

Mathias Bratvold Nervik

## Moloko and Mallets

Deviancy in Anthony Burgess's *A Clockwork Orange*, Stephen King's *The Shining* and Stanley Kubrick's Cinematic Adaptations

Master's thesis in Lektorutdanning i språkfag (MLSPRÅK)

Supervisor: Eli Løfaldli

May 2022



Mathias Bratvold Nervik

## **Moloko and Mallets**

Deviancy in Anthony Burgess's *A Clockwork Orange*,  
Stephen King's *The Shining* and Stanley Kubrick's  
Cinematic Adaptations

Master's thesis in Lektorutdanning i språkfag (MLSPRÅK)

Supervisor: Eli Løfaldli

May 2022

Norwegian University of Science and Technology

Faculty of Humanities

Department of Language and Literature



Norwegian University of  
Science and Technology



## **Abstract**

This thesis examines the topic of deviancy in Anthony Burgess's *A Clockwork Orange* (1962) and Stephen King's *The Shining* (1977), as well as how this theme finds expression in Stanley Kubrick's adaptations of these novels. The analyses primarily focus on the deviant characters of the works and how the creation of tone and the utilization of medium-specific elements underpin different representations of deviancy. The thesis finds that the use of the fictional argot "Nadsat" in Burgess's *A Clockwork Orange* affects the way in which violence and other forms of deviant behavior are experienced by the reader, while the *mise-en-scène* and the auditory elements of Kubrick's adaptation serve similar functions with regard to its representation of deviancy. These cinematic devices are also identified as important in Kubrick's adaptation of *The Shining*, wherein the film's depiction of Jack Torrance, which differs significantly from that of the novel, presents wider implications for the portrayal of deviancy. The text concludes that Kubrick's adaptations of the novels, via cinema-specific measures, and especially through their endings, suggest a more bleak and pessimistic view on the notion of deviancy than those of the novels.

## **Acknowledgments**

I would like to thank my family and friends for their acceptance and understanding of my periods of absence during the writing of this thesis.

A big thanks to my supervisor Eli for her invaluable help and the words of encouragement she has provided me with throughout the writing process.

Stanley Kubrick should also be mentioned, whose body of work kindled my interest and affection for both cinema and literature from an early age.

Last but certainly not least – to Bertine, for strengthening my confidence and for her unwavering support.

# Table of Contents

Abstract .....	v
Acknowledgments .....	vi
Table of Contents .....	vii
Chapter 1: Introduction .....	8
The Novels .....	9
Deviancy.....	9
Stanley Kubrick and the Film Adaptations .....	10
Theory and Significant Terms .....	12
Tone.....	12
Music in Film .....	13
Thesis Outline.....	13
Chapter 2: Deviancy in <i>A Clockwork Orange</i> .....	15
Tone.....	15
Stanley Kubrick’s Adaptation .....	18
Music.....	22
Sexual Deviancy.....	27
Conclusion.....	29
Chapter 3: Deviancy in <i>The Shining</i> .....	31
Jack’s Deviancy.....	31
Medium Specificity .....	36
Tone.....	38
Comparing Portrayals of Deviancy in the Texts .....	40
Conclusion.....	42
Chapter 4: Conclusion.....	44
Works Cited.....	48
Appendices .....	52

## Chapter 1: Introduction

The cinematic work of Stanley Kubrick is comprised of many critically acclaimed films, several of which have been subjects of academic studies. An avid reader (Grant 76), it is not surprising that literature played an important part in Kubrick's filmmaking process, with literary works serving as the inspiration, and to varying degrees the basis, for most of his films (Jenkins 2). Another aspect that was paramount to Kubrick's work process was his high degree of creative control, which adds to the common perception of his films having a clearly identifiable style and visual expression (2). This is reflected in the characters Kubrick chose to examine, but also in the thematic preoccupations present in his films. Despite his tendency to select literary works that differ vastly, both in terms of genre and tone, it can be argued that certain aspects and themes recur within his filmography.

Deviancy is one of the themes that Kubrick can be said to revisit throughout his artistic career in such films as *Lolita* (1962), *A Clockwork Orange* (1971), *The Shining* (1980) and *Full Metal Jacket* (1987). In this thesis, I will examine how this topic is represented in the novels *The Shining* (1977) by Stephen King and *A Clockwork Orange* (1962) by Anthony Burgess, and how the theme of deviancy finds expression in Kubrick's cinematic adaptations of the novels. To this end, I will identify and consider the medium-specific measures that have been taken in order to portray this theme in the film adaptations *The Shining* (1980) and *A Clockwork Orange* (1971). In the case of Burgess's novel and Kubrick's *The Shining*, there are more than one version of each of these works. This thesis will base its discussion around the original version of *A Clockwork Orange*, as published in the 2011 Penguin Books edition, which includes the 21<sup>st</sup> chapter that was excised in the American release of the novel, as well as the 144-minute edition of *The Shining* that was distributed by Warner Bros. in the United States. The theme of deviancy is arguably most evident in the way it finds expression in the representations of the works' protagonists, namely the characters Jack Torrance and Alex (DeLarge in the film) respectively. Thus, these characters, along with the works' narrative point of view, are central elements for such an analysis. Although much academic attention has been devoted to the self-destructive and antisocial nature of many of Kubrick's characters, such as Norman Kagan's identification of the recurring "tragic obsessional hero" in his films (216), the thematization of domestic violence in *The Shining* (Hornbeck), and freedom of choice and morality in Burgess's *A Clockwork Orange* (Simion), the primary focus of this thesis is how the topic of deviancy finds expression in the two novels and Kubrick's adaptations, as well as how these representations compare.



## **The Novels**

*A Clockwork Orange* was written by English author Anthony Burgess and published in 1962. Set in a gloomy and dystopian version of England, the novel follows the protagonist Alex, a young man with a penchant for drugs, classical music and violence. Together with the other members of his juvenile gang, his so-called *droogs*, he commits random acts of brutality and violence against vulnerable and largely defenseless victims in their community. Following a failed robbery in which Alex kills an elderly woman, he is arrested and sentenced to prison. Here, he undergoes an experimental treatment, named “the Ludovico Technique”, designed to eliminate his deviant criminal behavior. However, the authorities’ attempt at correcting Alex’s nature is only partially successful, as the experiment creates an aversion towards violence in him, which in turn renders him unable to defend himself from vengeful attackers and ultimately leads him to become suicidal.

*The Shining* was written by American author Stephen King and published in 1977. The novel centers around the Torrance family, comprised of Jack, a failed writer and recovering alcoholic, who takes on the job as a caretaker of the desolate Overlook Hotel in the Rocky Mountains during its winter off-season, his wife Wendy and their son Danny. Throughout their stay, Jack’s behavior grows increasingly erratic as his sanity gradually deteriorates to the point where he becomes a danger to his own family. Following attempted attacks on Wendy and Danny, Jack comes to the realization that he has forgotten to maintain the pressure level of the building’s boiler, which provides his family (and Dick Hallorann, the hotel’s chef) with the necessary time to escape and leads to the demise of both Jack and the hotel, as the boiler eventually explodes.

## **Deviancy**

The sociological concept of *deviancy*, or alternatively *deviance*, generally refers to “behaviors or attributes manifested by specified kinds of people in specified circumstances that are judged to violate the normative expectations of a specified group” (Kaplan 452) and can be defined as “the violation of culturally established norms, values, and beliefs” (The Editors of Salem Press 1). The existence of deviancy is contingent upon a society with clearly defined social norms and laws that inhibit and regulate deviant behavior. While some forms of deviancy diverge from cultural values and norms, other types are defined with regard to individual pathologies, such as severe neurosis or psychosis. Individuals can engage in

deviant behavior on their own, within a group or as a group within society – for instance in a gang, in which self-created sets of norms can influence how socially considered deviant members view their own conduct and its degree of normalcy (Abrams). While the term deviancy is perhaps most commonly associated with negative qualities, it is worth noting that positive deviance exists in the form of “behaviors or attitudes that reflect the norms or values of a given society but are taken to the extreme of the norms or values” (The Editors of Salem Press 1). However, in the context of this thesis the term will be utilized exclusively in reference to negative deviance, namely behaviors that “fall outside of behaviors that are considered acceptable or desirable by the majority of the population” (1).

The main characters of the works investigated here can both be seen to exhibit traits and behaviors that are deemed as socially deviant and can thus be categorized as deviants. This notion is most explicitly acknowledged in *A Clockwork Orange* and Kubrick’s adaptation of the novel, where Alex’s physically and sexually destructive conduct ultimately becomes the cause for the authorities’ plan to reform him. Although the procedure succeeds in eliminating Alex’s deviant inclinations, it also rids him of his free will and renders him unable to defend himself. Thus, the very notion of deviancy is explicitly thematized and forefronted in *A Clockwork Orange*. Jack Torrance’s history of violence towards his son and one of his students similarly contributes to the perception of him as a deviant, as it constitutes criminal conduct. In addition, the various ways in which Jack fails to live up to expectations that are placed upon him by society serve to strengthen the focus on his deviancy. Not only is this evident in his role as a husband through his failing marriage to Wendy, but also in his function as the family’s sole financial provider, as demonstrated by his initial dismissal as a schoolteacher and his work as an author, in which his ambitions to pen the next Great American Novel are hindered by his creative inability and lack of productivity. Thus, Jack’s acceptance of the caretaker job can be seen as a retreat from the society that has rejected him and has been unable to alter his ways – in contrast to Alex’s fate in *A Clockwork Orange*. Furthermore, this withdrawal may represent his objective to correct himself before eventually returning to the society within which he was formed.

### **Stanley Kubrick and the Film Adaptations**

The American director Stanley Kubrick is widely regarded as an *auteur*. The term, denoting “author”, is used within film studies to reference filmmakers whose works exhibit recurrent

stylistic tendencies and underlying, often personal, preoccupations and themes that also qualify them as artists (Nichols 151). A high degree of artistic control is often seen as a requirement for this, which Gene Phillips notes that Kubrick did hold in the filmmaking process “from the earliest stages of planning and scripting through the final snap of the editor’s shears” (30). The perception of Kubrick as an auteur is further strengthened by Kagan, who identifies his films “as close to personal works of art as any in the commercial cinema” (qtd in Jenkins 2), an aspect which characterized the European “art cinema” scene that influenced the development of *auteur theory* (Kagan xi-xii).

Kubrick adapted both of the novels discussed here to the big screen, *A Clockwork Orange* and *The Shining* being released in 1971 and 1980, respectively (Kagan 248). While both films for the most part stay close to the narratives of the novels, there are some significant exceptions, especially with regard to their endings. In spite of this, as well as the fact that the majority of Kubrick’s filmography is comprised of adaptations, his status as an auteur demonstrates that his films possess a unique style which takes them beyond being mere cinematic translations of literature, and thus also makes them particularly interesting within the field of adaptation studies.

Although Kubrick’s films can be seen to be highly distinct, his oeuvre is also characterized by a number of recurring themes and features. One of these relates to his choice and representations of characters. The notion of control is central with regard to this, as his characters often perceive themselves to be in control of the worlds they inhabit. More often than not, however, this is not the case. Instead, they usually find themselves trapped – both in a physical and mental sense. As Robert Kolker argues, “Kubrick’s images confine his characters and point to their breakdown. Within the spaces of these images, his characters always act out the same pattern – against their own best interests” (6). This is certainly the case in *A Clockwork Orange* and *The Shining*, where both Alex and Jack Torrance find themselves physically and psychologically trapped in the various spaces they inhabit – whether it be society in general, prison or the Overlook Hotel. Furthermore, the way in which they deal with these circumstances represents the gradual downward spiral that ultimately leads to their inevitable doom.

## Theory and Significant Terms

### Tone

A highly relevant aspect to consider with regard to the way deviancy is portrayed in both the novels and the films is the concept of *tone*. The term is often used interchangeably with other terms such as *atmosphere* and *mood* and denotes “the mood engendered in the reader by a particular work” (Hawthorn 244). A novel’s tone is established primarily through the author’s language and choice of words, but it can also be seen as the product of a combination or variation of a number of devices, including elements such as sentence structure, assonance, consonance, diction, alliteration, repetition, symbolism and imagery (Holman 529).

The term is also used to reference other but related aspects concerning literary analysis. Of particular relevance to this thesis is the meaning of the concept that relates to attitudes toward a particular subject or the audience that are implied in a literary work. This can take many forms, for instance through tones that are informal, formal, serious, playful, ironic or intimate, in addition to many other types of attitudes. Overall, this kind of tone also serves an important function with regard to the effect of a literary work and its effectiveness (Holman 529).

In contrast to the novel, the visual medium of film may utilize a variety of filmic devices in order to establish its tone. With regard to the medium’s visual aspects, all elements that make up a camera shot’s *mise-en-scène*, i.e. the arrangement of what is present in front of the camera, contribute to the tone of a film, scene or single shot. This can include costumes, lighting, choice and use of colors, set design, props, as well as character placement and movement (Nichols 60). Taking the description of cinema as an auditory as well as visual medium in mind, the utilization of sound also plays a fundamental role with regard to conveying a certain tone and meaning in a film’s narrative. While *diegetic sound* denotes sound that is intended to stem from the film’s diegesis and is perceived by its characters, *extradiegetic sound* does not, and forms part of the cinematic narration. Although both of these categories can contribute to the tone, the latter is a particularly beneficial tool for the filmmaker in relation to conveying a certain attitude or perspective on the film’s story world. In addition, the use of *voice-over commentary* can be used in order to narrate the narrative or to express the interior life of a specific character, often in the form of monologues or

soliloquies in which the character provides their reflections to the audience – which in turn can influence the tone of the film (Nichols 65-66).

### **Music in Film**

Arranged sound can also be employed to achieve particular effects in the viewer through the use of music. In this context, music can be seen to serve two fundamental functions. The first is its capacity to convey emotion to the viewer where music, both on its own and in combination with what appears visually on the screen, is able to emphasize different emotions or contribute to a certain tone. Music also has the power to suggest to the audience what a character might be considering or thinking about, for instance with regard to place, another character or previous actions (Green 82-83). This function can be seen to be particularly useful in the absence of explicit insight into the interior lives of the characters. Additionally, the filmmaker may make use of music to establish and link the overarching themes of the narrative and aid the audience in recognizing meaning and purpose (83). This is often expressed through the formulation of corresponding musical themes, or *leitmotifs*, which become associated with a narrative theme, a character, a situation or a mood by its simultaneous presentation alongside these elements. In many cases, the audience can identify the leitmotif as a simple melody that they learn to associate with their respective aspects via its repeated appearances in the narrative. In combination with its relevant visual representation, the recurring use of a musical theme or a somewhat modified version of it may generate various types of meaning in the viewer (86-87). This is illustrated by Claudia Gorbman, who argues that “the theme can be assigned a fixed function, constantly signaling the same character, locale, or situation each time it appears, or it can vary, nuance, play a part in the film’s dynamic evolution” (27).

### **Thesis Outline**

For the remainder of the thesis, the topic of deviancy will be examined with regard to its representation in Burgess’s and King’s novels, as well as in Kubrick’s adaptations of the respective works. The discussed aspects, namely tone and use of music, will form important elements in these analyses.

Chapter 2 discusses the portrayal of deviancy in Anthony Burgess’s *A Clockwork Orange* with particular attention given to the novel’s use of the fictional argot “Nadsat” and

its effect. This is followed by an examination of Kubrick's adaptation of *A Clockwork Orange*, which focuses on how its tone and the use of medium-specific elements such as music, shot composition and production design contribute to the representation of deviancy. Throughout these sections, the novel and the film's means of conveying the topic, as well as the effect, are also discussed in relation to each other.

Chapter 3 considers the portrayal of deviancy in Stephen King's *The Shining* with a focus on the characterization of Jack Torrance and its depiction of violence. After this, an analysis of Kubrick's adaptation of *The Shining* is provided, with an emphasis on the filmic devices that are utilized in order to express the topic of deviancy. Again, its tone, use of music, shot composition and production design are central to this discussion. In addition to comparing these works' representations of the main topic, the final section of the chapter compares the two adaptations' portrayal of aspects connected to deviancy.

Chapter 4 concludes the thesis by presenting a more overarching perspective on the previously considered aspects of the thesis, as well as how the different endings of the four works offer contrasting implications relating to deviancy.

## **Chapter 2: Deviancy in *A Clockwork Orange***

The topic of deviancy is at the core of both the novel and the film adaptation *A Clockwork Orange*. Set in a near-future version of England, deviancy is first and foremost reflected in the depicted societies' primary source of disturbance, in the form of juvenile delinquency (Burgess 98). This is exemplified not only through the actions and behavior of Alex but also via the conduct of his "droogs" and his adversary Billyboy (13). In this chapter, I will examine how deviancy is portrayed in the novel "A Clockwork Orange" and in its cinematic adaptation, as well as how these portrayals compare.

### **Tone**

In *A Clockwork Orange*, the tone of the novel is set most profoundly via the nature of the language used by the deviant characters in the narrative. This is more specifically expressed through the argot spoken by the juvenile members of Alex's gang, a Russian-influenced form of English called "Nadsat" (Burgess 82). Many of the words contained within this jargon replace what can be described as "neutral" words in this context, such as "gazetta" (newspaper), "veck" (person) and "goloss" (voice) (98). However, a number of the most frequent terms used by the Nadsat speakers also reference words and aspects directly linked to deviant behavior. Not only can these be said to be related to (physical) violence but also to sexual deviancy and substance abuse. This includes terms such as "tolchock" (to hit someone), "twenty-to-one" (an activity that includes gang violence and rape) and "knives" (drugs) (3). Although these terms, along with other words having similar denotations, only form a fraction of the Nadsat vocabulary, one can argue that their frequent appearances emphasize the topics connected to Alex and his droogs' deviant nature and contribute to establishing a dark and bleak tone in the novel.

The establishment of the novel's tone is also strengthened by the prevalence of words from Nadsat language that do not necessarily denote aspects connected to deviancy or any meaning associated with bleakness or unease, but which nevertheless evoke equivalent emotions through the components that comprise the original Nadsat expression. An example of this is the frequently used term "horrorshow", where primarily the first word of this compound word seems to suggest a literal meaning connected to aspects such as fear and dread. The overall term may thus be seen to indicate circumstances or events that are characterized by similar emotions. Instead, the context of the word's appearances, illustrated

by Burgess's usage of it as a modifier in "a nice quiet horrorshow fifteen minutes" (3) and "I don't remember them days too horrorshow" (109), implies that it has a reversed meaning and instead denotes something positive in the form of the adjective "good". Thus, the frequent usage of this word can be seen to accentuate and remind the reader of the novel's tone. However, the contrasting nature of the term's denotation and connotation also serves to function as a juxtaposition, which can be seen to produce another separate effect in the reader. More specifically, the notion of this contradictory combination having a jarring and unsettling effect may be valid and thus further reinforces the perceived tone of *A Clockwork Orange*.

In addition, language that is not part of Nadsat speech also serves to create a sinister tone in Burgess's novel. Firstly, this is made visible by a specific description of unfriendly surroundings, in the form of a "dark chill winter bastard" (Burgess 3). This depiction of immediate physical spaces in the opening passage of the novel is not only ominous and menacing but is also of particular relevance as it reappears verbatim in the final chapter. Once again, it is used to describe a night in which Alex and his droogs are drinking "moloko plus" (104), i.e. milk laced with drugs, at the Korova Milkbar. From this, one can argue that the novel has come full circle and that the repeated description of the "dark chill winter bastard" surroundings reinforces the pervasively negative and unsettling tone of the novel. Furthermore, the entire narrative is permeated by language that can be characterized as grotesque, exemplified by words such as "blood" (13), "guts" (21), "vomit" (13) and "kicking" (4), as well as phrases such as "stinking rotten guts" (12) and "filthy old rot" (13). Combined with the discussed examples from Nadsat, including "knives" and "tolchock", this vulgar and violent imagery references behaviors and conditions that are most often perceived as repulsive, dangerous or perhaps most importantly, deviant. This particular use of language can thus be seen to serve an important function with regard to conveying the novel's overall theme of deviancy.

The droogs' use of Nadsat arguably serves another function beyond accentuating the novel's themes connected to deviancy and being a form of identity marker for the young delinquents. More specifically, the argot can be seen to influence how the depictions of graphic events in the novel are perceived by the reader. As Nadsat is a constructed language, the readers are unfamiliar with its vocabulary and linguistic traits upon reading the novel for the first time. The readers must thus familiarize themselves with the language while progressing through the narrative, and infer the meaning of Nadsat-specific words from the context in which they appear. As a consequence, an extra step in the process is introduced in



the reader's interpretation of the words on the page. Thus, the use of Nadsat produces a defamiliarizing effect. Defamiliarization is the English translation of Viktor Shklovsky's concept of *ostranenie* which was introduced in his 1917 essay "Art as Technique". The term is also often referred to as "estrangement" and "alienation". Shklovsky defines *ostranenie* as the process in which established ways of reception are interrupted. A basis for this theoretical framework revolves around the notion that human beings predominantly perceive (familiar) things merely on a superficial level. In other words, people do not truly *see* things the way they are. Shklovsky thus argues that in order to overcome this "blind" perception and to be able to see things in an authentic manner, the familiar must be made strange again, or be defamiliarized, to the reader (Spiegel 369). The centrality of this technique is further emphasized by his acknowledgment of it as a fundamental objective in the creation of art, which is demonstrated by his argument that "[t]he purpose of art is to impart the sensation of things as they are perceived and not as they are known" (Shklovsky 9). The use of Nadsat words which are not automatically recognizable makes otherwise familiar actions such as a punch or a kick strange, thus forcing the reader to purposefully engage with and understand the actions described in the text rather than to perceive them on an automatic and superficial level.

At the same time, the readers are then to a certain degree distanced from the events that unfold in the narrative. This is of particular importance when it comes to the novel's frequent depictions of violence and sexual assault. In a similar manner, the use of Nadsat to describe brutality might distance the reader from the events that take place and lessens the sense of discomfort that equivalent scenes often evoke. This notion is strengthened by Natasha E. Ravyse who argues that "the period between learning and understanding the glossopoeia causes certain alienation on the reader" and thus that "the brutality in the Nadsat narrative, the actual unhuman and grotesque way in which Alex and his droogs view their violent and shocking acts is not exposed to the reader and, consequently, the reader is (...) still protected from the whole cruel 'reality'" (5). It is difficult to determine whether this effect is maintained throughout the entire narrative, as the answer to this is possibly subjective. However, Ravyse also contends that this distancing effect is gradually diminished as the reader through increased exposure becomes more and more familiar with the facets of the language (5). Regardless of which of these perspectives is the most accurate, both views emphasize the significance of the use of Nadsat in the readers' attitudes towards the events that are described.

## Stanley Kubrick's Adaptation

What characterizes Stanley Kubrick's approach to adapting *A Clockwork Orange* to the screen with regard to the novel's tone and depiction of deviancy? The first indication is present already in the first shot following the title sequence. Here, the audience is presented with a view of Alex, equipped with a single false eyelash and a bowler hat, staring intently at the camera with a menacing expression. The character maintains his gaze for the entirety of the segment as the camera pans out to reveal his surroundings and company (Kubrick, *ACO* 00:00:45-00:02:16). In this sequence, a number of cinematic elements are utilized in order to establish the tone of the film and Alex's deviant nature. Firstly, this is achieved through Kubrick's use of camera movement and his choice of shot composition. The shot of Alex's prolonged gaze possesses the features of what has become informally known as the "Kubrick stare". This denotes a directorial technique that can be argued to be a trademark element in Kubrick's films, in which Amy Nolan argues that "cold, silent communication" and "incredulous, comprehending moments" are revealed (192). In this particular case, the segment can also be said to illustrate another characteristic of the "Kubrick stare", wherein the character in question experiences a shift in his mental state (192). The notion of Alex transitioning between (relative) sanity and insanity at this moment is further strengthened by the events and his actions in the following scene, where Alex and his droogs engage in acts of "ultra-violence" towards a homeless man (Kubrick, *ACO* 00:02:16-00:04:28). As Annette Insdorf argues, the opening minutes of a film are vital to establishing tone (1) and introducing thematic concerns and stylistic approach (ix). Thus, this segment, which constitutes the viewer's first encounter with the world of *A Clockwork Orange* and its primary characters, serves a fundamental role in the establishment of the film's bleak tone and its theme of deviancy. In addition to the narrative choice of beginning *in medias res*, which mirrors the introduction of the novel, the artistic and cinema-specific decision of commencing the film with a long take is equally important in this regard. Especially if one considers the effects of utilizing these elements in combination, in addition to the menacing and jarring nature of the main elements in the shot composition, one can argue that this sequence serves as Kubrick's medium-specific attempt at establishing a tone equivalent to the one found in the novel, already in the introductory shot of the film.

Similarly to the novel, Kubrick's version of *A Clockwork Orange* incorporates the use of Nadsat as an identity marker for the droogs. This is primarily present in the dialogue between these characters. However, the film also includes a number of passages in Nadsat

extracted from the novel's first-person narrative voice. This forms the basis for Alex's voice-over, a technique often used in cinema to convey the interior of characters explicitly, and which is present throughout the film (Nichols 65). Despite providing access to Alex's interiority, Mario Falsetto argues that this voice-over has a defamiliarizing effect, as the direct address in the unfamiliar Nadsat, alongside the extreme visual stylization, "function as distancing devices as Alex attempts to form an intimate, participatory relationship (...) with the spectator" (90). Furthermore, while Nadsat is directed toward the audience within the cinematic adaptation via its incorporation in Alex's voice-over, this form of narration is only used periodically. As is often the case with cinema, the film thus leans less on what is told and more on what is shown, explicitly or implicitly.

Considering the vital role Nadsat plays in how the reader perceives violence and overall brutality in the novel, how is this aspect adapted to the cinematic context? Already in the opening 15 minutes of Kubrick's *A Clockwork Orange*, the viewer is presented with three major depictions of violence: the aforementioned beating of the homeless man (00:03:24-00:04:27), the fight between Alex and Billyboy's gangs (00:04:27-00:07:32), as well as the home invasion and subsequent assault on Frank Alexander and his wife (00:10:42-00:13:21). These scenes mirror events from the initial chapters of the novel, and the sequences depicting brutal violence are separated from each other by more tranquil sections, such as the droogs' visit to the pub the Duke of New York, where they bribe the elderly patrons of the establishment in order to gain alibis for their committed crimes (Burgess 11). In the film, the depictions of these incidents follow each other more or less uninterrupted by segments that may provide a similar form of contrast to the turmoil. Although the film utilizes voice-over narration to present Alex's thoughts and personality further beyond what is depicted on the screen, its level of usage is nevertheless low compared to the narrative voice of the novel. It can thus be argued that this difference provides the filmmakers with a challenge regarding if or how to convey the interior life of Alex and his deviant nature. Consequently, the decision to construct the initial section of the film with continuous depictions of brutality and violence can not only be seen as an attempt to recreate and accentuate the bleak tone of the novel, but also as a means to further emphasize the extent of Alex and his droogs' deviant characteristics at an early stage in the absence of more explicit insight into their interior lives.

As previously discussed, language plays an important role in how depictions of violence are perceived by the reader in the novel *A Clockwork Orange*. This effect is produced by a semiotic system that is intrinsic to literature, in the form of written language.

However, most feature films, including *A Clockwork Orange*, primarily rely on other forms of codes in their narration, which makes them unable to distance the viewer to graphic depictions through the same measures. As the major language that is utilized to convey and translate the brutality and vulgarity of the novel's characters in the film is not solely verbal, but chiefly visual, the presence of a constructed language is thus not sufficient in order to camouflage the violence for the audience (Noletto 262). As exemplified by Israel Noletto, "the initial scenes that show the old veteran being beaten or the young girl being group-raped cannot be disguised by the use of an unknown language" (262). Thus, different measures are taken in order to soften the brutality of the deviant behavior depicted in the cinematic version of *A Clockwork Orange*.

Accordingly, there are significant differences in the way in which violence is depicted in the two versions of *A Clockwork Orange*. First and foremost, a number of scenes from the novel containing violence were excised from the film, including the droogs' assault on the elderly academic returning from the library (Burgess 7-8), his subsequent retaliation against Alex (108), as well as the masked robbery and attack on the owner of the sweet shop (10). Considered in isolation, this decision may be interpreted as a measure of reducing the amount of violence in the film. In spite of this, the violence that is depicted is often described as graphic and brutal – an aspect that contributed to the controversy surrounding the film (Perko 1). The degree of explicitness of the depicted violence is interesting in this regard, as it can be seen to differ somewhat from the representations found in the corresponding novel. Although the novel may be seen to distance the reader to a certain degree from the events that are described, Burgess's depiction of violence is ambiguous. This is demonstrated by descriptions that explicitly reference blood, such as "viddy him swim in his blood while we counted the takings" (Burgess 3) and "two curtains of blood seemed to pour out at the same time" (15). In contrast, the film rarely depicts blood in any form, despite its many scenes containing some sort of physical abuse. One possible effect of this restricted use of depicted blood is that the violence and consequences thereof seem less real and may thus also be perceived as entertaining rather than shocking. However, it is also possible to argue that the frequent absence of blood, seen in relation to its presence in particular moments, produces a different effect, namely that the decision to only depict blood at a few particular moments in the film creates an unsettling effect in the viewer at those moments when blood *is* depicted. As the opposite approach, namely that of increasing the prevalence of depicted blood, can be argued to partially acclimatize the viewer to these graphic portrayals and lessen any response

normally related to anxiety, Kubrick's artistic choice of limiting the presence of blood in the film thus can be seen to achieve a similar or equivalent effect to that found in the novel.

Another element from the opening sequence that can be argued to have been utilized to accentuate the novel's theme of deviancy is the costumes in the film. In the novel, Alex and his droogs' clothing are uniform and described as "black very tight tights" and "waisty jackets without lapels" (Burgess 4). In line with this, their cinematic counterparts are clad in the same attire, however, these mainly differ from the descriptions in the source material, with the "flip horrorshow boots for kicking" serving as the main exception (4). Instead, they are dressed in all-white garments with suspenders and black hats. As the camera pans back and reveals more of the milk bar that the droogs occupy, it becomes apparent that their physical appearance primarily differs from that of the other patrons of the place. Additionally, the same can also be said with regard to the appearance of other characters later in the film. The costumes of Alex and the droogs thus function as identity markers, and, as Jennifer Kirby states, "their unified style invokes a gang uniform" (294). This impression is strengthened by the other white-clothed individuals present in the bar, which can be argued to be other delinquents based on elements such as headwear and weapons. Thus, this use of color and visual components serves to distinguish the gang members, and particularly the deviant characters, to the film audience.

The choice of costumes in *A Clockwork Orange* arguably also serves other functions beyond those of acting as visual forms of identification and distinction. An example of this is the role that the use of unorthodox clothing and interior objects plays in contributing to the film's overall tone and sense of alienation. The droogs' uniforms, for instance, or the hair or wigs sported by various characters in unconventional colors, such as the purple hair worn by Alex's mother, serve to alienate the audience by virtue of their unfamiliar and atypical appearance. As Biljana Purić argues, the use of make-up, masks and costumes in Kubrick's adaptation renders the body grotesque and evokes "estrangement from reality" (496). The filmmakers' strategy in relation to the film's art direction can also be demonstrated by the use of multihued wallpapers, unorthodox furniture, such as the seats found in the home of the Alexanders, as well as the repeated inclusion of art pieces or furniture constructed in the form of nude (female) bodies and reproductive organs. The incorporation of many of these elements can be attributed to the setting of both the novel and the film. More specifically, it contributes to their depiction of near-future societies, which also provides the filmmakers with more flexibility as the need to adhere to notions of convention and realism is reduced. In spite

of this, one can argue that the constant presence of such elements in itself emphasizes a sense of alienation in the viewer. However, this aspect can be seen to be strengthened by the context in which these depicted elements appear. Their appearance alongside contemporary elements such as record players, typewriters and more traditional forms of furniture further contributes to the ambiguous and enigmatic nature of *A Clockwork Orange*'s setting. This effect is most pronounced when these differing elements are combined in the same environment. The enigmatic atmosphere produced by these visual elements can be likened to the way Nadsat is utilized to achieve a similar effect in the novel.

## **Music**

The possibility of integrating non-linguistic codes is one of the aspects that distinguishes the film medium from the novel. Similarly to how the written word and language can be manipulated into producing specific effects on the reader, sound and music can be utilized to recreate or generate unique effects on the viewer, such as inducing emotion, communicating meaning, and furthering the narrative (Cohen 891). In Kubrick's *A Clockwork Orange*, sound and music are utilized in conjunction with visual codes in order to achieve effects similar to those produced in connection with topics of deviancy in the novel. The film's soundtrack is perhaps most well-known for its incorporation of classical music – in accordance with Alex's affinity for this musical genre and Ludwig van Beethoven in particular in both the novel and the film. However, the film not only makes use of traditional renditions of music from the relatively distant past but also of interpretations of such compositions performed on modern electronic instruments. Lastly, the inclusion of more contemporary musical pieces also serves a pronounced function and illustrates the breadth of the film's soundtrack.

A medium-specific way in which meaning is conveyed takes place already in the film's previously discussed introductory scene. As Alex and his surroundings are presented, the title theme of the film is played. The track is a rendition of Henry Purcell's composition *Music for the Funeral of Queen Mary* performed on synthesizers (Code 365). Firstly, the theme's utilization of electronic instruments, which have been used frequently to produce sounds and music to accompany various artists' visions of the future, can be seen to play a central role in establishing the futuristic setting early on in the narrative, as electronic instrumentation imbues the soundtrack with a "futuristic sheen" (d'Escriván 156). However, another aspect that is more closely related to Alex's deviant character is the manner in which

a small segment of this theme is used in order to express meaning. Approximately around the halfway stage of the track, a musical quotation of the sequence *Dies Irae* appears (Kubrick, *ACO* 00:01:09-00:01:17). From Latin, the title translates to English as “the Day of Wrath” and references the Day of Reckoning (Schubert 209). The inclusion of this quotation, which does not appear in Purcell’s original work, appears significant – not only in terms of contributing to establishing the dark and menacing tone originally found in the novel, but also to serve as an element that foreshadows Alex’s eventual fate in the film. Similarly to how all of humankind awaits judgment by God on the Day of Reckoning, including sinners, the quotation can be seen to mirror how also the deviant and sinful Alex must eventually account for and be penalized for his committed crimes. In the story, this “punishment” is materialized through the droogs’ betrayal of Alex, his subsequent incarceration, his exposure to the Ludovico procedure, his banishment from his childhood home, assaults on him carried out by the homeless man, Georgie and Dim and, finally, Mr. Alexander’s retribution following the revelation of Alex’s identity in his home. The latter is also of particular interest with regard to how this musical quotation can also be seen to serve a similar function at specific moments throughout the film. Following Georgie and Dim’s brutal assault on Alex, he stumbles unknowingly and alone through the stormy weather into the driveway and entrance to Mr. Alexander’s home (Kubrick, *ACO* 01:42:23-01:43:26) – the scene of Alex’s brutal assault on Mr. Alexander’s wife. As Alex approaches the house, *Dies Irae* plays as the final segment of music before the soundtrack fades away and the film cuts to Mr. Alexander and the interior surroundings of his house (01:43:10-01:43:26). In addition, the performance of the quotation’s sequence is protracted compared to its other appearances in the film, thus emphasizing the significance of the events to come with every note.

The topic of deviancy, and more specifically depictions of deviant behavior, are repeatedly accompanied by the presence of classical music in Kubrick’s film. This is exemplified by the use of “The Thieving Magpie” by Rossini in the scene depicting Billyboy’s gang’s attempted rape of a woman, the physical confrontation that ensues upon Alex and his droogs’ arrival and their subsequent joyriding (Kubrick, *ACO* 00:04:28-09:37), as well as the *William Tell* Overture by the same composer that plays over the scene depicting sexual intercourse between Alex and the two girls he meets in the record store. This is a type of music that is seldom associated with or utilized in depictions of violence or other forms of physical and sexual deviancy. As a consequence, the combination of elegant harmonies with distressing and graphic visuals produces an alienating effect as normalcy and the viewer’s

expectations are defied. This juxtaposition of visuals and sound also “forces” the audience to experience the violence from Alex’s perspective, as the music often represents a primary trigger for his violent fantasies. In other words, this contradictory merging of seemingly contrasting elements produces a jarring effect. A valid comparison to this aspect is the way linguistic codes, in the form of Nadsat and words such as “horrorshow”, may have been used to achieve a similar effect in the novel *A Clockwork Orange*. Although Nadsat is also used in the film, the viewer is nevertheless not exposed to an equivalent amount of the language and its vocabulary, which includes other words that evoke a similar response, as a consequence of intrinsic differences between the mediums of the film and the novel. Thus, the artistic decision of combining classical music with violent imagery can be seen as a way of compensating for these differences, in a manner that is exclusively achievable and specific to the medium of film with regard to types of semiotic codes.

The use of other forms of music can also be seen to generate similar effects in the film version of *A Clockwork Orange*. A relevant example of this is the utilization of the song “Singin’ in the Rain”, sung by Gene Kelly in the identically titled musical film from 1952. The song is closely connected to the theme of happiness, as demonstrated by its cheerful melody, optimistic lyrics and accompanying spirited tap dance. Rather than appearing in one of the moments that seem to signify hope for Alex’s character, or comedic sequences, the track is used in a highly unorthodox manner as the theme Alex hums and sings during the sequence in which he and his droogs break into Mr. Alexander’s home and performs activities of “ultra-violence” upon him and his wife. Not only does this entail a juxtaposition of elements that represent vastly contrasting forms of tone, but also a juxtaposition of different film genres, as the music from a popular film belonging to the genres of the musical and the romantic comedy is combined with visuals usually more associated with crime or exploitation films. Similarly to how familiar classical music is utilized in the film, the use of “Singin’ in the Rain” does not serve a comforting function for the viewer. Instead, Gary D. Rhodes argues, “the music is defamiliarized in the setting of a futuristic dystopia” (109). At the same time as the audience is alienated by the severity of the depicted violence, this effect is amplified as their existing conceptions are challenged by having to take on the perspective of Alex, who primarily views the music as a violent force (109). This is demonstrated not only by his rendition of “Singin’ in the Rain” but also by the appearance of violent imagery during instances in which he listens to Beethoven (Kubrick, *ACO* 00:18:45-00:20:02).



The soundtrack of *A Clockwork Orange* not only affects the way in which deviant behavior and acts are interpreted by the viewer but also plays a crucial role in how the character of Alex is portrayed, as well as how the audience is conditioned to perceive this deviant character throughout the narrative. As has been demonstrated, the use of mainly classical music serves to alienate the viewer and to reinforce their natural response to depictions of graphic violence. Furthermore, this may also be seen as a contributing factor to how the perpetrators of these violent acts, and in particular Alex, are perceived. In other words, as the music intensifies a natural response to the depicted violence, the perception of Alex as a morally sound character is arguably diminished by the same measure. The viewer thus becomes increasingly distanced from the work's protagonist, which in turn negatively affects the audience's level of sympathy and empathy towards Alex as he faces an increasing amount of adversity throughout the story. As is the case for the entirety of the novel's narrative, Alex is depicted in the film in such a way that he seems to lack redemptive qualities to make up for his deviant and morally corrupt behavior. Similarly, any clear indications of what is at fault for his transgressions, which may change the viewer's perception of Alex into one instead defined by pity, is also absent. This point can be demonstrated by his relationship with his parents. Their passive approach to parenting, exemplified by their acceptance of Alex's frequent absence from school and his mother's naïve belief that he spends his evenings working "odd things... helping-like" (Kubrick, *ACO* 00:20:02-00:21:33), clearly provides Alex with the opportunity and space to realize his deviant desires. Nevertheless, it can be argued that the viewer is not presented with anything that suggests that his parents, or any other circumstances in his life, are to blame for Alex's deviancy. Seen in connection with the absence of scenes that convey feelings of remorse from Alex as a result of his harmful conduct towards others, the film thus achieves an equivalent effect compared to the novel with regard to the reader and viewer's perception of Alex and his deviancy.

During the second half of the narrative, however, the film can be seen to deviate from the novel in its portrayal of Alex – at which point the music plays a particularly important role. After Alex and his droogs break into the home of the "cat lady" and the former kills her in a frenzy of "ultra-violence", his companions smash a bottle into Alex's face and leave him, unable to escape the arrival of the police, whereupon he is arrested and sentenced to prison (Kubrick, *ACO* 00:36:30-00:47:21). Following Alex's admittance and exposure to the "Ludovico procedure", a psychological treatment that creates an aversion towards violence in the subject, he is released from prison. From this moment onwards, the newly "cured" Alex

experiences a series of unfortunate events. His parents reject his wish to move back home as they have taken in a lodger who occupies Alex's room, he encounters the previously mentioned homeless man, who gradually recognizes him and physically assaults him aided by other homeless men, and he is also attacked by two policemen revealed to be two of his former droogs Georgie and Dim (Kubrick, *ACO* 01:28:09-01:42:23). Alex, now unable to retaliate or defend himself as a consequence of the treatment, is rendered helpless. Upon learning of his eviction from his childhood home, Alex begins to cry, in a sequence wherein the visual imagery of Alex's body language and posture serves an important function with regard to the audience's perception of the character. While occupying a space that symbolizes the safety of Alex's childhood, he desperately clutches a package containing his belongings while tearfully processing the reality of his situation. This can be likened to the way a child may grasp a teddy bear while seeking comfort. Through this use of visual codes, the viewer may then, consciously or subconsciously, associate Alex's plight with emotions connected to empathy upon seeing a vulnerable child. These effects can be seen to be strengthened by the nature of the music utilized in this segment, which consists of a stringed instrument playing a somber melody. This music continues into the following scene in which a distressed Alex walks along a river, still clutching his belongings, and until the homeless man approaches and engages him in conversation (01:31:59-01:37:10).

Through the use of these particular devices, the viewer's perception of Alex is made to change, and a sense of pity becomes progressively more emphasized as his misfortunes increase – in spite of the audience's awareness and established perception of the character's moral deficiencies. The film thus presents the topic of deviancy in a contrasting manner to the novel, where scenes such as Alex's return to his former home are presented in a dissimilar way due to the novel's different form of narration. While the film, with its use of elements such as music, can be seen to present a third-party interpretation of Alex and his situation, the novel's first-person narration primarily conveys Alex's perspective and his feelings of perceived injustice. However, without the presence of the film-specific elements that strengthen the viewer's sympathy towards Alex, his response arguably becomes less convincing, especially if considered in combination with the absence of other moments that are intended to generate pity for the protagonist.

However, Ravyse argues that there are elements in the novel that serve to increase the reader's sympathy and affinity toward Alex (5). This is primarily connected with his use of Nadsat while accounting for his experiences in prison, a physical space in which no other

people speak this type of language. According to Ravyse, “Alex still expresses himself in this language because the only individual that can understand him at this point is the reader” (5). Thus, a “sense of brotherhood” (5) is imposed on the reader, and Alex’s emotions of loneliness and isolation are shared with the reader, which creates a sense of intimacy between the reader and the protagonist. Overall, this can further be seen to promote sympathy in the reader which serves to have a disarming effect on the unpleasant sides of their perception of the character (Ravyse 5). It is arguable to which extent this serves as sufficient evidence to assert that the novel attempts to create an equivalent perception of Alex as the film is understood to do. Regardless, the measures utilized to create this particular effect in the film can be seen to be more explicit with regard to developing sympathy for the character, which, combined with elements from other scenes, contributes to the impression of the film generating a more universal and unequivocal response in the viewer.

### **Sexual Deviancy**

The nature of Alex’s character is further elaborated through depictions of his behavior connected to sex and sexuality. Both throughout the novel and the film, Alex and the members of his gang repeatedly showcase behavior that can be categorized as sexually deviant. This primarily manifests itself in the form of forced sexual assaults on random “ptitsas” or “devotchkas” (Burgess 125). In the novel, we are also provided with insight into Alex’s attitudes and reflections concerning sexuality and the opposite sex through its first-person narration. Upon encountering many of the various female characters of the story, Alex’s perception of them does not primarily relate to their personality or overall physical appearance, but rather to their perceived level of attractiveness and the nature of their “groodies” (breasts). Although Alex often includes descriptions of other aspects of the women’s physical appearance, such as their clothes, these are nevertheless often influenced by Alex’s sexual instincts. This is evident from the way they often meander into lustful descriptions where the breasts become the focal point, exemplified by how Alex describes a girl as “a lovely smecking young ptitsa with her groodies hanging out to advertise” (29). This extract also demonstrates how Alex mainly views women as instruments for his own sexual satisfaction. Although these aspects considered in isolation do not necessarily entail deviant behavior, but rather reflect his young and lustful nature, Alex’s instincts related to brutal and non-consensual intercourse do. His impulse of wanting to have a woman “right down there on

the floor with the old in-out real savage” (95) upon seeing her naked body suggests that the consent and comfort of a sexual partner is unimportant to Alex.

This deviant behavior is further expanded upon in Alex’s encounter and subsequent molestation of two underage girls. Although the reader is spared any detailed descriptions of the assault, perhaps as a consequence of the narrator, Alex, considering it redundant, the nature and brutality of the events are nevertheless conveyed with descriptive elements including Alex “leaping” on the girls like an “old tiger”, their eventual submission to “the strange and weird desires of Alexander the Large”, as well as the “bruised and pouty” appearances of the girls following their “bitva” (battle) with the “wild beast” Alex (Burgess 35-36). Literary imagery is thus used in an effective way in the absence of explicit depictions of this incident, as it communicates Alex’s brutality and the girl’s discomfort despite the lack of a detailed description of the encounter.

In contrast to Burgess, Kubrick elected to explicitly depict the events that unfold in the scene with Alex and the two young girls in the cinematic interpretation of *A Clockwork Orange*. A number of alterations are nevertheless made in the process of transferring this scene to the screen. Firstly, the age of the actresses chosen to portray the girls is significantly higher than the literary characters, which mirrors the age difference between the adult Malcolm McDowell, who plays Alex in the film, and the literary Alex, who is described to be 15 years old in the novel (Burgess 56). The primary effect of these changes is that the gap in maturity between Alex and the girls becomes smaller. At the same time, the viewer’s perception of Alex’s actions is affected, as they seem less disturbing when they do not involve underage girls. Additionally, medium-specific measures are also central to the process of adapting this scene in Kubrick’s film. The use of the fast motion technique to speed up the depicted visuals, in addition to the selection of a similarly accelerated rendition of the “William Tell Overture” as the soundtrack, contributes to a similar effect in which the graphic nature of the events is diminished (Kubrick, *ACO* 00:25:48-00:29:04). Seen in relation to the two women’s apparent willingness to copulate with Alex or the lack of other indications of foul play, such as signs of resistance, inflicted bruises or post-coital anguish, it is Alex’s promiscuity that is accentuated rather than his sexual deviancy.

However, the sexual deviancy of the protagonist from the novel is also retained in the film in other respects. Alex’s penchant for sexual assault is still clearly present in the scenes in which he and his droogs break into the home of the Alexanders and rapes Mrs. Alexander, and the moment Alex is placed by the Minister of the Interior with the naked woman in order

to demonstrate the effectiveness the Ludovico technique. Nevertheless, given the limited nature of Alex's voice-over in the film, a considerable portion of the character's inner monologue regarding sexuality from the novel is lost. However, one can argue that the general theme of sexual deviancy, and its relevance to Alex's character, find expression in other forms throughout the film. This includes the frequent presence of naked bodies, both real and artificial, where the latter is repeatedly used as the inspiration for furniture, such as the tables and milk dispenser modeled after nude female bodies in the opening sequence of the film (Kubrick, *ACO* 00:00:45-00:02:16). The same is the case for the recurring use of phallic imagery, seen in the graffiti sprayed on the walls of the entrance to Alex's apartment block (00:29:54) and the art piece modeled after a penis owned by the Cat Lady (00:41:12). Overall, these visual elements can be seen to integrate the theme of sexuality and sexual deviancy, as well as to serve as a compensating force in the absence of a more explicit insight into Alex's interior and the (relative) lack of graphic scenes connected to these topics. The scene in which Alex breaks into the home of the Cat Lady further connects this aspect more directly to his character, as he uses the phallic art to inadvertently murder her by smashing it into the Cat Lady's head, before cutting to a series of rapid frames containing imagery depicting a (presumably) female lip embedded into another, a pair of breasts, a hand reaching for a hanging breast and another hand partially covering a vagina (00:40:23-42:37). Overall, this sequence can be seen to symbolize Alex's deviant nature specifically connected to sexual violence in a manner that is specific to the medium of film. Thus, the insight that is provided about Alex's sexuality primarily through the novel's voice is given both explicitly, via voice-over, dialogue and observation of Alex's behavior, and implicitly through the use of symbolic visuals.

## **Conclusion**

Overall, Anthony Burgess's *A Clockwork Orange* and Kubrick's adaptation of the novel can be seen to express the topic of deviancy in different ways. The use of Nadsat can be seen to have a defamiliarizing and distancing effect, which is arguably more profound in the novel through the written word but is also present in the film through its dialogue and voice-over. In the cinematic adaptation, the latter have also been argued to serve a similar alienating effect through medium-specific means. These aspects, as well as the depictions of violence, also contribute to the bleak tone of the works, which can be argued to underpin the topic of deviancy. The adaptation's utilization of visual and auditory elements such as art design and

music have also been shown to shape the expression of deviancy in the relative absence of insight into the characters' interior. The comparative analysis of the theme of deviancy in Burgess's novel and Kubrick's film, then, shows not only that a theme can be transposed from one medium to another, but also that the means of communicating said theme changes in the adaptation process.

### **Chapter 3: Deviancy in *The Shining***

Similarly to the novel *A Clockwork Orange* and Stanley Kubrick's cinematic adaptation of Burgess's novel, the theme of deviancy is most relevant in relation to the nature of the main characters in *The Shining* on page and screen. In this chapter, I will discuss how the character of Jack Torrance is depicted in differing ways in Stephen King's novel *The Shining* and Kubrick's adaptation of it with regard to deviancy, how these works convey his deviant nature through medium-specific means, as well as how this compares to *A Clockwork Orange* and its representation of the topic. Additionally, the tone of the film will be considered, with a focus on how this connects with and enforces the theme of deviancy.

#### **Jack's Deviancy**

In the novel *The Shining*, the reader is presented with extensive insight into Jack's psyche in the present, as well as his background through the novel's third-person narration, which regularly shifts its point of view between those of Jack, Wendy and Danny (and occasionally Dick Hallorann). The novel's narrative is marked by the use of internal focalization, which entails "the representation of inner thoughts and feelings of characters" (Van Peer and Pander Maat 230). With Jack being a frequent subject of this focalization, the narrative structure of King's *The Shining* greatly influences how he is perceived, as the representation of a character's inner life "is a highly efficient means to control feelings of sympathy" (Stanzel qtd in Van Peer and Pander Maat 230). The reader's access to Jack's thoughts and feelings arguably creates and maintains a sense of sympathy for Jack, even as his deviancy becomes increasingly apparent. On the surface level, Jack is a typical father in a nuclear family also consisting of his wife and son. Having accepted the role as the off-season custodian of the Overlook Hotel in the Rocky Mountains at the beginning of the novel's narrative, Jack seemingly fulfills traditional expectations and responsibilities related to marriage, parenting and work. This is demonstrated by his care for his wife and son, as well as his effort of gaining employment in order to provide for them. However, as the narrative progresses, it becomes increasingly clear to the reader that this perception of normalcy is flawed. At the root of this change is Jack's problematic relationship with alcohol and his temper, which serve as destructive forces both in the familial setting and in his work life. This manifests itself in episodes in which Jack inflicts physical violence upon young people from these central spheres of his life. His son is the first victim of this deviancy, referred to as "the Bad Thing"

from Danny's point of view, which causes Jack to lose his temper and injure Danny's arm upon finding his son going through and disorganizing Jack's papers in the study (King 29). Not only does this episode entail physical agony for Danny, but it also becomes a source of psychological trauma that he repeatedly revisits throughout the narrative. This is demonstrated by Danny's internalization of his fears connected to Jack's behavior and his designation of it as something unpleasant. Danny referring to Jack's alcohol abuse as "the Bad Thing" may reflect his inability or unwillingness to process the trauma he has experienced in relation to it. Nonetheless, despite his reluctance to voice this knowledge, Danny knows that Jack's behavior is connected to alcohol:

He has to have this job because it's the only one Uncle Al could get for him and he has to finish his play or he might start doing the Bad Thing again and I know what that is, it's getting *drunk*, that's what it is, it's when he used to always be *drunk* and that was a Bad Thing to do! (King 92)

At the same time, the incident has severe consequences for the relationship between father and son, as Danny's level of trust towards Jack is significantly diminished in fear of similar events occurring again. A similar effect is observed in Jack's relationship with Wendy, as his abuse of Danny threatens their marriage to the point of bringing it to the brink of divorce. Lastly, the deviant aspects of Jack's nature also have severe consequences for his work as a teacher. After having been dropped by his teacher Jack from a debate team, a student named George Hatfield retaliates by shredding the tires of Jack's car and is caught in the process. Similarly to how he handles the situation with Danny, Jack loses his temper and resorts to physically assaulting George, almost to the point of killing him, which ultimately proves to be fateful for his employment at the school. In comparison to *A Clockwork Orange*'s Alex, Jack is largely aware of his deviancy and its consequences, considers it to be detrimental to both himself and his surroundings, and attempts to restrict his deviant behavior, particularly where his family is concerned:

The wanting, the needing to get drunk had never been so bad (...) And he kept wanting to take it out on Wendy and Danny. His temper was like a vicious animal (...) He had left the house in terror that he might strike them (King 40).

Nonetheless, Jack is not consistently successful in restricting his own deviancy, the consequences of which become especially detrimental to Danny and Wendy. As Jessica Folio argues, Jack is "totally aware of the danger he constitutes for his family" but also "too weak



to overcome his addiction and his feeling of helplessness” (330). The internal focalization of the narrative allows the reader to witness how Jack’s failure to control his deviant behavior becomes “concomitant with feelings of shame, guilt, self-hatred and suicidal thoughts” (330). These feelings, alongside the anger issues and alcoholism from which they stem, become instrumental in the Overlook Hotel’s corruption of Jack’s psyche.

In Stanley Kubrick’s adaptation of King’s novel, the audience is given less explicit background information about the characters, including that of Jack Torrance. Of particular relevance is the absence of Jack’s childhood trauma and the relative minimal attention devoted to interpersonal relationships between the characters. This information, which is also conveyed through flashbacks and introspection in the novel, is either disregarded or only to a limited degree revealed through expository dialogue between the characters in the film. In contrast to *A Clockwork Orange*, *The Shining* does not make use of voice-over in order to elaborate on portrayed events or the interior life of its characters. Thus, the audience is given less context and space to familiarize themselves with the characters. What is presented on the screen, primarily in the form of observable behavior, body language and discourse thus become key aspects in terms of the audience’s understanding and assessment of the characters. Overall, this difference with regard to contextualizing Jack’s deviancy can be seen to produce a dissimilar effect in the adaptation and the novel, especially in relation to the representation and the audience’s perception of Kubrick’s Jack Torrance (Stephens 161). The lack of access to Jack’s mind generated by the novel’s use of internal focalization, which according to Wayne Booth can “build sympathy even for the most vicious character” (378), alongside the absence of information regarding Jack’s childhood trauma, causes the cinematic version of Jack to be represented as less sympathetic and lacking in redeeming qualities such as self-awareness or genuine feelings of remorse for his deviant behaviors.

Furthermore, the novel contains several depictions that highlight Jack’s loving and caring side. Examples of this include expressions of paternal affection upon Jack’s return to Danny and their home (King 37), as well as a romantic and intimate moment with Wendy while Danny is playing in the front yard of the Overlook (129). These qualities can be seen to be absent in Kubrick’s Jack, as similar tender moments are less present in the narrative and can be argued to be disingenuous in the moments they do appear. The latter is demonstrated by the scene in which Danny enters Jack and Wendy’s bedroom to fetch his toy, only to find Jack awake and sitting on the side of the bed. Upon spotting his son, Jack calls for Danny to join him on his lap. Although Jack subsequently displays signs of affection in the form of

caressing Danny and inquiring about his welfare, Jack's demeanor and the choice of soundtrack contribute to a sense of dishonesty and alienation. Jack's apparent expression of comfort towards Danny is juxtaposed with a manner that is at first drowsy and hypnotic and then ominous as he establishes eye contact with his son. As Jack shares his desire for the family to stay at the hotel "forever and ever and ever", the repeated words are given particular emphasis while his uninterrupted stare is accompanied by a menacing facial expression. The sense of menace is strengthened by the extradiegetic music, consisting of slowly ascending and descending high-pitched strings, which can be described as foreboding and mysterious. This impression is underpinned by Christine Lee Gengaro's identification of the soundtrack's dissonant nature, which she argues also contributes to a feeling of suspense (232). Furthermore, the music changes the moment Danny asks his father "You would never hurt mommy or me, would you?", with a high piano note serving as a musical exclamation, arguably to represent Jack's emotional response to Danny's question and possibly a shift in his interior. This notion is supported by the growing intensity of Jack's behavior which culminates with a musical crescendo as the film cuts to the intertitle "WEDNESDAY" (Kubrick, *TS* 00:52:41-00:57:02). Although Jack's eerie demeanor in this scene can partly be attributed to the hotel's growing influence on his mind, it is significant that this segment represents the only depiction of apparent paternal affection. This contrast between the novel and the film with regard to Jack's portrayal can be further highlighted if seen in conjunction with interactions between father and son that also precede their arrival at the hotel. Already on their way towards the Overlook, tendencies of cruelty and indications of lunacy can be seen to be present in Jack. Danny's hunger is met with cold indifference, an event which is followed by Jack recklessly explaining the cannibalistic events that unfolded involving a snowbound party to Danny in silent excitement. As Greg Jenkins argues, this segment "casts a lurid light" (78) on Jack and causes the audience to wonder why he finds "such apparent (and unholy) pleasure in discussing cannibalism with his little boy" (78). All in all, this contributes to a perception of Jack as less sympathetic and to the notion of his eventual mental breakdown seeming more unprovoked in the film.

In King's novel, one can argue that Jack's deviant nature is caused by two main factors: generational trauma and personal insecurities that exist in part as a consequence of this trauma. The source of this trauma, his late father's physical and psychological abuse of his family, is explored in Jack's dreams about these experiences (King 246). However, these mitigating circumstances with regard to explaining Jack's deviancy are omitted from

Kubrick's adaptation. The audience is nevertheless informed about Jack's assault on Danny through Wendy's apologetic account to her son's doctor (Kubrick, *TS* 00:16:25-00:17:38). Overall, the film's omission of Jack's childhood trauma and the inclusion of his past transgressions further diminish the viewer's sympathies toward the character, as it robs Jack of his status as a "victim of an intergenerational cycle of patriarchal abuse" (McEntee qtd in Stephens 161) and instead casts him as "the sole source of his abusive tendencies" (Stephens 161).

The gradual deterioration of Jack's mental faculties at the Overlook finds expression through the introspective nature of the novel's narration. The transformation of Jack from clear-thinking and in control of his agency to progressively being under the dominion of the hotel is illustrated in the following passage:

The Overlook didn't want them to go and he didn't want them to go either. Not even Danny. Maybe he was a part of it, now. Perhaps the Overlook, large and rambling Samuel Johnson that it was, had picked him to be its Boswell. You say the new caretaker writes? Very good, sign him on. Time we told our side. Let's get rid of the woman and his snotnosed kid first, however. We don't want him to be distracted. We don't — (King 309-310)

In the introduction of the extract, the novel's third-person narrative distinguishes between the hotel as a separate entity, with its own motivations and desires, and Jack and his family. Following this, Jack contemplates his role in relation to the Overlook, likening it to how James Boswell was selected by distinguished author Samuel Johnson to write his biography. Thus, Jack considers the hotel as an entity with agency though not as something that he for certain is a part of. However, this changes in the following sentences, as Jack's interior reflection is invaded by the perspective of the hotel, representing how the Overlook elects to "sign him on" (309), thus taking control of his mind and causing Jack to succumb to the influence of the hotel. This notion is strengthened by the fact that the Overlook is first referred to by its name before inhabiting the pronoun "we" towards the end of the passage. Furthermore, the hotel's intentions of getting rid of Wendy and Danny momentarily become Jack's intentions before he regains control of his thoughts, illustrated by the sudden halt in the final sentence.

## Medium Specificity

In the absence of offering explicit insight into the characters' interiority, the adaptation utilizes other, medium-specific means in order to convey an equivalent meaning. Kubrick's film can be seen to foreshadow Jack's loss of sanity at two particular moments. The first indication follows the film's representation of Jack's struggles as a writer, as a close-up shot of an abandoned typewriter with a blank page pans to a wide shot of Jack venting his frustrations about his writer's block by violently throwing a tennis ball repeatedly into the hotel walls. During this segment, the lack of extradiegetic music is notable, and the sound of the ball hitting the wall is emphasized. These events are crosscut with a scene depicting Wendy and Danny's exploration of the hotel's maze, where extradiegetic music is introduced. The soundtrack builds as the perspective changes back to Jack, now located in the lobby of the hotel, who forcibly rids himself of the tennis ball and approaches a miniature model of the hedge maze. At precisely the moment when the tennis ball hits the floor before Jack throws it away, the soundtrack changes dramatically as a high piano note initiates a droning and more intense section of the track (Kubrick, *TS* 00:37:34-00:40:31).

Considering the fact that Jack's behavior becomes increasingly erratic after this scene, one can argue that both the tennis ball and Jack's interaction with the miniature maze have a greater significance and convey a deeper level of meaning. Jack's act of repeatedly throwing and retrieving the ball represents something constant, stable and predictable, which, despite his anxieties and weaknesses, can be likened to his state of mind prior to succumbing to the hotel's influence. Although his eventual mental decline arguably is involuntary, Jack's release of the ball may similarly illustrate the surrender of himself and his sanity to the power of the hotel. Later in the film, this specific notion may be seen to be strengthened by the fact that it is a tennis ball that inexplicably rolls into Danny's pile of toys and finally lures him into room 237 – possibly representing how the hotel, that now influences Jack, attempts to also gain control over Danny (Kubrick, *TS* 00:57:09-00:58:35). Following Jack's abandonment of the ball and his control, he places himself overlooking the miniature maze. As the film cuts to two lower camera angles, Jack assumes a domineering, almost godlike position over the maze. This is also observed by John Lutz, who notes how his vantage point and the “seemingly omnipotent power of his gaze” suggests a “position of complete mastery and rational control over his wife and son” (171). The close-up shot of his face shows him having an enigmatic and ominous expression as he gazes down at the replica, before cutting to a zoomed out bird's-eye shot of the actual maze which houses Wendy and Danny in its center. From the

moment Jack positions himself over the miniature, through the camera slowly zooming in on his wife and son, and to the point in which the tracking shot of the pair is abruptly interrupted by a new intertitle, the soundtrack, dominated by haunting strings and high piano notes, gradually builds in intensity before reaching its crescendo. Overall, this combination of audiovisual elements creates a perception that Jack's perspective on his family has changed in a foreboding manner – in line with the hotel's motives. Additionally, it may also serve as an illustration of his emotional detachment from Wendy and Danny, but at the same time Jack's desire for control over them, as their positions mirror how a scientist observes and controls a rat in a maze.

The interpretation of this segment symbolizing and marking Jack's loss of touch with reality is supported by his conduct in the subsequent scenes. This includes the already discussed bedroom scene, in which Jack exhibits markedly changed behavior, as well as his visit to the Gold Room, in which he seemingly communicates with one of the ghostly members of the hotel's staff for the first time. In between these scenes, the film also provides another medium-specific visual representation to communicate Jack's mental shift in the absence of any interior monologue. It follows a tracking shot of Wendy and Danny, who are playing in the snowy surroundings outside the Overlook. As they approach the hotel, the music becomes increasingly tense and high-pitched before the film cuts to a medium shot of Jack standing in the Colorado Lounge of the hotel. Based on his position, the viewer's established knowledge about the hotel and the room's geography, as well as the reflection of outside light onto Jack and his surroundings, it becomes apparent that he watches the exterior environments of the hotel through its windows, and is thus also watching Wendy and Danny. With his head tilted downwards and his eyes fixed on his family below raised eyebrows, the camera slowly zooms in on Jack, who maintains the same intimidating expression for the duration of the shot. Once again, eerie music is utilized in order to accentuate the effect of what is portrayed on the screen. In this case, the integration of music highlights the deviant nature of Jack's behavior.

The segment also arguably alludes to an aspect that is more prominent in the novel, in the form of one parent's jealousy towards the relationship between the other parent and their child. In the novel, this aspect is portrayed as more harmless in Wendy's self-aware envy of Jack and Danny's relationship (King 97). Although the hotel's influence on Jack should be noted, the film reverses this aspect, illustrated by Jack's jealousy towards his wife's relationship with their child seeming more malicious. This is not only suggested by Jack's

stare in the lounge, but also by Jack's remark about Wendy "interfering" in his upbringing of Danny later in the film (Kubrick, *TS* 01:30:00-01:30:45). Overall, this contributes further to the differing representations of Jack's character in the novel and the film, as well as the effect this produces on the audience's perception of Jack.

## **Tone**

The tone of Kubrick's *The Shining* is primarily set through its use of sound and the approach taken with regard to physical environments and visual imagery. Similarly to how the synthesized chords that supplement the introductory scene of *A Clockwork Orange* establish its futuristic setting and unorthodox tone, the sonorous and oppressive notes of *The Shining*'s opening segment set the film's cold mood and provide a sense of foreboding that endures for its entire duration. As the camera follows the traveling Torrances through a variety of rural areas to the Overlook Hotel, the audience is made to take notice of the desolate and remote nature of the film's primary location (Kubrick, *TS* 00:00:13-00:03:00). The sense of unease and danger produced by the isolated location and the stalking movement of the camera is augmented by the main title's incorporation of dissonant sounds and vocalizations. While the instrumental sounds can be likened to elements from the unconventional avant-garde music scene, the echoing voices are notable for their ambiguous qualities. As the vocalizations bear a resemblance to sounds typically produced by humans, this provides a sense of familiarity for the viewer. At the same time, the high-pitched nature of the haunting cries adds nonhuman or ghostly associations. As a consequence, the viewer is left with conflicting impressions that combined evoke feelings of alienation and agitation. Overall, this illuminates the presence of a mutuality with regard to tone and how music is utilized, both in combination with visuals and on its own, to achieve (near) equivalent effects in *A Clockwork Orange* and *The Shining*, contributing to Kubrick's status as an auteur via aesthetic resemblance between his different films.

Another common aspect between the two films is their integration of musical motifs and codes that convey meaning regarding the narrative in a medium-specific manner. While the title track from *A Clockwork Orange* only incorporates the musical motif *Dies Irae* briefly, the title track *The Shining* utilizes the motif as the basis of its harmonic progression. Once again, it is possible to attribute the inclusion of this musical quotation to more than merely its ominous musical structure. With a continued focus on the theme of its associated

Christian sequence in mind, i.e. judgment, several interpretations with regard to who will be judged may be valid. The first possibility is that this concerns Wendy and that the soundtrack foreshadows how she will face “judgment” at the Overlook for her mistakes, with her decision to not leave Jack following his abuse of Danny as the focal point. The other, albeit topically connected, alternative is that it is Jack who awaits assessment of his actions. Mirroring how sinners who are denied salvation are consigned to hell by God, Jack is eventually punished for his transgressions through his downfall in the maze at the end of the film – which, ironically enough, is brought on by extreme cold. Thus, Jack’s final destination, or, in other words, his “hell” or “purgatory”, takes the form of the Overlook, as evidenced by his presence in the photograph dated July 4, 1921, in the final frames of the film, which suggests that Jack has become an ever-present part of the hotel (Kubrick, *TS* 02:18:57-02:21:17). This reading also mirrors how Alex is refused salvation at the end of Kubrick’s *A Clockwork Orange* through the eventual restoration of his deviant inclinations.

The *mise-en-scène* of *The Shining* is utilized in a variety of ways with regard to establishing the tone of the film. Among the most essential is the use of visual imagery and the production design. The former is primarily utilized to evoke feelings of dread and to contribute to the film’s eerie and intense tone. These visual representations are most often the product of Danny’s ability to “shine” but also occur as the hotel comes “alive” in the film’s finale. Wendy’s vision of the “river of blood” is an example of this, where a large amount of blood emerges from the hotel’s elevators and fills the hallway (Nolan 202). Not only are these events unexpected and surreal, but they are also made disturbing by the use of haunting music, slow-motion effect and apparent blood – a fundamental symbol of one’s mortality (Kubrick, *TS* 02:14:32-02:15:03). The film’s tone is thus influenced correspondingly with regard to the disconcerting and disturbing emotions these segments evoke.

The production design’s influence on the tone is perhaps most evident in the film’s depiction and design of the Overlook Hotel. Although the architectural appearance of its exterior can be described as homogenous and uniform, the interior can arguably be characterized as the opposite. This is evident from the inconsistent and vastly differing styles of its numerous rooms, illustrated by the brightly colored modernistic suites and bathrooms, the rustic Native American-inspired Colorado Lounge and lobby space, the worn and homelike caretaker’s apartment and the glitzy 1920s style Gold Ballroom. In addition, the film includes a number of inconsistencies with regard to the geography of the hotel’s rooms. One example of this centers around the window in Ullman’s office, first shown in the opening

section of the film, where an outdoor environment containing trees clearly can be seen through the glass (Kubrick, *TS* 00:03:36-00:04:12). However, as discussed in the *The Shining* documentary *Room 237*, Wendy revisits the office's surrounding area in the film's finale, where a series of sequential and previously absent hallways now can be seen, most notably behind Ullman's office – in which the outdoor area was established to have been located (Ascher 00:28.35-00:30:23). Considering Kubrick's well-known high level of attention to detail, it is probable that such occurrences do not constitute mere coincidences or oversight. Overall, these inconsistencies produce a confusing effect, which can be seen as a medium-specific method of communicating the unpredictable and surreal qualities of the hotel, where its changing nature reflects its (debatable) presence as a "living" entity.

### **Comparing Portrayals of Deviancy in the Texts**

The sequence in which Jack watches Wendy and Danny can be likened to Kubrick's composition of Alex in the introductory scene of *A Clockwork Orange*. In both instances, the "Kubrick stare" is framed in prolonged shots that attempt to convey important aspects related to the characters' state of mind and possible motivations. Although *A Clockwork Orange* utilizes voice-over narration, both segments can be seen to compensate for the otherwise limited insight into Jack and Alex's interior lives. The sequences arguably also accentuate the uneasy tone of the films, albeit in somewhat different ways. The framing of Alex, in such a way that his gaze is fixed on the camera and the viewer, primarily adds to this perception through the character's stare representing a breaking of the fourth wall. As traditional boundaries between film and reality are crossed, this creates an alienating effect in the viewer (Williams 154). In *The Shining*, Jack's gaze is not aimed directly at the audience. Instead, the sense of unease is established by the character's uninterrupted expression in combination with a soundtrack that is more eerie than in *A Clockwork Orange*. Nevertheless, it is worth noting that also Jack breaks the fourth wall and even speaks toward the camera later in the film, only moments before Lloyd is revealed to the audience in the Gold Room for the first time (Kubrick, *TS* 01:04:15-01:04:39). Overall, this breach of cinematic conventions (Vernet 51) can be understood to mirror Alex and Jack's violations of laws and expectations related to conduct in the societies they inhabit. Following this train of thought, this highlights their deviancy for the audience and establishes clear parallels between the two characters, as they are the only ones to exhibit this behavior in relation to the camera in such a manner in their respective films.



Another aspect that distinguishes King's *The Shining* from Kubrick's adaptation is their differing portrayals of violence. Although the film is the only version to show the murder of one human character by another, in the form of Jack's murder of Dick Hallorann, it can be argued that the level of graphic violence depicted in the book is not matched in the adaptation. An example from the novel that illustrates this involves Jack's final moments before the Overlook's boiler explodes:

Then the mallet began to rise and descend, destroying the last of Jack Torrance's image (...) the beat counterpointed by the hideous sound of the mallet head striking again and again. Blood splattered across the wallpaper. Shards of bone leaped into the air like broken piano keys. It was impossible to say just how long it went on (...) What remained of the face became a strange, shifting composite, many faces mixed imperfectly into one (King 476-477).

In contrast to this graphic passage, the film's display of blood and gore is more restrained. This notion is particularly valid for the first half of the film, where Danny's momentary visions of the murdered Grady twins and blood rushing out of the elevator represent the only instances of depicted blood (Kubrick, *TS* 00:49:34-00:50:31). In the latter half, the frequency is overall increased, and the film's finale contains the most graphic and regular portrayals of blood and violence, including Wendy's attack on Jack in self-defense in the Colorado Lounge and the bathroom, Jack's axe murder of Dick, Wendy's encounter with the bloodied Derwent and her vision of blood emanating from the hotel's elevators. Although these scenes arguably do not surpass or match the explicitness of the quoted example from the novel, the high frequency of these events nevertheless adds significantly to the tense nature of the film's final section. Although violence is more ever-present in the narrative of *A Clockwork Orange* than in *The Shining*, both Kubrick adaptations can thus be seen to modify their depictions of this aspect compared to the novels. While Burgess's novel partly shields the reader from the violence through its use of Nadsat, the language in King's novel is more familiar to the reader. Thus, this may contribute to a perception of a greater divergence in the portrayals of violence in the novel and film *A Clockwork Orange*. Additionally, the sparse inclusion of blood and violence in the majority of Kubrick's *The Shining* can be likened to the similar approach taken to the presentation of blood in his film *A Clockwork Orange*. Thus, both films utilize the absence of blood in large parts of their narratives as a means of achieving a stronger response in the viewer with regard to feelings of unease and dread. Furthermore, this

strategy can be seen as a way of mirroring the function that the more graphic descriptions in the novel serve.

Like *A Clockwork Orange*, the novel *The Shining* includes passages that describe physical abuse inflicted on children. The aforementioned flashback segment in which Jack breaks his son's arm in a fit of drunken rage represents the first instance of this (King 18-19), while the other occurs when Danny is attacked by the elderly decomposed woman upon entering Room 217 (240). Unlike the incidents portrayed in Burgess's novel, the abuse of Danny is not sexual in nature but still causes bodily harm through choking. In the film, this sequence is not shown to the audience. Instead, Danny is only seen approaching the hotel room. Subsequently, a visual clue is given to the audience upon his entry into the Colorado Lounge in the form of a bruise around his neck. As a consequence of the camera placement, this is revealed at the same moment to the audience as when Wendy detects the injury. By choosing not to include the attack on Danny, the film also creates a sense of ambiguity regarding the identity of the perpetrator in the hotel room. With Jack's history of abuse established in the beginning of the film, he also becomes a possible culprit to the audience (Godfrey 126). Furthermore, the viewer's perception of Jack and the representation of deviancy are thus affected by this aspect. Nevertheless, similarly to how Alex's sexual abuse of the preadolescent girls in the novel is altered in Kubrick's *A Clockwork Orange*, the omission of a visual representation of Jack's prior physical abuse of Danny can be seen to soften the audience's impression of their deviant nature.

## **Conclusion**

Overall, Stephen King's *The Shining* and Stanley Kubrick's adaptation have been seen to differ significantly in their characterizations of Jack Torrance. While the third-person narrator of the novel provides explicit insight into Jack's background and interior life, which serves to illuminate some of the more caring aspects of the character, Kubrick's adaptation presents Jack as less sympathetic, more unhinged from the beginning and lacking significant features that compensate for his deviant nature. Consequently, the audience's perception of Jack and the representation of deviancy is correspondingly affected. As is also the case in Kubrick's *A Clockwork Orange*, art design, sound and music are utilized to establish an eerie tone that further influences the portrayal of deviancy and Jack's character, as well as to convey meaning and emotions that enforce the theme of deviancy. In addition to this, the adaptations

can be seen to make use of the same devices, such as “the Kubrick stare”, in order to convey deviancy in a medium- and auteur-specific manner. Lastly, the novels’ differing forms of discourse have diverging consequences for the audience’s perception of portrayed violence. Although Kubrick’s visual representation of violence in the films is comparably less graphic, the restrained use of depicted blood may be seen to produce a response similar to that of its novelistic counterparts. Thus, the different modes of narration between the two media and their effects on the characterizations of Jack is arguably the most notable aspect of Kubrick’s adaptation of King’s novel.

## Chapter 4: Conclusion

In the introductory chapter of this thesis, I made the claim that the primary characters Alex and Jack Torrance from Anthony Burgess's *A Clockwork Orange* and Stephen King's *The Shining* can be deemed as deviant. As has been illustrated in the chapters that followed, the behavior and actions of these characters correspond well to Dominic Abrams's definition of deviancy, which highlights the "violation of social rules and conventions" (Abrams). The perhaps most obvious violations against such rules and conventions perpetrated by both Alex and Jack are acts prohibited by law, namely the infliction of physical (and, in Alex's case, sexual) violence upon others. Furthermore, Jack and Alex both express deviancy via their lack of compliance with behavior which, while not regulated by law, aligns with the normative expectations of their personal relationships and social settings. Alex is indifferent toward any emotional pain his behavior might cause his parents, does not hesitate to insult or injure his "droogs", and feels joy rather than remorse while abusing other human beings. Likewise, Jack's problematic relationship with alcohol and lack of control over his temper, as well as the deterioration of his psyche within the Overlook Hotel, transforms him from a caring and protecting husband and father to one who terrorizes and endangers his family.

Within their respective novels, the deviancy of these characters is naturally communicated via the written word. In addition to detailed descriptions of their actual violations of laws and norms, the processes that lead the characters to these actions are communicated via the written word's form of perspective in the novels, where the interior lives of Alex and Jack become available to the reader in an explicit manner. Thus, the reader is provided with an intimate and arguably unsettling knowledge regarding the motivations, nature, and extent of the novel characters' deviancy. Furthermore, the selection and use of words that are often associated with deviant subject matter, which also evoke feelings of unease and alienation in the reader, serve an important function in establishing a tone that underpins the theme of deviancy in the novels.

In Stanley Kubrick's adaptations of these novels, the absence or limited degree of direct access to the inner reflections of their counterpart characters does not entail that the topic of deviancy is lost or less visible. On the contrary, the use of techniques that are specific to the medium of cinema contributes to the perception that the theme of deviancy is very much present also in the films. Some of these primarily relate to visual aspects, such as "the Kubrick stare", which appears in both of the films and provides a visual representation that is

intended to convey the deviant characteristics of the two characters. Furthermore, the depiction of violence and the restrained albeit effective display of blood in Kubrick's *A Clockwork Orange* and *The Shining*, which by virtue of its visual and thus shocking nature can be likened to the more graphic descriptions of the same aspects in the two novels, strengthen the viewer's sense of witnessing characters whose behaviors are distinctly deviant. It has also been made clear that sound and music play important roles with regard to constructing the tone of the films – both on their own and, even more importantly, in combination with imagery that can be argued to be closely connected to notions of deviancy. The films' utilization of classical music with undertones of judgment and doom, as well as the juxtaposition of joyful music and grotesque visuals of violence and insanity, underpin the tone of deviancy and unease which is so central to the source material.

Moving the perspective away from the mainly technical elements that make up the cinematic expressions of deviancy, the differing representations of Alex and Jack in the adaptations, compared to their corresponding characters in the novels, have also been shown to be of vital importance to their depictions of the topic. Although Anthony Burgess establishes a degree of possibility for the reader to sympathize with Alex following his droogs' betrayal of him, Kubrick's adaptation arguably heightens this particular response through the film's use of somber music when Alex is made vulnerable as a consequence of the prison experiment, as well as alterations to the source material which causes the impression of Alex's deviant nature as less severe. The latter is illustrated by the use of more mature girls and the consensual nature of Alex's depicted sexual encounter, alongside the reduced amount and the relatively less explicit nature of scenes that contain Alex's violent transgressions.

In Stephen King's *The Shining*, the impression of Jack Torrance as a flawed man who is capable of destructive behavior under the right (or wrong) circumstances is mitigated by his otherwise caring and loving attitude towards his family, which is illustrated by the reader's access to Jack's interior life, including the trauma of his own childhood, as well as King's inclusion of unambiguously tender moments between Jack and his wife and son. Furthermore, the deviancy of King's Jack increases parallel to the influence of the Overlook Hotel, which creates an impression of his deviancy as not simply generated from within, but also caused via outside forces. Kubrick's Jack, however, lacks these redeeming qualities. The lack of insight into his inner thoughts and emotions regarding his deviant behavior and his family, coupled with the exclusion of scenes that convey sincere love towards Wendy and Danny, as well as

the interpretation of Jack as more malicious and unhinged in general already from the beginning of the film, contribute to a total perception of the character as less sympathetic in the eyes of the audience. Thus, where Kubrick's adaptation arguably generates more sympathy for Alex than Burgess's novel, the adaptation of Jack from the page to the screen has the opposite effect.

Despite the changes to the characterization of Alex, however, the overall impression of Alex and Jack in Kubrick's cinematic adaptations, namely that these characters represent a less hopeful viewpoint on the topic of deviancy, is cemented by the differing endings of the films compared to those of the novels. Even though the corresponding characters in *A Clockwork Orange* follow similar trajectories for the majority of their narratives in both novel and film, the vastly divergent endings of the two works ultimately influence both the representations of the characters and the works' portrayal of deviancy. After his attempted suicide, the effects of the Ludovico technique on Alex are canceled, and he is left once again with uninterrupted agency and the choice to resume his lifestyle of ultra-violence. In spite of this, Burgess's Alex decides not to continue with this deviant behavior and instead expresses a desire to pursue a more ordinary and virtuous life. In contrast, Kubrick ends *A Clockwork Orange* with the hospitalized Alex sarcastically declaring "I was cured all right" to a sequence of him having chaotic intercourse with a woman in a public setting, which restores Alex's deviancy and thus portrays attempted correction of deviant behavior as futile.

Similar tendencies can be seen in the two versions of *The Shining*. Although King's Jack Torrance ultimately succumbs to the forces that cause his deviant conduct prior to his demise, he is nevertheless provided with a moment of redemption when his destructive frenzy briefly gives way to clarity, which Jack utilizes to reaffirm his love towards Danny and to give his son a possibility of escaping the imminently exploding hotel. In contrast, Kubrick's Jack does not go through an equivalent development. Following his attack on his family and Dick Hallorann, Jack continues to be a force of destruction devoid of any affection for the remainder of the narrative. Furthermore, Danny does not escape as a consequence of his father's help but rather because of his acumen and existing knowledge of the hotel's maze – the same physical space that eventually causes Jack's demise. The hope of any salvation for Jack's character is finally abandoned with the final frames of the movie, where he is revealed to be present in a photograph of a ball at the Overlook dated to the year 1921. Not only does this communicate Jack's surrender to the power of the hotel, but it also suggests a sense of

inevitability with regard to his fate, which in turn supplements the more pessimistic tone of Kubrick's film.

Which conclusions can thus be drawn from these analyses? What is most significant in the adaptation processes of these novels with regard to the topic of deviancy? Despite the more graphic level of described deviant conduct in the novels, they can nevertheless be seen as more hopeful in their outlook on deviancy and the human condition. In contrast, although Kubrick's cinematic adaptations have a comparably more subdued approach to depicted deviancy, they lack a final reassurance of the good as victorious and are thus ultimately more pessimistic in their perspective when questioning the human capacity for goodness.

The findings in this thesis regarding the novels and films considered also illuminate the value of adaptation studies and demonstrate that adaptations constitute more than mere translations of works to other mediums. Instead, Kubrick's films confirm the capacity for adaptations to represent independent artistic works that through medium-specific means may differ greatly from their source material, both with regard to their construction and the way in which they may be interpreted.

## Works Cited

- Abrams, Dominic. "deviance". Encyclopedia Britannica, 26 Nov. 2018, <https://www.britannica.com/topic/deviance> Accessed 26 March 2022
- Ascher, Rodney, director. *Room 237*. Highland Park Classics, 2012.
- Booth, Wayne C. *The Rhetoric of Fiction*. 2<sup>nd</sup> ed., The University of Chicago Press, 1983.
- Burgess, Anthony. *A Clockwork Orange*. Penguin Books, 2011.
- Code, David J. "Don Juan in Nadsat: Kubrick's Music for 'A Clockwork Orange'". *Journal of the Royal Musical Association*, vol. 139, no. 2, 2014, pp. 339-386.
- Cohen, Annabel J. "Music as a source of emotion in film". *Handbook of Music and Emotion: Theory, Research, Applications*, edited by Patrik N. Juslin and John A. Sloboda, Oxford University Press, 2010, pp. 879-908.
- d'Escriván, Julio. "Electronic music and the moving image". *The Cambridge Companion to Electronic Music*, edited by Nick Collins and Julio d'Escriván, Cambridge University Press, 2007, pp. 156-170.
- Falsetto, Mario. *Stanley Kubrick: A Narrative and Stylistic Analysis*. Praeger, 2001.
- Folio, Jessica. "Exposing traumas in Stephen King's 'The Shining' and 'Doctor Sleep'". *International Journal of Humanities and Cultural Sciences*, vol. 2, no. 3, 2015, pp. 328-341.
- Gengaro, Christine Lee. *Listening to Stanley Kubrick: The Music in His Films*. The Scarecrow Press, 2013.
- Godfrey, Nicholas. "Into the Maze: Stanley Kubrick's 'The Shining'." *Screen Education (St Kilda, Vic.)*, no. 78, 2015, pp. 124-128.
- Gorbman, Claudia. *Unheard Melodies: Narrative Film Music*. Indiana University Press, 1987.
- Grant, Barry Keith. "Of Men and Monoliths: Science Fiction, Gender, and '2001: A Space Odyssey'." *Stanley Kubrick's 2001: A Space Odyssey: New Essays*, edited by Robert Kolker, Oxford University Press, 2006, pp. 69-86.
- Green, Jessica. "Understanding the Score: Film Music Communicating to and Influencing the Audience". *The Journal of Aesthetic Education*, vol. 44, no. 4, 2010, pp. 81-94.



- Hawthorn, Jeremy. *Studying the Novel*. Bloomsbury, 2010.
- Holman, Clarence Hugh. *A Handbook to Literature*. Odyssey Press, 1972.
- Hornbeck, Elizabeth Jean. "Who's Afraid of the Big Bad Wolf?: Domestic Violence in 'The Shining'" *Feminist Studies*, vol. 42, no. 3, 2016, pp. 689–719.
- Insdorf, Annette. *Cinematic Overtures: How to Read Opening Scenes*. Columbia University Press, 2017.
- Jenkins, Greg. *Stanley Kubrick and the Art of Adaptation: Three Novels, Three Films*. McFarland & Company, 1997.
- Kagan, Norman. *The Cinema of Stanley Kubrick*. Continuum, 1989.
- Kaplan, Howard B. "Social Psychological Perspectives on Deviance". *Handbook of Social Psychology*, edited by John Delamater, Springer, 2006, pp. 451-478.
- King, Stephen. *The Shining*. Hodder, 2018.
- Kirby, Jennifer. "A New Gang in Town: Kubrick's 'A Clockwork Orange' as Adaptation and Subversion of the 1950s Juvenile Delinquent Cycle". *Literature Film Quarterly*, vol. 43, no. 4, 2015, pp. 291-303.
- Kolker, Robert. "Introduction". *Stanley Kubrick's 2001: A Space Odyssey: New Essays*, edited by Robert Kolker, Oxford University Press, 2006, pp. 3-12.
- Kubrick, Stanley, director and producer. *A Clockwork Orange*. Warner Bros, 1971.
- Kubrick, Stanley, director and producer. *The Shining*. Warner Bros, 1980.
- Lutz, John. "From Domestic Nightmares to the Nightmare of History: Uncanny Eruptions of Violence in King's and Kubrick's Versions of the Shining." *The Philosophy of Horror*, edited by Thomas Fahy, The University Press of Kentucky, 2010, pp. 161–178.
- Nichols, Bill. *Engaging Cinema: An Introduction to Film Studies*. W.W. Norton & Company, 2010.
- Nolan, Amy. "Seeing Is Digesting: Labyrinths of Historical Ruin in Stanley Kubrick's 'The Shining'". *Cultural Critique*, vol. 77, University of Minnesota Press, 2011, pp. 180-204.

- Noletto, Israel A. C, and Margareth Torres De Alencar Costa. "Nadsat -The Language of Violence: From Novel to Film." *Ilha Do Desterro*, vol. 70, no. 1, 2017, pp. 257–264.
- Perko, Manca. "Marketing the A Clockwork Orange Myth." *Historical Journal of Film, Radio, and Television*, 2021, pp. 1–17.
- Phillips, Gene. "Kubrick". *Film Comment*, vol. 7, no. 4, 1971/1972, pp. 30-35.
- Purić, Biljana. "Kubrick's Neobaroque Spectacle: An Aesthetic Analysis of Artificiality and Violence in A Clockwork Orange". *Etnoantropološki Problemi*, vol. 12, no. 2, 2017, pp. 489-503.
- Ravysse, Natasha E. "Nadsat: the Oscillation between Reader Immersion and Repulsion: Original Research." *Literator*, vol. 35, no. 1, 2014, pp. 1–5.
- Rhodes, Gary D. *Stanley Kubrick: Essays on His Films and Legacy*. McFarland & Company, 2007.
- Schubert, Linda. "Plainchant in Motion Pictures: The 'Dies irae' in Film Scores". *Florilegium*, vol. 15, no. 1, pp. 207-229.
- Shklovsky, Viktor. "Art as Technique". *Literary Theory – An Anthology*, edited by Julie Rivkin and Michael Ryan, Wiley Blackwell, 2017, pp. 8-14.
- Simion, Minodora O. "Freedom of Choice and Moral Consequences in Anthony Burgess' A Clockwork Orange". *Analele Universitatii 'Constantin Brancusi' Din Targu Jiu.Serie Litere Si Stiinte Sociale*, no. 2, 2013, pp. 65-68.
- Spiegel, Simon. "Things Made Strange: On the Concept of 'Estrangement' in Science Fiction Theory". *Science Fiction Studies*, vol. 35, no. 3, Nov. 2008, pp. 369-385.
- Stephens, Tracy A. "'Dear God, I Am Not a Son of a Bitch!': Justifications for Patriarchal Violence and the Mischaracterization of Stephen King's Jack Torrance." *Horror Studies*, vol. 12, no. 2, 2021, pp. 159–174.
- The Editors of Salem Press. *Sociology Reference Guide*. Salem Press, 2014. EBSCOhost, <https://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=356358&site=ehost-live>

Van Peer, Willie, and Henk Pander Maat. "Narrative Perspective and the Interpretation of Characters' Motives". *Language and Literature (Harlow, England)*, vol. 10, no. 3, 2001, pp. 229–241.

Vernet, Marc. "The Look at the Camera." *Cinema Journal*, vol. 28, no. 2, 1989, pp. 48–63.

Williams, Madison Mae. "'Violence Is a Very Horrible Thing': Brechtian Alienation Effect in Kubrick's 'A Clockwork Orange'". *A Critical Companion to Stanley Kubrick*, edited by Elsa Colombani, Lexington Books, 2020, pp. 151-164.

## **Appendices**

**Appendix 1:** The Master's Project's Relevance for Work as a Secondary Teacher with a Master's Degree

## **Appendix 1: The Master's Project's Relevance for Work as a Secondary Teacher with a Master's Degree**

The effort of identifying a thesis and relevant scholarly secondary literature, as well as the actual process of constructing and writing this dissertation, can be seen to be highly relevant for my future work as a teacher. In the Norwegian Directorate for Education and Teaching's curriculum in English (LK20), "Working with texts in English" is highlighted as one of the core elements of the school subject. It is described that the pupils "[b]y reflecting on, interpreting and critically assessing different types of texts in English, the pupils shall acquire language and knowledge of culture and society" ("English (ENG01-04) Core Elements"). In this project, I have analyzed texts that represent two different mediums, namely literature and film. Thus, the work process has strengthened my ability to examine texts, with the latter term understood in a broad sense, which will be beneficial to my teaching and assessment of various types of texts in the near future.

With regard to competence aims for the Vg1 program for general studies, the expectations for the pupils to be able to "read, analyse and interpret fictional texts in English" and to "read, discuss and reflect on the content and language features and literary devices in various types of texts, including self-chosen texts" are especially relevant ("English (ENG01-04) Competence Aims and Assessment"). The abilities to "write different types of formal and informal texts (. . .) with structure and coherence that describe, discuss, reason and reflect adapted to the purpose, recipient and situation" and to "assess and revise one's own texts based on criteria in the subject and knowledge of language" reflect the primary aspects of my work with this master's project ("English (ENG01-04) Competence Aims and Assessment"). This experience has improved me as a writer and I have adopted helpful writing habits, which I will in turn make part of my teaching of writing in English. The importance of a process-oriented approach to writing in order to achieve a better end result has been made particularly clear to me during this period. In line with the mentioned competence aim, I therefore intend to adopt a similar method of teaching writing to my pupils – both to develop their writing and to guide them toward a similar realization regarding the value of reflection and revision in the writing process.

## Works Cited

“English (ENG01-04) Competence Aims and Assessment”. *Udir*, Utdanningsdirektoratet, <https://www.udir.no/lk20/eng01-04/kompetansemaal-og-vurdering/kv6?lang=eng>. Accessed 10 May 2022.

“English (ENG01-04) Core Elements”. *Udir*, Utdanningsdirektoratet, <https://www.udir.no/lk20/eng01-04/om-faget/kjerneelementer?lang=eng>. Accessed 10 May 2022.

