyssey*, *A Clockwork Orange*, *The Shining*, *Full Metal Jacket*, and *Eyes Wide Shut*. Particular attention is paid to the role of love and death in Kubrick's films, emphasizing his innovative exploration of love and sex, and the portrayal of mortality via masculine violence.

Stanley Kubrick

Stanley Kubrick is generally acknowledged as one of the world's great directors. Yet few critics or scholars have considered how he emerged from a unique and vibrant cultural milieu: the New York Jewish intelligentsia. Stanley Kubrick reexamines the director's work in context of his ethnic and cultural origins. Focusing on several of Kubrick's key themes—including masculinity, ethical responsibility, and the nature of evil—it demonstrates how his films were in conversation with contemporary New York Jewish intellectuals who grappled with the same concerns. At the same time, it explores Kubrick's fraught relationship with his Jewish identity and his reluctance to be pegged as an ethnic director, manifest in his removal of Jewish references and characters from stories he adapted. As he digs deep into rare Kubrick archives to reveal insights about the director's life and times, film scholar Nathan Abrams also provides a nuanced account of Kubrick's cinematic artistry. Each chapter offers a detailed

analysis of one of Kubrick's major films, including *Lolita*, *Dr. Strangelove*, *2001, A Clockwork Orange*, *Barry Lyndon*, *The Shining*, *Full Metal Jacket*, and *Eyes Wide Shut*. Stanley Kubrick thus presents an illuminating look at one of the twentieth century's most renowned and yet misunderstood directors.

Authorship in Film Adaptation

Authoring a film adaptation of a literary source not only requires a media conversion but also a transformation as a result of the differing dramatic demands of cinema. The most critical central step in this transformation of a literary source to the screen is the writing of the screenplay. The screenplay usually serves to recruit producers, director, and actors; to attract capital investment; and to give focus to the conception and production of the film project. Often undergoing multiple revisions prior to production, the screenplay represents the crucial decisions of writer and director that will determine how and to what end the film will imitate or depart from its original source. *Authorship in Film Adaptation* is an accessible, provocative text that opens up new areas of discussion on the central process of adaptation surrounding the screenplay and screenwriter-director collaboration. In contrast to narrow binary comparisons of literary source text and film, the twelve essays in this collection also give attention to the underappreciated role of the screenplay and film pre-production that can signal the primary intention for a film. Divided into four parts, this collection looks first at the role of Hollywood's activist producers and major auteurs such as Hitchcock and Kubrick as they worked with screenwriters to formulate their audio-visual goals. The second part offers case studies of *Devil in a Blue Dress* and *The Sweet Hereafter*, for which the directors wrote their own adapted screenplays. Considering the variety of writer-director working relationships that are possible, Part III focuses on adaptations that alter genre, time, and place, and Part IV investigates adaptations that alter stories of romance, sexuality, and ethnicity.

Gender, Power, and Identity in The Films of Stanley Kubrick

This volume features a set of thought-provoking and long overdue approaches to situating Stanley Kubrick's films in contemporary debates around gender, race, and age—with a focus on women's representations. Offering new historical and critical perspectives on Kubrick's cinema, the book asks how his work should be viewed bearing in mind issues of gender equality, sexual harassment, and abuse. The authors tackle issues such as Kubrick's at times questionable relationships with his actresses and former wives; the dynamics of power, misogyny, and miscegenation in his films; and auteur "apologism," among others. The selections delineate these complex contours of Kubrick's work by drawing on archival sources, engaging in close readings of specific films, and exploring Kubrick through unorthodox venture points. With an interdisciplinary scope and social justice-centered focus, this book offers new perspectives on a well-established area of study. It will appeal to scholars and upper-level students of film studies, media studies, gender studies, and visual culture, as well as to fans of the director interested in revisiting his work from a new perspective.

Nabokov's Cinematic Afterlife

This book offers critical studies of films that adapted works by Vladimir Nabokov. One of the most screened twentieth century authors (with over ten books adapted for cinema), his works are full of quirky and forbidden romance, and his writing is renowned for its cinematic qualities (e.g., frames, stage directions, and descriptions suggesting specific camera positions and movements). Films discussed include *Lolita* (both Kubrick's 1962 and Lyne's 1997 versions), Richardson's *Laughter in the Dark* (1969), Skolimowski's *King, Queen, Knave* (1972), Fassbinder's *Despair* (1978), Foulon's *Mademoiselle O* (1994), Kuik's *An Affair of Honor* (1999), Gorris' *The Luzhin Defence* (2000), and Rohmer's *The Triple Agent* (2004). A final chapter discusses similarities between Nabokov and Jean-Luc Godard.

Lolita

(Applause Books). Foreword by Jeremy Irons, preface by Adrian Lyne. Based on the novel by Vladimir Nabokov, Schiff tells the astounding story behind the most controversial movie of our time. 75 movie stills. "Like Nabokov's novel, it is an eloquent tragedy laced with wit and a serious, disturbing work of art..." *The New York Times*

Focus On: 100 Most Popular American Romantic Drama Films

Vladimir Nabokov's extraordinary literary career, as a master of Russian and English prose, is unique. Acclaimed in the limited Russian emigre world, under the name of Sirin, Nabokov switched to writing in English and settled in America, a refugee from Hitler's Europe. Exile, memory, lost love and the magic of childhood are among his themes. Neil Cornwell's study, published for the Nabokov centenary, examines five of Nabokov's major novels, plus his short stories and critical writings, situating his work against the ever-expanding mass of VN scholarship, and noting his cultural debt to Russia, Europe, America and the British Isles.

Focus On: 100 Most Popular Nonlinear Narrative Films

An engrossing biography of one of the most influential filmmakers in cinematic history Kubrick grew up in the Bronx, a doctor's son. From a young age he was consumed by photography, chess, and, above all else, movies. He was a self-taught filmmaker and self-proclaimed outsider, and his films exist in a unique world of their own outside the Hollywood mainstream. Kubrick's Jewishness played a crucial role in his idea of himself as an outsider. Obsessed with rebellion against authority, war, and male violence, Kubrick was himself a calm, coolly masterful creator and a talkative, ever-curious polymath immersed in friends and family. Drawing on interviews and new archival material, Mikics for the first time explores the personal side of Kubrick's films.

Vladimir Nabokov

From Camera Lens to Critical Lens: A Collection of Best Essays on Film Adaptation, edited by Rebecca Housel, takes the reader through films by directors like Alfred Hitchcock to examining the relevance of twenty-first century British politics with current film; from screenwriter Charlie Kaufman to author Virginia Woolf; and, examining new theoretical approaches to international film adaptations from China, Japan, Britain, Canada, and France, as well as films like *Eternal Sunshine of the Spotless Mind* and *Daughters of the Dust*. The collection is derived from the Popular Culture Association (PCA) film-adaptation-area conference papers, researched and written by fourteen diverse scholars from all over the world, who gathered together in San Diego, California in April 2005 to further their research by presenting their ideas on film adaptation, now in full text versions within this exciting new volume. Accessible, engaging and informative, any audience may read and enjoy this edited collection on film adaptation. The volume would also work well for pedagogical purposes, both in and out of the classroom. Such a volume may easily be used in courses for English, film studies, gender studies, women's studies, fine art, psychology, political science, history, and more. A work of diverse international voices, this collection represents the very best on film adaptation today.

Stanley Kubrick

In the summer of 1958, a 12-year-old girl took the world by storm--"Lolita" was published in the United States--and since then, her name has been taken in vain to serve a wide range of dubious ventures, both artistic and commercial. Offering a full consideration of not only "the Lolita effect" but shifting attitudes toward the mix of sex, children, and popular entertainment from Victorian times to the present, this study explores the movies, theatrical shows, literary spin-offs, artifacts, fashion, art, photography, and tabloid excesses that have distorted Lolita's identity with an eye toward some real-life cases of young girls who became the innocent victims of someone else's obsession--unhappy sisters to one of the most affecting heroines in fiction. New insight is provided into the brief life of Lolita and into her longer afterlives as well.

From Camera Lens To Critical Lens

Director of some of the most controversial films of the twentieth century, Stanley Kubrick created a reputation as a Hollywood outsider as well as a cinematic genius. His diverse yet relatively small oeuvre—he directed only thirteen films during a career that spanned more than four decades—covers a broad range of the themes that shaped his century and continues to shape the twenty-first: war and crime, gender relations and class conflict, racism, and the fate of individual agency in a world of increasing social surveillance and control. In *Depth of Field*, leading screenwriters and scholars analyze Kubrick's films from a variety of perspectives. They examine such groundbreaking classics as *Dr. Strangelove* and *2001: A Space Odyssey* and later films whose critical reputations are still in flux. *Depth of Field* ends with three viewpoints on Kubrick's final film, *Eyes Wide Shut*, placing it in the contexts of film history, the history and theory of psychoanalysis, and the sociology of sex and power.

Probing Kubrick's whole body of work, *Depth of Field* is the first truly multidisciplinary study of one of the most innovative and controversial filmmakers of the twentieth century.

Chasing Lolita

Widely considered one of the twentieth century's great novels, *Lolita* maintains an established place on the syllabus. Yet its mix of narrative strategies, ornate allusive prose, and troublesome subject matter complicates its presentation to students. This volume helps instructors make *Lolita* accessible to students. Part 1 opens with an extensive chronology of the author's life, outlines the novel's convoluted publication history, and identifies useful textual and audiovisual. Part 2 concentrates on the novel's ethical quandries and introduces its textual intricacies.

Depth of Field

"Vladimir Nabokov's *Lolita* is one of the most fascinating and controversial novels of the twentieth century. This book seeks to guide readers through the intricacies of Nabokov's work and to help them achieve a better understanding of his rich artistic design. Chapters include an analysis of the novel, a discussion of its precursors in Nabokov's work and in world literature, an essay on the character of Dolly Haze (Humbert's "Lolita"), and a commentary on the critical and cultural afterlife of the novel. The volume concludes with an annotated bibliography of selected critical reading. The guide should prove illuminating both for first-time readers of *Lolita* and for experienced re-readers of Nabokov's text." --Book Jacket.

Approaches to Teaching Nabokov's Lolita

'*Lolita* is comedy, subversive yet divine' Martin Amis, Observer Poet and pervert, Humbert Humbert becomes obsessed by twelve-year-old Lolita and seeks to possess her, first carnally and then artistically, 'to fix once for all the perilous magic of nymphets'. Is he in love or insane? A tortured soul or a monster? Humbert Humbert's fixation is one of many dimensions in Nabokov's dizzying masterpiece, which is suffused with a savage humour and rich, elaborate verbal textures. Filmed by Stanley Kubrick in 1962, and again in 1997 by Adrian Lyne, *Lolita* has lost none of its power to shock and awe. 'There's no funnier monster in literature than poor, doomed Humbert Humbert' Independent

A Reader's Guide to Nabokov's Lolita

A Critical Companion to Stanley Kubrick offers a thorough and detailed study of the films of the legendary director. Labeled a recluse, a provocateur, and a perfectionist, Kubrick revolutionized filmmaking, from the use of music in film, narrative pacing and structure, to depictions of war and violence. An unparalleled visionary, his work continues to influence contemporary cinema and visual culture. This book delves into the complexities of his work and examines the wide range of topics and the multiple interpretations that his films inspire. The eighteen chapters in this book use a wide range of methodologies and explore new trends of research in film studies, providing a series of unique and novel perspectives on all of Kubrick's thirteen feature films, from *Fear and Desire* (1953) to *Eyes Wide Shut* (1999), as well as his work on A.I. Artificial Intelligence (Steven Spielberg, 2001).

Lolita

Vladimir Nabokov's *Lolita* is a dark and daring story of obsessive love and transgression. Humbert Humbert's lust for his pubescent step-daughter, Lolita, shocked readers when it was first published in the 1950s; yet the novel was also celebrated for its beautifully lyrical writing. Almost fifty years after its first publication, *Lolita* remains a powerful tale of perversion and love gone wrong.

A Critical Companion to Stanley Kubrick

Great Adaptations: Screenwriting and Global Storytelling is the Second Place Winner in the 2019 International Writers Awards! A vast majority of Academy Award-winning Best Pictures, television movies of the week, and mini-series are adaptations, watched by millions of people globally. *Great Adaptations: Screenwriting and Global Storytelling* examines the technical methods of adapting novels, short stories, plays, life stories, magazine articles, blogs, comic books, graphic novels and videogames from one medium to another, focusing on the screenplay. Written in a clear and succinct style, perfect for intermediate and advanced screenwriting students, *Great Adaptations* explores topics essential to fully appreciating the creative, historical and sociological aspects of the adaptation process. It also provides

up-to-date, practical advice on the legalities of acquiring rights and optioning and selling adaptations, and is inclusive of a diverse variety of perspectives that will inspire and challenge students and screenwriters alike. Please follow the link below to a short excerpt from an interview with Carole Dean about Great Adaptations: <https://fromtheheartproductions.com/getting-creative-when-creating-great-adaptations/>

Lolita

A professor teaches seven women forbidden literature in revolutionary Iran. For two years before she left Iran in 1997, Azar Nafisi gathered seven young women at her house every Thursday morning to read and discuss forbidden works of Western literature. Some came from conservative and religious families, others were progressive and secular: several had spent time in jail. They were shy and uncomfortable at first, unaccustomed to being asked to speak more freely, not only about the novels they were reading but also about themselves, their dreams and disappointments. Their stories intertwined with those they were reading — *Pride and Prejudice*, *Washington Square*, *Daisy Miller* and *Lolita* — their *Lolita*, as they imagined her, in Tehran. Reading *Lolita* in Tehran offers a fascinating portrait of the Iran-Iraq war viewed from Tehran and gives us a rare glimpse, from the inside, of women's lives in revolutionary Iran. It is a work of great passion and poetic beauty, written with a startlingly original voice.

Great Adaptations: Screenwriting and Global Storytelling

"Stanley Kubrick, director of the acclaimed films *Path of Glory*, *Spartacus*, *Lolita*, *Dr. Strangelove*, 2001: *Space Odyssey*, *A Clockwork Orange*, *The Shining*, and *Full Metal Jacket*, is arguably one of the"

Reading Lolita in Tehran

"Kisah cinta paling meyakinkan sepanjang zaman." —Vanity Fair *Lolita* adalah novel indah yang abadi. *Lolita* bahkan dianggap sebagai salah satu novel terbaik sepanjang masa oleh para kritikus. Begitu populernya kisah ini hingga sempat dua kali difilmkan. Sempat dilarang beredar di Amerika Serikat, novel ini hingga kini terus diperbincangkan orang dan menjadi buku laris di berbagai negara. *Lolita* berkisah tentang pengakuan seorang profesor setengah baya bernama Humbert Humbert yang terobsesi dengan seorang gadis remaja, Dolores Haze—sang *Lolita*. Untuk bisa berdekatan dengan Dolores, Humbert menikahi ibu gadis itu. Setelah sang ibu tewas dalam sebuah kecelakaan, Humbert membawa anak tirinya berkelana mengelilingi Amerika Serikat, menikmati cinta terlarang dengan segala manis getirnya. Kisah ini menjadi indah antara lain karena kepiawaian Vladimir Nabokov dalam melukiskan nuansa psikologis tokoh-tokohnya, terutama sosok *Lolita* yang kenes dan Humbert yang berkepribadian rumit. Di atas segalanya, novel kontroversial ini adalah kisah luar biasa tentang kekuatan cinta. "Satu di antara tiga novel paling berpengaruh di dunia." —Time

Stanley Kubrick

Now in paperback comes Pia Pera's bestselling answer to "*Lolita*"

Lolita

Los Olvidados (1950) established Luis Bunuel's reputation as a world-class director. Set in the slums of Mexico City, it follows the crime-filled and violent lives of group of juvenile delinquents. The film exhibits some of Bunuel's recognisable themes of love's yearnings, social injustice, and surrealism, but with a layer of compassion that sets it apart from many of his other films. In 2003, '*Los Olvidados*' was inducted into UNESCO's Memory of the World programme, which preserves documentary heritage of world significance. Mark Polizzotti explores the historical context, aesthetic importance and biographical significance of the film, providing the first complete overview of '*Los Olvidados*' in English. He also presents an introduction to the Mexican film industry and places Bunuel and his films within it. While many critics have taken '*Los Olvidados*' as a film about urban poverty, Mark Polizzotti sees it as a much more personal and mysterious statement about yearning, loss, and the need for redemption. By taking the notion of hunger as its structural principle, he explores the themes of love, betrayal, desire, and death that make the film such a powerful statement more than fifty years after its release.

Lolita: a Screenplay

Vladimir Nabokov, one of the 20th century's greatest novelists, is particularly remembered for his masterpiece *Lolita*. The present work examines the enduring themes of *Lolita* and places the novel

in its biographical, social, cultural and historical contexts. Of particular interest are questions of love in all of its manifestations, the central problem of time in the book, and memory as it is explored in fictional memoir or, in this case, the central protagonist's "confession."

Lo's Diary

V.F. Perkins explores Orson Welles' genius in directing actors, his intricate weaving of his own narration in and around the drama, and his unsurpassed use of the long take to capture the fines nuance of expression and unspoken feeling. For Perkins *The Magnificent Ambersons* 'has as many marvellous shots, scenes, ideas, performances as most film-makers could hope to achieve in an entire career'. Second only to *Citizen Kane* in work, this film can never be seen as he intended it, after being heavily cut by RKO studio. However, it remains a remarkable picture of dynastic ruin and social change.

Discourse

Shadows (1959), John Cassavetes' first film as director, ends with the title card - 'The film you have just seen was an improvisation'. Just before his death, however, Cassavetes confessed to Ray Carney something he had never before revealed - that much of his so-called 'masterpiece of improvisation' was actually written by him and Robert Alan Aurthur, a professional Hollywood screenwriter. In the ten years that followed Carney tracked down all of the surviving members of the cast and crew in order to piece together the true story of the making of *Shadows*. This book is the result of that research. Carney takes the reader behind the scenes to follow every step in the creation of the film - chronicling the hopes and dreams, the struggles and frustrations, and the ultimate triumph of their collaboration on one of the seminal masterworks of American independent film-making.

Los Olvidados

Working for Paramount in the 1940s playwright and scriptwriter Preston Sturges directed a succession of exceptional comedies of which the 'Palm Beach Story' is perhaps the finest. Pym's account recreates the subtlety and a dazzling energy of this near perfect film. In the BFI FILM CLASSICS series.

ÒLight of My LifeÓ

Severine (Catherine Deneuve) is a listless haute bourgeoise wife with a secret afternoon life of prostitution. Her life twists repression and guilt together with uninhibited behaviour, strangled libido with its liberated counterpart. Luis Bunuel was catapulted into cinematic history by his groundbreaking Dali collaboration, *Un Chien Andalou*, in 1929, but it is *Belle de Jour* (1967) which inaugurates the extraordinary late phase of his work. It is a film shimmering with reflections on truth, fiction and fantasy, in addition to caustic social insight, as it tells the story of a woman clearing her mind, perhaps, of its ghosts.

The Magnificent Ambersons

Qu'on soit scandalisé ou touché – ou les deux à la fois – on ne peut guère refuser de voir en *Lolita* une œuvre de grande envergure narrative et poétique. À sa sortie, la critique s'est montrée à certains moments offensée, à d'autres enchantée : Lionel Trilling y voyait moins le récit d'une aberration qu'une histoire d'amour ; Kingsley Amis trouvait l'oeuvre réjouissante mais insuffisamment érotique. Moins sentimentale, la critique actuelle fait aussi preuve de nettement moins de clémence à l'égard de son narrateur. Toujours est-il que la force de persuasion, l'ambiguïté et la subtilité de cette œuvre sont telles que le lecteur ou la lectrice peut difficilement se défendre d'être tour à tour transformé en esthète émerveillé, en juge réprobateur, en juré partagé, en amant passionné, en voyeur ou même en nymphette consentante. Destiné aux étudiants préparant le Capes et l'Agrégation d'anglais, cet ouvrage rédigé par des spécialistes de littérature américaine et russe se penche sur les aspects sociologiques, biographiques, structurels, stylistiques, intertextuels, génériques et cinématographiques de *Lolita*..

Shadows

A vibrant collection of sharp and essential modern pieces on Vladimir Nabokov's perennially provocative book—with original contributions from a stellar cast of prominent twenty-first century writers. In 1958, Vladimir Nabokov's *Lolita* was published in the United States to immediate controversy and bestsellerdom. More than sixty years later, this phenomenal novel generates as much buzz as it did

when originally published. Central to countless issues at the forefront of our national discourse—art and politics, race and whiteness, gender and power, sexual trauma—*Lolita* lives on, in an afterlife as blinding as a supernova. *Lolita in the Afterlife* is edited by the daughter of *Lolita*'s original publisher in America. WITH CONTRIBUTIONS BY Robin Givhan • Aleksandar Hemon • Jim Shepard • Emily Mortimer • Laura Lippman • Erika L. Sánchez • Sarah Weinman • Andre Dubus III • Mary Gaitskill • Zainab Salbi • Christina Baker Kline • Ian Frazier • Cheryl Strayed • Sloane Crosley • Victor LaValle • Jill Kargman • Lila Azam Zanganeh • Roxane Gay • Claire Dederer • Jessica Shattuck • Stacy Schiff • Susan Choi • Kate Elizabeth Russell • Tom Bissell • Kira Von Eichel • Bindu Bansinath • Dani Shapiro • Alexander Chee • Lauren Groff • Morgan Jerkins

The Palm Beach Story

John Ford's masterpiece *The Searchers* (1956) was rated fifth greatest film of all time in Sight and Sound's most recent poll of critics. Its influence on many of America's most distinguished contemporary filmmakers, among them Martin Scorsese, Paul Schrader, and John Milius, is enormous. John Wayne's portrait of the vengeful Confederate Ethan Edwards gives the film a truly epic dimension, as his long and lonely journey into the dark heart of America. Edward Buscombe provides a detailed commentary on all aspects of the film, and makes full use of material in the John Ford archive at Indiana University, including Ford's own memos and the original script, which differs in vital respects from the film he made.

Belle de Jour

Modern Times was Charlie Chaplin's last full-length silent film. The author situates 'Modern Times' within the context of Chaplin's life work, exploring its history and influences. She explores how the film's themes of oppression, industrialization and dehumanization are embodied in the little tramp's struggle to survive in the modern world.

Lolita - From Nabokov to Kubrick and Lyne

Lindsay Anderson's film *if...* (1968), starring Malcolm McDowell as a schoolboy who leads a guerilla insurgency, imagines how repression, conformity, and fusty ritual at an English public school could lead to anarchy and bloody revolt. Its title is a sardonic nod to Rudyard Kipling's most famous poem, and its story a radical updating of Kipling's 1899 story 'Stalky and Co.', in which prankish rebels are groomed to police the empire. Released at a time of unprecedented student uprisings in Europe and America, *if...* provided a peculiarly English perspective on the battle between generations - the perennial war of the romantically passionate against the corrupt, the ugly, the old, and the foolish. Though its emotional surface is authentically anti-authoritarian, its intellectual substance, as Mark Sinker argues, is rooted in a deep familiarity with the symbols of English ruling-class values. No longer a vehicle for shock or dissent, *if...* is today enjoyed comfortably, even nostalgically, but for Sinker this renders its many knots and paradoxes, the moments of poetry that Anderson argued were cinema's *raison d'être*, all the more fascinating.

Lolita in the Afterlife

This volume is a study of the classic western film 'Rio Bravo', which, according to the author, remains 'beyond politics, as an argument as to why we should all want to go on living'.

The Searchers

In 'Kind Hearts and Coronets' (1949), Louis Mazzini (Dennis Price) schemes and murders his way to a dukedom. This title looks into the turbulent personalities that formed the complex style of this film to unravel the fusion of cynicism, contempt, sparkling wit and philosophical curiosity.

Modern Times

If....