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One Flew Over the Cuckoo's Nest:
The Key Contrasts Between Kesey's Novel
and Forman's Screen Adaptation

Přelet nad kukaččím hnízdem:
Klíčové kontrasty mezi románem Kena Keseyho Vyhod'me ho z kola ven
a jeho filmovou adaptací Miloše Formana

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Declaration

I, Monika Blažková, hereby declare that I have undertaken this bachelor thesis titled “One Flew Over the Cuckoo’s Nest: The Key Contrasts Between Kesey’s Novel and Forman’s Screen Adaptation” of my own accord under the supervisor’s tutelage solely with application of the sources which are acknowledged at the end of this work.

I confirm that this document was not used for acquisition of a different degree.

Prague, 30th November 2017

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Signature

Acknowledgement

First and foremost, I would like to express deep gratitude to my supervisor Mgr. Jakub Ženíšek, Ph.D. I will always reminisce about his enthusiasm during our literature classes, which has had an impact on my perception of teaching methodology.

I hereby also pay tribute to my family, the vigorous source of my motivation and inspiration, for their constant support, benevolent guidance, immense devotion and faith in fulfilling my potential.

ANOTACE

Cílem této práce je zkoumat klíčové rozdíly mezi románem Kena Keseyho *Vyhoďme ho z kola ven* a jeho filmovou adaptací Miloše Formana s názvem *Přelet nad kukaččím hnízdem*, zejména z hlediska různých perspektiv obou tvůrců a prezentovaných hlavních postav v těchto dvou odlišných médiích. Pozornost je rovněž věnována nejen porovnání vybraných scén zobrazených ve filmu a popsáných v knize, ale také působení těchto kontrastů na čtenářovo/divákovo vnímání. Dále je zkoumána otázka, zdali filmové zpracování alespoň do jisté míry odpovídá knižní předloze.

KLÍČOVÁ SLOVA

adaptace, srovnání, zobrazení, popis, film, hlavní postavy, vyprávění, román, perspektiva, dějová linie

ANNOTATION

The aims of this paper are to examine the key differences between Ken Kesey's novel *One Flew Over the Cuckoo's Nest* and its screen adaptation of the same name directed by Miloš Forman, particularly with respect to the distinct perspectives of both authors and the main characters presented in these two very different forms of media. The focus is put not only on the comparison of selected scenes depicted in the film and described in the book but on the effects these contrasts may have on the perception of the respective audience. The faithfulness of the film adaptation compared to the novel to a certain extent is a subject upon which is also elaborated.

KEY WORDS

adaptation, comparison, depiction, description, film, main characters, narration, novel, perspective, plotline

CONTENTS

Contents	6
Introduction.....	7
1 Theoretical part.....	9
1.1 Contextual background	9
1.1.1 Biography of Ken Kesey (1935-2001).....	9
1.1.2 Biography of Miloš Forman (1932).....	10
1.1.3 Circumstances of the origin of both works	12
1.2 A brief synopsis of the novel	14
1.3 Novel vs. film in general	15
1.4 Composition of both media	17
2 Practical part.....	21
2.1 Depiction and comparison of the protagonists.....	21
2.1.1 ‘Chief’ Bromden and Will Sampson	21
2.1.2 Randle Patrick McMurphy and Jack Nicholson	24
2.1.3 Miss Ratched and Louise Fletcher.....	27
2.2 Contrasting the novel and the film	30
2.2.1 McMurphy’s admission	30
2.2.2 Encounter of Bromden and McMurphy	32
2.2.3 Discussion with Doctor John Spivey	33
2.2.4 Deep sea fishing.....	35
2.2.5 McMurphy’s awakening and its aftermath	38
2.2.6 Assault on hospital staff and reasons behind administering ECT	42
2.2.7 Circumstances of window breaking.....	43
2.2.8 McMurphy’s revelation of Bromden’s deceit.....	45
2.2.9 Celebration on the ward and its consequences	47
3 Conclusion.....	51
4 Works cited.....	53

INTRODUCTION

The question as to whether a primary product is superior to its innovative successors, imitations or adaptations, has been reoccurring over the past few centuries. At present, society is being confronted with choices on a daily basis, thus feeling compelled to draw constant comparisons. With the recent rise in various cultural fields, namely entertainment, the society pays close attention, apart from music and games, to film and literature.

Even though the current state of mind of most people is to give preference to the visual representation, rather than its written counterpart, primarily for convenience, perhaps watching an adaptation will spark a notion in the audience to seek its source material in a library or a bookshop, or vice versa, the reading of a text may pique the reader's curiosity about its cinematographic interpretation.

Being a shy withdrawn bookworm on the one hand and a passionate filmgoer on the other, the theme of contrasting these two media seemed like a perfect choice for the final undergraduate project. Both the novel *One Flew Over the Cuckoo's Nest*, the magnum opus of American novelist and essayist Ken Kesey, and its fivefold Academy Award winning screen adaptation of the same name directed by Czechoslovakian-born screenwriter Miloš Forman and starring Jack Nicholson and Louise Fletcher, won critical acclaim.

As a matter of fact, both these pieces of art fall into the category of my dearly cherished owing to the grandeur of these two authors, whose biographies will be introduced concisely in the theoretical part of this thesis. The following section will give a brief outline of the general contextual and historical background, e.g. relevant circumstances, under which both these works came into existence.

As this thesis works on the premise that paper functions as a more suitable medium, though perhaps not quite so popular at present, and given the fact that the novel served as a template for the film script, it will be treated as the original piece of art. Therefore the practical part will provide a broader view on the key contrasts between the source material and its screen adaptation, the main body of which will thus bring the variations of these media into focus through a comparative analysis. Light will

be shed on the dissimilar portrayal of the main characters and selected scenes which were either not embraced in the film or, on the contrary, were added to the novel. These will be considered particularly with regard to the cause of these alternations, that is the distinct perspectives and the ways of narration of both artists. The effects these contrasts have on the readers' and viewers' perception, not only of the main protagonists but also the plotline depicted in both media, will also be put under scrutiny. Faithfulness of the film adaptation is a correlative of these issues, therefore a subject on which will also be elaborated, albeit only to a certain extent.

Bearing in mind the two differing forms of media, the composition of which will be contrasted in the theoretical part both generically and particularly with respect to Kesey's and Forman's works, as well as their material restrictions and possibilities, i.e. the literary text comprising of 281 pages and its 133-minute visual adaptation, an assumption can be drawn that the ensuing interpretation is rather a fractional image of the original text on account of the compression of form, incident and character. Therefore it can be presupposed that film adaptations tend to:

- a) Place emphasis on momentum and dramatic intensity of the plotline at the expense of psychological depth and moral progress of the characters;
- b) Retain the essential narrative events revolving around the main protagonist given the shift of the point of view and its implications;
- c) Focus on characters' objectives to the detriment of allegorical features of the novel, not to say social criticism.

On the grounds of the outcomes, of which the practical part is comprised, a conclusion will be drawn highlighting pertinent data.

1 THEORETICAL PART

1.1 Contextual background

In this chapter, the biographies of both authors as well as the factors behind the two compositions' emergence and development shall be looked at, with particular focus on technicalities that may have influenced the adaptation. A comparison of properties and potentials of both media will expose obstacles which may hinder the translation from one into the other, and thus have an impact on the ensuing contrasts of both works of art.

1.1.1 Biography of Ken Kesey (1935-2001)

Ken Kesey, American novelist and essayist, who was born Kenneth Elton Kesey on 17th September 1935 into a farming family in the small town of La Junta, Colorado, was presumably “a hero of the countercultural revolution and the hippie movement of the 1960s” (Encyclopaedia Britannica, “Ken Kesey”).

He spent the majority of his childhood hunting and fishing in Springfield, Oregon, where he attended a wrestling club at a local high school and began his wrestling career of a champion, his peak being near qualification for the US Olympic team. This however had to be put to an abrupt end after an injury Kesey suffered while studying the field of speech and communication at the University of Oregon, from which he graduated in 1957 (Lehmann-Haupt). In 1956 Kesey entered into marriage with his high school sweetheart Norma Haxby, with whom he fathered three children.

In 1958, after having received a Woodrow Wilson fellowship in creative writing at Stanford University, California, and participated as a paid subject in an experiment concerning the effects of mind-altering drugs at the Veterans Administration Hospital, in which he was later employed as an aide; Kesey commenced working on his first novel *One Flew Over the Cuckoo's Nest* which was published in 1962. One year later it was transformed into a successful Broadway theatre play by Dale Wasserman, and in 1975 into a screen adaptation of the same name directed by Miloš Forman (Fried).

His second well appraised novel, which he regarded as his masterpiece, called *Sometimes a Great Notion*, saw the light of day in 1964 and was also adapted into a film

of the same name in 1970, starring Paul Newman and Henry Fonda. His other works include novels *Caverns* (1989), which he wrote with his students in Oregon under a synonym, *Sailor Song* (1992) or *Last Go Round* (1994); collection of essays *Kesey's Garage Sale* or short stories *Demon Box* and a children's book *Little Tricker the Squirrel Meets Big Double the Bear* (Encyclopaedia Britannica, "Ken Kesey").

Kesey spent his final years in seclusion with his family in Pleasant Hill, Oregon. With his health deteriorating caused by a stroke, diabetes and liver cancer, Kesey died following a surgery at the age of 66 on 10th November 2001 in Eugene, Oregon.

1.1.2 Biography of Miloš Forman (1932)

Miloš Forman, a director, screenwriter and actor of Czech origin, who was born Jan Tomáš Forman on 18th February 1932 in Čáslav, was "a prominent director during the flowering era of Czechoslovakian films during the 1960s, the Czechoslovak New Wave, and later in the West" (Encyclopaedia Britannica, "Miloš Forman").

Born the third child into a family of a professor, he spent his early childhood and holidays at a family built summer hotel at Lake Mácha. With the oncoming occupation of Nazi Germany and the formation of the Sudetenland, both parents were apprehended by the Gestapo and later died in concentration camps. Thus Forman was obliged to stay with his uncle in the town of Náchod from 1942. His life took a turn for the better when in 1945 he went on to receive a decent education at a newly established public school in Poděbrady. Here he befriended the late president of Czechoslovakia and the Czech Republic, Václav Havel. In 1948, once the communist party had seized power, he was forced to leave the institute due to his disorderly behaviour (Novák 17-86).

After undertaking his examinations at a secondary school in Prague, he was refused the opportunity to study at his dream Theatre Faculty. In order to avoid compulsory military service in 1950, he also applied for the Film and TV School of Academy of Performing Arts in Prague, where he was accepted and from which he went on to graduate. Having commenced his career as an actor with several theatre performances, scriptwriting and participation on film production as assistant director, his dedication and diligence paid off and won him a flight to Brussels to attend the Expo World's Fair in Brussels in 1958 with the *Laterna Magika* project. He got acquainted

with his future wife, actress Jana Brejchová, through the shooting of a situation comedy *Štěnata (Cubs)* of 1958; their relationship was only brief though (Novák 89-148).

“The success of *Konkurs (Audition)*, a short, independently made documentary [about a fictitious female singer casting for Czech theatre Semafor], brought him critical acclaim, and the chance to direct his first feature-length film” (Encyclopaedia Britannica, “Miloš Forman”). He was enchanted by one performer, Věra Křesadlová, a singer, actress and artist, to whom he later proposed. The marriage lasted from 1964 until 1999 when he applied for a divorce and went on to wed the Czech-born author and scriptwriter Martina Zbořilová, with whom he remains till this day.

His works in the 1960s, *Černý Petr (Black Peter, 1964)*, *Lásky jedné plavovlásky (Loves of a Blonde, 1965)* and *Hoří, má panenko (The Fireman’s Ball, 1967)* won critical acclaim abroad, the last two were nominated for the Best Foreign Language Film Academy Award and the Golden Globe. The latter was understood as a satire of the regime and was completely banned after the Soviet occupation of 1968. Forman migrated to the US and soon gained local citizenship, hoping to win recognition in Hollywood following European success (Encyclopaedia Britannica, “Miloš Forman”).

For his last ‘Czech’ film *Taking Off (1971)*, which was already shot in the US, Forman chose the English language. Despite instant European attraction gained through the winning of the Grand Prize of the Jury of the Cannes Festival and six BAFTA Award nominations, it was problematic and puzzling for the US spectators as the film does not have an ending. Forman was then forced to acquire the American film culture and adapt his works accordingly, abandoning his style and way of thinking (Sláma 89).

Nonetheless, in 1975 Forman witnessed his breakthrough in the US with his screen adaptation of Kesey’s novel *One Flew Over the Cuckoo’s Nest*, winning him the Academy Award for Best Director, which secured him an honorary place among other Hollywood directors. His other well-known works include a musical film adaptation of the Broadway musical *Hair (1979)* made in cooperation with his friend and director of photography Miroslav Ondříček; and *Ragtime (1981)*, which was based on E.L. Doctorow’s historical novel, both well appraised by the critics, though not very popular among spectators.

Valmont (1989), an adaptation of *Dangerous Liaisons*, starring Colin Firth; and *Man on the Moon* (1999), the story of comedian Andy Kaufman, starring Jim Carrey and Danny DeVito, are also noteworthy (Novák 265-384).

The famous adaptation of Peter Schaffer's play *Amadeus* (1984) won an astonishing eight out of eleven Academy Awards, gaining him a second Oscar for Best Director, four out of six Golden Globes and four out of nine BAFTA Awards. Forman was also nominated for another best direction Academy Award for his *The People vs. Larry Flynt* (1996), a biographical drama ("Awards").

Goya's Ghosts (2007), starring Natalie Portman, and a Jazz opera of Jiří Suchý and Jiří Šlitr *A Well Paid Walk/A Walk Worthwhile* (2009) are his more recent works.

1.1.3 Circumstances of the origin of both works

As for Kesey's first novel *One Flew Over the Cuckoo's Nest*, the key inceptions most crucial to its genesis are Kesey's experiences during the era of the Beat Generation in the 1950s and the Hippies in the 'psychedelic sixties', notably those induced by a wide range of psychoactive drugs, primarily LSD, mescaline or cannabis which were used to invigorate consciousness and induce feelings of liberation. With his friend Neal Cassady, who served as a template for the character Dean Moriarty in Jack Kerouac's *On the Road*, and his companions who called themselves the 'Merry Pranksters', Kesey arguably "blew an entire generation's mind" (Lehmann-Haupt) and is perceived as a bridge connecting the two countercultures, whose predominant connotations, e.g. bohemian demeanor and free-spirited attitude, opposition to conventional social values, antipathy towards a conservative generation or sexual revolution, were also of considerable impact.

Volunteering as a subject in 1961 at the Menlo Park Veterans Administration Hospital, California, Kesey took part in a US Army executed experiment on the effects of mind-altering drugs for a \$75 reward per session. After being employed there as an aide and examining matters closely from both perspectives; the background of a mental institution sparked the idea of producing a novel, the location of which was settled on at the Oregon State Hospital in Salem (Fried), which was published one year later in his mere early 20s.

In 1963 the novel was transformed into a successful Broadway theatre play by American playwright Dale Wasserman, starring Kirk Douglas as McMurphy and Gene Wilder as Billy Bibbit. It was unveiled afresh in a different light in 1970 with William Devane as McMurphy, and yet again in 2001, featuring Gary Sinise (Lehmann-Haupt).

In 1975 its screen adaptation of the same name, directed by Miloš Forman and co-produced by Saul Zaentz and Michael Douglas, starring Jack Nicholson as R.P. McMurphy and Louise Fletcher as nurse Ratched, first saw the light of day.

Forman elucidates his experiences with the film adaptation as follows; one day in 1973 he received a package containing a book from two Californian producers, the author of which he was not familiar with. Having read it, he realized this would have been his top film offer yet. Later, in the course of a dinner at a Chinese restaurant in Los Angeles, on his own initiative Forman presented a draft to the producers, unknown to him at that time, which won their favour (Novák 265-268).

As anticipated, the filming was declined by many institutions at first, not only for the sake of patients' disturbance, but also because of their distaste for the false and dramatic depiction of treatments such as the electroconvulsive therapy. By a stroke of luck the director of the Oregon State Hospital consented to his facility serving as the main filming location, provided that genuine patients participate as extras in the film adaptation (Novák 269-271).

Forman explains that it was not essential to clarify to the actors how to act, he simply assigned hand-picked patients, one to each actor, and ordered them to observe their movements, speech and conduct in general and mimic them (Sláma 179). An unfortunate mischance struck during the near three months of shooting as one of them dropped out of a window opened by a crew member due to cabling issue and sustained serious fractures. Local newspapers "had fun with the incident...headlining its front-page story: 'One Flew Out of the Cuckoo's Nest'"(Levine).

One Flew Over the Cuckoo's Nest compared to Forman's preceding style and form was perceived as a rather American drama, depicting an engaging fight of good and evil; Forman clarifies it was due to the fact that the film was based on Kesey's novel, which predetermines the tone, hence dictating the style (Sláma 195).

To no surprise whatsoever, the film won top five out of nine nominations for the Academy Awards, i.e. the Academy Award for Best Picture, Best Director, Best Actor, Best Actress and Writing Adapted Screenplay of Lawrence Hauben and Bo Goldman, also six out of six nominations for the Golden Globe Awards as well as six out of nine BAFTA Awards. As for the film soundtrack, Jack Nitzsche, an American film composer, songwriter and producer, was nominated for an Academy Award, Grammy and BAFTA Film Award on the grounds of a mysterious illustration of the film with the sounds of a musical bow saw and drinking glasses (“Awards”).

The reality is that the American audience was enthralled by the adaptation for it is accustomed to following a hero, with which they can identify themselves, in order to experience catharsis that lies in the fact that ‘Chief’ Bromden, whom McMurphy awoke to life and whom he in actual fact rescued, kills McMurphy in the end (Sláma 89-90).

Despite such positive critical reviews and acquisition of the Academy Award for Best Adapted Screenplay, Kesey, condemned the film version and was completely cut off from the latter production after mere few weeks of participation on the script. Kesey simply wished to keep the film adaptation as faithful to the original as possible, given that the theatre play, which was a fairly accurate copy of the novel, was successful. Hence he declined to ever watch it due to disputes over the casting choices, as Kesey favoured the American actor Eugene Hackman to depict McMurphy, and the fact that its original viewpoint of Bromden was not maintained (Hawksley). Thus filing a successful law suit against the film production “for 5 percent of the movie’s gross and \$800,000 in punitive damages” (Lehmann-Haupt).

1.2 A brief synopsis of the novel

A free-spirited newcomer to a psychiatric hospital, McMurphy, pledges to raise his standard against the tyrannical head of the ward Miss Ratched, whose main weapons are emotional blackmail, mind-numbing medication and intimidation with electroshock therapy. While playing guerrilla-style warfare, McMurphy heartens other mentally-ill inmates and relieves them of their issues, such as a half-Native American ‘Chief’ Bromden who suffers from inferiority complex and feigns his hearing impairment and muteness, and places young William Bibbit, a stuttering timid patient, in his foster care.

Posing as a matriarchal figure, Miss Ratched, excessively tempers with patients' feelings of guilt, thus is complicit in Billy's subsequent suicide. McMurphy wreaks his vengeance on the head nurse and physically assaults her, which seals his fate and for this savage demeanour in a fit of rage he undergoes lobotomy, i.e. leucotomy of the brain popularized in the US during which "surgical instruments resembling ice picks [are inserted] into the frontal lobes...blindly destroying neural tissue" (Acharya 32). 'Chief' asphyxiates him with a pillow in his sleep, hence setting McMurphy free from suffering. Finally prepared to face the outside world again, he escapes the asylum.

Miloš Forman summarized the essence of the story as a man's transition from one world, in which we live and which is close to us, into another one, with which we are not familiar – into the setting of a psychiatric institution, thus evoking thoughts on a conflict between an institution and an individual (Sláma 61).

1.3 Novel vs. film in general

Both novel and film have a conspicuous narrative potential and can feature many details, be it in verbal or visual representation. The collation of both is in essence deciding which medium is 'better', the exposure of which, may then prove challenging while retaining an unbiased approach as the word 'good' itself suggests a high ratio of individuality. Not everyone perceives an identical object or phenomenon in the same manner, not even if the same person is presented with the same item yet again over a period of time. People partly interpret things based on their knowledge and experience, which may differ from the author's viewpoint, hence rendering the comparison somewhat "subjectively impressionistic" (Forceville 148). Naturally, one must then allow for the possibilities as well as restrictions of the two unlike media, that is a linguistic representation in the form of a novel and a pictorial interpretation of a film.

In general, most films may give the impression of being more straightforward and linear, one could even say undemanding for the audience or 'readymade' as for the plot and its characters. This is also the reason why film makers, having the possibility to emphasise particular written attributes of their choice, tend to opt for an adaptation of an existing text rather than fabricating a new story from scratch. The idea of the 'mere' image receiving and processing does not insinuate that the video

as a medium is of a lesser quality, on the contrary. Given the visual possibility, it is able to transform long-winded descriptions from the novel into quick images which then continuously “change as we redirect our attention” as opposed to the stationary pages, thus rendering cinema a somewhat richer experience in this manner (Monaco 45-46). It also provides an insight into other people’s minds, specifically those of the director and his film crew, who are obliged to have an immense sense for detail. Therefore it can be assumed that a film adaptation hinges on many factors, such as the imagination and taste of the ‘filmwright’, a term coined “to describe a film’s true primary creative artist” (Bonnet), common sense and perhaps even boldness.

Written materials, on the other hand, tend to be more profound, intense and somewhat incomplete as the readers are dragged into a world of their own imagination, which is directly employed in the course of reading and may occupy the readers’ mind for even a few days. Due to their complexity and the readers’ various ways of thinking or understanding, the novels may leave more room for misinterpretation.

Further to this, the narrative is to be taken into consideration for the compilation of events, which among other factors, is crucial to the way both works are observed by the respective audience. McFarlane, by way of example, acknowledges devices which both artists have at their disposal and may or may not be flexible in the transition from text to film. As plot can usually stay unaltered, however, instruments such as first-person and omniscient narration do not usually feature as a direct parallel in cinema (McFarlane 201).

As a result of these dissimilar properties, there are various obstacles, which may hinder the translation from one medium to another.

First and foremost, the screen time is limited. As the film manipulates with real time, one of the presumably most fundamental cornerstones of the celluloid is an elaborate and well-timed screenplay devised by the director’s vision or style. This may prove challenging since the rule of thumb of one script page per minute of screen time may be perceived by certain film makers as a mere recommendation (Price 223). The film does not then provide much space for reordering events, as it may appear confusing to the viewers who are required to stay engaged throughout the story; in order

that its recounting does not become tedious. Hence the focus generally tends to be put on the main characters and their struggles as opposed to the original work; and many affairs of the former plot may be excluded.

Moreover, in films the stress is inclined to be placed more on the suspense and momentum which may, however, usually be achieved to the detriment of reasoning behind protagonists' actions. Characters' goals may or may not be acquired despite or owing to their deeds when encountered with obstacles, which are bound to result in conflicts and of course bear consequences. Thus for the sake of space and time, or sometimes entertainment, deeper psychological insight is inclined to be missing.

On the other hand, with many pages to fill in novels, the authors have more room for characters' moral development or traits, such as their appearance, attitudes, skills, habits or taste. A more detailed description can be provided through monologues, dialogues or thorough delineation, creating lengthy descriptions of settings and protagonists' traits, or disruptions in the continuum may be depicted, i.e. passages with various jumps in time and space, collage elements, flashbacks or flash forwards, which further illustrate the major events and their consequentiality.

However, a successful comparison of both is not a mere list of all possible differences but "tries to do justice to director's intentions (which may differ from the author's)...to tell the 'same' story" (Forceville 145).

1.4 Composition of both media

One Flew Over the Cuckoo's Nest is a fictive allegorical novel, the subject matter of which is a detailed insight into a US psychiatric institution through the eyes and mental processes of one of its patients. It is divided into four parts, each numbered with Roman numerals which then consist of varying numbers of chapters, labelled this time with Arabic numerals, the total of which is twenty-nine.

The plot is recounted in first person from the perspective of a participant narrator, a semi-Native American named Bromden, whose point of view is limited and unreliable. Based on his mental capacity and a somewhat distorted view of the world it is apparent that he is an unseasoned paranoid schizophrenic suffering from

hallucinations, therefore his assertions cannot be deemed trustworthy. In addition to this, even he himself illustrates this fact in the first chapter, addressing the readers and commenting on the verity and probability of the story as follows, “you [might] think this is too horrible to have really happened, this is too awful to be the truth!...But it’s the truth even if it didn’t happen” (Kesey 8, Chapter 1 Part I).

Bearing in mind the subject matter of the novel and due to Kesey’s knowledge of the field, medical terminology occurs throughout the plotline. The electroshock therapy or EST for short, presently recognized as electroconvulsive therapy (ECT), is a frequently mentioned treatment of “induced generalized seizures for therapeutic purposes” (Rudorfer et al.) and so is the nowadays somewhat unethical prefrontal lobotomy, favoured on schizophrenic or bipolar patients in the 1940s and 1950s. Both were, however in decline for their low achievement, significant mortality rate, and the arrival of antipsychotic medication, e.g. chlorpromazine (Braslow 168).

Concerning the action, events occurring in the story unfold in simple present tense chronologically. Bromden observes the course of events and gives detailed descriptions of the ward and other characters with the aid of direct speech and inner monologues, which he mostly shares after electroconvulsive procedures and during his medication-induced visions through a pervasive fog, which may be perceived as a recurring leitmotif. However, these passages alternate with retrospective time inversions depicted in past tense, i.e. Bromden’s recollections or various flashbacks of his childhood and coming-of-age years. In addition to that, in the last chapter of Part II, during which nurse Ratched incorrectly assumes she is victorious after removing the casino tub room privileges and finally becomes conscious of her fear of McMurphy, suddenly converts to past tense, which is maintained till the very end.

The readers can detect at least three major types of conflicts in the action, for instance person vs. person (notably McMurphy vs. Ratched), person vs. society (McMurphy and Bromden vs. the psychiatric hospital, respectively society), person vs. himself/herself (patients’ identity issues). Moreover, it is a story manifesting various themes, inter alia, battle against authority or fear thereof, clash of wills, inner struggle, sexuality, comradeship, matriarchal or gender and mental health issues, social criticism,

relativism of sanity and normality, invisibility, desire of social acceptance and belonging, subsequent adjustment to surroundings etc.

Additionally, the narration seems to be based on contrasts, such as opposite colour schemes, antagonistic demeanour or visage of certain characters, gender, and sanity vs. madness, contrary areas and locations, e.g. interior vs. exterior. Numerous figures of speech occur as well throughout the plotline, predominantly symbolism, imagery, metaphors, similes and hyperboles. Furthermore, certain events may be perceived to foreshadow the ensuing wretched ending, i.e. apparitions in Bromden's delusions and dreams, or the deaths of fellow inmates Charles Cheswick and Billy Bibbit. One can notice that McMurphy's fate is sealed even from Ratched's lips as she makes her resolution, that "his brashness will subside, his self-made rebellion will dwindle to nothing, and...our redheaded hero will cut himself down to something the patients will all recognize and lose respect for" (Kesey 137, Ch 16 Pt II).

~ ~ ~

Forman in his work, however, focuses on bringing other aspects into focus due to the complexity and narrative structure of the story. The key foundation of the divergence from the original work is likely to be caused by the shift of the perspective.

As Forman himself allegedly confesses, the first person narration agrees with literature more than with film. The abstractness of written fiction enables the reader to conjure a distinctive world of one's own; the film, however, observes the world externally, thus being more distant. Only through more concrete images can the filmmaker then try to portray the inner side of the characters (Novák 266).

A considerable amount of the two-hour-and-thirteen-minute film is shot in a near documentary-like mode set against the background of a psychiatric institution. The story unwinds chronologically with the frequent use of neutral eye-level camera angles and a more dramatic and emphatic device, the point-of-view shot which may give the audience the opportunity to experience the scene action on a personal level, however not entirely through the eyes of the characters. The viewers can then perceive things through a first-person or third-person point-of-view shot, the first creating an illusion of standing in a very close, side-by-side, proximity to each character, whose perspective is being depicted, the latter being over their shoulder while the person in

question still remains in the frame; both however evoke a little suspense or mystery (Moura, “Camera Angles”). The adaptation also displays well-mastered editing, which may be considered another important instrument of the cinematographic narrative technique. This can be accomplished by utilizing counter shots, thus executing a more linear way of unfolding events. Forman facilitates alternating takes between the views of two or more people in order to demonstrate their responses, especially during the group therapy sessions, which are accentuated with lengthy close-up and reaction shots (Moura, “Shot sizes”). Although sometimes sliding into a more limited, subjective angle, the overall mood remains objective due to the maintaining of viewers distance.

Since film is above all a visual medium, Forman enforces the contrasts perhaps most notably in chromatic schemes. The interior design on the ward as well as the patients’ and hospital staff uniforms feature predominantly light colours, accentuating the stagnant and monotonous atmosphere. Even though the patients’ outfits are green in the novel, the sterile off-white hue in the film conduces towards the viewers’ feelings of captivity in contrast to the scenes taken outside, which facilitate notion of freedom in more saturated blue and green tones, e.g. episodes of mountainous scenery during the title sequence or during the fishing trip, in which Forman indulges in a playful way even using aerial shots. Disharmonious red colour is used to symbolize sexuality, anger or danger, perceptible for instance in the female escort’s shirt, Billy’s blood or a red light above the usually calm Ratched’s countenance in the final scenes emphasizing her aggravation (MacDonald).

The audio effects and music can also play a significant role in cinematographic narration, in Forman’s case it is the use of non-traditional instruments, a musical saw and drinking glasses, whose sounds underline the mysterious and bizarre tone of the institution and which the audience can perceive predominantly during the opening credits and final scene. Other sounds can also illustrate a situation in an indirect less defining way, e.g. a shriek of a bird of prey as a symbol of liberty during the opening credits or a distant train horn in a scene following the ward celebration as McMurphy falls asleep, which may signify a notion of an upcoming change.

2 PRACTICAL PART

The first section of the practical part of this thesis is aimed at exploring the major contrasts of the central characters as depicted in the book and the film, respectively, be it physical or mental. The following chapter will then provide a more detailed view of these differences through selected scenes which will be juxtaposed.

However, given the mental capacity of the literary narrator whose illustrations at times cannot be deemed trustworthy due to the influence of psychoactive medication, it should be noted that his depictions, especially those of physical aspect, will be taken into account with a dash of scepticism.

2.1 Depiction and comparison of the protagonists

In this chapter the focus will be put on three individual protagonists appearing in both media. Those are arranged in alphabetical order by their surname; however, this categorization also coincides with the assortment according to the importance of the said characters in the novel, which was not my intention.

The characters will be judged not only by their personality traits, deeds and the reasoning behind them, but also their visual representation, for these are, given the nature of film as a medium, the most conspicuous to the audience. Even though appearance might not perhaps seem of great importance, it is one of the default factors defining the characters' overall impression on the readers/audience, and, moreover, for Kesey's contrast-like emphasis as well as Forman's intention of suspense.

2.1.1 'Chief' Bromden and Will Sampson

Bromden, the narrator of Kesey's novel, is a half-Columbia Gorge Indian, appertained to a tribe of fish Injuns, whose 'Papa' named Tee Ah Millatoona (Pine-That-Stands-Tallest-on-the-Mountain), was their tribal leader, hence the nickname 'Chief' Bromden. The surname Bromden was adopted by his father upon his marriage with a Caucasian female named Mary Louise Bromden. At times he is also called 'Chief Broom' as he is compelled to sweep the halls by the hospital staff.

According to the novel, he is a chronic patient, who simulates his deafness and dumbness, enabling him to eavesdrop on the hospital staff and every incident on the ward, especially during the staff meetings where the patients' condition is discussed. He has been on the ward longer than anyone else with the exception of nurse Ratched; judging by his comments of serving in the army during the Second World War and the description of the staff turnover, for close to nine or ten years at the very least.

Analogous to his father's physical appearance, 'Chief' Bromden has a gigantic stature, dark face with high cheekbones and black eyes. Bromden, however, thinks himself powerless and feels somewhat subordinate due to his withdrawal to his inner self and severe inferiority complex. Regarding his personality traits, he enjoys being "cagey enough to fool them" (Kesey 4, Ch 1 Pt I) and does not divulge any of his intentions secrets. While revolting against the order, Bromden also revels in disrupting the smooth running of the ward even in the slightest way; as a way of illustration he skips the queue to the Acutes when pills are dealt alphabetically, investigates the contents of the capsules, he also causes a commotion when it comes to shaving or trimming his hair by the African American orderlies, thus the necessity to strap him.

The events revolving around the ward are continuously disrupted by recollections of Bromden's childhood and coming-of-age years by Portland and The Dalles, Oregon. He reminisces about somewhat gleeful episodes of his life, e.g. playing football during his high school years or his first love he encountered during the championship, but more importantly, the time spent with his mighty 'Papa', e.g. fishing and duck hunting by the Columbian River strewn with cedar trees. On the other hand, more depressing passages are contemplated upon in the course of the plotline, which could be regarded as the main cause for eliciting feelings of helplessness, self-deprecation, low self-esteem and subsequent feigning his hearing impairment and muteness. These incidents are mostly conjoined with the degradation and timidity of his idolized father, who bent under pressure of other people's wills, rendering him feeble and addicted to alcohol. He was compelled to sell his own tribe people along with their land and waterfalls to the government for \$200,000 on the grounds of a hydroelectric dam project, the construction of which would deluge their whole village. As described by Bromden, the government members wholly

disregarded Bromden's responses in English, who was then a little boy. Assuming he is a Navaho and commenting on the horrendous filthy place which the Bromdens called home, they failed to remember his presence, "acting like [he] was too dumb to hear or see or say anything at all" (Kesey 179, Ch 24 Pt III).

He attributes all the happenings to the works of 'the Combine', a machine-like structure of the whole world full of repressive corporations, which made it their goal to redress and adjust everyone, who does not conform, with the aid of their pawns. According to 'Chief', "the ward is a factory for the Combine" (Kesey 36, Ch 4 Pt I) and, likening humans to mechanical gears and cogs as a part of the machinery, clarifies the necessity to correct these cogs if broken, that is anyone who does not click into place, so that they can be later fit in the whole system again, sometimes better than new.

Bromden manifests symptoms of schizophrenia and paranoia in connection with 'the Combine', as his portrayals of the ward, affected by the medication and multiple electroconvulsive treatments seem somewhat distorted and far-fetched. In his hallucinations he depicts machines producing fog veiling the ward, tape recorders and microphones in metal mop handles, electronic wires in capsules, or mechanical systems in the walls of the ward which nurse Ratched controls by operating knobs and buttons on a panel in the nurses' station. Considering the fog which thickened with the arrival of McMurphy, it was a significant place for Bromden at the outset, enabling him to hide from reality on the one hand and signifying solitude on the other. But as time passed he starts to crawl out of his inner shell as Randle, who brought salvation to his mind and soul, shows him the way to regain raw view and start anew, and also hope that one does not necessarily have to be a part of 'the Combine'.

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Will Sampson, the actor who gave shape to the character of 'Chief' Bromden, was discovered by a local second-hand car dealer, who, having heard of the film shooting in the vicinity, called the production and, commenting on his mountain-sized stature in a quite foul-mouthed manner, informed them of this Native American (Sláma 178), moreover in the end was given the chance to perform in the adaptation himself as an employee at the docks.

Despite the actor being located coincidentally, bearing in mind Sampson's heritage, his physical appearance more or less stayed true to the original for his robust figure and dark-coloured hair and eyes, apart from a few discrepancies such as the long hair as opposed to the short navy cut mentioned in the novel.

The audience can see him vacantly roaming the rooms or sweep the halls, however he does not bear any signs of a serious delusions as often displayed in Kesey's work, quite the contrary, for he has accomplished to delude the hospital staff and is seen carefully observing and eavesdropping on the actions unfolding on the ward. Although being exploited by Randle at times, 'Chief' befriends him and, putting his trust in the newcomer, he shares the secret of his non-existent medical condition, while he embarks on a path towards regaining confidence and subsequent freedom.

Nevertheless, with Forman's preference of objective point of view, this character is drastically simplified. With Bromden no longer posing as the narrator, his vast and frequent recollections, experiences and remarks aimed at the readers are consciously omitted. Thus the film interpretation relegates this character into the background, which at first glance renders him somewhat unessential to the development of events, however, he gradually becomes more substantial with the course of time, which perhaps also was the intention of the film makers as dramatic emphasis and will be closely elaborated on in the comparison of selected scenes below.

2.1.2 Randle Patrick McMurphy and Jack Nicholson

Randle Patrick McMurphy is portrayed as a thirty-five year old amiable, hearty and larger-than-life person on the one hand and a cunning, confident and cheeky con man with a "broad white devilish grin" (Kesey 10, Ch 2 Pt I) on the other.

With his astute doing, McMurphy always tries to escape the established conventional traditions and by means of his own move ends up getting entrapped in the middle, which is right in the heart of one of the conformist institutions aimed at shaping people and suppressing their individuality to the society's standards. McMurphy comes to nurse Ratched's ward in Oregon State Hospital, Salem, from labouring on a pea field at Pendleton Work Farm, to which he was assigned in order to avoid a prison sentence due to his fierce and profane demeanour of heavy drinking

and engaging in sexual intercourse with prostitutes resulting in police records, e.g. many accounts of disturbing the peace, assault and battery or statutory rape.

In the novel, he is depicted as a red haired individual with long ginger sideburns; his face and neck sunburnt. A stitched scar runs across his nose, and there are large tattoos cloaking his broad shoulders, another one of an anchor behind his knuckles. His hands are covered in scars and curly orange hairs and, according to Bromden, are as “big as a dinner plate” (Kesey 23, Ch 3 Pt I), which of course along with his descriptions of him being “bigger and tougher” (Kesey 187, Ch 24 Pt III) than Bromden himself cannot be deemed trustworthy given his mental state.

As for the clothing choices, Randle is fond of wearing a black motorcycle cap at all times and rocking back and forth in his dusty heavy boots with iron heels, with his thumbs in the pockets of his sun bleached work trousers.

McMurphy might seem as an empty-headed or “none-too-bright fellow” (Canby) at first glimpse, nonetheless, his cunningness and trickery prove otherwise. He is an opportunist aware of other people’s weak spots which he generally misuses to his own advantage and, mostly material, enrichment, for instance proposing to play cards for money or cigarettes and letting other inmates win at the outset so that he can swindle them out of everything in the end. This might shed light on the fact that even if he does not indulge himself in a variety of betting games and gambling, he still holds his cards close to his chest, thus hardly ever divulges any of his intentions or thoughts. He justifies his actions in that “society persecutes a dedicated man” (Kesey 20, Ch 3 Pt I).

Moreover, another proof of his brightness are his college studies of electronics; for this reason he devotes himself to reading technical and specialized books while passing time at a library. Randle was also awarded the US Army Distinguished Service Cross for “leading an escape form a communist prison camp” (Kesey 40, Ch 5 Pt I) in Korea and subsequently received a dishonourable discharge for disobedience. His anti-authoritarian and unyielding conduct and his need to change the unbearable status quo moulded by nurse Ratched summarizes the following statement, “McMurphy, the organizer...the leading hell-raiser and free spirit, the man who...likes to shake up the system, sometimes just because it is there” (Canby).

Apart from showing his impertinent nature by revolting against the order and disobeying rules, he always takes delight in boasting and exaggerating in his story telling of his preceding encounters and experiences. With the aid of his “loud, brassy voice” (Kesey 10, Ch 2 Pt I), sonorous laughter and occasional singing, Randle heartens and cheers other patients, who have endured Ratched’s tyranny for a long time.

Some may then perceive him as a presumptuous self-seeking individual, some as an embodiment of freedom and self-sufficiency, or perhaps a Christ-like character, who brings salvation to the ward, which may be understood as an allegory for the whole world. He takes the patients under his wing as apostles and his brethren, absolving them of their issues and complexities. Even he himself jokes whether he will “get a crown of thorns” (Kesey 244, Ch 27 Pt IV) while spreading his arms out before being subjected to electroconvulsive therapy on a table, which is also shaped like a cross.

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With reference to the film, Forman justifies his choice of Jack Nicholson despite the fact that Ken Kesey favoured the American actor Eugene Hackman to depict the role of Randle McMurphy, claiming that it would be advantageous to opt for a more familiar face who would bridge the gap between the real world and the raw world of insanity. As it happens, it came to light that Nicholson wished to purchase film rights for this very book himself, however was overtaken by Douglas (Novák 272). Even though the film was initially supposed to feature unknown actors due to their low budget, Jack was Forman’s first choice as he had become acquainted with him personally at the Cannes festival. The director was pleased with the shooting as he did not have to do much clarifying; Jack simply understood his vision (Sláma 39-40).

However, some might question Forman’s casting selection for this role, whose doubts are aptly stated in the following declaration, “Jack Nicholson, who is on the short side, has thinning hair and speaks with that celebrated Jersey twang, doesn’t seem to be what Kesey had in mind” (Levine), thus far from a ginger broad shouldered man with sideburns, scars and tattoos. Although lacking the appearance depicted in the novel, Nicholson has other aspects, which added to his alleged vigorous as well as dishevelled looks of a trickster, those being infectious near psychotic laugh, triangular-shaped eyebrows and unkempt hair.

As for the clothing choices, it corresponds to the novel to some degree as the casual jeans and a leather jacket contribute to the overall dishevelled and rebellious looks, except for the missing heavy iron boots or alternation in the headwear; i.e. the literary McMurphy would not get by without his black beaked cap which he wears nearly at all times, whereas Nicholson is seen wearing a woollen hat upon his arrival. Furthermore, regarding the age of this character, in the screen adaptation McMurphy is said to be thirty-eight years old (which was also the exact age of the actor himself at that time), not thirty-five as described by Kesey, which is due to the minuscule difference of lesser importance.

Looking at McMurphy's written deeds, as challenging and provocative as they may seem, they are minutely elaborated upon and justified in a constant cat-and-mouse game with the head nurse, e.g. in form of overall disregard of her utterances and doing the opposite of what having been told, inappropriate sexual remarks, promenading in his underwear, leaving impolite notes under the rims of latrines which the head nurse regularly inspects; whereas in Forman's adaptation they may seem somewhat impulsive and spontaneous, or perhaps even rather psychotic, due to the omissions of certain crucial passages which are closely elaborated in chapters below. Surely, that is not to say that Jack Nicholson is not a gifted actor, after all, he won an Academy Award for Best Actor for this leading role and two more, one eight years later for *Terms of Endearment* and the last one for *As Good as It Gets* (1997).

2.1.3 Miss Ratched and Louise Fletcher

Although Miss Ratched is depicted to possess a smooth enamel face, tiny nose, azure eyes and grey hair with bluish hue, sitting in her glass nurses' station like a porcelain doll on exhibition manufactured by 'the Combine'; her beauty is only skin deep as it is only a mask for what is truly underneath this antagonist's countenance; thus her appearance is strongly based on conspicuous contrasts. Even though she is as cold as ice, her finger nails and triangular shaped lips are the colour of fiery "funny orange, like the tip of soldering iron" (Kesey 4, Ch 1 Pt I). Apart from the perfect facial features, another aspect which does not match her overall character of an overbearing and rigorous despot is her small stature and large bosom, which she resents due to

the fact that it served as a reminder to others that she is a woman, the heart of sexual desire, not an obdurate automated clockwork perfectionist.

One will simply evoke an image of an aged stern antagonist by mere hearing her name, as it may suggest a blend of three words. Firstly, ‘a ratchet’, a cutting instrument, may denote her mechanical conduct, secondly, the past tense of the verb ‘retch’ as in near vomiting and lastly an adjective ‘wretched’ supporting her despicableness. Moreover, nurse Ratched is otherwise known as the ‘Big Nurse’, the adjective of which may either denote the fact that she is the head nurse of the department, or might insinuate Ratched’s resemblance to George Orwell’s overseeing entity ‘Big Brother’ in his dystopian novel *1984* (1949).

Numerous metaphors and similes occur throughout the plotline describing the tyrannical nurse Ratched, for instance she is likened to a spider governing the staff and the patients by pulling strings in its web, or a vicious wolf, commanding the patients, the timid little rabbits. The head nurse recognizes this fear and respect and knows how to put it to use with the aid of emotional blackmail and intimidation, “you boys be good boys and cooperate with the staff policy which is engineered for your *cure*, or you’ll end up over on *that* side” (Kesey 17, Ch 3 Pt I), describing the side of the poor chronic patients.

To illustrate her mechanical moves and her near OCD-like demeanour, one could mention a few instances, such as her lily-white daily starched uniform as stiff as her emotionless countenance, the need to clean a spot on the floor before kneeling on it, the urge for everything and everyone to be “adjusted to surroundings” (Kesey 25, Ch 4 Pt I), her inability to improvise or even cope with the fact if a certain aspect does not go according to her plan or schedule and her subsequent facial tenseness underneath all the fraudulent facade. Her obsession with order leads to a conversation, during which she shares her distastes for an epitome of an “*intolerable* Ward Manipulator” (Kesey 25, Ch 4 Pt I), such as her previous patient Maxwell Wilson Taber, as they will disturb the schedule of the ward for their entertainment and will misuse other patient’s trust or backwardness for their own gain, be it a settlement in kind, leadership or homage.

In addition, Ratched tends to select unscrupulous doctors, nurses and malevolent African American aides so that she can bend them as she pleases; whoever cannot withstand her chilling character will be transferred and only the worst of people with ghastly past can remain. That is why she undergoes an elaborate process of elimination to discover the right employees, shows them how to appear calm and hate in silence and wait for an advantage, then “twist the rope and keep the pressure steady” (Kesey 27, Ch 4 Pt I).

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Naturally, it is of the utmost importance that actors with leading roles complement each other and make a conspicuous connection on the screen. With Jack Nicholson chosen, Forman abided by his notion of avoiding the clash of two major film stars. That is why Forman, thinking her to be veiled in some sort of mystery, settled for a polite aspiring actress Louise Fletcher, who demonstrated, how harsh and adamant such a seemingly likeable woman can be, often gauging her patients and employees coldly (Schneider).

Some viewers may express their discontent with this casting decision, for Louise Fletcher, although being forty-one years of age in the time of the film release, still gives the impression of being far younger and not as intimidating as the approximately fifty year old spinster with medical practice of twenty years in Kesey’s vision. Despite manifesting certain contrast-like structure of the original protagonist, e.g. her rather subtle facial features or large bosom, and although lacking bright lipstick and nail varnish added for emphasis; with her rather petite figure Louise is far from embodying “the invincible machine that Ratched is to Bromden” (Leeds 42). The ex-Army nurse portrayed as a harpy of a woman in the novel, being fully stripped of her individuality and moulded to the image of ‘the Combine’, takes pride in her deliberate malicious personality whereas Fletcher’s interpretation of the head nurse, having even been bestowed with a first name of Mildred, resembles the one of a human being solely devoted to her vocation, who, perhaps having lost touch with reality, is still truly convinced that her Samaritan doing is for the patients’ well-being, thus deeming her “totally oblivious of the fact that she is a monster” (Hametz).

Even though Miloš Forman was searching for an actress who would be the exact epitome of an odious ‘hag’, he came to the conclusion that it would be more beneficial from the spectators’ point of view if major roles, such as the nurse’s, are cast in contrary to the character’s personality as imagined by Kesey (Novák 278). This way the suspense builds up with the course of time and the unsuspecting audience, being presented with small hints at a time such as Fletcher’s hair style resembling horns, are taken by surprise and relinquish the notion that this angelic head nurse.

A remarkable fact is that due to fatigue of the cast and crew, who were veiled in a sombre mood and, bewitched by the Ratched’s obnoxious character, commenced to experience claustrophobia, resulting in their feelings of hatred towards the actress herself. Therefore, she undressed half way through the shooting and stood there in her underwear crying that she is only a human just like everyone else (Sláma 184).

2.2 Contrasting the novel and the film

In this section, the first part of each titled subchapter will be designated for selected passages emanating from the film, which will be thereafter juxtaposed with analogous scenes in the novel in search for key contrasts between these two media. Each addressed extract, arranged according to the order of appearance in the film, will be meticulously scrutinized and accompanied by a commentary which will further illustrate these differences, be it in protagonist’s characteristics, plotline, composition or sequentiality; or the effects these alternations may have on the perception of the audience as opposed to the ones elicited from the source material.

2.2.1 McMurphy’s admission

In the film, McMurphy is driven to the hospital and begins howling and leaping around after two police men release his handcuffs at the admission, planting a kiss on one’s cheekbone. He gets a glimpse of other patients wandering around and, giving the impression of being uneasy, is accompanied by two African American staff members and one nurse to his ward. After the encounter with ‘Chief’ Bromden he proceeds to the card table, where four patients are playing pinochle, Randle then shakes hands with Billy Bibbit and enquires about the game. Dale Harding and Charles

Cheswick seem to be annoyed by his presence as he produces his deck of cards with pictures of sexual positions to Martini, who is clearly absorbed by it, thus disrupting the game. McMurphy is summoned to the doctor's office immediately afterwards.

However, upon the arrival of McMurphy as depicted in the novel, a staff member demands the correct procedure, following the new patient across the ward with a thermometer, and requests his admission shower, whereas Randle's inspects the day room as he has never been to an "Institute of Psychology before" (Kesey 10, Ch 2 Pt I). Laughing, swaggering and amicable as ever, McMuprhy introduces himself out loud to all and, honouring them with a serenade of a musical excerpt, aims his steps towards the card table. While shaking hands with Charles, he enquires about the pinochle game and, boasting about his gambling skills, promptly scolds their way of playing. After revealing his deck of cards with nude photographs to Cheswick and placing a bet, utters a few words of his past and of the circumstances which brought him there.

McMurphy follows to ask about the 'bull goose loony', i.e. the top leader, to which Billy responds it would presumably be Dale. They both engage in a conflict as to which of the two is the most lunatic patient on the ward; nevertheless, McMurphy becomes triumphant and establishes hierarchy. He resumes his speech on his past experiences by responding to their questions and continues greeting other patients.

In the written form of the story, just a few moments after entering the room, McMurphy shows the true nature of himself, that is his confidence, comradeship, exuberance and cunningness. Despite his at times resounding, exaggerating, or perhaps even irritating demeanour while recounting his past experiences and gambling skills, the patients are still inquisitive about the newcomer for he brought laughter back into the ward, something they have not indulged themselves in for a long time owing to Ratched's intimidation and strict clockwork running of the ward.

In contrast to the film, McMurphy's first impression is nothing of this sort as close to nobody bats an eyelid when he enters the ward and makes efforts to engage into conversation about the card game. He neither strives to overthrow local authority by challenging the top man nor does he defy the rules, e.g. by the admission procedure, both of which are inseparable constituents of his behaviour and his inner self.

2.2.2 Encounter of Bromden and McMurphy

As for the film adaptation, while nurse Ratched and other nurses are engaged in filing paperwork, Randle promptly scans the ward and his attention is instantly drawn to Bromden, who is sweeping in the hallway. Commenting on his mountain-like height and the probability of him having played football in the past, McMurphy is clearly amused by Billy's remark about Bromden's inability to hear or speak. Randle promptly utters the tribal greeting word 'howgh' with a solemn look and his right hand vertically raised and commences to hop around whooping, ridiculing distinctive Indian behaviour, then proceeds to greet other patients.

In contrast to the book, Bromden is the very last patient among the 'Acutes' and 'Chronics' that McMurphy reached upon his arrival to the room, sitting bound to a chair owing to his misbehaviour during the morning hygiene and subsequent calming medication. McMurphy eyes the stationary Columbian Indian and cannot help but grin. He does not chuckle due to the absurdity of this ludicrous situation, however, "he was laughing because he wasn't fooled [by Bromden's sham] for one minute and...he was winking to let [him] know it" (Kesey 22, Ch 3 Pt I). McMurphy proceeds to enquire about the Native American's name, origin and height, receiving responses alternately from Billy and Dale. He then stretches his right hand to Bromden for a hand shake in greeting, which he accepts and contemplates McMurphy's vigour and strength. Nurse Ratched, conducting herself in a very serene and reserved yet intimidating manner as always, interrupts the scene by insisting on Randle's complying with the admission procedure and utters that "*everyone*...must follow the rules", to which he retorts "that is the *ex-act* thing somebody always tells me...just when they figure I'm about to do the dead opposite" (Kesey 24, Ch 3 Pt I).

To start with, the acting skills of the cast and their facial expressions are intriguing for Randle grins as described in the novel, Ratched's countenance is as stern and callous as ever and Bromden's stare is distant and vacant in both the novel and film, however these extracts are far from being concurrent.

The first encounter of Bromden and McMurphy is quite a momentous occasion in the book though, crucial to their subsequent gradual and at first silent fellowship,

which evolves at an exponential rate. Bromden is the ultimate one to be greeted by McMurphy, one may say 'saving the best for last' while building suspense, whereas the film presents them first, which might on the other hand indicate instantaneous attraction, though a handshake, a sign of decency creating immediate bond between the two characters, is missing in Forman's work of art.

The latter relegates the character of Bromden into the background, due to his missing point of view, or the absence of inner monologues of the narrator, thus making this scene irrelevant. Even though Forman's work may have portrayed their meeting as what seems like a mockery or denigration, rendering McMurphy somewhat conceited or impudent, it bestows a comical touch upon this episode which reoccurs as the film advances, the majority of the audience will most likely find it amusing.

2.2.3 Discussion with Doctor John Spivey

As soon as McMurphy sits down in the office after having greeted his inmates, he turns the conversation from his personal file to a fish in a photo caught by the interviewer, Doctor John Spivey, M.D. Inviting Randle to speak regarding the cause of his transfer and allowing him to smoke, the Doctor is far from amused by McMurphy's sarcastic remarks and states drily that Randle has been redeployed there "to be evaluated, to determine whether [he is or is not] mentally ill" (Forman 00:10). He questions Randle why that is so, who replies in a vulgar manner that he engages in too many fights and sexual intercourse, The Doctor therefore commences listing his criminal records, i.e. five arrests for assault and battery, statutory rape of a fifteen-year-old girl, who according to McMurphy's words claimed to have been eighteen and was very zealous.

Randle contemplates insanity through thoughts of him not being convenient for the society not only due to his sexual delight, hence the arrest and subsequent imprisonment, but also offensive and aggressive demeanour, hence the institutionalization. Doctor expands on that, as to why people might think he is feigning his insanity to escape the farm work and, McMurphy giving him a very shrewd look, confesses his mind is flawless and that he is "a goddamn marvel of modern science" (Forman 00:13). Spivey concludes the discussion with the reality that Randle

will be kept for observation for the time being in order to ascertain their next steps. McMurphy pledges full cooperation in the end.

In the novel, Doctor Spivey has a tête-à-tête with McMurphy, however it occurs on the second day, which falls to ca. one third of the novel unlike the first fifteen minutes of the film, and does not provide many details due to Bromden's limited perspective; the only clue that discloses the positive nature of the discussion is their laughter as they both exit the office. However, a similar passage of addressing Randle's history is offered upon the admission as Dr Spivey holds a regular therapeutic meeting along with nurse Ratched and other staff, during which attendees share their anxieties, concerns and wishes with other patients for the purpose of their confession, embrace and feedback. Doctor's main task is to present the "*theory of therapeutic community*" to the newcomers (Kesey 42, Ch 5 Pt I) while the main discussion is always conducted by the 'Big Nurse'. In this particular passage presented below, the readers get a better glimpse of the spiteful and self-righteous Ratched, who, unlike in the film adaptation in which she is absent, shares McMurphy's history with all attendees in order to alarm them of this insidious man so as not to disturb the smooth running of her ward.

Randle suspends the flow and severity of the pressing matters with his humorous comments, which Doctor Spivey finds amusing. Nurse Ratched, having her folders and log book neatly organised in a basket, keeps pronouncing McMurphy's surname as 'McMurry' and out of spite reads the summary of his file out loud, disclosing his, mostly inglorious, past conduct, inclusive of a statutory rape, which the girl refused to attest despite numerous medically proven intercourses. Dr Spivey, unpleasantly surprised by the latter felony, is given the file which he silently reads smiling at times, and proceeds to ask 'McMurry' about his past institutionalizations. Randle corrects him and, admitting to only frequent imprisonments points out a possible diagnose of a psychopath at the back of his file left by the farm doctor, making innuendoes against Ratched's malicious behaviour, and asks childishly if it is serious. Dr Spivey, chuckling, draws attention to the plausibility of him play-acting, to which Randle replies, "do I look like a sane man?" (Kesey 39, Ch 5 Pt I). The head nurse urges the still snickering Doctor to touch upon the principles of the group meetings, so that they can subsequently advance to the therapeutic discussion.

Even though similar McMurphy's lines are maintained, thus keeping the original words of the novel in the film script, divergent details occur in both media.

First of all, Dr Spivey is portrayed by a genuine American psychiatrist Dean Brooks, M.D. and, at the time of the filming, the head of the Oregon State Hospital, "a handsome silver-haired man who looks like one of those central casting GP's who sells aspirin on television" (Levine), thus having no previous acting experience. As a result, the spectators catch sight of a serious professional representing the institution and its treatments, who does not smile at Randle's remarks, and is rendered somewhat unessential to the dominant storyline in the film, in comparison to the novel, in which Spivey embodies a major role of a reasonable and perceptive man supporting patients' wishes, who has not yet fully fell prey to Ratched's trickery and does not dread to express his feelings or opposition since he sanctions trips in groups e.g. the fishing expedition or various games as they have proven its therapeutic value.

2.2.4 Deep sea fishing

Scenes in the film show the viewers patients roaming the courtyard, while the medical staff plays basketball not being aware of their surroundings. Randle demands that half-Native American should stand close to the fence and grasp it tightly, whereupon he climbs on the tall Bromden's back and, as Forman foreshadowed earlier with a means of a squirrel jumping over the top of the fence, he leaps down from a nearby tree branch and escapes, walking off casually. When members of the ward are being escorted to an old school bus, the door is closed swiftly by McMurphy before the hospital staff is able to stop him. Upon picking up Randle's acquaintance Candy Starr who asks the others if they all "are crazy" on the way, the passengers finally arrive at a port. Having persuaded a local employee that they are doctors and have chartered a boat for that day, they proceed to steal the vessel to go fishing.

Once at sea, Randle orders the reluctant Charles to steer the boat and instructs the others in the use of bait and fishing rods, urging Martini to stop laughing as he is not an idiot. Meanwhile Billy compliments Candy, of whom he is very fond, rendering McMurphy jealous, hence he promptly disappears with her below deck shouting at the crew to fish not to disturb them unless they "get something really big [they] can't

handle” (Forman 01:02). As they all, including captain Cheswick, grow curious about the deed in the cabin and leave their posts, the boat starts going awry. That is when Randle rushes out with his trousers undone telling Charles off, leaving Candy half nude in the background. A humbug unleashes as a fish takes Sefelt’s bait, everyone runs around attempting to help Randle and Billy get it on board as the vessel sails in circles; Cheswick and Harding arguing over the steering on top of that. Upon arrival to the docks while still on boat they proudly display their catches over their heads as a helicopter flies by and authorities are waiting ashore.

The readers, nevertheless, learn that the idea of deep sea fishing is requested by McMurphy and properly sanctioned in advance by the hospital staff members, although the head nurse daunts the patients by claims of recently sunken ships and rough sea hoping to thwart Randle’s plans and keep all under her supervision on the ward.

Throughout the morning all excursionists debate cheerfully about the trip. George Sorensen, a shy obsessive compulsive patient and an experienced sailor and fisherman of twenty-five years, advises McMurphy and, regardless of his fear of filthiness, is in the end persuaded to participate due to his knowledge for only half price. Unfortunately, one of their entourage, Candy Starr arrives without her companion Sandra, who just recently wed. Since Doctor Spivey is charmed by Candy and McMurphy’s fish tales, he consents to being the substitution and driving them in his car.

Another hindrance arises at a petrol station when the employees slyly attempt to trick and overcharge them for their obvious affiliation with the institution. Doctor’s lie is soon replaced by Randle’s startling claim of being lunatics and murderers, which empowers the travellers. Their enthusiasm subsides at the docks as the captain declines to set sail because the patients’ relatives have not signed a waiver. Randle, under the pretext of clarifying the misunderstanding, gives a false telephone number to the captain and soon leaves the bait shop. By the time the captain realises McMurphy’s mischievous intention, everyone has already boarded the boat and put forth to sea. Captain Sorensen demonstrates how to catch fish while Randle distributes beer and together with Candy disappears below deck. Billy catches the first fish and others follow thereafter. ‘Chief’ bleeds as Scanlon wrestles his fish on board, Billy assists Candy who is being hurt by the pole and reel in her revealed chest, there is

staggering, struggling with tangled fishing lines, uttering profanities. McMurphy observes this havoc and laughs wholeheartedly, others as well. Although the wind starts to rise, the doctor, with the aid of others, tackles the largest fish yet. In spite of the magnitude of the waves, George steers them, sound and unharmed, to the jetty, where they are confronted by the policemen and the captain.

As portrayed by the filmmakers, the fishing, a fairly gleesome scene, occurs early in the film and is completely improvised. Although McMurphy had an opportunity to flee once climbing over the fence, he remained in the vicinity and decided upon this trip. Hence the abduction of his fellow inmates might seem as an act of an impulsive and altruistic hero who, besides his own amusement in form of private time with Candy and disregarding possible future ramifications, offers an alternative solution to their ills and wishes his friends would ease their minds and enjoy themselves after such a long time spent under the reign of the 'Big Nurse'. That is of course except the half-Native American, who is left behind exploited, kindly assisting him in breaking out.

Kesey, on the other hand, presents from the start another side to McMurphy, more calculating and dishonest. This can be noticed throughout the entire novel, as Randle deceives the others financially through various bets, card games, and in this case he surcharges them for the trip so that the alcohol would be paid for and he could offer Candy's services without having to contribute. Miss Ratched, seeing the patients' accounts and cigarette balance in decline, tries to belittle him in their eyes by exposing these fraudulent earnings planning to turn them against him and asserting dominance yet again, however in vain. As he always carefully premeditates his next steps, his attitude may be understood as simply 'what is in it for me'. Thus suiting his needs, be it material or physical, he persuades the experienced sailor George Sorensen and the doctor to join them for he is in want of their services, even if he suffers a financial loss by doing so. Also working towards his escape, he even pledges that the 'Chief' can come free of charge on condition that he becomes mighty again, i.e. to lift the hydrotherapy panel in the tub room. But above all, during the adverse weather conditions on the boat and lacking three life jackets, Randle, now not so heroic, insists on wearing one, whereas Dale, George and Billy bravely volunteer to surrender theirs.

Although his more or less usual traits prevail, the insight of this character changes. The tone of the section is adversely affected in contrast to the adaptation owing to the fact that this fishing passage occurs towards the end of the novel that is after he is faced with the immense dilemma and, fully aware of the risks of his actions, still concludes to abandon self-interest and declare war against the tyrannical nurse anew. McMurphy, having to delve into the paperwork of the government-sanctioned expedition and the fact it may not have been executed due to Sandra's absence, or simply the constant planning of his tit-for-tat moves with Ratched, the burden of his commitment is seen taking its toll on his vigour at this point, which is touched upon after the successful trip for he is pictured as completely strained "like there wasn't enough time left for something he had to do" (Kesey 222 Ch 25 Pt III).

Even though his doing may not at first appear as honourable as in the film, the implications of his actions are positive. The patients as well as Doctor Spivey seem to be recuperating their confidence and spirit to the detriment of McMurphy's stoutness. 'Chief' for instance refuses to fulfil his cleaning duties for the first time on the day of the trip. The change in their behaviour is also evident when they leave their comfort zone and together with McMurphy embrace their insanity at the petrol station. Despite their courage being quickly lost at the docks where the ashamed inmates are faced with insults and inappropriate remarks towards Candy, who remains undefended, it is regained when they present their catch to the same, now astonished, fishermen. Furthermore, Doctor Spivey, unknowingly serving as a tool in the grand scheme of Randle, affiliates with the patients more and as a result of the fishing permits trips in smaller groups and adult periodicals, believing in their therapeutic value. He himself even opposes the policemen after the trip and inveighs against the captain about the insufficient number of jackets on board and makes the police leave.

2.2.5 McMurphy's awakening and its aftermath

In this brief scene McMurphy is holding onto railings inside the swimming pool whilst aide Washington pokes him with a long pole from the edge, forcing him to let go. Gaining control over the rod, agitated Randle mimes impaling of the staff member in a spear like manner, however returns it threatening that only sixty-eight days remain

till his dismissal. Washington retorts victoriously that a hospital is not a prison and that Randle is going to “stay with us until we let you go” (Forman 01:10).

The person who sheds light on the difference between being sentenced and committed in the novel is the pool lifeguard, another hospital inmate. As Randle praises the hospital, the fellow inmate, contradicts him stressing that at least in prison “you know you’re gonna be turned loose” (Kesey 162, Ch 18 Pt II). Having mentioned he is a former professional football player unable to return to his career until the nurses confirm otherwise, he confesses he was brought to the ward over eight years ago. McMurphy spends the remaining time pondering by the poolside.

As apparent, in both the written and visual form McMurphy faces the harsh truth about his confinement through two different people. Replacing the familiar face from the original script as a bridge from oblivion to epiphany with aide Washington, Randle’s second most scorned rival, only adds to the wrath of the televised character, which the spectators can see clearly as his grin disappears upon receiving the new information, as opposed to the volition of seclusion in Kesey’s work.

At the subsequent group meeting Randle addresses everyone present enquiring why he has not been enlightened as to his confinement and above all, why his fellow inmates endorsed his rebellion against the Ratched despite being aware of the situation. Dale responds that he is a voluntary patient, to which the head nurse remarks that most of them are with the exception of Bromden, Taber and of course himself and most of the chronic inmates. Perplexed McMurphy, asking the others “what do you think you are...crazy or something” (Forman 01:13), insinuates their sanity and highlights the fact that everyone despises the institution yet they are not bodacious enough to leave.

In comparison to the book, there is an equivalent passage of this confrontation, which however occurs later and instead, McMurphy does not reveal his true reflections to the ‘Big Nurse’ during a group session. While they wait for an x-ray, Harding converses with him about ECT, lobotomy and how he can put his mind to rest for the hospital staff dictates that it is who undergoes these procedures. Randle has the same vision of Bromden’s ‘Combine’ and does not quite blame nurse Ratched for her treacherous demeanour, yet is unable to put it into words. He then proceeds to whine

about other patients using him and always expecting something even though they knew how much is at stake, on which Harding further expands that he is a voluntary inmate and only McMurphy, Scanlon and some chronic patients are committed. Similar to the adaptation, baffled Randle questions some individually in search for a reason of their stay and claims although they might be a little odd, they are not insane, and that it only takes courage.

In the film Randle opens up a can of worms by presenting his current thoughts to everyone in immediate succession of the pool event and, with other patients chiming in with more questions regarding the rules of the ward, challenges the nurse's authority. This episode, as described in the following chapter in greater detail, eventuates in McMurphy breaking a glass window in hope to calm frantic Cheswick, thus rendering him rather impulsive and frustrated than calculating.

The illustration of McMurphy's first-hand facing of reality is quite the opposite in the novel. Literary Randle's initial reaction to the realization of Ratched's ultimate power over him is a retreat in form of silence and disregard, which can be perceived as a consequence of careful contemplation on whether or not to persist in this warfare, carefully considering the risks and the implications of each. Being an opportunist, he yields his rebellious behaviour for the time being for the purpose which suits his current needs, i.e. forwarding his authorised release, and is portrayed as follows.

The day after the conversation with the lifeguard, McMurphy is an early bird and follows the hospital staff's orders to the letter to everyone's surprise but Ratched's and also Bromden's for he overheard the conversation by the pool. Most of the patients are initially convinced his ignorance must be another way to irritate and outwit the head nurse and try to justify his actions. During the afternoon's therapy meeting Cheswick questions the rationing of their cigarettes while stomping his feet, and craving one, hedesperately pleads for Randle's assistance, however is ruthlessly endowed with silence from McMurphy, who does not defend nor acknowledge him whatsoever and resumes shuffling his cards. Conveniently substituting the collective 'we' for 'I' as nobody shows any signs of support, adamant Charles grows more volatile and is ushered out to the Disturbed ward. Seeing McMurphy's discontent with his decision which contributed to the overall distressed mood on the ward, the friends soon

understand his cause and do not hold a grudge against him, after all, giving in is “the smartest thing to do” (Kesey 150, Ch 18 Pt II).

These scenes during which Randle initially gives in and adheres to Ratched’s rules are absent in the film. With sudden sequencing of events in the visual medium and the conscious elimination of the crucial part of McMurphy’s isolation and ensuing ethical advance in form of re-evaluation of his arrangements, his demeanour is rendered rather impulsive and his individual psychology less profound. Forman also deliberately omits other significant passages of this middle section and, due to a rearrangement of his carefully selected events of the novel, achieves a more rapid and uninterrupted structure. One of these exempt episodes, with the aid of which Kesey demonstrates the consecutiveness of incidents, is for example Cheswick’s death.

Upon returning from the Disturbed ward Charles expresses regret of his previous pleading behaviour on their way to the pool. Having wished for matters to be different he swims to the bottom and somehow gets wedged in the draining grills. With nobody able to save him in time, Cheswick drowns.

To put it briefly, Cheswick perceives Randle’s inaction as a sign of ultimate resignation, a status quo which in his eyes is unlikely to change. Unable to cope with this fact, seeing their saviour and idol succumb compels him into committing suicide, for which, in the readers’ eyes, both McMurphy and Ratched may be perceived indirectly responsible. This is, however, the turning point for Randle, the climax of the novel which determines the course of following events; thus seeing Ratched as the culprit and source of evil or perhaps also out of guilt for serving as an accessory to murder himself, Randle seals his fate by forming a resolution to declare war on the tyrannical nurse anew in retaliation for Cheswick’s death.

Although the film Cheswick is portrayed as highly emotionally unstable owing to his many tantrums and episodes of uneasiness, he does not end his life and is present throughout the film. The audience can follow his steps which are not contained in the book, such as his temporary relocation to the Disturbed ward alongside McMurphy and Bromden, joining the fishing trip or thanking Randle zestfully before his attempted escape, moved by his actions.

2.2.6 Assault on hospital staff and reasons behind administering ECT

Since most of the patients have lost large amounts of money to McMurphy's gambling at their small casino in the tub room, their "privileges have been suspended and [their] cigarettes have been rationed" (Forman 01:17) by nurse Ratched. During the group meeting mentioned in preceding chapter, Cheswick, despite being polite at first, grows anxious about not being able to have his cigarettes. Randle compels Dale, who happens to be smoking, to give Charles one of his, and simultaneously forces the tense patient to sit down as do the orderlies later when Ratched finally loses her patience. Martini steals Harding's cigarette and throws it along with the others, causing it to land in Taber's trouser leg, who then leaps out shouting in agony and is promptly escorted from the room by four aides. Meanwhile irritated Cheswick, raising his voice, exclaims similar words to the ones of the novel, "I ain't no little kid to have cigarettes kept from me like cookies! We want something done about it" (Kesey 149, Ch 18 Pt II) and uses profanity towards the head nurse, who remains awestruck. McMurphy eventually breaks the glass window of the nurses' station and fetches Cheswick a pack of cigarettes to pacify him, which results in mayhem with the medical staff. Bromden, having witnessed Randle's losing wrestle, drops his broom and rushes in to help. All three patients are immediately transferred to the ECT room as others stare.

An analogous passage is depicted in the novel following the swimming pool incident as described in the previous chapter, however, the reason for undergoing the electroconvulsive therapy occurred right after the fishing trip when all the participants had to endure a decontamination shower, which is deliberately omitted by Forman, and is delineated as follows.

They all line up nude in the shower room and initiate mocking the aides dispensing a gel-like substance for the inmates to wash their behinds with. Joking and laughter ends as the orderly reaches obsessive compulsive George, who is somewhat peculiar in his personal sanitation and refuses to use the soap. The African American staff, well aware of his condition, initiates teasing the now groaning George, who is thereupon advocated by McMurphy. As soon as he steps in the way, he is struck in the face by tall aide Washington, whose nose Randle broke during a basketball game before. Despite having been hit multiple times, McMurphy, returning jolts more

accurately, snaps his ribs while the still nude patients cheer in the background. Another orderly seizes Randle from the back only to be grappled and tossed aside by Bromden, who comes to rescue, breaking his arm. Other inmates congratulate them on their victory just before they are both escorted by the rest of the staff to the Disturbed ward.

Both acting as Sorensen's personal bodyguard and glass breaking in search of Cheswick's sedation are portrayed as a somewhat desperate act carried out of frustration to eliminate proximate menace, after all, when his verbal appeasement of the situation is treated with hostility, it is the abusive aides who instigate the physical struggle. Despite his evident exhaustion of the constant cat-and-mouse game and representing a patriarchal figure to other patients, he still tries to meet their needs and re-engages the battle against the tyrannical nurse anew.

To most patients McMurphy is an embodiment of defiance, audacity and security, which they have not encountered on the ward until his arrival. This fact is illustrated on many occasions in both media. As for this excerpt in particular which is not delineated in the screen adaptation, after spending the night on the Disturbed ward McMurphy is seen apologising to Bromden for falling into such difficulty. Meanwhile the head nurse herself comes along with her thrashed orderlies and makes a proposition, i.e. if they admit their wrong doing and express remorse, the procedure will not be implemented. Randle's reply is plain sarcasm and ostracism, thus the conscious choice of preferring the procedure over an apology and a verbal confession of his defeat implies that it is better to combat even if it may directly result in his death, rather than to conform and accept the role of her pawn. In the end, they are both sent off to the ECT room as he laughs, sings and above all, offers to go first.

2.2.7 Circumstances of window breaking

Regarding the screen adaptation, as touched upon in the preceding chapter, McMurphy shatters the glass of the window once in what can be seen as a rather sudden desperate attempt to calm hysterical Cheswick who demands his rationed cigarettes. The up until now serene Ratched evidently abandons her trenches when she loses her patience and for the first time discloses any outwards signs of emotion as she shouts at Charles to sit down. Randle's aggressive act coupled with physical violence towards

the aide is not disregarded by the hospital staff. As a result, they are moved to the Disturbed ward for immediate subjection to electroconvulsive therapy, which shows the audience an effective concept of cause and effect. The window in Kesey's novel represents a notable recurring symbol of striving for freedom and regaining strength, which is not elaborated upon by Forman in greater detail due to his choice of an intriguing portrayal of chaining events in a rather prompt and dramatic way.

In the novel, however, a series of multiple events in the form of a tit-for-tat strategy of Ratched and the main protagonist is more prominent throughout the whole story. With McMurphy becoming more unpredictable and no longer under her leverage, Ratched grows uneasy in his presence and, concerned with her feeling of security, she is on the constant lookout for her sentinels. With respect to this passage, the readers can witness the window breaking on three different occasions. The first two times it is deliberately shattered by Randle as a response to nurse's harsh decisions. The third time it is broken accidentally by Scanlon while playing basketball indoors.

In the first instance, the head nurse intends to educate the patients in concepts of responsibility and remorse by withdrawing their privileges as a penalty for not obeying their assigned tasks during the baseball championship. With no previous warning or indication upon receiving this information during one of their meetings, McMurphy casually walks to the station and, claiming to be in need of a cigarette to relieve stress, reaches for a pack right through the glass. He sarcastically apologises at once putting the blame on the cleanliness of the window. Nurse Ratched is caught off guard this time, struggling to keep a calm face. Hence, she gives the floor to McMurphy for some time so as to re-evaluate her tactics. Upon returning from the background she strikes again and dismisses Randle's application for both unaccompanied as well as accompanied leave with Candy Starr for she did not "seem like the most wholesome person for a patient to go pass with" (Kesey 177, Ch 24 Pt III). The second incident occurs shortly thereafter, when McMurphy breaks the glass yet again on the very same day the station is repaired, stating that he had thought the frame was still empty. Her patience lessens; nevertheless, she does not attempt to correct his ill behaviour for this misdeed by exposing him to ECT.

2.2.8 McMurphy's revelation of Bromden's deceit

The film displays a scene, during which Bromden, McMurphy and Cheswick occupy a bench in front of the “filthy brain-murdering” ECT room, nicknamed ‘the Shock Shop’ (Kesey 15, Ch 3 Pt I), waiting for the procedure. While struggling Charles is forcibly being drawn in by the hospital staff, Randle prods ‘Chief’ and shares a chewing gum with him, who verbally thanks him in return. McMurphy, evidently awestruck, sizes Bromden up with a puzzled look on his face, and, with his mouth wide open, offers the half-Native American another one, who examines it closely and comments on the fact that it is a Juicy Fruit. Randle smiles, cusses at ‘Chief’ and still astonished stamps his right foot on the floor. He queries about his ability to hear as well. With Bromden’s affirmation, McMurphy swears and stomps anew asking, whether they all think he is deaf and dumb to which he nods his head. Randle chortles and states “you fooled them, Chief...you fooled them all” (Forman 01:20).

On the other hand, in the novel McMurphy suspects the mischief upon his arrival to the ward, from the first moment he laid his eyes on ‘Chief’. However, Randle is definitely assured of the play-acting during the night before the fishing trip, for his assigned bed is right beside Bromden’s. One of the African American orderlies scours the bottom of the half-Native American’s bed to remove his cache of used chewing gums. Randle, unable to fall asleep, becomes irked by the scraping sound and, threatening to disclose the night guards’ disobedience to nurse Ratched, sends him away. As soon as he leaves, Randle offers Bromden some Juicy Fruit for he knows of his poor financial situation. ‘Chief’ utters a simple “thank you” and accepts. Not taken by surprise, McMurphy, prompts him to speak as he “probably had a considerable lot to talk about” (Kesey 186, Ch 24 Pt III).

Due to the nature of the scene in the film there is not much room for a dialogue. At first sight Randle seems to marvel at ‘Chief’ who managed to feign his hearing impairment and muteness for so long, or is amused by it, to say the least. He proceeds to question on what grounds they dwell in this institution and proposes an escape, upon which Bromden advises they flee to Canada, before McMurphy is summoned to the ECT room.

Whereas in the novel, there is a significant conversational exchange upon Randle's discovery of his friend's non-existing medical condition. Randle shares his childhood memory of him working on a field with adults who have wronged him. McMurphy discloses the satisfactory feeling as he finally scolded them even if he suffered a financial loss by doing so. 'Chief' doubts his own capability of such resistance due to his inferiority complex and insecurities inflicted by 'the Combine' upon him, his father, his tribe and everyone. Cherishing Randle's greatness, he verbally expresses admiration of his audacity and wishes to touch this unique specimen who has not yet crumbled under the works of 'the Combine'.

Furthermore, in Forman's adaptation McMurphy is seen to be subjected to the electroconvulsive therapy only once. Before a young nurse administers the mouthpiece, conducting tool and a tong shaped metal around his head, Randle sings briefly and jokes about his reeking shoes. After the procedure he returns to the ward, miming a zombie-like brain damaged individual, while others watch in disbelief. Winking at Bromden who is instantly relieved, Randle laughs with others, roaring their "mental defective league [is] in formation" (Forman 01:28) and joins the group session, joking about being charged which, to the nurses' repulsion, turns into a sexual remark.

However, in its Kesey's counterpart McMurphy undergoes the procedures on numerous occasions, which is more than three times; the first time being elaborated more closely. He mounts onto the cross-shaped table himself and, retaining his jovial character, he enquires about the eerie implements. Same as in the film he sings, causing the technicians' hands to shake. Other times he is sent to the 'the Shock Shop' due to his feud with Ratched, for pinching her behind and his overall impertinent disobliging and sleazy demeanour. Even though the dauntless Randle insists the treatment is next to painless and that the staff are only recharging his batteries, the 'Chief' knows otherwise. When Bromden returns from the Disturbed ward, he is surrounded by encouraging patients who demand answers regarding Randle's condition. He proceeds to tell them tales of his brave manoeuvres and not one finds it odd that he can speak unlike in the film, during which 'Chief' does not reveal his ability to anyone except McMurphy.

2.2.9 Celebration on the ward and its consequences

While all patients are asleep Bromden shares his father's doom to McMurphy as a cautionary tale lest he encounter the same fate. Soon Candy arrives with Rose, evidently intoxicated, and Turkle is bribed to let them slip through the window screen. With the aid of Rose he attempts to distract Turkle in the tub room so as to awake the remaining patients by playing music and flickering the light switches, and announcing 'medication time', Candy pours alcoholic beverage in each patient's cup. Foul-mouthed Turkle rushes in to put an end to this, hoping to retain his occupation. Although the nurse supervisor, having visited for an inspection of this havoc, is at first assured by Turkle that all is well, she catches a glimpse of Candy and, commanding him to usher her out, leaves. Upon discovering catastrophic condition of the office where the patients have been hiding, resigned Turkle commences heavy drinking and falls asleep. Meanwhile the celebration resumes, they drink, dance and fool around with chronic patients and wheelchairs. McMurphy and 'Chief' open the window screen with Turkle's keys and, making their farewell, invite anxious Billy to flee with them. Randle arranges a night of passion for Billy and Candy instead, with whom he is in love. As others wait in the wrecked communal room, they fall asleep and are coarsely awoken next morning by the aides followed by nurses Pilbow and Ratched, who begins to give orders. The gathered patients sneer when confronted about Billy's absence, who is then located nude in bed with Candy. Having put on his trousers and standing proudly at first while others cheer, Ratched claims to tell his mother, i.e. her dear friend. Pleading on his knees and accusing the others, primarily McMurphy, overwhelmed Billy is drawn away to the doctor's office. With the staff engaged in establishing order, Randle tries to escape while the already dismissed female friends wait outside. A struggle with one orderly is interrupted by nurse Pilbow's scream. Finding the lifeless body of Billy, who cut his throat with a piece of glass, Randle leaps upon Ratched and chokes her until rendered unconscious by an orderly. With the 'Big Nurse' back, rumour spreads that McMurphy has fled. That night, he is wheeled in to the dormitory. Bromden, realising he has been lobotomised, embraces his friend crying and suffocates him with a pillow. He lifts the hydrotherapy panel in the tub room, throws it through the window and, as Taber cheers and claps frantically, disappears into the night.

To start with, although capturing the essence of this passage in the novel as well as some crucial characters' developments such as momentary cure of Billy's stutter while opposing Ratched, there are minor alternations in Forman's vision, i.e. change of one female's name, where the literary Sandra, or Sandy, suddenly becomes Rose; or the presence of manic patient Maxwell Taber throughout the film, where in fact, in Kesey's work he is quite the opposite; being recollected by Bromden as a manipulating predecessor of McMurphy, who is successfully released and establishes a family, often serving as Ratched's example of the prowess of modern American science.

However, deviations of larger importance can be discerned, for instance, according to the original text, McMurphy makes arrangements for his desertion of his own accord. After the ECT McMurphy sneaks into the glass station to call Candy to come to the ward that night as the nurses depart and make way for Turkle, the night staff. Randle also confides the urgency of his fleeing to 'Chief' and bribes the night guard with cash and alcohol; hence the celebration is pictured as his farewell party. This, as a matter of fact, deems the protagonist as less altruistic than in the literary work, which on the other hand delineates Bromden's endeavour to talk sense into McMurphy because his bearing, determined to turn the head nurses world upside down, borders on foolishness. Being unsuccessful, hence together with others 'Chief' devises an escape plan which is dismissed by the firm and unhurried Randle. Moreover, McMurphy has scheduled a date for Billy and Candy beforehand on the very same night, for the young man's first sexual experience, which was the primary reason for the gathering. Kesey narrates the party as follows.

While the patients wait for their late night visit, they converse with Turkle in the day room. Similarly to the film, intoxicated women, Candy and Sandra, arrive late and are let in by the night guard, shortly thereafter the supervisor intervenes to inspect the grounds of the lighting on, however they all hide in the dark latrines instead of the office of the glass station. With the guard cornered, Harding rescues the situation by confirming that Turkle was cleaning in the dark so that she would not see the others.

The night guard is similarly described as an older African American who is rather more free-spirited than in Forman's work, for he shares marihuana with others on the ward, requires a favour of physical pleasure in return for his services and,

disregarding the consequences, after the supervisor's departure also picks the lock of the medication room in order to get some syrup to mix with their vodka. Meanwhile they drink, dance, read their files and race in the wheelchairs. Sefelt experiences a seizure during sexual intercourse with Sandra, who is shuddered. At first Billy cowardly objects to spending the night with Candy, but in the end he unwinds and both visit the seclusion room voluntarily. Contrary to the film, in which their meeting is arranged spontaneously there and then. Timid Billy is then chased, sat in a wheelchair and pushed in the seclusion room with Candy, whom McMurphy passionately kisses. He asks her to do "this one little thing" (Forman 01:48) and slaps her behind as she walks in, making her seem rather as an object of sexuality or obedience for satisfying his desires.

In contrast to the adaptation in which they also continue to enjoy themselves care freely, Harding and Bromden of the novel grow conscious of the disarray and alarmed by possible repercussions of their foolish deeds, which imparts credibility onto the protagonists. They both reveal a solution to their clutter issue, i.e. McMurphy shall tie the guard and break loose having demolished the ward out of spite, thus relieving the inmates of trouble as well as saving Turkle's position. As settled, 'Chief' and Harding say goodbye to McMurphy, who then shares a bed with Sandra and commits himself to getting up early. In the morning the 'Big Nurse' discovers and questions the atrocities of last night, while the laughing party attendants convey the ludicrous actions to others. With Miss Ratched reporting the incident and the orderlies summoning the doctor, the weary and hung-over McMurphy refuses to run away through the window along with Sandra and Turkle, who is discharged. Having found Billy with the cheap woman, disappointed head nurse reawakens feelings of guilt and dependence in him. Before he is sent to the office, he slanders the others and begs her not to tell his mother. Upon arrival, Doctor Spivey is rendered speechless by the head nurse's confrontation and soon finds Billy, who has cut his arteries with one of his medical instruments. Randle, accused by Ratched of acting like a God himself, breaks the glass door and, with nobody attempting to stop him for its futility, starts suffocating her. Bromden pointedly sums the plight as "only then did he show any sign that he might be anything other than a sane, willful, dogged man performing a hard duty that finally just had to be done, like it or not" (Kesey 276, Ch 29 Pt IV).

After the physical struggle in the film, Ratched wears a cervical collar and has a somewhat coarse voice, but everything seems entrenched anew with the exception of her potential being sincerely concerned with the patients well-being, whereas the literary 'Big Nurse' has also visible bruising on her face, bandages and is unable to speak, hence using a notepad as the only means of communication. Upon confirming that Randle will return, Dale expresses his objection rather unmannerly. It comes to light that she is also startled by the close proximity of her patients. It is then Ratched's fear and vulnerability, as Kesey illustrates through the final assault when McMurphy rips her uniform and revealing her femininity in form of her large bosom, that finally surface and underline her humanity.

During Ratched's and McMurphy's recovery a young nurse is in charge of the ward, re-establishing old privileges. The lobotomised Randle is later brought in and viewed by the remaining inmates during the day and, unlike in the film where only Bromden sees their post-operative unresponsive friend, they first suspect it is a dummy substituting the real McMurphy. As the swelling after the surgery subsides, the truth is unavoidable. Same as in the film, he is faced with a heartbreaking choice, either leaving the lobotomised Randle to serve as a deterrent example for Ratched's future disobedient patients and having to lay eyes on the unfortunate martyr, or end the wretched life of his best friend, a dearly cherished and admired mentor of his who averted Bromden's doom and showed him a different side to human existence. Due to the fact that Ratched will be aware of the courtesy murder, at night Scanlon insists on his friend's escape and reminds him how to do so. Bromden flees, runs to the motorway and hitchhikes with the view of visiting his old friends in Portland before going to Canada.

'Chief', in contrast to Forman's version, lingers on the ward along with other patients, for they wish to be dismissed legally, once having regained their self-confidence and manliness, thus at first refuses to leave with McMurphy. In the end, albeit persuaded, Bromden manages to flee the facility with his personal identity intact, after most former patients, including Harding, have left the ward. In comparison to the screen adaptation where no patients other than Bromden are seen leaving the facility, the final scene, though achieving long-sought freedom, renders McMurphy's endeavour to regain his friends' fortitude as well as Billy's fatality somewhat worthless.

3 CONCLUSION

The major divergences between the source material and its adaptation are caused by the hindrances during the translation of Kesey's work, most notably the change of the point of view, which relegates the first-person narrator, 'Chief' Bromden, into the background and introduces a more distant realistic near documentary-like approach as opposed to the complex subjective narrative structure of the novel.

As a consequence, the perspective displacement results in a lack of psychological insight, most notably of the said protagonist whose dimension is severely flattened, and a subsequent simplification of the story due to elimination of, *inter alia*, the omnipresent commentary through the limited view of the narrator, recollections of his childhood and coming-of-age years, at times delineated with means of medication-induced distorted visions and foreshadowing events, or contemplation on the 'Combine-like' conformist world system aimed at adjusting people and suppressing their individuality, thus losing the essence of social criticism achieved through these allegorical attributes in the novel and focusing more on achievements of the main protagonist.

Another, arguably the most significant, instance of such drastic plotline compression of the film is the substantial deviation in form of neglect of the original climax of the novel, which rebuts the presumption that the essential narrative events concerning the major pictorial character will bear signs of verisimilitude towards the original paradigm, given the above mentioned shift in the point of view and its effects, e.g. vast reduction, and considering the quite prominent length of the film, meet the requirements. When McMurphy faces the utmost dilemma and, sensibly or perhaps cowardly, at first retreats from the feud with Ratched on account of acknowledging her ultimate power over his discharge, which crystallizes into Cheswick's death, he fully renounces self-preservation by reengaging in the battle anew. This turning point crucial for McMurphy's advanced moral development is completely disregarded in the film and hence deems the character as less profound. These omissions are introduced for the purpose of achieving a more prompt dramatic framework utilizing momentum as its key instrument.

Correlative of these alternations is also the absence of deeper substantiation of McMurphy's actions, such as the tit-for-tat strategy against the head nurse or relinquishing the notion of fleeing once reaching freedom outside the premises of the institution and stealing a bus to go fishing instead, thus rendering the protagonist's deeds somewhat impulsive and reckless, perhaps even irrational.

Consequently, owing to these weaknesses the film was at first greeted with hostility from Kesey himself, who also participated on the script of the adaptation in its beginnings. He expressed his discontent publicly, which eventuated in a form of a lawsuit against the film production. As conveying all aspects of the source material untouched and their accurate delegating proved in this case beyond possibility, the film adaptation is thus mostly a mere fragment image reflection of its written template.

Forman's work preserves some of the essential themes and conflicts despite the above mentioned deficiencies, which are, nevertheless, compelled elsewhere, such as by experimental and instantaneous formatting of the plot, or innovation and originality acquired for instance through non-traditional musical instruments as audio effects. Other significant merits of the adaptation include highlighting powerful moments in lengthy close-up shots, complementary casting choice although the characters' physical representation is far from Kesey's vision, and realistic portrayal of the background setting achieved by featuring an actual psychiatric institution, its inmates as well as its director.

Therefore, the screen adaptation won critical acclaim from the ordinary audience as well as contemporaries of the film industry. The immense success is illustrated by the fact that Forman's work eventually received five Academy Awards in all major categories including the Academy Award for Best Adapted Screenplay despite Kesey's attitude, as one of the mere three films in all of cinematographic history.

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