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[REDACTION]

The Duality of Man: Stanley Kubrick as Auteur and Adapter

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Statement of Originality

This is to certify that to the best of my knowledge, the content of this thesis is my own work.

I certify that the intellectual content of this thesis is the product of my own work and that all the assistance received in preparing this thesis and sources have been acknowledged.
Dedication
For my parents, who lit the flame.
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Abstract

In this thesis I examine the scholarship of Adaptation Theory, commencing with the seminal work of George Bluestone in 1957, up to and including the more recent approaches of Kyle Meikle (2013), Thomas Leitch (2007), Linda Hutcheon (2006) and both Brian McFarlane (1996) and Karen Kline (1996). Each of these theorists has grappled with the overarching concept of fidelity, the status of film as autonomous art, the status of film authorship, and textual primacy.

Secondly, I apply the current scholarship on Adaptation Theory to the work of film auteur, Stanley Kubrick. Kubrick’s films bear the indelible hallmarks of a director auteur, instantly recognisable in their stylisation and filmmaking technique. Kubrick’s reputation as an obsessive and controlling director is (for the most part) unchallenged, despite the fact that he did not write original screenplays, with every film from 1956’s The Killing onwards being adapted from a primary source novel/novella. It is Kubrick’s instincts, decision making and overall approach to the source text in each film that forms the focus of this research thesis.

Analysis will focus specifically on Kubrick’s final four films: Barry Lyndon (1975), adapting William Makepeace Thackeray’s Luck of Barry Lyndon; The Shining (1980), adapting Stephen King’s novel of the same name; Full Metal Jacket (1987), adapting Gustav Hasford’s The Short Timers; and Eyes Wide Shut (1999) adapting Arthur Schnitzler’s novella Dream Story. The reason for this is twofold; firstly, as a means of narrowing the scope of analysis for Kubrick’s four-decade career. Secondly, I am of the view that Kubrick was at the peak of his directorial powers across these final four films, and that they represent a broad summation of the artist in terms of his technical, theoretical and philosophical approach to filmmaking.

Further, I make an original contribution to the scholarship on Kubrick by suggesting that Kubrick’s films can be analysed with respect to four central tenets: narrative structure, visual technique, performance, and music/sound design. These are summarised as “Kubrickian Tenets of Adaptation” or KTAs. I seek to apply those KTAs to the scholarship on Adaptation Theory through a number of theorists, but predominantly within the four paradigms of adaptation as described in Karen Kline’s 1996 scholarship being Translation, Pluralist, Transformation, and Materialist. Ultimately, I determine whether Kubrick’s omnipresent approach to filmmaking fits within a particular area of Adaptation Theory, and further, whether analysis of Kubrick’s work can provide a meaningful contribution to the ongoing development of modern Adaptation Theory.
Introduction

Much like the towering monolith in *2001: A Space Odyssey*, Stanley Kubrick's reputation as a master filmmaker and consummate auteur looms large in modern film history. As a director, Kubrick holds the rarefied position of being highly regarded amongst peers in the film industry, critically lauded, and revered amongst his devoted legion of fans. Whilst he worked consistently throughout his career, and to the point of obsession in relation to research, Kubrick's actual film output is relatively sparse. He completed thirteen full length feature films between *Fear and Desire* in 1953 and *Eyes Wide Shut* in 1999, which received a final edit only days before his death. At a glance, Kubrick's films occupy wildly different genres, varying from war films (*Paths of Glory* [1957] and *Full Metal Jacket* [1987]) to film noir (*Killer's Kiss* [1955] and *The Killing* [1956]), to historical epics (*Spartacus* [1960] and *Barry Lyndon* [1975]), erotic dramas (*Lolita* [1962] and *Eyes Wide Shut* [1999]) and a solitary, yet seminal horror film (*The Shining* [1980]). While these films inhabit different genres, they do not necessarily abide by the conventions and expectations endemic to each genre. Collectively however, Kubrick's films do contain substantial similarities, thematically, structurally and stylistically. Kubrick often examines themes of masculinity, technology, nihilism, dehumanisation, violence, and the notion of free will. Technically, each film is visually precise in terms of lighting, framing, composition, distinct use of symmetry, and manipulation of the camera. Kubrick's films share a similar distaste for extensive dialogue, fast pacing, and overt characterisation, instead opting for ambiguity, abstraction, distant contemplation, elliptic narratives, and inference.¹

Kubrick's ability to repeat technical and thematic elements across his films is indicative of the supreme level of control afforded to him by Warner Bros, the studio he worked with for the majority of his career. To their credit, Warner Bros accommodated Kubrick with the luxury of working on projects that interested him with schedules that suited his salubrious concept of time. Accordingly, each Kubrick film bares his distinct authorial hallmarks and communicates his intensively personal vision, resulting in his status as a director auteur. With the exception of his first two directorial efforts, *Fear and Desire*, and *Killer's Kiss* (both foreshadowing Kubrick's technical talent, but strongly suggesting he was still honing his craft), all subsequent Kubrick films were adapted from a novel or novella. Kubrick had a co-writing credit on *The Killing*, *Paths of Glory*, and *Dr Strangelove or: How I Learned to Stop Worrying and Love the Bomb, 2001: A Space Odyssey* (a slight anomaly as the screenplay and source novel were co-written by Kubrick and author Arthur C. Clarke concurrently during film production) *Full Metal Jacket*, *The Shining*, and *Eyes Wide Shut*, as well as sole

screenwriting credit for *A Clockwork Orange*, and *Barry Lyndon*. Ultimately, Kubrick relinquished a degree of creative control and compromised his directorial vision in failing to write the primary text. Arguably, Kubrick's choice to adapt complicated the assessment of his films, each being measured not only in terms of directorial accomplishment but in its success as an adaptation of an existing textual source. Often reticent to discuss his process, Kubrick rarely elaborated as to why he preferred to adapt rather than write original material. However, novelist and *The Shining* screenplay co-writer Diane Johnson offers her insight, commenting:

Kubrick believed in adapting already existing books rather than working from original scripts. There were several reasons for this, most importantly that one could judge the effect, examine the structure, and think about the subject of the book more easily than a script. Novelists, he thought, were apt to be better writers than screenwriters are – an idea that many would debate, no doubt.²

Kubrick did however suggest that at least at the beginning of the process, a modicum of fidelity to the source text is required stating that one should be “one hundred percent faithful to the author’s meaning and sacrifice none of it for the sake of climax or effect...On the other hand, one must not be overly rigid.”³ At first glance many of Kubrick's films appear to deviate significantly from their source material. In *Barry Lyndon* adapted from William Makepeace Thackeray's 1844 novel, Kubrick creates a series of precise tableaux images lit exclusively with natural and candle lighting, emblematic of landscape interiors and exteriors of painters working during the time period. Kubrick depicts a cold, hostile environment in which class and status serve as the sole measure of success. Kubrick departs extensively from the novel in terms of tone and narrative development, even including an unnamed omniscient narrator in lieu of the loquacious narrator Barry Lyndon himself in Thackeray's novel. In *The Shining* Kubrick again strays extensively from Stephen King's source novel, purposely avoiding swathes of character development and internal monologue that form a significant proportion of the source text. King has openly and continuously criticised Kubrick's adaptation as recently as 2013 stating in an interview with the BBC that, “With Kubrick’s *The Shining* I felt that it was very cold, very ‘we’re looking at these people, but they’re like ants in an anthill,

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aren’t they doing interesting things these little insects.”⁴ And further, “Jack Torrance in the movie, seems crazy from the jump…and Shelley Duvall as Wendy is really one of the most misogynistic characters ever put on film. She’s basically just there to scream and be stupid, and that’s not the woman I wrote about.”⁵ In Full Metal Jacket Kubrick repurposes the three-act structure of Hasford’s novel into a two-act film structure. He plays extensively with changes of character, and significantly alters the action that takes place once the young soldiers enter battle in the Vietnam War. Finally, Kubrick’s adaptation of Traumnovelle (Dream Story as translated from German) retains much of the key narrative in the source text, but again opts for a more ambiguous, enigmatic approach eschewing dialogue and traditional verbal expression in favour of a more tonal, emotive approach.

**Kubrick and Adaptation Theory**

In his 1957 work, Bluestone created the essential framework of what would become Adaptation Theory commenting, "Between the percept of the visual image and the concept of the mental image lies the root difference between the two media."⁶ Bluestone’s identification of the conceptual difference between the written word and the projected image on screen set into motion a debate that remains ongoing as to the place of Adaptation Theory in wider literary studies. In an evolving area of scholarship, Adaptation Theory seeks to examine and ultimately reconcile the numerous problems inherent to critiquing an adapted text including the matters of authorship, primacy, artistic recognition and of course the ever-present issue of fidelity.⁷

What follows will include an examination of the overarching tenets of Adaptation Theory including fidelity, intertextuality, and material adaptation, concluding with a review and brief summary of the history and current scholarship on auteur film theory. The subsequent chapters will argue that a close analysis of Kubrick’s work in his last four films suggests an identifiable, quantifiable approach to adaptation. I define these components as the "Kubrickian Tenets of Adaptation" ("KTA"). Through KTA I propose that there are four separate tenets that clearly and prescriptively define Kubrick’s approach towards film adaptation. Further, I propose that in understanding Kubrick’s adaptive methods, a deeper

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⁵ BBC News, “Stephen King Returns to The Shining with Doctor Sleep.”


and more enriching understanding of Adaptation Theory can be attained. KTA’s four tenets are comprised of: Narrative Structure, Visual Technique, Actor Performance, and lastly, Music Selection.

In Chapter 1 I examine Kubrick’s usage and manipulation of narrative structure in translating, condensing, and restructuring the source text as a means of adapting his filmic vision. Further, I seek to examine Kubrick’s approach towards textual fidelity. In Chapter 2 I analyse Kubrick’s formidable skills on predominantly visual level, examining his extensive use of light, colour, framing, composition, and camera movement as adaptive techniques. In Chapter 3 I look at an oft-underestimated element of Kubrick's directing; being his work with actors. Here I identify and analyse some of the key similarities and differences in performance across Kubrick’s final four films, and how Kubrick’s preference for certain performance techniques can be interpreted as a key method of Kubrick’s adaption methodology. In Chapter 4 I conclude with an examination of Kubrick’s unique use and combination of classical, contemporary, and avant-garde music both written for his films and through existing classical and contemporary compositions as a means of adaptation. This thesis will then conclude by summarising the four Kubrickian Tenets of Adaptation, how they can apply to understanding Kubrick as a filmmaker, and the influence they have had or may have on the evolution of Adaptation Theory.

**Adaptation Theory – History, Complexity and Ambiguity**

The process of adaptation, including the reuse and repurposing of plot, is almost as old as storytelling, yet the identification, analysis and examination of that process is far newer, and continues to change over time. More than ever before, film adaptations have spawned across various genres and textual modalities. However, the novel continues to be cinema’s primary source of adaptation. Morris Beja estimates that in a typical year, about 30 percent of American movies are based on novels. And among the films that have won either the Academy Award or the New York Film Critics Award for ”Best Picture” since 1935, the majority have been adaptations of novels.²

The difference between the two mediums of film and novel are immediately and obviously apparent. A film, by virtue of its audio-visual qualities can be viewed communally or privately. A novel, on the other hand is primarily written for isolated consumption and understanding. The interpretation and creation of the narrative lies within the written words on each page.

² Morris Beja, *Film & Literature, an introduction* (New York, Longman, 1979), 78.
the “mind’s eye” of the reader and subsequently the creation of an internal film screen.\textsuperscript{9} Thomas Leitch points out that there remain a number of unanswered, and in some cases unasked questions that are fundamental to reconciling and advancing Adaptation Theory.\textsuperscript{10} It is the expectations as created through our inherent sense of imagination that creates the first, and most fundamental component of early Adaptation Theory; fidelity. In accepting film as a collaborative medium, the novel, or short story has come to represent and serve as the paradigm for almost all cinematic adaptations, perhaps, more recently to the exclusion of wildly successful comic adaptations in both the Marvel and DC cinematic universe. Leitch argues that the problem with Adaptation Theory is that there is not yet a consensus on what exactly film adaptations adapt, or what they are supposed to adapt from the source text.\textsuperscript{11} Further, Leitch questions how critics differentiate the relationship between an adaptation, and its source text, without also analysing and comparing the various intertextual relationships of scores of other precursor texts.\textsuperscript{12}

\textit{The Fidelity Dilemma}

Kubrick consistently displayed a willingness to deviate substantially from the source text to better suit his directorial intentions and vision. The extent to which a given film reflects a faithful translation and/or reproduction of its source is the most common marker of quality based on a source with which the viewer is familiar. However, the validity and efficacy of the place of fidelity studies in Adaptation Theory was called into question as early as 1980 in Christopher Orr’s \textit{Narrative Strategies}: “Given the problematic nature of the discourse of fidelity, one is tempted to call for a moratorium on adaptation studies”\textsuperscript{13} In 1984 Dudley Andrew’s \textit{Concepts of Film Theory} describes fidelity as ”unquestionably the most frequent and tiresome discussion of adaptation.”\textsuperscript{14} Then, in 1996, Brian McFarlane published \textit{From Novel to Film}, which does not provide a passing criticism of fidelity, but rather a complete and thorough rejection of it in adaptation discourse. In it McFarlane opines, ”No critical line is in greater need of re-examination and devaluation.”\textsuperscript{15} Further, “Fidelity criticism depends on a notion of the text as having and rendering up to the (intelligent) reader a single, correct ‘meaning’ which the filmmaker has either adhered to or in some sense violated or tampered

\begin{footnotesize}
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\item \textsuperscript{9} Austin Chandler Little, “The American Novel and its Film Adaptation” (Diss., University of Buffalo, 2017)
\item \textsuperscript{10} Thomas Leitch, “Twelve Fallacies in Contemporary Adaptation theory,” \textit{Criticism} 45, no. 2 (2003): 150.
\item \textsuperscript{11} Leitch, “Twelve Fallacies,” 150.
\item \textsuperscript{12} Leitch, “Twelve Fallacies,” 150.
\item \textsuperscript{13} Christopher Orr, “The discourse of Adaptation,” \textit{Wide Angle} 6, no. 2 (1984) 72.
\item \textsuperscript{14} Andrew Dudley in Leitch, “Twelve Fallacies,” 167.
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Importantly, McFarlane does not seek to reject fidelity without offering an alternative, noting the distinction between being completely faithful to every facet of a source text and fidelity that takes into account the spirit and essence of the original. It is this spirit-based approach that has permeated a great deal of criticism of adaptation in the years following McFarlane’s work.

Writer and theorist James Naremore, in his 2000 collection *Film Adaptation* asserts that McFarlane’s rejection of fidelity actually resulted in an embrace of certain elements of fidelity studies, whether by chance or otherwise. Naremore describes McFarlane as having "circled back to fidelity…and necessarily so, because the major purpose of his book is to demonstrate how the ‘cardinal features’ of narrative, most of them exemplified by canonical, nineteenth-century novels from British and American authors, can be transposed intact to movies". Naremore essentially argues that scholars must in some form engage in comparative analysis, and hence, must engage with fidelity. David T. Johnson argues that this somewhat circuitous discourse on fidelity is in part due to the term itself being ambiguous. With words such as "spirit" and "essence" forming part of the theoretical discussion there arises a difficulty in attaining any degree of certainty, not only in determining whether there is an identifiable field of adaptation studies, but in narrowing the definition of fidelity studies itself.

*Adaptation as Intertextuality*

Linda Hutcheon provides a thorough review of the modern film adaptation landscape in her 2013 work *A Theory of Adaptation*. Hutcheon steers clear of unnecessary terminology and overuse of specific film case studies, beginning her book by saying, "Adapting is a bit like redecorating." Hutcheon points to the ever-changing means of media consumption as a marker for the status of adaptation. Hutcheon states that film narratives move and intersperse from stage to screen quickly and easily, and video games permit an ongoing, repetitive experience for both films, books and television programs. Hutcheon does not dwell on the issue of fidelity, but examines audience reception to adapted works, writing, "Part of this pleasure, I want to argue, comes simply from the repetition with variation, from the

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16 McFarlane, *Novel to Film*, 7.
comfort of ritual combined with the piquancy of surprise."20 Further, Hutcheon expands the parameters of mere fidelity to what she describes as the "politics of intertextuality," and a “perverse de-hierarchizing impulse, a desire to challenge the explicitly and implicitly negative cultural evaluation of things like…adaptation, which are now seen as secondary and inferior.”21 Put simply, Hutcheon argues correctly that there ought not be a hierarchy for adaptation between source and adaptation as was previously thought. While Bluestone's theory appeared to adopt a simple model of translation where a novel is recreated into a movie, I support the proposal that the relationship between adaptation and source text is in a constant state of flux.

In conjunction with, and developing from the work of McFarlane, Adaptation Theory evolved to argue for what might be described as a 'cautionary rejection' of fidelity. In her 1996 article Karen Kline evaluated the critical rejection of fidelity in film adaptation studies arguing that fidelity need not be completely eliminated as a component of adaptation studies, but rather that it warranted a more nuanced, broader approach:

In light of the important role novels have played in service to filmmaking, then, it is not surprising that…critics often ground their judgments in assessments of the effectiveness of the adaptation. Yet, it is not uncommon to find contradictory evaluations of the same film…Some might argue that such disagreement simply illustrates the utter subjectivity of criticism; however, I contend that these differences in judgment stem from the critics' adoption of differing paradigms for evaluating the film adaptation.22

According to Kline the limits and possibilities of discourse surrounding film adaptation could be broken down into three primary approaches: “Translation”, “Pluralist” and “Transformation.” It is the selection of one type of approach over another which provides the basis of comparison and influences the outcome of evaluations. Translation focuses on differences between texts and presupposes the existence of a hierarchical relationship. This paradigm evaluates a film's faithfulness to the details of the text, whilst the pluralist approach is slightly more nuanced, retaining the idea of a connection between form and content and creates a world which bears significant traces of the novel in the film adaptation, and focuses

21 Linda Hutcheon and Siobhan O'Flynn, A Theory of Adaptation, xiv.
on the film's ability to retain the "spirit" of the original text.\textsuperscript{23} The transformative approach categorises the film as a completely autonomous entity, while the novel is considered the "raw material" to be altered as significantly as necessary. Critical discourse evolving from the transformation paradigm considers the film as a product of cultural and historical processes, with an acknowledgment that there are larger forces mitigating the influence of the source text.\textsuperscript{24} Kline's pointed, nuanced analysis is critically important to this thesis and will be referred to regularly throughout the ensuing chapters.

Like other paradigms, the pluralist approach has certain underlying assumptions. Adopting this ideology both Annette Insdorf and Joy Gould Boyum describe successful adaptations in terms of their willingness and ability to present analogies between the source text and film, thus acknowledging the fundamental differences between the two modes of communication. And while differences between the film and the novel may be acceptable to critics, similarities are expected as well; thus, there is an assumption that the successful film adaptation manages to find a balance between these two opposing tendencies.\textsuperscript{25}

In the continued development and evolution of Adaptation Theory it is important to understand exactly where a filmmaker of Stanley Kubrick's stature precisely fits. Karen Kline argues that the assessment of an adapted film takes primarily into account the film's ability "to present a coherent fictive world within itself which bears significant traces of the novel operating at a somewhat abstract emotional/intellectual level."\textsuperscript{26} Dudley Andrew takes this argument further referring to the film's allegiance to the "spirit" of the novel. Of central concern from this critical perspective is the film's ability to exist in its own right but also to convey such qualities as the novel's mood, tone, and values.\textsuperscript{27} André Bazin pushes this pluralist theory to its outer limits, describing adaptation in terms of its ability to present the novel;

Multiplying by the cinema. The resulting film is then not a betrayal and not a copy, not an illustration and not a departure. It is a work of art that relates to the book from which it derives yet is also independent, an artistic achievement that is in some mysterious way the "same" as the book but also something else: perhaps something less but perhaps something more as well.\textsuperscript{28}

\textsuperscript{23} Kline, “The Accidental Tourist’ on Page and on Screen,” 71.
\textsuperscript{24} Kline, “The Accidental Tourist’ on Page and on Screen,” 74.
\textsuperscript{25} Annette Insdorf and Joy Gould in Kline, “The Accidental Tourist’ on Page and on Screen,” 73.
\textsuperscript{26} Kline, “The Accidental Tourist’ on Page and on Screen,” 74.
\textsuperscript{27} Kline, “The Accidental Tourist’ on Page and on Screen,” 70.
\textsuperscript{28} Bert Cardullo and André Bazin, “André Bazin on René Clement and literary adaptation: two original reviews,” Literature/Film Quarterly xxx, no. 1 (2002): 2.
I agree with Bazin’s argument particularly as utilised throughout *Eyes Wide Shut* and *Barry Lyndon* where the intent is to capture a very specific setting and period. Transformation on the other hand as described by Kline eschews any allegiance to the spirit of the novel or source text and instead only a tenuous connection between text and film is retained, where the original work is transformed and changed into a new, autonomous work, independent of its source material. Clearly, of Kubrick’s last four films *The Shining* is a prime example of a work that has been completely transformed whilst still holding a degree of connection (however tenuous), to the original source novel.

*Text as Raw Material – Rematerializing Adaptation*

The third, and most modern approach to Adaptation Theory can be referred to as a ‘transformation’ or ‘re-materialisation’ paradigm. While the film’s literary source is not overlooked, the influence of that source is less important than understanding the world within which the adaptation took place and the world in which the source text was written. The underlying presumptions in rematerializing the text is that the novel and film are ultimately considered to be two wholly separate autonomous arts, each with their own systems of expression and interpretation. Theorists within this model propose that finding equality between the two art forms may not be possible and accordingly, should not be a priority. Kyle Meikle puts forth the position that the novel or source text for an adaptation serves as raw material for the film and that the film can ultimately deviate from that text significantly. Meikle examines the varying degrees with which adaptations may or may not retain elements of their source text: “Expanding the category of source texts to include different matter makes way for an intermaterial model of adaptation to complement the intertextual and intermedial models already at play in the field of adaptation study.” Meikle proposes that transformative film adaptation need only regard the source as adaptive material that can work independently or conjunctively as sources of inspiration for adaptation, not as a roadmap that must be slavishly followed. Meikle goes on to argue that the adaptive process between media, texts and genres perhaps justifies the description of certain “metadaptrations” as they “foreground the material mores of the adaptive process more so than others.” This transformative framework provides an opportunity for the adapter to subvert the original, both referring to and moving away from the source.

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29 Kline, “The Accidental Tourist’ on Page and on Screen,” 74.
30 Kline, “The Accidental Tourist’ on Page and on Screen,” 74.
Meikle points out that George Bluestone himself, buried in the midst of his fidelity and translation discussions acknowledged this very aspect, stating: “The final standard, the one to which we must always revert, is whether, regardless of the thematic, formal, and medial mutations, the film stands up as an autonomous work of art. Not whether the filmmaker has respected his model, but whether he has respected his own vision.” The challenge of intertextual interpretation to the somewhat restricted, narrow interpretation of fidelity extends beyond mere adaptation from the written word to screen, to the often-derided film remake. Even when a remake conscientiously and meticulously attempts to replicate the original, the remake may be criticised for excessive fidelity to the point that the merit of the remake is called into question. No better example of this exists than Gus Van Sant’s 1998 shot-for-shot remake of Hitchcock’s Psycho. Filmed in colour, Van Sant largely reproduces each shot of the original, resulting in a largely identical experience. Despite the committed effort to display complete fidelity the remake was criticised largely for being a redundant exercise. To viewers and critics alike, this despite the fact that the story is adapted on multiple levels from Robert Bloch’s original novel, and the real life story of serial killer, Ed Gein on which Bloch’s novel was loosely based. To many the original source novel by Robert Bloch ceased to be of significance in terms of an assessment of fidelity, but rather the remake of the film was measured only against Hitchcock’s adaptation.

Frank Kelleter explores this dynamic further by examining one of Hollywood’s most famous literary adaptations, 1939’s The Wizard of Oz. Arguably more so than its source text the MGM production of The Wizard of Oz has had an immense influence on twentieth century popular culture. The Wizard of Oz has not been directly remade but has been adapted and appropriated in the Michael Jackson star vehicle The Wiz (1978), Return to Oz (1985), as well as the wildly successful book and subsequent play Wicked. The Wizard of Oz is not an outlier in terms of films that have spawned remakes, reworks, reboots and serialisation. In this regard the fidelity argument becomes less clear-cut as after three relatively successful films it is hard to differentiate between what is being adapted: the novel, or the previous films which will have had as much influence on contemporary assessment of adaptation as the source novel itself.

35 Frank Kelleter, “Toto, I think we’re in Oz Again” (and again and again): Remakes and Popular Seriality,” in Film Remakes, Adaptation and Fan Productions: Remake/Remodel (Palgrave Macmillan 2012), 17-22
In this thesis I concede that fidelity plays an unavoidable role in the process of adaptation but propose that it ought not be the prevalent method of assessment of the original text and adapted film. Further, I propose not merely to apply Adaptation Theory to Kubrick’s films, but to grasp the enigmatic director’s personal view of the adaptation process, taking into account his patterns, habits and predilections to determine whether he could be categorised within the parameters any particular school of Adaptation Theory. Finally, I conclude in confirming whether the KTA and Kubrick more broadly viewed the source text beyond that of a mere concept or launching point to better serve his own creative vision.

Auteur, Author and Adapter: The Place of the Auteur in Adaptation Theory

Throughout his career Kubrick exercised extensive control of every aspect of film creation, including casting, shooting, lighting, photography, music selection, sound design, production design, and all facets of post-production. This thesis does not suggest that Kubrick worked without collaboration or assistance. However, in creating an indelible style and directorial imprint Kubrick meets the most basic and broad requirements of a director auteur. It is important to understand the role of auteur theory and the authorial assumptions that this thesis will make in formulating the KTA’s mentioned above. In respect of film directors, the word ‘auteur’, is derived from Auteur Theory; a prominent, continually evolving area of intellectual discussion having been formulated and first discussed by François Truffaut during the height of the French New Wave movement.

Sarris describes auteur theory in circumstances where, “the director is the author of a film, the person who gives it any distinctive quality.” Sarris then outlines three overlapping paradigms of auteur theory as “the technical competence of the director as a criterion of value, the distinguishable personality of the director as a criterion of value, and the director as the source of “interior meaning.” If Sarris remains correct then it is important to consider where a director like Stanley Kubrick sits in the pantheon of auteurs. Mathijs and Sexton identified Kubrick, along with Orson Welles, Terry Gilliam, and Nicholas Ray as a prime example of what they term the “mainstream maverick” who “Can gain a reputation for their battles with the studios, or for fiercely preserving an egotistical control over the creation of a commercial product.” Similarly, Erlich argues that “we get violence as a strong interest with Kubrick, not a unified theory of the cause and nature of violence,” suggesting that an auteur

37 Sarris, “Notes on Auteur Theory,” 516.
38 Ernest Mathijs and Jamie Sexton, Cult cinema: An introduction (Chichester: Wiley-Blackwell, 2011), 70.
39 Mathijs and Sexton, Cult cinema: An Introduction, 70.
like Kubrick repeats techniques and returns to particular themes with slight variations.\textsuperscript{40} From warfare, human evolution, human tendency for violence and psychosexual malaise, Kubrick is a filmmaker who likes to explore similar issues, and in doing so makes his auteur stamp all the more indelible.

Despite the consensus that Kubrick’s work contains an identifiable, indelible authorial stamp, there still remains some speculation about the complete attribution a director auteur receives, often in spite of their level of collaboration, and the influence of other artists and contributors. Many of the theorists outlined throughout the course of this introduction have grappled with the concept of authorship and its place within Adaptation Theory. Simone Murray, in her snapshot of the adaptation industry in 2012 writes that from a filmmaking standpoint there appears to be a fundamental misunderstanding of the book industry, and the assumption that books are “individualised, isolated authorial creations whereas film and television result from collaborative, industrialised processes.”\textsuperscript{41} The discussion of “text” invokes an abstract idea of a writer’s work rather than the material object of the specific book, novel or other written text that comprises the work itself.\textsuperscript{42} Murray aptly points out that books are dependent upon a complex industry of printers, binders, publishers, editors and marketers that ultimately can be said to have a collaborative impact which threatens to destabilise the purity of the author’s specific vision.\textsuperscript{43}

Kubrick’s place as a director auteur appears to be safely asserted, even within a definition of auteur theory that is as flexible, and evolving as Adaptation Theory itself. It is not my intention in this thesis to explore the merits of Kubrick as an auteur, to explore the merits of auteur theory or its lengthy criticisms. Unless stated otherwise, and with the exception of each source text, I assume Kubrick is the chief creator and sole authorial voice of his films and through this lens; Kubrick is an appropriate director through which an examination of Adaptation Theory can take place.

\textsuperscript{41} Simone Murray, \textit{The Adaptation Industry: The cultural economy of contemporary literary adaptation} (New York: Routledge, 2012), 12.
\textsuperscript{42} Murray, \textit{The Adaptation Industry}, 12.
\textsuperscript{43} Murray, \textit{The Adaptation Industry}, 12.
Chapter 1  
Structure, Symmetry and Narration

I think the best plot is no apparent plot. I like a slow start, the start gets under the audience’s skin and involves them so that they can appreciate grace notes and soft tones and don’t have to be pounded over the head with plot points and suspense hooks.\(^{44}\) – Stanley Kubrick, 1968.

Kubrick’s reluctance to adhere to more common and traditional approaches to narrative structure was formed early in his directorial career. As is evident above, Kubrick’s comments indicate his belief that a subtly evolving film could still emerge as complete and well-balanced linking images, themes and characters together. Kubrick was not beholden to the tropes of classical Hollywood narratives, regarding both plot structure, pacing and narrative development as utilised by both his predecessors and contemporaries. With the exception of *The Killing*, which contains the convoluted, tightly wound plot conventions of film noir, Kubrick’s films tend to move at a slower, more deliberate pace. Often beneath the façade of a simple premise, they are often driven by implicit shifts in both mood and tone, rather than by explicit progression in plot, action and/or dialogue. Further, Kubrick is often prepared to play with the timing and sequencing of transitions from scene to scene and sequence to sequence, as Kuberski argues, “we see that time, rather than being an absolute standard of narrative order underlying the scenario, has been formally reimagined and thematized...Kubrick both draws us into his world and reminds us that it is a world, not the world.”\(^{45}\)

In this Chapter I identify and examine the key structural components in Kubrick’s approach towards adapting source narratives to film, ultimately comprising the KTA: Structure, Symmetry and Narration. I discuss Kubrick’s approach to textual fidelity, as well as his preference for both narrative symmetry and asymmetry/ambiguity. (Visual symmetry is discussed in detail in Chapter 2) I also examine Kubrick’s subversive use of character narration repurposing this common narrative “shortcut”.

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\(^{45}\) Philip Kuberski, *Kubrick’s Total Cinema; Philosophical Themes & Formal Qualities*, (London: Continuum, 2012), 43.
**Non-Submersible Units**

Critical to understanding the structure of Kubrick’s adaptations is an understanding of what Kubrick himself described as a series of “Non-Submersible Units”.46 Usually comprised of six to eight narrative beats in a film, non-submersible units operate as separate fundamental story components that connect together to form a sequence, and ultimately, a complete narrative. All the non-essential story elements are stripped away from non-submersible units, and while they form a complete film when bound together, “each unit is so robust and compelling that they are, by themselves, able to function on their own.”47 These units are not traditionally structured and do not necessarily include an emphasis on the classic three act structure; including inciting incidents, character development, or a satisfactorily neat denouement. Kubrick willingly avoided this in favour of narrative ambiguity, and dissonance through the use of story ellipses without an apparent causal link, thus encouraging the spectator’s own interpretations. In the next portion of this chapter I identify how each of Kubrick’s last four films fit into Kubrick’s non-submersible units, and subsequently I analyse how these non-submersible structures compare to each source text within the framework of Adaptation Theory.

**Barry Lyndon - Non-Submersible Units**

Taken at a glance, Kubrick’s adaptation of Thackeray’s novel follows the basic structure of the novel with regard to the movement of characters, including where they go, whom they interact with, and ultimately what becomes of them. However, Kubrick’s deviations from Thackeray, while subtle, are still extensive, as will be discussed below. I characterise the non-submersible beats of the film as follows:

1. Barry is infatuated with his older cousin, Nora. Barry shoots Nora’s fiancé, John Quin, in a duel and flees to Dublin.
2. Barry joins the British army.
3. Barry leaves the army after the war and spends time gambling across Europe
4. Barry meets and seduces the Countess of Lyndon, shortly thereafter they marry.
5. Barry and Lady Lyndon have a son, Bryan, whom Barry dotes upon
6. Bryan dies following a horse riding accident, sending Barry spiraling into alcoholism.

7. The Countess’s son, Lord Bullingdon challenges Barry to a duel.
8. Barry loses the duel, resumes his life as a gambler and does not see his family again.

Amidst the slow, deliberate pacing of *Barry Lyndon* much of Kubrick’s narrative structure is marked by a preference towards symbolic, narrative and visual symmetry. There is a strong contrast between the first half of the film, (comprising the first four non-submersible units) in which Barry's rise through society is rounded off by his marriage with Lady Lyndon, and the concluding act (comprising the last four non-submersible units) in which Barry’s long fall from grace spectacularly plays out. In a running time of just over three hours, Kubrick devotes substantial time to Barry's downfall, including his challenges and tribulations both in his relationship with Lady Lyndon and as a father to Bryan. Sporadic use of dialogue and expository action imbue Barry with a sense of mystery. This, in conjunction with Ryan O'Neal's affectless performance (to be discussed in Chapter 3) inviting the spectator to reluctantly empathise with Barry and his various plights.

Conversely, Thackeray’s novel is written as a memoir in which the author cleverly sets the tone for Redmond Barry’s self-absorbed ego and inflated opinion of himself from the outset. Chapter titles such as “I appear in a manner becoming my name and lineage”, “I continue my career as a man of fashion”, referring to himself in the third person with, “Barry’s adieu to the military profession” and the arrogance of “I return to Ireland and exhibit my splendour” are (likely with tongue planted firmly in cheek) emphatic hints planted by Thackeray inviting the reader to call into question Barry’s veracity or at the very least be suspicious of gross exaggeration. Thackeray writes Barry as a character who ruminates and regales his various adventures in intimate detail. Barry’s retelling of his own story is replete with flamboyant description and an overwrought sense of entitlement, including such commentary as:

I think the soul of Harry Barry, my father, who was always so genteel in his turn of mind, must have rejoiced to see the position I now occupied; all the women anxious to receive me, all the men in a fury; hobnobbing with dukes and counts at supper, dancing minuets with high-well-born baronesses…who could compete with the gallant young Irish noble?

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Then in describing his intention to wed Countess Lyndon, Thackeray writes:

I explained to him my own intention regarding Lady Lyndon. Honest Ulick, whose respect for me was prodigious when he saw how splendid my appearance was, and heard how wonderful my adventures and great my experience of fashionable life had been, was lost in admiration of my daring and energy, when I confided to him my intention of marrying the greatest Heiress in England.\(^{51}\)

Thackeray relentlessly exposes Barry’s character, complete with peculiarities, foibles and perhaps outright untruths. In this way we are aware in intimate detail of Barry’s sense of honour, as well as what might be described as his sense of misplaced grandeur. In stark contrast, Kubrick defiantly takes steps to shroud the inner life of his protagonist. Whilst vast internal monologue, (of which a memoir is primarily comprised) is necessarily lost in adapting a written text to film, Kubrick opts for long scenes of little to no action, extended silences, canvas-like tableaus and the dominance of his reverse zoom (discussed in Chapter 2) conspicuously and consistently pulls the spectator away from the action. Moreover, beyond the mere exclusion of dialogue and internal insight, Kubrick’s most audacious effort of distancing the spectator from Barry however, was via his subversive use of character narration.

**Narration**

Prior to *Barry Lyndon* Kubrick had resorted to character narration with the duplicitous Humbert Humbert in *Lolita* and Alex DeLarge in *A Clockwork Orange*. In these instances narration serves traditional purpose, that is, as a tool of plot exposition and providing a shortcut into the mind and motives of central characters without the need for additional exposition. Kubrick commented on this more common approach to narration saying: “A voice-over spares you the cumbersome business of telling the necessary facts of the story through expositional dialogue scenes which can become very tiresome and frequently unconvincing.”\(^{52}\)

Paradoxically, Kubrick’s use of narration in *Barry Lyndon* was employed to achieve the opposite effect. Kubrick eschews Redmond Barry, narrator of his own memoir, and instead

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\(^{51}\) Thackeray, *Luck of Barry Lyndon*, 238-239.

\(^{52}\) Marc Napolitano, “Utterly Baffled and Beaten, What Was the Lonely and Brokenhearted Man to Do?’: Narration, Ambiguity, and Sympathy in Stanley Kubrick’s *Barry Lyndon*,” *Adaptation* 8, no. 3 (April 2015): 332.
employs an unnamed, omniscient narrator, voiced by Shakespearian actor, Michael Hordern. This change completely alters the perspective from which we are presented with Barry’s storyline. For example, in Thackeray’s opening lines Redmond Barry declares “Since the days of Adam, there has been hardly a mischief done in this world but a woman has been at the bottom of it.” Thackeray quickly sets about establishing Barry as a man incapable of self-effacement or personal recrimination, which is noticeably absent in Kubrick’s narrator switch.

Hordern’s dulcet, eloquent delivery evokes the time setting and bears the hallmarks of both education and aristocracy, however, beyond that we as spectator know very little. Hordern is both omniscient and obfuscating, as Nelson argues, “He has access to knowledge of Barry’s ultimate ruin and sorrow, to the nuances of Barry’s romantic intrigue with Nora and Quin, to the complexities of 18th century European politics, and in general to the simple dynamics of social intercourse.” Nelson argues that the narrator “does not comment on most of what we see and hear; he has no access to the cinematic order of which his narration is only a small part.” Nelson argues, and I agree, that the distance created between the narrator and the world inhabited by the characters suggests a discernible narrative disparity. The narrator’s reflections describe the successes and struggles of characters within the film but do so seemingly without a point of view or motivation that the spectator is made aware of. The result is that Barry’s actions and decisions often occur without explanation or insight, leaving interpretation to take place over the course of ensuing scenes and sequences. As Telotte correctly argues, “in approaching the film we are faced with two basic questions: 1) how much control does Barry exercise over his fate; and 2) as the words and images which compose Barry’s story often seem somewhat at odds, who should we believe?” By implication this completely upends the usual purpose of the narrator, who speaks often for and to the audience. Questioned by Michel Ciment as to why he adopted this strategy Kubrick explained:

I believe Thackeray used Redmond Barry to tell his own story in a deliberately distorted way because it made it more interesting. Instead of the omniscient author, Thackeray used the imperfect observer, or perhaps it would be more accurate to say

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53 Thackeray, Luck of Barry Lyndon, 9.
56 Nelson, “Kubrick’s Cinema of Disparity,” 40
the dishonest observer…This technique worked extremely well in the novel but… of course, in a film you have objective reality in front of you all of the time, so …could not be repeated on the screen. It might have worked as comedy by the juxtaposition…but I don't think that Barry Lyndon should have been done as a comedy.58

In a view I share, Napolitano argues that by rejecting Barry as narrator and placing the discourse in the hands of the third-person narrator Kubrick exemplifies the intricacies of the author/adapter relationship, as well as that of the narrator as contained within the film. Kubrick’s approach to translating Thackeray’s novel to film allows, as Napolitano argues, for a “dynamic exploration of the relationships between the diverse narratorial/authorial voices.”59

**The Shining – Non-Submersible Units**

Since its release in 1980, Kubrick’s adaptation has garnered a critical reputation for being one of the great horror films, a reputation made all the more fascinating taking into account King’s complete rebuke of the film. In assessing the film, I find that it fits neatly within Kubrick’s definition of non-submersible units as follows:

1. Jack interviews for the position of winter caretaker at the Overlook Hotel.
2. Danny, with his power of precognition, has a horrific premonition of murder at the Overlook Hotel.
3. The Torrance family moves in to the Overlook and is given a tour by the cook, Halloran.
4. A month passes. Jack’s behavior starts to change, while Danny continues to have premonitions about violence that has taken place or will take place at the Overlook.
5. Jack, wandering the hotel converses with a ghostly presence, namely, Lloyd the bartender and former caretaker Delbert Grady who advises Jack to “correct” his family.
6. Wendy discovers Danny has been injured, blames Jack and asks him to check the forbidden room 237.
7. Wendy discovers Jack’s writing and that he has lost all sanity then manages to temporarily incapacitate him.

59 Napolitano, “Utterly Baffled and Beaten,” 343.
8. Wendy and then Danny are chased through the Hotel into the outside Hedge Maze where Danny evades Jack and Jack ultimately freezes to death.

At its core, Kubrick’s adaptation of *The Shining* is remarkably simple: a dysfunctional family, with an alcoholic father, and a son with eerie powers of precognition move to an enormous hotel, isolated for the winter. The hotel is haunted and seemingly possesses Jack, who tries, unsuccessfully to murder his family at the behest of the hotel and its ghostly inhabitants. Gone from King’s novel is the backstory of Jack’s alcoholism, his employment history as a teacher and his tenuous relationship with his own family as a child. The less we know about Jack the more unsettling, confusing, mysterious, and horrifying his behaviour becomes as he is consumed by the Overlook. Kubrick opts for a disquieting and unsettling lack of exposition that he believed would ultimately serve the horror elements of his film. In removing the background for each of the characters, Kubrick adds a layer of mystery, and simplicity for the film. In this regard he commented:

> I think in the novel, King tries to put in too much of what I would call pseudo-character and pseudo-psychological clues…the only change is we made Wendy perhaps more believable as a mother and wife…From Jack’s character for instance, all the rather cumbersome references to his family life have disappeared in the film and that’s for the better…things like Jack’s father’s drinking problem or Wendy’s mother. To me all that is quite irrelevant.\(^60\)

Kubrick achieved a pervading sense of anxiety and tension through ambiguous, asymmetrical storytelling and particularly through the odd, off balance treatment of the passage of time. While King’s novel, save for numerous internal monologue flashbacks, plays chronologically. In the film, we as spectators are made aware that the Torrance family will be spending a full winter at the Overlook but beyond that the markers for time are quite ambiguous. The growing bundle of Jack’s typed pages provide some semblance of time passing; however, given the inane content of that writing discovered later in the film, the exact passage of time necessary to create it remains unclear. Beyond the experience of the characters, we as spectators are presented with the seemingly random placement of title cards boldly proclaiming the arrival of an event, a new month or a new day. The cards begin at the conclusion of the car montage as it climbs the Colorado Rocky Mountains to the imposing hotel. The title card, “The Interview” then precedes the next scene of Jack’s

\(^{60}\) An Interview with Kubrick by Vicente Molina Foix,” https://cinephiliabeyond.org/interview-stanley-kubrick-vicente-molina-foix/.
caretaker interview with Ullman. This clear, common sense title card appears to inform the spectator as to the progress of the narrative. The next title, following Danny’s discussion of his powers of foresight with Halloran reads, “A Month Later”, which is again in keeping with a natural passage of time. However, with each successive title: “Tuesday”, “Saturday”, “Wednesday” and so forth, the information contained in them becomes less informative as a marker of time, almost as if the logic of the film itself has fallen victim to the unseen powers of the ghostly hotel. Kubrick’s use of stabbing musical cues accompanying each title card suggests a visceral breakdown of time, throwing the sense of balance for both the film and spectator off kilter.

In addition, Kubrick plays with the sense of unbalance in the film by employing his preference and predilection for repetition, symmetry and asymmetry. Take for example the hedge maze, replacing King’s moving topiary animals, appears in four sequences: including a playful scene between Wendy and Danny, and then concluding with a murderous sequence as Jack chases Danny through the snow-covered maze. Jack’s vision of his wife and child, watching as they struggle to work their way out of the maze, is suggestive both of Wendy and Danny’s predicament, and that it is Jack himself who is trapped in the maze, doomed to walk the corridors of the Overlook, throwing a ball aimlessly against its walls, trapped and entrapped by the malicious presence that is the hotel itself.

Kubrick expands upon the motif of a labyrinthine maze within the Overlook Hotel itself via the numerous exquisitely shot sequences of Danny traversing on his tricycle through the hotel’s cavernous hallways. The camera winds from left to right, following Danny as he aimlessly rides along through luminous rooms and numerous corridors, echoing the maze outside. This is discussed at length in the 2012 documentary Room 237 in part arguing that the Overlook Hotel has “spatial impossibilities”, “impossible and illusory designs” including an error in which a wall in Ullman’s office has a window, despite the surrounding hallways wrapping around it, and a window in the living quarters that cannot possibly exist. The geometry of the corridors of the Overlook Hotel, and of the paths of the maze, thanks to montage and Steadicam becomes chaotic, entrapping the characters and the spectators in a sense of déjà vu. Kubrick traps his characters within the narrative and equally traps the spectator within a dreamlike, disorienting network. It is an unsettling feeling, absent of a resolution or an explanation of the supernatural powers of the hotel. Kubrick again employing circular narrative logic closes his film with a reference to Ullman’s story as told to Jack during his interview: the murderous tale of a caretaker who kills his family.

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61 Rodney Ascher and Tim Kirk, Room 237, MPI Media Group, 2013, Film.
The sense of doomed repetition also takes place during a lengthy bathroom scene where the ghostly waiter, Delbert Grady, informs Jack that he has “Always been the caretaker” of the Overlook Hotel, insinuating that Jack is doomed to slaughter his family in ghostly replay of murders in years gone by. At the conclusion of the film Jack is literally and figuratively frozen, stuck within a time loop inside a perpetual 1920s party. This differs substantially from King’s novel, which concludes with Halloran, having received Danny’s telepathic calls for help, arriving in a snow cat to rescue Danny and Wendy. Jack is left to perish in the hotel as the boiler explodes and the Overlook is destroyed.

**European and American Edits**

Following early test screenings in both the UK and Australia Kubrick oversaw a substantial re-edit of the film cutting out over 20 minutes from the film. As a result there are two vastly different cuts of the film available: the longer American and shorter European cuts. There is little information available to provide insight into Kubrick’s reasoning. However, it remains an interesting comparison both in terms of the differences between each cut and whether the longer cut retains a greater degree of fidelity to King’s novel. For example, in the American release Jack’s interview with Ullman is longer, including a discussion of his teaching career and his desire to be an author. Further, following Danny’s first “shining” vision in the bathroom there is lengthy scene of Danny being attended by a doctor, and that doctor having a discussion with Wendy. During this discussion Wendy makes a number of revealing comments on Jack’s alcoholism and family violence. Finally, during Wendy’s frenetic final scenes in the Overlook Hotel she runs into the Golden Room and sees skeletons dressed in formal wear.

While this list is not exhaustive it does suggest that the scenes removed from the American version are mostly those that provide additional background information as to the Torrance family dynamics, Jack’s history of alcoholism and violence. These are particularly interesting as they hint at, or directly reference information that is provided extensively by King in his novel and perhaps throw off balance the non-submersible units as described earlier, which balance the film in Kubrick’s desired manner. In removing these scenes our desire as spectators to latch on to a logical reason for behaviour, so readily supplied by King, is

63 Alison Castle, *The Stanley Kubrick Archives* (Hong Kong: Taschen, 2008)
removed by Kubrick. We cannot explain Jack's behaviour, his mental demise or justify his actions, ultimately heightening the sense of unease and claustrophobia for the characters.

Full Metal Jacket – Non Submersible Units

Kubrick’s Vietnam War film arrived a year after Oliver Stone’s Platoon and a full eight years after Coppola’s Apocalypse Now, also representing the only genre within which Kubrick made repeated films, directing Fear and Desire, Paths of Glory and Dr Strangelove in the preceding thirty years of his career. It calls into question what it was about Hasford’s novel that prompted Kubrick to revisit a genre, something he consciously avoided. I surmise the breakdown of Kubrick’s non-submersible units as follows:

1. Boot camp recruits arrive at Parris Island to commence training with Sergeant Hartman we are introduced to both Joker, and Leonard.
2. Leonard “Pyle” is a young trainee who is inept at all facets of military training. He is tortured by both the drill instructor and his fellow trainees.
3. Leonard murders Sergeant Hartman and commits suicide. The remaining trainees graduate.
4. Joker is now in Vietnam as a military journalist who has not partaken in true combat.
5. Joker witnesses the start of the Tet Offensive campaign by the North Vietnamese Army.
6. Joker is sent to Huế where he reunites with fellow trainee, Cowboy.
7. During a patrol on Huế a Vietnamese sniper targets the American squad, wounding a number of soldiers, and killing Cowboy.
8. The squad discover the sniper, a young girl. Joker shoots the young girl at the behest of his squad. Joker leaves with the squad now having tasted the brutality of war.

Hasford creates three distinct sections in his novel titled, “Spirit of the Bayonet”, “Body Count”, and “Grunts”. Hasford’s novel, like the film commences at Parris Island at the Marine Corp recruit Depot where young men are conscripted, molded and shaped into soldiers to be sent into the Vietnam War. The second part of the novel takes place in both Da Nang and Phu Bai in Vietnam. Both the novel and the film explore the themes of dehumanization amidst the arbitrary violence of war, however, Kubrick is selective in how much he adopts from Hasford, compressing and at times ignoring themes that the novel spends some time in developing, for example, the relationship among the soldiers, and flashbacks that take place in the novel.
Kubrick reduces Hasford’s narrative structure into two completely distinct acts. The first act, set at basic training, chronicles the steady dehumanisation, and eventual mental disintegration of Leonard, aptly given the moniker "Gomer Pyle", a comedic television character, by the ever-zealous drill sergeant. Leonard is a naïve, physically inept, and emotionally sensitive young man is relentlessly pushed through the process of so-called military training to the point that he loses touch with reality and kills both himself and Sergeant Hartman in front of Joker. The basic training of the future combatants is episodic, and repetitive to the point that it in some ways contains mirrors the endless repetition of actual military training. When Hasford moves the action of his narrative to Vietnam itself the narrative differs in that it feels disjointed and disconnected. In Vietnam his status as a journalist allows him to remain on the sidelines; later, joining the occupation of Hue allows him to escape accountability for the half-truths he writes. In the field he resists a promotion to the rank of Sergeant; after it is forced on him, he shuns his new authority ("I don't send anybody out to get blown away")

Gerri Reaves argues that the key difference between Hasford’s The Short Timers novel and Kubrick’s film revolves around the change of perspective and point of view. In the novel we as readers are directed by Hasford to identify consistently with Joker. Kubrick fractures that identification creating a “multiplicity of reference points.” The spectator is invited to identify with characters in sequence undermining a sense of attachment. Reaves argues that Kubrick’s panoramic point of view in terms of perspective is abundantly clear in two sequences: firstly during the TV interview scenes filming short interviews with a selection of soldiers juxtaposing the reality of war with perception, where we hear comments such as “I belong in Vietnam”, and Joker saying with characteristic humour, “I want to be the first kid on the block to get a confirmed kill.” Secondly, in the graveside scene in which we are placed in the grave of a dead American soldier as each soldier alive and above ground pontificates on the purpose of his death. In this way Kubrick’s places the viewer briefly, and consecutively in the perspective of different characters with different ideologies and understandings.

Kubrick again used narration in Full Metal Jacket as he had done twelve years earlier in Barry Lyndon. While its application does not have the subversive, deconstructive qualities of Hordern’s unnamed narrator, Kubrick still undermines the traditional approach of expository narration to provide sparse, sometimes beguiling insight into Joker’s character. The voice-over written for the treatment is minimized in the film to seven utterances, most of them quite

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brief. Joker's first terse remark comes after nine minutes: "Parris Island, South Carolina. The United States Marine Corps Recruit Depot. An 8-week college for the phony-tough and the crazy-brave" The reduced voice-over in the first act of the film gives us a journalist's distant observation rather than the intense subjectivity of the novel or the personal commentary of the treatment.

Hasford's novel focuses perspective primarily through the Joker character. The selective moments of narration in the film, however, offer only a sporadic view of the protagonist's inner world as he struggles to solve the Jungian contradiction; “the duality of man” so plainly placed on his helmet. Like Jack Torrance and Barry Lyndon before him, and Bill Harford after, Joker wanders from place to place in Vietnam, often without a goal as the passive observer, stuck in a situation imposed upon him by outside forces and beyond his control. Kubrick’s Joker keeps a journalistic distance, remaining an ironic commentator on the action even as he goes through the motions of basic training, story assignments, and combat. By using narration sparsely Kubrick manages to heighten the sense of mystery both in terms of the development of narrative and the development of character. Joker's narration does not delve into detail or psychological examination.

_Eyes Wide Shut – Non-Submersible Units_

In _Eyes Wide Shut_, Kubrick maintains a surprisingly strict adherence to the basic plot structures and narrative beats of the source novel; apart from moving the setting from early twentieth-century Austria to modern New York. Kubrick retains Schnitzler's almost dreamlike, surreal sequence of events following the protagonist through his long, contemplative journey of eroticism and infidelity as played out in the course of several particularly eventful evenings. Accordingly, I describe the key non-submersible narrative beats as follows:

1. Bill and Alice Harford attend a wealthy socialite Christmas party and are both partially seduced during the party by different attendees.
2. The following evening, the couple share some marijuana and then converse. Alice reveals a dark dream and fantasy involving an affair with another man.
3. Bill leaves the house on a medical call, is again almost seduced by the wife of a patient. He visits a sex worker but does not have sex with her.
4. That same evening Bill discovers details of a masquerade sexual ritual taking place at an unnamed mansion at a mystery location. Bill obtains details of how to gain entry.

5. Bill attends the masquerade orgy. He does not participate but is identified by masked participants. Bill appears to be in danger before an unnamed, masked woman offers to “sacrifice” herself for him. Bill is permitted to leave.

6. Bill returns home to find Alice asleep. She wakes and again confesses an erotic dream involving the naval officer of her first fantasy and other men.

7. Bill makes various enquiries and investigates the happenings of the evening before, but finds out very little.

8. He again returns home. This time confessing to Alice what has happened. The couple remains together, although the strength of their marriage remains questionable.

Kubrick divides *Eyes Wide Shut* into two distinct acts connected by the central masquerade orgy sequence attended by Bill. Both the film and Schnitzler’s novella share a key sequence early in the narrative in which Bill and Alice engage in conversation in their bedroom. It is during this conversation that Alice informs Bill of a past encounter she had with another man and her subsequent fantasy involving an affair with him.

Schnitzler’s Albertine (Alice) shares a number of commonalities with her film counterpart, again suggestive of Kubrick’s intent to follow the text closely. For example, Albertine, nearing the end of her confession says, “You were more dear to me than ever. It was that same afternoon, you remember, that we spoke so confidently about a thousand things, discussing our future together, talking about the child as we hadn’t done for ages” which is echoed almost verbatim by Kidman in her performance.

Where Kubrick diverts slightly in his treatment of the scene is that he has Bill remain still and mostly silent as he listens to Alice, seething as jealousy and anger grow within him. In contrast, Schnitzler’s account of this conversation also includes a confession made by Fridolin (Bill) in which he tells of a chance encounter in which he captures the gaze of “a young girl of no more than fifteen, her loose blonde hair falling over her shoulders and on one side across her tender breast.” Fridolin is instantly enamoured by the young girl turning away “not out of consideration, obedience or chivalry, but because I’d felt so profoundly moved by her parting look, far transcending anything I’d experienced before, that I was on

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the point of swooning." Kubrick's reasons for omission are not clear. One reading may be that it is sly commentary by the director on gender stereotypes and marital communication; however, I argue that this is a conscious decision by Kubrick, to shroud his male protagonist and his marriage with a greater sense of mystery.

The most prominent deviation from the source text is the creation and inclusion of the character Victor Ziegler, a wealthy patient of Bill’s played by Sydney Pollack. Ziegler is positioned as a character who holds much of the knowledge about the masquerade orgy and dangers associated with it. In terms of character development Ziegler provides Bill with a focal point upon which he can question the mysteries surrounding him, whereas in terms of narrative, Ziegler’s conversation with Bill in his Billiards room provide small crumbs of exposition whilst deepening the sense of mystery.

The remainder of the film continues to mirror the source text closely. Like Schnitzler’s Fridolin, Bill leaves the apartment to treat a patient where the patient’s daughter professes her love for him. Fridolin meets a young prostitute named Mizzi (Domino in the film) and refuses her advances. In the film Bill enters her apartment but manages to extricate himself despite his obvious temptation. Kubrick effectively adheres to Schnitzler in terms of how Bill is informed of the mysterious, masked orgy. Bill’s fidelity is tested further when he wanders into a costume shop meeting an owner who appears to be prostituting his daughter, probing the extent of Bill’s libidinous desires and willingness to stray from the confines of the marital relationship.

It is during the lengthy shots and sequences of Bill walking the streets of Manhattan that Kubrick ventures away from the novella, playing with lengthy passages of time specifically emphasising Bill's passivity. Pezzotta argues that as Bill walks the streets of Greenwich Village, as he does walking through the various rooms of the masquerade, he does not participate, nor does he react. Instead Bill looks on, isolated and lonely as an outside observer. As Bill wanders “enclosed in his own world” Kubrick, in an effort to promote the symmetrical, loop-like structure of the film has Bill return to Ziegler’s mansion and his medical office after the masquerade orgy as he had done before he had gone the evening before. This is not mirrored in Schnitzler’s novella, and while it does not progress the narrative in any specific way, it does provide an overarching sense of symmetry. Kubrick is not rushed into developing moments of action or exposition, but rather Kubrick permits time

67 Schnitzler, Dream Story, 8.
69 Pezzotta, Adapting the Sublime, 60.
for both Bill and the spectator to reflect on what has taken place between the married couple and the burgeoning feelings simmering in Bill’s mind. He walks Manhattan streets that are strangely deserted, lit and designed in such a way that they take on a dreamlike quality. Both the audience and Cruise are left with a distinct impression of dreamy déjà vu, where the New York streets become an inescapable maze echoing the corridors of the Overlook Hotel filmed so many years before.

Schnitzler’s account of the masquerade orgy sequence contains only a modicum of eroticism: “Fridolin’s eyes roved hungrily from sensuous to slender figures, and from budding figures to figures in glorious full bloom.” Schnitzler does not describe any sexual activity before Fridolin is set upon by a mysterious woman, and shortly thereafter, discovered as an uninvited guest and forced to leave. Kubrick’s adaptation of this sequence plays out similarly in terms of actual narrative development: Bill still encounters a mysterious woman offering to “redeem” him, and he is still evicted from the mansion, however Kubrick’s structure of the sequence is typically paced slowly, dreamlike and autonomous. Pezzotta observes, and I agree, that Bill views the sexual congress of writhing, nameless, faceless bodies like an art gallery through the labyrinthine mansion. Bill moves silently from room to room, without direction, slow, tentative and without purpose. Kubrick constructs the orgy sequence with a meticulously controlled and monotonous rhythm of editing, controlling the pace of the narrative not only through the rhythm of each sequence but in the movement of the camera and the movement of his actors within the frame. Here Kubrick opts to show the members of the orgy engaged in sex but the masked performers move and gesticulate in an automatic, robotic way that eviscerates any sense of true sensuality or eroticism.

This type of turning labyrinthine movement is a key to understanding Kubrick’s narrative construction. Kubrick revels in presenting characters that are trapped within the confines of the external world, often because of circumstances out of their control. This extends to the ending of the film, which as in the novella, does not reveal whether Bill told his wife the truth. Frey argues that this “foils a teleological interpretation as to the ultimate stability or instability of Bill and Alice’s love.” Before cutting to black the film ends with a shot of Alice, who having shied away from the word “forever” states explicitly that it is important for the couple to “fuck” as soon as possible. Clearly not contained in Schnitzler’s 1926 novella, Kubrick’s ending is a blunt, snapping conclusion that may have surprised some spectators as it is not

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70 Schnitzler, Dream Story, 46.
71 Pezzotta, Adapting the Sublime, 77.
a word traditionally associated with a loving marriage and companionship. However, I agree with Gruben’s argument that the use of the word is appropriate, both because the film is about awakening, and the “raw sexual expression epitomized by the term can be part of marriage.”73 Then in the final shots Kubrick cuts to a black screen, mirroring the commencement of the film and opening credits again accompanied by Jazz Suite, Waltz 2 by Dmitri Shostakovich. By concluding the film in this circular, symmetrical fashion Kubrick hints at a sense of resolution, circularity and completion. Bill and Alice are trapped in the cycle of their dreams and nightmares, sexually fraught with desire, jealousy, love and hatred.

**Narrative Construction as Adaption**

Gruben argues with regard to *Full Metal Jacket* that "Kubrick effaces his characters' private histories, motives, and reactions."74 It is my view that this summation can be applied across much of his film oeuvre: The labyrinthine hallways of the Overlook Hotel, the unexplained omniscient narrator of *Barry Lyndon*, Joker’s decent into the existential chaos of war, and the psychosexual pitfalls of a monogamous marriage suggest Gruben to be correct in that Kubrick consistently poses more questions than he does provide answers. His adaptations are consistently structured in such a way that his central characters are trapped: There is no way to circumvent the horrors of the Vietnam War, any more than there is a way out of a snowbound hotel, a soulless existence of social climbing, or a loveless marriage.

Assessing Kubrick’s approach towards adaptation, it is important also to consider that he is credited as solely adapting Thackeray’s novel for *Barry Lyndon*, and has co-writing credit on *The Shining*, *Full Metal Jacket* and *Eyes Wide Shut*. This suggests that Kubrick, while not creating original written content was involved in the adaptation process right from the initial interaction. In terms of fidelity and the key theorists discussed in the introduction, I have found that Kubrick fits within different paradigms in different films, even different paradigms as times within the same film. In both *Barry Lyndon* and *The Shining* Kubrick veers considerably away from the source material both tonally and in the overarching narrative progression of both texts. Kubrick avoids large swathes of character development for both Jack Torrance and Barry Lyndon that are key to understanding causes and motivations for particular plot points throughout each novel.

74 Gruben, “Practical Joker,” 277.
In his final two films however, Kubrick stays much closer to his source texts. In *Eyes Wide Shut* in particular Kubrick consistently urged his cowriter Fredric Raphael to pay closer intention to the source novella and to develop the script accordingly.\(^75\) Likewise in *Full Metal Jacket* Kubrick appeared interested and open to the themes of dehumanisation and the depravity of the war machine that is very much apparent in Hasford's novel. In this sense Kubrick’s approach is in line with both McFarlane, and Hutcheon particularly in that the spirit and essence of Hasford and Schnitzler’s work is retained. Arguably, with the close reading of *Eyes Wide Shut*, Kubrick’s methodical approach to following the text also evokes the early work of Bluestone and the simple model of translation from book to screen. Conversely, Kubrick’s willingness to detour extensively from the source text in *The Shining*, and to restructure the narrative “voice” as contained within Thackeray’s novel suggests that Kubrick does not ascribe to any hierarchy of adaptation that places the source text at the forefront. This approach, more nuanced and less reliant on the source is suggestive of Kline’s pluralist and transformative paradigms, at once retaining significant traces of the source and containing much of the essence and spirit of the original.\(^76\) The transformative, raw material approach to adaptation is best aligned with Kubrick’s complete restructuring of *Barry Lyndon’s* narration device, which, in a subtle way, completely restructures the film.

\(^{75}\) Access to Stanley Kubrick Archives, University of Arts London, September, 2017.

\(^{76}\) Kline, “‘The Accidental Tourist’ on Page and on Screen,” 74.
Chapter 2

Visual Technique – Camera Movement, Lighting and Colour

“Some of the most spectacular examples of film art, if you leave content out of it are from the best TV commercials. Incredible cutting, you know, 8 frame cuts, just beautiful and you realise in 30 seconds they’ve created an impression of something rather complex. I’ve also thought and I haven’t done it, no one else has, that the ultimate way of telling a film story would have more to do with TV commercials…the economy of statement, the kind of visual poetry. If you could ever actually tell a story with that kind of approach, first of all you could handle vastly more complex and subtle material.” – Stanley Kubrick.

Kubrick’s preferences, methodology, and admiration of what he considered to be a more “poetic” form of visual storytelling, is well contained in his musings on the effectiveness of television commercials. In his 1987 Rolling Stone interview, taking place just prior to the release of Full Metal Jacket, Kubrick made a number of references to techniques, ideas, and desires that summarises his visual ideologies in relation to transforming, translating, and transfiguring the written word to the screen. Mention is made of “impressions”, “economy of statement”, and “visual poetry”, concepts that Kubrick continued to play and grapple with even at this advanced point in his career, as he sought for a means of storytelling that differed in comparison to the traditional restraints of theatre and traditional screen narrative tropes.

From a theoretical standpoint Kubrick’s comments evoke the work of both Bluestone, and Linda Hutcheon. More specifically, the notion that the source text should retain a degree of flexibility, being considered "less a norm than a point of departure." I discuss multiple visual techniques as utilised by Kubrick throughout this chapter: camera movement, lighting, and colour. The techniques then culminate to form the basis of the second Kubrickian Tenet of Adaptation ("KTA"): broadly referred to as “Visual Technique.” Whilst in Chapter 1 I posited that Kubrick was not beholden to traditional approaches to film narrative structure, in this chapter I explore how the director utilised numerous visual techniques to create a communicative shorthand between himself and the viewer. Kubrick’s use of the camera, including what was then relatively new Steadicam technology, inverse camera zoom, the Zeiss lens, (developed and used previously by NASA), natural lighting and highly evocative colour palettes are used not only aesthetically but as a narrative and stylistic device to

economise and condense material from each source text, maximising the economy of expression without resorting to or relying upon expository dialogue and linear narratives.

Further, I argue in this chapter that the Visual Technique KTA is Kubrick's most furtive tool to combat what Bluestone considered to be the fundamental and incommensurable difference between the written text and film, namely that the novel is "conceptual and discursive in form" while a film is "perceptual and presentational in form". I argue that Kubrick's visual adaptation process aligns with the theoretical paradigms of Linda Hutcheon, particularly her concept of "transcoding". I also assert that Kubrick's directorial approach to visual technique suggests that Kubrick did not view the process of adaption as hierarchical but that he aligned to a broader, more sophisticated, intertextual sense of adaption described by Hutcheon as "redecorating". Finally, I propose that as an adapter Kubrick manages to balance deftly between the three most modern paradigms of Adaptation Theory and discourse as described by Karen Kline, being the "pluralist", "transformation" and "materialist" forms of adaptation discussed extensively in the Introduction and Chapter 1.

Kubrick’s Still Camera

Kubrick's deliberate, exhaustive and finely honed approach to visual composition in filmmaking can be traced to his early days as a still photographer. As a 16-year-old high school student in The Bronx, New York, Kubrick photographed a dejected man at a newsstand following the death of President Franklin Roosevelt. He subsequently sold the picture to Look magazine for $25 and was offered a staff position where he worked for the magazine for five years, capturing close to 13,000 images with more than 900 of those being published.

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81 Ibid.
Whilst Kubrick did not receive any formal training either in photography or film directing, it is clear that this period of time was formative in developing his skills in critical facets of photography that would continue to inform aspects of his career as a filmmaker. Further, as Peter Kramer identifies, Kubrick, both as a photographer and director early in his career, worked to meet the “expectations of people and companies that he worked for, or tried to sell his work to.” However, the technical proficiency he obtained during these formative years, and the “conventional documentary” approach he developed served as a more than suitable apprenticeship for the direction his career would take.

**Steadicam Technology and the Moving Camera**

The transition from still to moving camera is one that Kubrick clearly relished, as is argued by Sunderland, who proposes that camera movement is Kubrick’s most consistently self-conscious stylistic characteristic. Be it the overt tracking movements forward or backward in *Paths of Glory* and *A Clockwork Orange* or the serpentine gliding shots following young

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Danny in *The Shining*, Sunderland proposes that Kubrick was attracted to the moving camera, and more specifically the ability to reconfigure the relationship between the spectator and their immersion in the cinematic space. These possibilities reached an apex when Kubrick decided to attempt to harness relatively new Steadicam technology in 1980. Developed by Garrett Brown in the early 1970s, Kubrick readily embraced the significant advance in camera technology particularly as it provided the camera operator the mobility of a hand-held camera with the stability of a dolly, producing a graceful and fluid image in motion, while simultaneously allowing the free movement of the apparatus through space. Kubrick foreshadows his extensive use of Steadicam technology in the opening sequence of *The Shining*. The stunning aerial sequence is shot from a helicopter without the use of a Steadicam, and whilst the helicopter shot it is vastly different to the Steadicam technically, the sequence has the same gliding, effortless movement that the Steadicam will have throughout the film, particularly shots through the winding hallways of the Overlook Hotel and the equally winding corridors of the hedge maze. The sequence famously begins from a high, omniscient point of view following a winding mountain road that leads to the Overlook Hotel, dissolving into the mirrored surface of a placid mountain lake, then the serpentine line of that mountain road. Miniscule and insignificant in the vastness of its wild surroundings is the small Volkswagen containing the Torrance family as they trail their way towards the doom that awaits them.

**Figure 2: A Montage of the Opening Sequence of The Shining**

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Sunderland suggests that these shots, in conjunction with the thrumming, ominous score by Wendy Carlos and Rachel Elkind establish an immediately unsettling mood, both because they do not have a particular point of view, and because there is a sense that the Torrance family is being watched not only by the spectator, but by something malevolent and unseen.

Without precisely reciprocating this sequence in the novel, King briefly describes the pristine nature of the Rockies surrounding the Torrance family on their ascent: “…disclosing a slash valley that seemed to go down forever lined a dark green with Rocky Mountain pine and spruce.” And, “They were beautiful mountains but they were hard.” In contrast, King spends an extensive portion, including six lengthy chapters of “Part 1” of his novel establishing character background for the Torrance family in particular, including Jack’s dubious family history, problems with alcoholism, and his career. Further, King details an extensive introduction to Danny’s otherworldly gift of precognition. Kubrick effectively and efficiently creates setting, tone and a pervading mood for both characters and spectator without delving into the extensive background information that King indulges in. Kubrick effectively and economically establishes both the mood and tone, and, I argue, effectively sets out the fundamental approach of the director towards the source material.

Kubrick ensures that the sense of a ghostly presence remains strong as the Torrance family is first introduced to the Overlook Hotel and subsequently move in for their extended stay. In a series of Steadicam, tracking and dolly shots, Kubrick follows the Torrance family through the cavernous wings and rooms of the Overlook. As in the opening aerial sequence, Kubrick’s placement of the camera is not indicative of a particular viewpoint, remaining silently voyeuristic as it glides and moves in observation. Steadicam use becomes most prevalent during sequences where Danny is followed from behind as he twists and turns his tricycle around the seemingly endless Overlook hallways. In one sequence, as Danny pedals from carpet to wooden floors his tricycle wheels oscillate between a near silent hum of the wheels over carpet and a booming rumble along the hard wood floors. In contrast to Danny’s tricycle, the Steadicam that follows closely behind Danny is noticeably unaffected by the change in floor material, gliding detachedly along without any alteration in movement or change in momentum. The low position of the camera aligns the perspective of the spectator with Danny and the amplified sound of the tricycle wheels awaken in the spectator a sense of something mysterious and ominous. Sunderland describes and I agree, that the unsettling feeling produced in the spectator is as result of the Steadicam’s ability to “materialise a panoptic gaze that is dislocated from a conventional point-of-view itinerary.”89 This is

identified by Jenkins and Ferrara who argue that the camera assumes a vantage point and potentially, a will of its own. This takes place later in the film whilst Danny is again traversing the corridors of the Overlook, followed by the omniscient Steadicam. This time the camera slows, allowing Danny to increase his distance ahead; Danny then abruptly turns a corner and is briefly out of frame. The camera lingers for a moment in a manner Sunderland describes as “evidence of the presence of a gaze from above, pointing to something which, precisely because the spectator cannot clearly identify it, creates tension.”

Further, in the climactic scene of the film as Danny is pursued through the snow covered hedge maze by his axe-wielding father, Danny weaves from left to right without a sense of direction. The Steadicam pursues Danny from a low angle with the smooth gliding movements that echo the tricycle sequence from within the hotel. At one point in the chase, Danny falls; the camera slows down, and then accelerates to pursue him as he rises and begins running again. A moment later Danny abruptly doubles back in the direction from which he has come, but the camera accommodates his change in direction with ease – it stops, pulls back, and turns to follow him in one fluid movement. The manner in which the camera movement is adjusted, which is no doubt made technically possible by the mechanics of the Steadicam and the prowess of Garrett Brown in utilising it, suggests that the camera is reacting to Danny’s spur of the moment movements, hovering above the trappings of the ice cold, gelatinous snow below. Again with next to no dialogue or the extensive use of internal monologue employed regularly by Stephen King, Kubrick, Garrett Brown, and cinematographer John Alcott manipulate the camera to instil a sense of menace.

Nelson argues, and I agree that the ability of the camera to showcase temporal or spatial dimensions or dislocations expands perceptions of the viewer in a way not available to King’s source novel. Paul Sunderland complements this by writing: "It is the relentless forward tracking movement through a distorted tunnel coupled with the Steadicam’s dematerialisation that makes so tangible the hotel's threat of subsumption." Kubrick’s refusal to engage in extravagant character development separates his film from King’s work and establishes it as an autonomous work of art that is singular in the pursuit of the director’s vision rather than the expectations of the genre, or fidelity to the source text.

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Figure 3: Danny's Tracking Tricycle Shot Through the Overlook Hotel

Composition and Symmetry

Adding to the precision of Kubrick’s tracking shots is the design of each lateral composition which appears to be travelling towards what is described as a “vanishing point”, otherwise known as a “one point perspective”.94 This effect is achieved when the visual plate, or two dimensional image runs parallel to two axes of the rectilinear plane where the lines of the composition appear to converge.

As Danny rides forward we follow him toward the distant vanishing point in the centre of the frame. Sunderland points out that virtually every shot is built around a central hole, a vacancy, or “tear in the membrane of reality which suggests there is a door, or pathway to something beyond the mere image, that somehow seems more permeable than the surrounding dark tones, an infinite white glow behind a central close-up face, a mirror, a TV screen, a photograph.”95 The frequent shots of Danny riding through the hotel position the spectator behind him, inches above the ground. Coupled with this symmetrical precision, the

smooth, stable movements of the Steadicam create a gliding sensation that is ethereal and fantastical, without the material, tactile feel of a dolly shot.

Figure 5: Additional examples of the "Vanishing Point" shot in Full Metal Jacket and 2001: A Space Odyssey

In both The Shining and Full Metal Jacket the characters contained within these compositions are trapped within the confines of the symmetry, ultimately to their detriment, and outside of their control or understanding. In The Shining the Torrance family, already somewhat crippled and dysfunctional as a result of alcoholism and family violence, is trapped in the confines of what appears to be a ghostly malevolent hotel. In Full Metal Jacket the young recruits, perhaps having initially had good intentions, are trapped within the confines of intense army training in the first act, and subsequently, the absurd violence of war combat in the second. Kubrick regularly utilises the vanishing point in the first act of the
film during training at Parris Island to create a mood of sterile repetition and symmetry amongst the young military trainees. The essence of military preparation, as far as the American military and Sergeant Hartman are concerned is to mercilessly prepare the young men for the cold reality of war. Discipline, precision, control, and repetition are at the very core of Sergeant Hartman's mantra and the camera is representative of his clinical, precise point of view. The rigid, symmetrical style of shot composition lends itself well to creating a sense of balance, formality and repetition, consuming the lives of the would-be soldiers. Similarly, the symmetrical, and seemingly never-ending carpet print throughout the hallways of the Overlook Hotel, the twisting turning corridors of the hedge maze and the perfectly symmetrical, sterile view of army training barracks are a reminder of the desperate situation that Kubrick’s characters find themselves in. The symmetrical vanishing point shots, much like the smooth movement of the Steadicam create a pervading sense of balance that is perversely discombobulating, particularly in the context of the doomed characters who, prior to entering a “world of shit” in the Vietnam War are trapped within the “immaculate cleanliness and obsessive order” of the first act.96

When the young trainees are at war in the second act of the film Kubrick astutely abandons the precision of his vanishing point compositions and opts for more chaotic framing and composition within his mise-en-scène. Kubrick employs close up shots, long shots, and tracking shots of his soldiers as they engage in battle. He utilises disjunctive, asymmetrical compositions that evoke the unpredictability of war. Kubrick includes debris, rubble and tall palm trees with their enormous fronds slicing across the background sky, as well as the jagged lines of bombed out buildings to disrupt and skew the composition. In this way Kubrick comments on the harsh realities of war, that it cannot be truly prepared for and that it does not take place in an organised manner. Further, the irrational visual nature of combat suggests that the precision, geometric perfection, and obsessive organisation of training means very little for these young men now at war.97

On a close reading of Hasford, Kubrick’s visual composition compares quite closely in this regard, take for example the following passage:

The air is being torn.

The deck shifts beneath your feet. The asphalt sucks at your feet like sand on the beach. Green tracer bullets dissect the sky. Bullets hit the street. The impact of the bullets is the sound of a covey of quail taking flight. And sparks. You feel the shock of bullets punching through bricks. Splinters of stone sting your face.
People tell you what to do.
Keep moving, keep moving, keep moving. If you stop moving, if you hesitate, your heart will stop beating. Your legs are machines winding you up like a mechanical toy. If your legs stop moving, your taut spring will run down and you will fall over, a lump without motion.98

Hasford combines both visceral description of the sights and sounds of battle then closes with internal monologue on the immense physical strain and threat of death facing all soldiers in battle. Kubrick’s visual presentation of battle captures its physicality, with the tactile sense of explosions and flying bullets, but his asymmetrical composition and framing capture the essence of the closing sentences of the passage. Kubrick’s presents scenes of battle as chaos and imminent death. There is no sense of control, or order, only a guttural will to survive.

Figure 6: Kubrick’s Grim "Asymmetrical" Battles Scenes in *Full Metal Jacket*

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Light and Colour

In *Barry Lyndon* Kubrick eschews the movement of both camera and characters and instead adopts a painterly style. Kubrick’s visual approach throughout *Barry Lyndon* is to allow the viewer to consider and ruminate on each scene and sequence. Kubrick presents his characters in a changing motif of compositions that echo painters and artists of the particular period including Joshua Reynolds and Thomas Gainsborough. In this way the rigidity of the time period, his characters and the artifice of the life they wish to engage in is immediately evident.

Bill Krohn examines and ultimately rejects the argument that Kubrick adopted and imitated specific paintings of the period, although he agrees that Kubrick was undoubtedly influenced by a number of artists and artistic stylisations famous during the period.

Many of Kubrick’s discussions about eighteenth-century painting were with Ken Adam, his production designer, and Milena Canonero, his costume designer…He wanted to take the audience into the past, and paintings were his windows into time….the canvases served as a kind of mood board for the movie. Kubrick put together an archive of thousands of reproductions of paintings cut from books and used them as shorthand with his collaborators.99

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In addition to his painterly compositions, Kubrick relies on natural light as his only light source during filming. In order to capture natural light, Kubrick uses lenses originally developed by the Zeiss Company for the Apollo space program to capture natural light, and dark scenes lit dimly by candlelight and reflected light only.\textsuperscript{100} Philip KUBERSKI argues that Kubrick’s achievement in lighting is to create a “wavering and partial light, distant indeed from the bright floors of the space station or circular lighting in the war room, far from the fictive futures of the three previous films.”\textsuperscript{101} Kuberski writes further that these compositions are particularly striking effect indoors where the soft, pallid lighting takes on a structured, sculpting effect, channelling and sculpting the light for dramatic purposes.\textsuperscript{102} These static, but visually beautiful compositions provide a detailed example of the living circumstances of the characters, and the confines of the class system within which they are trapped. While Thackeray’s novel is full of verbose wordplay and the humorous irreverence of Barry’s narration, Kubrick forgoes the majority of action and dialogue in favour of the emotive, tonal nature of his images. The effect is to imply optically a sense of perpetual societal limitations on the inhabitants of each image.

\textbf{Figure 7: Kubrick’s Candlelit Interiors in \textit{Barry Lyndon}}

In addition to natural light the predominant visual tool utilised by Kubrick in \textit{Barry Lyndon} is the reverse zoom. Kubrick inverses the more commonly used forward zoom, often commencing a shot relatively close to a group of characters and then slowly zooming out, so that they appear small within a larger visual field. NAREMORE argued that this permitted Kubrick to avoid “fragmenting the harmonious appearance of space or compressing the

\textsuperscript{100} Phaidon, “The English paintings that inspired Stanley Kubrick.”
\textsuperscript{101} Kuberski, \textit{Kubrick’s Total Cinema}, 82.
\textsuperscript{102} Kuberski, \textit{Kubrick’s Total Cinema}, 81.
realities of time" and further, that a reverse zoom allows the spectator to “move into and away from both the absurd incongruities of Barry’s gradual rise and a complex mise-en-scène.” The aesthetic of the zoom lens allows Kubrick to capture in close-up the triviality, and tragedy of his characters and their interactions. In contrast, Thackeray’s Lyndon is replete with a number of adventures and undertakings as described by Lyndon himself. Thackeray portrays the absurdity of Barry’s situation through detailed description and the sardonic descriptions of the unreliable narrator, while Kubrick’s tableaus invite the spectator to absorb the narrative on a visual level before making specific interpretations about the characters or their motivations.

Take for example Barry’s first encounter with Lady Lyndon, locking eyes with the beautiful stranger under candlelight whilst gambling, then follows her on to a terrace, finding her gaze once again, then kissing her. Kubrick immediately cuts to a shot of the couple together in a gondola with the unnamed narrator making the hilariously astute revelation, “To make a long story short, six hours after they met, her Ladyship was in love.” This contrasts starkly with Thackeray’s description of Barry’s love exploits as described by Thackeray: “but I did not care for any of her silly prejudices, and determined to win her and wear her in spite of herself” as he essentially bullies and cajoles the Countess Lady Lyndon to marry him after losing her late husband in the novel. Kubrick, in avoiding the duplicitous reasoning for Barry’s pursuit of the countess as regaled by Thackeray, manages to include emotional resonance, exposition, and a sly comment on the absurdity of falling in love in six hours into one beautifully staged sequence on screen. In this way Kubrick again repurposes Thackeray’s source text to suggest that the artist both reshapes personal experience into “contours of imagination…and universalizes the process of time for a receptive audience.”

This method of composition, combined with narration creates a distance between film and spectator. Kubrick’s painterly tableaus suggest a blank canvas in which he invites the viewer to project their own thoughts, moods and emotions as they are evoked, much in the same way that a painting invites the same scrutiny and examination.

106 Nelson, Kubrick: inside a film artist’s maze, 184.
Similarly, *Eyes Wide Shut* relies heavily on visual elements of both light and colour to act as cues throughout the film. Early in the film, Bill and Alice Harford project a healthy, wealthy, successful, relationship, residing in a large, elegant New York apartment. Yet behind that façade there exists a loveless marriage suffering from a lack of intimacy, communication and trust as they are each separately trapped by their own salacious desires.

Schnitzler’s novella is a consistent interplay between psychosexual fantasy, dreamlike eroticism and banal reality. Kubrick plays immediately with this contrast in the opening of his film: Following the bold title card in the first scene, Kubrick titillates the viewer with a shot of Nicole Kidman from behind; bathed in warm, yellow lighting, her black gown drops to reveal her naked body. It is only a fleeting scene of titillation which is quickly erased when moments later we witness her first interaction with her husband; Taking place in the cold harsh white lighting of the bathroom, Bill fixes his suit in front of a mirror while Alice urinates in the toilet. As they make final adjustments to their clothing before going out the couple engage with each other in only the most cursory manner, barely even meeting their spouse’s gaze.
Without a reciprocal passage in Schnitzler’s novella, Kubrick manages, in a brief transition of separately lit shots, to dash the libidinous eroticism of Kidman’s disrobing, instead confronting the spectator with an immediate sense of clinical domesticity. Kubrick, in contrasting eroticism with banality, provides a telling insight into the status of Bill and Alice’s relationship only moments into the film without expository dialogue or action.

**Figure 9: The Transition Shots in the Opening Sequence of *Eyes Wide Shut.***

In keeping with the blatant contrast of eroticism and domesticity Kubrick’s presentation of actual sex throughout much of the film is also mechanical and synthetic. There is no warmth or connection in the sexuality of his characters, culminating in the frenzied, yet noticeably sterile central masquerade orgy scene. In the source text Schnitzler’s describes Fridolin/Bill’s reaction to the orgy as, “His indescribably strong urge to watch is transformed into an almost intolerable torment of unfulfilled desire.”

Visually, as the camera slowly tracks throughout scores of copulating bodies in the mansion, the scene can hardly be described as an

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107 Schnitzler, *Dream Story*, 46.
evocation of those words. Helmetag writes that the couples are faceless as they robotically engage in sex. The actors are undoubtedly young and attractive but they are similarly built, and clone-like. As such, Kubrick is not inviting the spectator to view the naked bodies engaged in sex in a pornographic or exploitative way, but rather reduces sex to a mechanical, ritualistic dance.\textsuperscript{108}

**Figure 10: The Masquerade Orgy Scene in *Eyes Wide Shut***

Kubrick, again contrasting both dream and reality plays with lighting to alter the aesthetic expectations of eroticism. The orgy is lit and coloured in yellow, red and blue hues being predominant. Alice’s “affair” as imagined by Bill is starkly lit, monotone in colour and awkwardly angled. The resolution of the images is blunt and grainy, almost like that of a pornographic snuff film. They lack light, detail, and imagination. Fray writes that the montage

includes skipped frames thus revealing a strobe effect which is very much out of keeping with the rest of the film and Kubrick’s usual “sumptuous visual aesthetic.”

**Figure 11: Bill Harford’s Vision of Alice’s Fantasy in Eyes Wide Shut**

To further juxtapose both the masquerade sequence and Bill’s sexual jealousies, Kubrick lights his New York (on an English sound stage) extensively throughout the film with festive Christmas colours and fairy lighting. With Christmas having no bearing on the narrative either in the source text or the film, the decision to set the film during this period is broad, other than to evoke the implications of the family unit during this holiday period I argue however that the choice of lighting may well have dictated the time in which the film was set. Festive lighting not only gives Kubrick easy access to glowing, radiant light, but enables Kubrick to play with and manipulate colour *within* his lighting choices. Kubrick utilise the blues, greens, and reds of Christmas but also imbues those colours with a dreamlike, otherworldly glow, adding to the sense of unreality throughout.

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In contrast, Kubrick drastically changes both lighting and colour during the penultimate scene of the film as Bill is forced to face Alice and confess to his recent escapades, saying as he weeps, “I’ll tell you everything.” No such confession is detailed in either the film or the novella. However, in Kubrick’s choice of lighting, colour and composition it is clear Bill has made a full confession as promised. In this sequence Kubrick replaces the festive lighting and colouration with cold blue and white tones that completely overtake the screen image. Without dialogue, and with complete economy of expression, Kubrick foreshadows the revelations that are now open to both Bill and Alice about their relationship.¹¹¹ Kubrick even goes so far as to foreshadow the change in mood when Bill arrives home and turns off the

Christmas tree lights, cutting off their emotive warmth and effectively accepting the harsh reality of his life and relationship.\textsuperscript{112}

**Figure 13: The Blue Tones and Hues of Confession in *Eyes Wide Shut***

I suggest that Kubrick’s emphasis and manipulation of colour is a tool utilised to maintain a degree of fidelity to Schnitzler’s novella and to spotlight specific meanings in the film.\textsuperscript{113} Kaupinnen-Raisenen and Jauffret in their 2018 study on colour semiotics and meaning describe the ability of visual cues to evoke sensation before effecting perception, in doing so:

\textsuperscript{112} The Georgetown Voice, “Turning off the Christmas Tree in Eyes Wide Shut.”

“Past experiences facilitate the process of understanding and using visual cues…colour has been lauded for its ability to not only attract but also retain attention, which enables further information processing.\textsuperscript{114}

Analysis of the notes and material contained in the Stanley Kubrick archives held in London include a number of handwritten comments made by Kubrick on written and revised editions of the adapted screenplay of Fredric Raphael. On numerous occasions Kubrick handwrites “What does the novel say?” and “Follow the novel!”.\textsuperscript{115} This suggests that Kubrick, echoing Bluestone and MacFarlane, utilised colour and light in a manner that he believed adhered to the tonal, and emotive qualities of the source text that might otherwise be described as its "spirit" without necessarily being driven by a plot change or narrative development.

Kubrick’s affinity for colour, and particularly the emotional impact of the colour red, is also evident extensively throughout \textit{The Shining}. Kubrick plays predominantly with tones and hues of red, white and blue throughout the film. In addition to the obligatory horror reference to blood, Kubrick surrounds the Torrance family with red throughout the Overlook corridors, the glossy, viscous red in the bathroom just off the bar, as well as Jack’s dull red jacket that he wears almost constantly throughout the film.\textsuperscript{116} Kubrick manipulates the conventions of both the horror genre and the source text material particularly in his treatment of blood. In one of the first examples of Danny “shining” at the Overlook Hotel, he has a vision of an elevator door opening and the entire foreground of the shot being filled with explosive gouts of crimson flowing blood. Kubrick, taking an opportunity to create Danny’s vision without specific reference to the novel, creates a scene that aggressively seeks to evoke a response of terror from the spectator. The elevator, hallway, and eventually the lens of the camera itself is covered by sloshing waves of blood. We, along with young Danny, are completely consumed by the horror about to befall his family. With this famous concise piece of imagery (incidentally used as a standalone trailer for the film) Kubrick reduces the need to resort to as many of the moments of “shining” Danny has throughout the novel. We as spectators are acutely aware of the extreme horror and violence that this young boy is envisioning.

\textsuperscript{114} Vambe and Rwafa, “Exploring the communicative function,” 43.
\textsuperscript{115} Grant Malfitano, Access to Stanley Kubrick Archives, University of Arts London, September, 2017.
Figure 14: Blood Reds Throughout the Overlook Hotel in *The Shining*

Taken further, and in comparison with his interceding war film, the dialectical chromatics of *The Shining* and *Eyes Wide Shut* are a variation on the dialectic of reds and blues of *Full Metal Jacket*. Here Kubrick used a polarity of blues and reds. Blues are particularly prevalent during the opening act throughout the instruction and transformation of young men into Marines. The outdoor light has no particular weight or heft, leaving the barrack entirely to Hartman’s enforcement of new rules of reality. At night, fluorescent ceiling lights provide illumination, but no sort of opposition or alternative to Hartman’s rule. Scenes of revenge are lit with blue-filtered moonlight or outdoor lamplight. When Leonard is punished by his squad, the bluish light echoes the brooding light in which Bill confesses to Alice in *Eyes Wide Shut*. It is suggestive of a distinctive emotional reality, a surreal atmosphere somewhere between outdoor and indoor illumination.

Leonard’s suicide sequence is similarly cast in white/blue light. Hasford’s narrative, told from Joker’s point of view is detailed, including reference to a grin that could certainly be
interpreted as being “Kubrickian” writing, “Leonard is grinning at us, the final grin that is on the face of death, the terrible grin of the skull. The grin changes to a look of surprise and then to confusion and then to terror as Leonard’s weapon moves up and back and then Leonard takes the black metal barrel into his mouth. NO! Not—” Blue light fills the room when Pyle shoots Hartman and then himself. The predominance of blue establishes the cold, bitter frustration suffered by Leonard as he disintegrates before our eyes.

Figure 15: Private Leonard “Pyle” Moments Before Suicide in Full Metal Jacket

In the second act Amy Nolan notes the chromatic dynamism switches from the “cool blue of violent instruction” to “its opposite on the colour wheel.” Here Kubrick reverts to the primary colours of war. Shades of green intersect with reds and oranges of bursting shells, bombs, fireballs, and burning buildings. The concluding shot of the film shows the black silhouettes of the US Marines withdrawing from the combat zone. Houses burn in the background and the soldiers are shown in black silhouette, carrying their weapons, representing men who have lost their identities due to the situations they have been placed in. Private Joker, having succumbed to the horrors of war and his own metamorphosis into a soldier takes on grotesque form (“born again hard”), indicative in the lyrics of the Mickey Mouse theme; "Who's the leader of the club that's made for you and me." The Private and his fellow soldiers do not progress as men but regress into the hierarchy of soldiers, battle and war. Kubrick’s final statement is a stunning juxtaposition against the marching song the

117 Gustav Hasford, “The Short-Timers,” Montclair State University, Part 1, 12-13
Marines are chanting, The Mickey Mouse Club March, a powerful symbol of youth, capitalism, and Americana which will be discussed at length in Chapter 3.119

Figure 16: The Concluding Shot of Full Metal Jacket

Closing Thoughts on Visual Imagery

Across his last four films, if not his entire film oeuvre, Kubrick’s camera was a self-conscious narrative device, borrowing, intersecting, and transforming elements of each source text, and conveying both tone and mood, eliciting an emotional response from the viewer. Through precise, dense composition, movement of camera and evocative lighting/colour use, each frame is maximised in terms of its emotional content. In conjunction with his oblique approach towards narrative construction as discussed in Chapter 1, I argue that Kubrick’s visual approach supports the proposal that neither fidelity or core attributes of the source texts were essential by Kubrick unless they in some way align with his directorial vision. Consistencies across Kubrick’s visual choices reflect the intersecting nature of modern adaptations, and his ability to balance the relationship between source and film, without presupposing the hierarchical position of literature over film.

As suggested earlier, Kubrick’s meticulous control of the image, either static or moving suggests that his overarching view of adaptation fluctuates primarily between the "pluralist", "transformation" and "materialist" forms of adaptation referred to in Chapter 1. Kubrick

acknowledged his source material in varying degrees, as well as sharing an acute awareness of the endless possibilities in adapting material, the need for a varied approach, and the need to adopt advances in technology as an adaptive method, whilst still exploring and maximising existing film techniques.
"I once asked him (Kubrick) why he so often did a lot of takes. He said it was because actors didn't know their lines. And he talked about Jack Nicholson shooting and after take 3 or 4 or take 5 you'd get the Jack Nicholson that everybody knows and most directors would be happy with. And then you'd go up to 10 or 15 and he'd be really awful and then he'd start to understand what the lines were, what the lines meant, and then he'd become unconscious about what he was saying. So by take 30 or take 40 the lines became something else." Stanley'd say: 'I don't know how to do it. People don't do their homework, the only thing I can do is spend time doing multiple takes while the people are learning what their job is supposed to be."¹²⁰ – Matthew Modine.

Figure 1: Kubrick, Cast and Crew on the Set of The Shining

Stanley Kubrick's reputedly icy relationship with actors, as well his regular insistence on repetition of takes continues to loom large in the director's mythology. As a result, Kubrick, perceived to be a calculating technician with a background in photo-journalism is not considered to be an "actor's director" in the vein of both predecessors and contemporaries such as Elia Kazan and Sidney Lumet who, having spent their formative directorial careers in theatre, directed heavily dialogue-laden films focussed primarily on performance. These dynamic, emotive, naturalistic performances sprang from the emergence of method acting in

the late 1950's, 60's and 70's, along with the rise of sensitive, introspective performers like Marlon Brando, James Dean, and Montgomery Clift.

Based in part upon a system created and developed by acting teacher and theatrical figurehead Constantin Stanislavski, the "method" system encourages actors to explore the emotional inner lives of their characters and utilize emotional memory to create a realistic performance both verbally and physically. In the 1920s, a friend and colleague of Stanislavski's, Lee Strasberg, developed and expanded his own version of this system, advocating not only for the use of memory, but the integration and immersion of the entire physique and senses. Strasberg's method implored his exponents not merely to play a character, but to become the character. Conversely, Kubrick's use of actors did not rely upon or utilise the emotional, naturalistic techniques inherent to the Stanislavski or Strasberg styles. Nor did Kubrick's performers receive acclaim and industry accolades, with only four of his films receiving nominations or wins in acting categories for either the Academy Awards or the Golden Globes, *Spartacus*, *Lolita*, *Dr. Strangelove*, and *A Clockwork Orange*. This is not to suggest that the performances in Kubrick films went without recognition, as many actors in his films gave performances that garnered a reputation over time, eventually becoming iconic and, at times, notorious.

Screen actors and their performances have not received significant focus in the various iterations of Adaptation Theory, nor have they traditionally been thought of as being key elements in the adaptation process. I propose however, that performance is a critically important component for an adapter to consider and is something to which Kubrick gave a great deal of attention. Further, understanding the nuanced elements of a hallmark "Kubrick performance" is integral in understanding the director's process of adapting the source text, and in shaping the narrative he intended to bring to the screen.

Theorists such as Carnicke, Naremore, Flood, Baron and Carson have sought to dissect the ways in which an actor uses both their body and voice during performance to contribute to overall film meaning. Sharon Carnicke focuses on the subtle aspects of acting and performance in collaboration with acting with all other facets of film production. Physical movement and gesture form a substantial part of her analysis: "Close analysis of how screen

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122 Bilgrave and Deluty, “Stanislavski’s Acting Method,” 331.
actors gesture, move, control tempo and rhythm, use language and sound, and inflect and articulate their lines complement more traditional studies on the power of montage.\textsuperscript{124}

Performances in Kubrick's films oscillate between displays of blank blandness such as Keir Dullea in \textit{2001: A Space Odyssey} and Ryan O'Neal in \textit{Barry Lyndon}, to grandiose, cartoonish caricatures like Peter Sellers in \textit{Dr Strangelove/Lolita} and Jack Nicholson in \textit{The Shining}.\textsuperscript{125} Despite contradictory styles, there are a number of hallmarks of Kubrick performances repeated by actors from film to film. These features are indicative of Kubrick's directorial style, forming the basis of the third Kubrickian Tenet of Adaptation: "Performance and Performer". This KTA utilises and expands primarily upon the work of Aaron Taylor, whose examination of the performances across Kubrick's filmography provides a suitable framework and basis for the development of this theory. Components of this KTA include facets of performance that have been identified by Taylor, Strategic Improvisation, Excessive Ostensiveness, Expressively Neutral Action, and Artificially Immobilised Expression.\textsuperscript{126} Expanding and developing upon Taylor I propose that Kubrick also employs Deliberate Vocalisation, Casting, and lastly, Director Interaction and Demeanour as the final adaptive components of this KTA.

As discussed in the Introduction, recent trends in Adaptation Theory have moved away from the dichotomous question of transference and fidelity in the film/literature relationship towards a focus on multidirectional transmedia flows, concentrating less on what is lost during the translation from page to screen, with greater emphasis on what the adaptation can add in its interpretation and reimagining. Chapters 1 and 2 posit that throughout his last four films, Kubrick was aligned predominantly with the later intertextual adaptation theorists, prepared to not only delve loyally into the original text, but depart from it where deemed necessary.\textsuperscript{127} I propose in this chapter that Kubrick's manipulation of performance was not wholly aligned with any one particular era of Adaptation Theory or theorist. Further, it is my view that Kubrick managed to balance between the three most modern paradigms of Adaptation Theory and discourse described by Karen Kline, these being the pluralist, transformation and materialist forms of adaptation. Kubrick's work with actors as a tool of


\textsuperscript{127} Kline, "The Accidental Tourist," 73-74.
adaptation invokes the work of Linda Hutcheon, more specifically, the notion that the source text should retain a degree of flexibility and an ability to be altered from its source.128

**Strategic Improvisation – Director Treatment and Demeanour**

The first and perhaps most infamous component of Kubrick’s direction of actors is his propensity for extensive amounts of takes and re-takes. Numerous comments by actors and crew who worked closely with Kubrick suggest that his arduous, gruelling method of repeated takes was a strategy that ultimately benefited performances. Ryan O’Neal wrote in his diary at the time of filming *Barry Lyndon*:

> God, he works you hard. He moves you, pushes you, helps you, gets cross with you, but above all he teaches you the value of a good director... Stanley brought out aspects of my performance and acting instincts that had been dormant. I had to deliver up everything he wanted, and he wanted just about everything I had.129

In stark contrast to the in-depth psychological urgings of directors like Elia Kazan, Sidney Lumet, and Francis Ford Coppola, Kubrick often avoided discussion of character psychology and was reluctant to give specific instructions to his actors on character interiorities. Somewhat perversely however, a method of restricted feedback allowed his actors time to explore the process and its smallest iterations repeatedly, providing a luxury not commonly seen in other film productions. Nicholson, during the production of *The Shining* developed an understanding of the lack of feedback and instruction that he would receive from his director: “Stanley and I would be discussing behaviour, and many times he’d say, ‘Well, you’re a lunatic, you know. . . That’s the reason.’”130 Conversely, Shelley Duvall described her work with Kubrick as “excruciating” and “unbearable.”131 During her performance as Wendy Torrance was Duvall was told, “You’re the actress, do something brilliant” following her futile request for detailed and specific instructions from her director.132

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130 Interview with Jack Nicholson, SK/19/1/2/4/1, Grant Malfitano, Access to Stanley Kubrick Archives, University of Arts London, September, 2017.
In addition to the removal of time constraints and overt direction, observations provided by his cast and crew suggest that Kubrick did not consider himself or his production to be enslaved to the screenplay, with the writing and re-writing process often continuing throughout principal photography, thus having an effect on the fluidity of his actors’ performances. This is evident in Vivian Kubrick’s 26-minute documentary on *The Shining* where script rewrites on carefully coded colour pages appear to be taking place daily.\(^{133}\) Kubrick’s surprising flexibility suggests that he allowed input and participation from actors in the process where he believed that their particular skill set was well suited. A prime example of this is Peter Sellers, known for his extensive improvisation talent and skill in imitation, Sellers was permitted to participate extensively in additional dialogue and improvisation by Kubrick in both *Lolita* and *Dr Strangelove*.\(^{134}\) In *Full Metal Jacket* Kubrick happily permitted the participation and inclusion of vast amounts of improvised dialogue by R. Lee Ermey. Hired initially as a technical advisor, Ermey, who had been a real life military sergeant impressed Kubrick by ad-libbing a wildly colourful collection of insults in a 15 minute audition tape resulting not only in Ermey being given the role but in writing approximately 150 pages of insults that were “cherry picked” to use throughout filming.\(^{135}\)

Despite the confusion and frustration suffered by the actors, vast quantities of takes ensured that Kubrick had at his disposal an array of different performances within each sequence and

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133 “Making ‘The Shining’,” YouTube, last modified 6 April, 2016, https://www.youtube.com/watch?v=FQVvhj2dwK4&t=150s
scene. In *Eyes Wide Shut* Tom Cruise was reportedly made to walk through a door 90 times before Kubrick was satisfied. The now infamous grand staircase scene in *The Shining* in which Jack menacingly stalks Wendy up the staircase while she swats at him with a baseball bat, was filmed 127 times. Scatman Crothers, who plays the indefatigable Halloran was driven to tears filming a simple scene of the camera pushing in on his face more than 60 times, and the scene with Danny Lloyd in which the child's powers of precognition are first described was filmed just under 150 times.\textsuperscript{136} Extensive takes in *The Shining* are evident in the fact that Kubrick shot more than 1.3 million feet of film on *The Shining* with a shooting ratio of 102:1 compared to a typical 5-15:1.\textsuperscript{137} It is possible then to consider that somewhere in the vast Warner archives, or indeed the archives of the Kubrick estate, there exists an entire Jack Nicholson performance of Jack Torrance that is quiet, brooding and restrained, or a Ryan O'Neill performance in *Barry Lyndon* that is emotive and energetic.

Indeed, Kubrick had a history of combining and juxtaposing unpredictable interpretations during line readings, as he had reputedly done with the performance of George C. Scott during the shooting of *Dr Strangelove*. To the actor's chagrin the final edit of the film pieced together Scott's performance from a collection of hyperbolic takes that the director had reportedly assured the actor would not be used. These takes ultimately crafted a slapstick, comedic performance that Scott did not foresee. Nicholson's inflated, hyper-stylised performance in *The Shining* is devoid of the moral arc and extensive character development that King includes in his novel, where the author describes Jack Torrance as "obviously a man who wants to be good, and that's what makes the tragedy work."\textsuperscript{138} Nicholson's performance however, is hyperbolic with Jack arguably displaying signs of being somewhat unhinged from his very first scene at the Overlook Hotel.

In this way Kubrick's obsessive pursuit of repeated takes, and willingness to facilitate an environment without time pressure allowed his actors to explore the nuances of their performances beyond the stipulations of the screenplay or source text. This suggests that Kubrick was determined not to be bound to the source in a traditional transference sense within Kline's paradigm. In contrast, Kubrick's flexible approach to improvisation and exploration is more suggestive of Kline's "Transformation" paradigm in which the source is

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\item Gitell, “Let’s try that again.”
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considered to be raw material and the film becomes an artistic work in its own right.\textsuperscript{139} The freedom afforded to Kubrick's actors, whether the bulk of it ultimately ended up on the cutting room floor gave each performance the opportunity to develop the adaptation into a separate artistic work, transformed into something “new and different.”\textsuperscript{140}

\textbf{Figure 3: R. Lee Ermey as General Sergeant Hartman in \textit{Full Metal Jacket}}

\begin{figure}[h]
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\includegraphics[width=\textwidth]{fullmetaljacket.png}
\caption{R. Lee Ermey as General Sergeant Hartman in \textit{Full Metal Jacket}}
\end{figure}

\textit{Director Demeanour and treatment}

Vivian Kubrick’s behind the scenes documentary of her father working on \textit{The Shining} provides fascinating, if all too scarce, footage of the director interacting with his actors.\textsuperscript{141} Often engaged in productions over the course of many months and in some films for over a year, there is a degree of intimacy verging on claustrophobia that is evident in Vivian Kubrick’s film. Duvall’s interactions with Kubrick show the actress frequently to be the subject of Kubrick’s temper and frustration. Duvall would go on to describe the torturous experience of a long production as “Groundhog Day.”\textsuperscript{142} In the documentary Duvall is pale, claims to be losing hair and is constantly asked by Kubrick to act in a state of heightened terror, every day – take after take after take after take.\textsuperscript{143} Duvall was interviewed by film critic Roger Ebert in 1980: “Going through day after day of excruciating work was almost

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\textsuperscript{139} Kline, "The Accidental Tourist," 74-75
\textsuperscript{140} Kline, "The Accidental Tourist," 75
\textsuperscript{141} This, despite the existence of unreleased documentary footage that Vivian Kubrick similarly shot for \textit{Full Metal Jacket} held by the Stanley Kubrick Archive at the University of Arts London.
\end{flushright}
unbearable…Jack Nicholson’s character had to be crazy and angry all the time. And in my character I had to cry twelve hours a day, all day long, the last nine months straight, five or six days a week. I was there a year and a month.”

Duvall’s committed performance as Wendy failed to win over Stephen King. His dislike of Duvall’s Wendy resulted in him casting Rebecca De Mornay in his television miniseries adaptation. De Mornay is blonde, alluring and more attractive than Duvall in the traditional Hollywood sense. While King believed he wrote Wendy to be tough and resourceful, Kubrick instead pushed his actress to the brink of exhaustion and breakdown. It is far too long a bow to suggest a direct connection between Duvall’s burgeoning mental health issues in recent years and her relationship with Kubrick, but it is at least worth noting that Duvall, through all her mental struggles, has consistently maintained her version of the immensely difficult time that she had under Kubrick’s direction.

In contrast, Sterling Hayden, having worked with Kubrick twice in The Killing and Dr Strangelove, recalled a positive experience working with Kubrick and the benefit of having a director generous with time to explore the potentiality of performance, saying:

I went through the worst day of my life the first day on the picture, because I began to blow in my lines and I went 48 takes at Shepparton studios…I can’t even do one damn line, and I’m pouring sweat and they’re mopping me off…I finally got up I couldn’t take it anymore and I walked up to him and I said “Stanley I apologise to you” and he said this to me, one of the loveliest things any man has ever said to me in my life. He says “Sterling I know you can’t help what’s going on and you know I can’t help you. But the terror in your eyes on your face may just be the quality that we want in this jackass General Jack Ripper. If it is not, come back in a couple of months and we’ll do it all over again.”

There is further insight to be found in Kubrick’s approach towards authorial control and collaboration in his unique, career spanning relationship with his assistant Leon Vitali. Vitali, now acknowledged in the 2018 documentary Filmworker, first performed for Kubrick as Lord Bullingdon in Barry Lyndon as a burgeoning film actor working his way into the British film industry. Despite a well-regarded performance, Vitali chose largely to abandon his acting

145 “Sterling Hayden recalls working w/Stanley Kubrick on The Killing & Dr Strangelove, Last Modified October 6, 2014, https://www.youtube.com/watch?v=Z0yZMFfGJ3A.
career to become an immensely dedicated assistant to Kubrick for the remainder of Kubrick’s career. Vitali spent 23 years holding a job technically described as assistant. He put in 36-hour stints in editing rooms, and coached actors. He personally cast Danny Lloyd in *The Shining* and was often directed by Kubrick to terminate the employment of actors when Kubrick deemed they were no longer necessary. Upon the release of *Filmworker*, Vitali, when questioned about Kubrick’s approach to working with actors, stated: “A lot of actors enjoyed working with him. And you know, it’s curious because they’ve sort of said, ‘Well, he didn’t direct me at all.’ And I think what they mean is, they didn’t have a director who said, ‘Do this now. I want you to explode at this point.’ Stanley never did that.”

The contrast between Duvall, a determined yet vulnerable performer, and Vitali, the ever-present assistant could not be more apparent, suggesting that Kubrick was varied and inconsistent in his interplay and the interrelationships he had with his colleagues. What is abundantly clear is that many actors relished the opportunity of having multiple takes, the opportunity to ad-lib, and the frustrating benefits of a director not chained to a source text or providing extensive feedback as to where performers could push the characterisation.

*Excessive Ostensiveness*

This KTA refers to an actor’s commitment to the presentational, external facet of his or her performance. Taylor describes extensive ostensiveness as taking place when actors engage in pacing, gestures, movements and expressions in a way that is outside the realms of naturalism and expected behaviour of a person in that situation. In this way the performance is externalised rather than internalised in the way that had been purported by Stanislavsky and Strasberg’s Method teachings. I argue that an externalised performance attracted Kubrick in that it thwarts access for the spectator into the motivations of a character. In much the same way that Kubrick played with ambiguity in both plot and visual technique, he also directed performances that give little away in terms of transparency, internalisation and motivation.

Kubrick directed a number of externalised performances from early in his career, particularly in both *A Clockwork Orange* and *Dr Strangelove*. Malcolm McDowell’s performance as Alex is imbued with all manner of physical ticks, movements, expressions and gestures.


tendency reaches a stylistic zenith with Jack Nicholson’s performance in *The Shining*. As alluded to earlier, the scene on the grand staircase is particularly striking both in terms of the menace and barely controlled rage that Nicholson plays with his facial expressions, posture and physical gesticulations, as well as Wendy’s emotional and physical terror. Carnicke describes many of the exaggerated motions, ticks and articulations of Nicholson, in her summary of the famous staircase sequence, stating:

He walks forward with confidence. His advancing form and his sweeping arm gestures allow him to occupy a maximum amount of space... He opens his eyes wide. His lips stretch into grimaces, his eyebrows move up and down, his fingers articulate his thoughts as precisely as his lips. Nicholson speaks with strong vocal energy throughout, using clear and precise articulation... as his mouth forms the vowels and his teeth bite down on the consonants.¹⁴⁸

Figure 4: Jack Nicholson, Malcolm McDowell and Shelley Duvall Performing to Excess

It is my view that Duvall’s performance is equally important to the balance of this scene. Duvall, in contrast to Jack’s twitchy freneticism, is a picture of abject terror. Wearing plain, brown overalls over a green check shirt, Duvall looks almost childlike, as she is slumped, narrow shouldered and vulnerable in her posture. She clutches the bat weakly, swinging it without power or authority as she shambles and shuffles backwards up the staircase. Her hair lays dank and lifeless against her forehead and face which is matted with both sweat and tears as she holds an almost permanent, tooth filled grimace of impassioned fear. While Jack is precise, menacing and articulate in his comments, Wendy sniffs and coughs out her dialogue, barely able to speak through her shallow breaths. There is no such sequence in King’s novel, but it is a unique and subversive play by Kubrick to establish the level of danger rising exponentially at this point of the film. Duvall, in her elevated position on the

staircase, should be in the more powerful position, but Kubrick cleverly reverses that convention while maintaining a stomach-churning degree of menace.

A further example takes place earlier in the film during Jack's confession-like conversations with ghostly bartender Lloyd in the Gold Room. As a standalone example of what Steven Spielberg described as "a great Kabuki performance." Nicholson plays gleefully with his emotions and expressions throughout the scene. In describing the "accidental" incident of domestic violence against Danny he surveys the room for judgmental eavesdroppers, slowly, with hyperbolic expressions, licking his lips and patting the bar. Nicholson wavers between secretive confession and indignant justification blurring, "the little fucker had thrown my papers all over the floor." Carnicke argues that Jack's erratic performance makes it difficult to read his exact feelings for his son. At one moment, comically grinning, arching his uniquely angled eyebrows he says, "I love the little son of a bitch" and then with slow hyperbolic sincerity, "I'd do anything for him. Any fucking thing." Nicholson, with his grandiose affectations and expressions creates a great deal of noise, arguably without a great deal of substance. This is neither a criticism of the performance, nor is it detrimental to the film. Nicholson's performance retains a degree a mystery because of the hyperbolic nature of his performance. We as spectators are left to ponder the questions of who Jack really is, and why he has become such a monster. We question the reasons for this cataclysmic family breakdown – with both supernatural and real world causes as possibilities.

**Figure 5: Jack Nicholson's Facial Gymnastics in The Shining**

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Expressively Neutral Action

Frequently utilised by Kubrick throughout his career, the third performance component of this KTA is described by Taylor as an affectless facial expression from the performer that is nearly impossible to scan in order to intuit identifiable mental states. Tom Cruise’s performance in *Eyes Wide Shut* is a pertinent example as the actor’s delivery and demeanour is wholly static, restrained and restricted, playing against his persona both as an actor and as a celebrity. Nicholson's performance in *The Shining*, as discussed throughout this chapter, is kinetic and highly energetic, yet both men are equally stylized in their work. Cruise's wilfully ambiguous acting is subdued but should not be interpreted as being more naturalistic than Nicholson's theatricality.

Carnicke emphasises the importance of this component in her lengthy analysis and comparison of performances in both *The Shining* and *Eyes Wide Shut*. In a pivotal early scene following perfunctory lovemaking, Alice, under the effect of marijuana paces around the room while Bill sits idle listening intently to what appears at first to be inane conversation, but then transforms into something far more potent. Alice details a brief encounter with another man that had the potential to be adulterous. While Kidman delivers her dialogue with
colourful intensity, Cruise listens from the bed. Rigid and silent save for some shifts in his gaze and a clenching of his jaw he maintains an almost completely expressionless face.\textsuperscript{150}

Aaron Taylor also identifies Cruise playing considerably against type here.\textsuperscript{151} Forever cast as a man of energy and action, Cruise sits stiff and upright on the bed, whilst Kidman wanders the room in her underwear, looking unstable on her long, lithe legs, the emotional confession almost cathartically spilling out of her. Cruise suppresses movement, barely breathing or blinking as he listens to his wife. Cruise focuses his eyes outward and holds his lips in a neutral position, shifting his eyes and clenching his jaw in an infinitesimally small gesture of response.\textsuperscript{152} Kubrick eschews much of the dialogue contained in this sequence in the Schnitzler source text, proffering more questions than answers. In the novel, Schnitzler's Fridolin (Bill) reacts physically to what he is hearing, "Fridolin got up, paced up and down the room a few times", "He drew her hand to his lips, his mouth twisted in a sneer."\textsuperscript{153} Further, as discussed in Chapter 1, Fridolin confesses in lusty detail. In contrast to Kubrick, Schnitzler openly reveals and lays bare all of the jealousies between the couple. Showing restraint, Kubrick prefers to focus on what his characters do not say, what they can't say, and what they may want to say but are unable. Even in the final scene of the film, after Bill has made a full confession to Alice off screen there is a palpable tension between the couple as they go Christmas shopping with their daughter. Schnitzler closes his novella with a sense of hopeful resolution:

"What shall we do now, Albertina?"
She smiled, and after a minute, replied: "I think we ought to be grateful that we have come unharmed out of all our adventures, whether they were real or only a dream."
He was on the point of saying, "Forever," but before he could speak, she laid her finger on his lips and whispered, as if to herself: "Never inquire into the future."\textsuperscript{154}

Whilst Kubrick retains a scattering of Schnitzler’s dialogue, the closing conversation between Cruise and Kidman is noticeably more blunt:

\textbf{Alice:} "You know, there is something very important that we need to do as soon as possible."

\textbf{Bill:} "What's that?"

\textsuperscript{150} Sharon Marie Carnicke, “The Material Poetry of Acting,” 23-24
\textsuperscript{151} Taylor, “Blind Spots and Mind games,” 22.
\textsuperscript{152} Sharon Marie Carnicke, “The Material Poetry of Acting,” 23-24
\textsuperscript{153} Schnitzler, \textit{Dream Story}, 7.
\textsuperscript{154} Schnitzler, \textit{Dream Story}, 99.
Alice: "Fuck."

Rather than philosophising or pontificating with flowery dialogue, Kubrick instead closes the narrative by focussing on Kidman as she blandly and bluntly states that the couple must now have sex. By bluntly stating “fuck,” a word loaded with both lust and eroticism, very little is actually revealed in terms of the prospect of reconciliation that Bill and Alice have in moving their relationship forward.

Figure 6: Tom Cruise, Still and Expressionless in *Eyes Wide Shut*

Similarly, perhaps foreshadowing the performance by Tom Cruise, Ryan O'Neal's blank expression reaches the level of a mannequin in *Barry Lyndon*. During the film's slow, stately pace Kubrick draws out scenes to their very limits. He requires most of the actors, particularly Berenson (Lady Lyndon) and O'Neal, to maintain controlled masks of social decorum and restraint as he builds very quietly to the few scenes involving physical and emotional outbursts. Naremore argues that Kubrick's preference for blank faces, stillness and the reverse zoom invites us as spectator to observe, mull and consider a piece of art as we would hang on a wall or on a canvas. The disquieting reverse zoom forces the viewer to search for meaning within the blank canvas of actor faces. Reaction shots of Barry in close-up frequently reveal a disquieting blankness. For example, during the climactic pistol duel with Lord Bullingdon, he registers no discernible reaction to the distress of his nemesis, even as his peers avert their eyes from the vomiting combatant in disgust. After Barry spares his opponent's life by firing into the ground, Bullingdon declines to return the favour and orders the duel to continue. Barry's reaction, however, does not change from the previous close-up.

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This again suggests that Kubrick was not interested in having his actors simply perform dialogue derived from the source text and behave in a manner that can be interpreted as mere transference of the written word to the screen. Thackeray's novel is verbose and witty, narrated by Barry in a digressive, boisterous fashion. The novel is densely constructed, filled with episodic adventures which Kubrick omitted. These omissions shift the emphasis in the narrative away from description and action in Thackeray's prose to the still, almost mesmeric performances in Kubrick's film. In terms of characterisation Kubrick's Lady Lyndon could hardly be more different from Barry's love interest in the source text. The Countess is fragile, melancholic and beautiful in the film, showing reserve and stillness similar to Barry's dour demeanour. In the novel, she gratifies Barry's cruelty with tearful entreaties for kindness, Miller puts forth the argument that the shift in emphasis by Kubrick directs the focus towards the inner life of the characters, however difficult that inner life may be to identify and understand:

By deleting Thackeray's most involved episodes, Kubrick places the film's emphasis on the protagonist's inner life; we attend to Barry's feelings and responses, not his actions. Kubrick's changes in Thackeray's story emphasize Barry's passivity: the
film's hero seems incapable of the self-seeking ingenuity that inspires the career of Thackeray's Barry.  

The omniscient, unnamed narrator discussed in Chapter 1 differs substantially from Thackeray's source text, at times undermining and emphasising the imagery on screen, in particular the almost expressionless performances given by the actors. The narrator labours to describe Barry's inscrutable emotions. As Taylor argues, "The information conveyed by the narrator would be impossible to decipher from Barry's expression, which is essentially blank," and so "we must take the narrator's word that this is what Barry is thinking." I agree with this summation by Taylor, taking as an example the scene where the narrator seeks to defend Barry saying, "Barry had his faults but no man could say of him that he was not a good and tender father." In this way Kubrick cleverly uses the narrator to provide some emotional emphasis in circumstances where the performance itself may not clearly indicate it.

The combination of unknown narrator and purposefully blank performances of actors both in Barry Lyndon and Eyes Wide Shut suitably fits within Karen Kline's pluralist paradigm where differences between source text and film remain acceptable on the basis that a balance is found between the two opposing narrative vehicles. Of central concern from this critical perspective is the film's ability to exist in its own right but also to convey such qualities as the novel's mood, tone, and values, which Kubrick arguably sought to do for Barry Lyndon and Eyes Wide Shut in particular. Kubrick's restrained performers were not directed merely to avoid telling the story of the source novel, but to allow for viewer interpretation whilst still retaining the core of the source.

Artificially Immobilised Expressions

Kubrick's repeated use of what became known as the "Kubrick Stare" not only sought to convey the emotion and tone of the source text but serve as a shorthand communique to the spectator whose interpretation is informed by having seen Kubrick's actors repeat this performative style previously. The distinctive stare, with mouth open, jaw angled down, and eyes looking directly ahead is disturbingly primal. It reveals cold, silent communication,
mental disintegration and the slide from sanity to insanity. At its basic level, the viewer may interpret a character development, or change in narrative from having seen it in previous Kubrick films. For example, having seen Jack Nicholson’s complete mental disintegration in *The Shining* the spectator may understand and accept that D’Onofrio’s Leonard has capitulated mentally merely by viewing the identical expression he adopts in *Full Metal Jacket*. Nicholson and D’Onofrio adopt similar characteristics, expression and positioning in these shots to convey similar emotions for their respective characters. The stare is treated primarily as a static composition when Leonard has been transformed into a killing machine in *Full Metal Jacket*, and when Jack Torrance loses his last vestige of sanity as the caretaker of the Overlook Hotel in *The Shining*. Instead of opting for a scene of either action or dialogue to convey the mental demise of these characters, Kubrick presents a single, almost completely still image, save for a slow camera zoom. Authors Hasford and King each spend significant time explaining the mental state of their characters through interaction between characters and internal monologue. Kubrick, however, economises and reduces the development of both character and narrative into a single shot with almost imperceptible movement.

Kubrick is not unique in being self-referential as a director. However, I argue that in his willingness to adopt a stylistic shorthand Kubrick moves further from the source text, stamping the film with his own directorial authority and separating the film as autonomous auteur art as described by André Bazin. Thus, in the use of a single visual technique across three films Kubrick evokes the paradigms of intertextual and re-materialisation. This is evident in Kubrick’s reliance on visual communication which bears ties to the source material not at the level of narrative or plot development, but at a more abstract, emotional level. The expression of the actors, how they are framed, how they are lit and the position of the actor in the frame convey some of the more intangible elements of the source text, including both mood and tone.

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Figure 8: Jack Nicholson's "Kubrick Stare" in *The Shining*

Figure 9: Vincent D'Onofrio adopts the “Kubrick Stare” in *Full Metal Jacket*
Deliberate Vocalisation

In addition to the components and sub-components identified by Aaron Taylor and Carnicke in particular, I propose Deliberate Vocalisation as an adaptive tool used by Kubrick to craft the performances of his actors. As will be discussed in Chapter 4, Kubrick's use of both music and sound design are critical elements of narrative structure and the delivery of meaning in his films. Kubrick's use of dialogue, however sparse and infrequent, became an identifiable hallmark within his films and an essential tool of expression in terms of pacing, volume, inflection and cadence. Kubrick utilised and manipulated dialogue as being central to his particular storytelling aims: take for example the great lengthy silences and space jargon in 2001, the Nadsat slang of A Clockwork Orange, and the military-specific infantry language in Full Metal Jacket. Kuberski argues, and I agree, that Kubrick “disables cinematic speech and strips it of its pretensions of intimacy, transparency and authenticity.”

Taking Kuberski's theory further, I propose that Kubrick stripped dialogue of its theatricality, pretension and often, authenticity. Kubrick's actors do not deliver dialogue in the traditional sense of story exposition, or character development, nor do his characters deliver dialogue in the normal cadence and pacing as exists in reality. Kubrick's actors often deliver their dialogue slowly, deliberately, and without affect, giving the viewer the perception that time moves incrementally, or further that time is irrelevant to the development of the narrative. Kubrick suggests that he may not have trusted spoken dialogue as an effective communicator on film, or at minimum, that he opted for other filmic components to work in conjunction with dialogue, awakening a sense of unease and tension in the viewer.

Amongst the four films focused on in this thesis, Eyes Wide Shut serves as Kubrick's most fully realised manifesto on the inadequacy of language and dialogue in communication and understanding. The long, drawn out sequences create an eerily paradoxical experience of both waking and sleeping time. The film is filled with allusion and intent without action. The dialogue and lengthy, disquieting pauses between dialogue play with the perception of time in the viewer's mind, the development of the narrative and the sense of ambiguity in both the characters and their interactions. Take for example the lengthy scene in which Bill is interrogated by the Elegant Man whilst attending the orgy. The following dialogue takes place over the next 90 seconds:

**Elegant Man:** May I have the password please?

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161 Kuberski, *Kubrick's Total Cinema*, 140.
Bill: Fidelio

Elegant Man: That's right that is the password for admittance. But may I ask, what is the password for the house?"

Bill: The password for the house?

Elegant Man: Yes

Bill: I'm sorry I...I seem to have forgotten it.

Elegant Man: That's unfortunate because here it doesn't matter whether you have forgotten it or if you ever knew it. You will kindly remove your mask.

The pacing of the dialogue, and pauses of silence in between are lengthy, considering the small amount of actual talking that takes place during the scene. Kubrick escalates the feeling of tension and anxiety, through staging, the imposing masks and costuming as well as the placement of Ligeti's piano music in the background. In addition to these components I argue that the unusually slow delivery of dialogue increases the sense of tension. As the performers are masked and cloaked there are no other cues as to emotion other than the tone of their vocals and the pacing of their delivery. Thus, time moves abnormally in this sequence, nor does the filmmaker appear to be using time as a guideline or motive for the progress of the narrative.

Kidman, who has some of the more naturalistic dialogue throughout the film, also gives nuanced vocalisation. She stretches syllables and vowels to a point where their semantic value is almost surpassed by their value as pure sound. This enables Kubrick to draw out the power of sound and dialogue as a transformative force. Jayamanne expands upon this notion: “What is wonderful to see here is the agility of Alice/Kidman bifurcating time (creating multiple micro-series), ornamenting it at each instant, creating a range of micro-affects, sensations and emotions while poor Bill sits high on the bed frozen in a catatonic stare.”

Alice’s impulsive, girlish bursts of laughter are described by Jayamanne as being one such “micro-movement” which manages to infect the movement of Kubrick’s usually very steady camera, as it drops to mimic the movement of Kidman’s body as she slumps to the ground in hysterics.

Frederic Raphael in *Eyes Wide Open* recounts his experience working with Kubrick. Raphael openly laments that a great deal of his dialogue was omitted and ignored by Kubrick. Indeed an examination of the annotated, written and re-written screenplays in the Stanley Kubrick archive reveal a number of telling comments made by the director seeking to cut down and

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reduce interplay, action and dialogue as written by Raphael, including handwritten notes such as “Follow Schnitzler”, “Keep it as short as Schnitzler” “I don’t like the imagery.” In addition to Kubrick’s desired brevity, fidelity to Schnitzler, and dreamlike stasis within the film, Chion identifies that Kubrick also has characters repeating each other on numerous occasions, specifying 46 separate instances in the film where a character repeats or closely paraphrases words uttered to them. I include three particular examples here:

"Once a doctor, always a doctor." "Once a doctor, never a doctor."
"Where the rainbow ends." "Where the rainbow ends?"
"Come inside with me?" 'Come inside with you?"

Chion interprets this parroting in a number of ways, the most significant one for a reading of the film as dream is that it alters the sense of time, "we no longer know when this game of echoes began, and who said what first." These suspended phrases often manage to control and, at times, completely halt the drama creating a dreamy timelessness.

I agree with this argument and also propose that characters parroting and mimicking each other creates a sense of foreboding and disquiet not only in Eyes Wide Shut but in The Shining. Nicholson, in his hypnotically frenetic performance alters his voice a number of times, from cartoonish male intimacy when addressing Lloyd, "You were always the best of them. Best goddamn bartender...from Timbuktu to Portland, Maine. Or Portland, Oregon for that matter" to repeating the words of his terrified wife raising his voice to mimic Wendy as it breaks almost comically as he does so, “You think maybe he should be taken to a doctor, when did you think maybe he should be taken to a doctor?” “As soon as possible!” King does not have his characters repeat and mimic in this way in the source novel, suggesting that Kubrick utilises such methods as a tool of setting an overbearing tension for both the central characters and the spectator. Vocalisation, modulation and cadence within the performances of both Eyes Wide Shut and Barry Lyndon in particular, as well as the mimicry of The Shining again suggest that Kubrick was not beholden to a particular paradigm of adaptation. The performances are suggestive of themes and tones that Kubrick wishes to emphasise, not necessarily as directed by the source text. In this way there are traces of the original source, but he pushes them into the territory of something altered and different.

165 Michel Chion, Eyes Wide Shut, 71.
Casting

Characters in Kubrick films, particularly male ones, share a number of characteristics, traits and thematic similarities in terms of the circumstances they are placed in from film to film. They often struggle to understand and function in the world around them, (Lolita, Barry Lyndon, 2001: A Space Odyssey), they are prone to outbursts of violence, (A Clockwork Orange, The Shining, Full Metal Jacket) and they often feel that they are powerless to understand, influence or control themselves or their situation (The Shining, Eyes Wide Shut, Full Metal Jacket). Whilst the casting process is not indicative of the performance that ultimately ends up on screen, I argue that Kubrick’s meticulous attention to detail also extended to the casting of his actors, more specifically, the performances he wished to elicit and the response from the audience that he wished to evoke.

In casting Ryan O’Neal as Barry Lyndon, Kubrick stated: “He’s got qualities as an actor that have never been used. And strangely enough Ryan’s emotional acting – when the going gets heavy in Barry Lyndon is almost easier for him than anything else. The character also had to be physically attractive, incredibly charming.”\textsuperscript{166} Marisa Berenson as Lady Lyndon had a modelling background. Her work in Bob Fosse’s Cabaret caught Kubrick’s eye. She was offered the role without Kubrick ever meeting her. “She had a tragic sense about her…Marisa shares a quality with all the great film actresses, who don’t have to move or do too much. They project a certain stillness on the outside, yet you know what they are feeling and thinking.”\textsuperscript{167} Kubrick’s comments here provide an insight into his intent to create a substantially visual narrative. He cared little for Berenson’s acting skills, nor did he care for the way Thackeray wrote the character, but rather he wanted Lady Lyndon to look a very particular way.

Kubrick’s casting of Danny in The Shining was left entirely to his trusted assistant, Leon Vitali. Danny’s casting, apart from its obvious importance to the film, was interesting in that Danny is written as a precocious, intelligent five-year-old boy by King. In the film, Danny’s age is extended to seven as Kubrick, in annotated notes examined in the Kubrick archives commented on the dubious believability of a child as young as Danny talking in an adult-like manner as written by King.\textsuperscript{168} Ultimately, Danny Lloyd was chosen from 500 boys from a videotaped interview with Leon Vitali, chosen in part because of his ability to concentrate for

\textsuperscript{166} Rodney Hill, “Barry Lyndon” in The Stanley Kubrick Archives, ed. Alison Castle, (Taschen: Bibliotheca Universalis, 2016), 572
\textsuperscript{167} Rodney Hill, “Barry Lyndon,” 573.
\textsuperscript{168} Grant Malfitano, Access to Stanley Kubrick Archives, University of Arts London, September, 2017.
long periods of time, but at the same time he was of an age that he did not understand the horror genre or type of film he was performing in.

While Kubrick envisioned Nicholson in the role of Jack Torrance from early in pre-production, he had reportedly been asked by King to consider casting actors such as Michael Moriarty and Jon Voight in the role of the Torrance patriarch, as King believed these actors had more of an “every man” quality. King’s character does, despite historical demons of family violence and alcoholism, pass as being normal for a substantial portion of the novel. Kubrick, on the other hand, reputedly wanted an actor that wasn’t as measured or “every man”. Kubrick told Michael Ciment that he considered Nicholson to be “one of the best actors in Hollywood, perhaps on par with the greatest stars of the past like Spencer Tracy and James Cagney.” Indeed, Nicholson’s performance clearly seems to meet Kubrick’s brief as his descent into full, unabashed madness, complete with maniacal expressions and all manner of physical gesticulations is swift and colourful.

Shelley Duvall’s casting has come under criticism both at the time and in subsequent years. Duvall is almost the complete physical antithesis to the blonde, former cheerleader that King describes as Wendy in the novel. Duvall, who would in the same year play Olive Oyl (a character she naturally resembled) in Robert Altman’s Popeye, was thin, waifish, and doe-eyed, never appearing to be a physical match for Nicholson’s sturdier frame. Kubrick, in choosing Duvall had been attracted to her “eccentric quality” which he believed made her a suitable partner to Jack, and someone he believed would put up with Jack’s poor behaviour. Kubrick did not believe that a blonde, buxom, stereotypically attractive woman would stay with a man who had lost his vocation, had been violent towards their child and was an alcoholic.

Initial casting efforts on Full Metal Jacket took a similar tack to The Shining. Warner Bros issued an open call for young men to send in videotapes for roles of marines. However some of the major roles were cast in a more conventional manner. Matthew Modine was cast after Kubrick saw him in an early performance, in the 1984 post-Vietnam War drama Birdy. Vincent D’Onofrio won the role from the videotaped audition that he sent directly to Kubrick, who was specifically on the lookout for a young, relatively unknown actor. Hasford offers little physical description of Leonard (save for his ineptitude) in his novel, other than writing:

“Gunnery Sergeant Gerheim takes one look at the skinny red-neck and immediately dubs him ‘Gomer Pyle.’”

D’Onofrio, who was in 1987 described as a “trim, good-looking athlete, a rugged 6-feet-3 and--with his full head of curly dark hair--the kind of man who makes women’s heads turn.” Kubrick opted to ignore the reference to Leonard being skinny, instead requesting his actor gain a substantial amount of weight to become far too overweight for the demands of his military training. The effect of this casting is twofold: firstly in that we as spectators immediately understand that Leonard is simply not up to the physical exertions of life in the barracks, and secondly it also put D’Onofrio himself in a very unfamiliar physical position, making it easier for him to portray a man struggling to run and complete obstacle courses, because in reality, he was suffering numerous injuries on set including a knee injury that required surgery after production.

Tom Cruise was already one of the biggest movie stars in the world when Stanley Kubrick handpicked him for *Eyes Wide Shut*. Kubrick specifically sought a husband and wife to play Alice and Bill Harford, and at the time both Cruise and Kidman were the most famous, sought after celebrity couple in Hollywood. Casting an already famous couple brings with it the loaded expectations of a film going public who is familiar with the couple and have presumptions for the glamour they expect to see on screen. All this takes place before anyone had seen a single moment of the film and it is something I argue Kubrick sought to undermine. Both stars signed open ended contracts under which they agreed to work on the film until Kubrick released them, thus building fan and media speculation to a fever pitch for the release of a Kubrick film that was ultimately in principal photography for almost two years. Cruise and Kidman physically differ from Fridolin and Albertine as envisioned by Schnitzler in his early 20th century Vienna setting, but Kubrick ensured most of their key character elements remained intact, most notably that the couple is in their mid 30s, and that they live wealthy, successful lives as a result of Fridolin’s medical practice. Here, Kubrick maintains a moderately high degree of fidelity to the source novella, sitting somewhere between Kline’s translation and transference paradigms. This, in conjunction with Kubrick’s demanding screenplay notes strongly suggest that Kubrick sought to retain more than a mere essence or spirit of Schnitzler’s work, but rather that he sought to follow it closely with respect to characterisation and particular narrative (non-submersible) beats.

Performance is More Than Dialogue

Kubrick's characters often fail to understand the motives of their own spoken dialogue and language. This can be traced back to films as early as Lolita, where Humbert, despite all his assured, self-analysis and self-congratulatory manipulation, is powerless to control his own passionate jealousies in relentlessly pursuing Dolores. Similarly, Alex in A Clockwork Orange speaks at length about his actions without ever appearing to comprehend the consequences of them, then when comprehension ultimately dawns upon him, he errs in favour of his previous behaviours. In 2001: A Space Odyssey the scientist's bland observations never quite match the enigma at the heart of the story. It is arguable that much of the scientific discussion and dialogue in the film is secondary to the wider existential and philosophical questions posed. The omniscient narrator in Barry Lyndon reveals nothing while hinting that he has knowledge from a source that is unknown and never revealed. The Performance and Performer KTA suggests that Kubrick trusted physical performance, pacing and cadence of dialogue as a more effective and efficient form of communication, rather than the dialogue itself. Kubrick feared that giving actors what he considered to be an excess of dialogue would mean that his communication as a director to his viewers may be cheapened. Performances of characters differ, often substantially, from those as written by source authors. As such, Kubrick's use of actors fits within Meikle's work and Kline's Transformative and Raw Material paradigms. Kubrick manipulated language to the point that it teased the viewer out of explication with "puzzles, enigmas, and allegories" that embody something otherworldly and disconnected in his performers as well as blurring the conviction and acuity offered by speech and dialogue.\(^\text{175}\)

\(^{175}\) Miller, “Kubrick’s Anti-Reading,” 1379.
"A film is – or should be – more like music than like fiction. It should be a progression of moods and feelings. The theme, what’s behind the emotion, the meaning, all that comes later." – Stanley Kubrick

The scholarly discussion of Kubrick’s technical skills as a visual stylist and his impeccable attention to visual storytelling has in some ways overshadowed the importance of the director’s attention to music selection and design in his films. In selecting existing pieces of classical, avant-garde, and popular music Kubrick created a number of scenes and sequences that have become indelible in cinema history. Take for example the extraordinary majesty in Richard Strauss’s Also sprach Zarathustra accompanying the opening images of the Sun, Earth and planets aligning in 2001: A Space Odyssey; the ink black comedic irony in the use of Vera Lynn’s We’ll Meet Again as the world comes to an explosive end in Dr Strangelove; and the polarising juxtaposition of Ludwig van Beethoven’s 9th Symphony with the intense, duplicitous thoughts of Alex DeLarge in A Clockwork Orange. For many, these images and their accompanying music are inextricably intertwined, as they lay the foundation of mood, tone and setting as well as depicting accompanying and foreshadowing narrative development.

Kubrick’s relationship with music and his predominant use of existing musical pieces as a method of adaptation is a critically important element in understanding his approach to adaptation, particularly in conjunction with the three preceding KTA’s. A study of the music in Kubrick’s movies brings to light not only the meticulous attention he devoted to this aspect of his work but also the nature of his working process. To understand how music fits in to each of his film adaptations it is necessary to examine the broader topography of sound, music and silence in his films that reinforce narrative structure, developing the emotional states and relationships of characters to shape audience reaction. The two best-known contemporary studies of Kubrick’s use of music are Listening to Stanley Kubrick: The Music in His Films by Christine Lee Gengaro and We’ll Meet Again: Musical Design in the Films of Stanley Kubrick by Kate McQuiston.

177 Christine Lee Gengaro, Listening to Stanley Kubrick the Music in His Films, (Lanham: Scarecrow Press, 2013), Kindle.
178 Kate McQuiston, We’ll Meet Again: Musical Design in the Films of Stanley Kubrick, (New York: Oxford University Press, 2014)
Gengaro, in a chronological, film by film analysis, discusses the evolution and development of Kubrick’s music choices, from traditional classical film scores in the early portion of his career through to his work with editors, arrangers, composers and performers such as Gordon Stainforth, Leonard Rosenman, and Wendy Carlos in his later films. Kubrick displays a willingness to collaborate with composers and other musicians, carefully selecting those composers and collaborators who shared his vision and were prepared to follow his lead. Ultimately, his collaboration with these experts influenced and shaped his decisions, strongly suggesting an alternative to long held notions of Kubrick as an isolated, autocratic director.

Central to its application to adaptation in this chapter is Gengaro’s argument that the foundation to understanding Kubrick’s use of music is in its informative and interpretive structure. Further, Gengaro posits that entire themes are built around musical selection and arrangement. In *A Clockwork Orange* for example, Beethoven’s 9th Symphony is chosen not only as an evocative classic piece, but because it is central to Alex’s characterisation. His violent, sadistic tendencies play out in his mind’s eye while he listens to the classical piece. In *Eyes Wide Shut*, which will be discussed in greater detail later in this chapter, Gengaro argues that the hypnotic musical rhythms influence the understanding of both the viewer and the arc of the characters, highlighting their thought processes and anxieties.

Gengaro also highlights Kubrick’s tendency to use the score as an aid to the final editing process since he would often leave a given musical piece uncut and form the visual sequence to its pace and rhythms. This often resulted in a sense of choreographed movement, whether it is Strauss’s Blue Danube in *2001* or in Alex’s movements to Rossini’s *The Thieving Magpie* overture in *A Clockwork Orange*. Gengaro argues that this sense of coordination elicits a sense of acceptance, if not identification from the spectator with the dark, often perverted characters populating his films. Often, Kubrick’s musical choices, in conjunction with his imagery, are argued by Gengaro to result in a feeling of dread or unease, as is the case with the use of Krzysztof Penderecki’s music in *The Shining*. I develop this further in this chapter, proposing that the music in Kubrick’s films serve to add emotional colour to the on-screen visuals, as well as to support, reinforce and, at times, contrasts with the narrative and formal structure of his adaptations.

In Kate McQuiston’s 2013 book she takes a similarly exhaustive approach to Kubrick’s films. However, rather than a chronological approach examining one film at a time, McQuiston

179 Gengaro, *Listening to Stanley Kubrick the Music in His Films*, Intro.
180 Gengaro, *Listening to Stanley Kubrick the Music in His Films*, chap. 4.
explores the music and sound design in Kubrick's films thematically. The first section, *The Anatomy of the Kubrick Soundscape*, explores Kubrick's approach to the soundtrack, which, McQuiston argues retains its full impact when the audience is familiar with the music used and can be determined in terms of a diegetic source. McQuiston then spends extensive portions of the book on specific films, including musical form in *The Shining* and the use of existing classical music in *Barry Lyndon*. McQuiston describes and develops her theory based substantially on Kubrick's preference for musical repetition and pattern, a term titled, *Mutual Inscription and Time Management* which she describes as:

> A design of recurring music that entails extraordinary coordination of drama, narrative and images with musical events. The music in these cases recurs and forms a clear and sustained moment to moment correspondence with unique dramatic elements. In inscription each instance of Kubrick’s dramatically cohesive music brings additional images, drama and ideas with attendant meanings that prompt the spectator to redefine the meaning of the narrative and the significance of the music.\(^\text{182}\)

Expanding upon the work of both Gengaro and McQuiston I argue in this chapter and more broadly in this thesis that Kubrick utilised music not merely as an accompaniment, but to alter subtly the mood and the emotional landscape of the film – without the need necessarily to follow the narrative beats of the source text. Analysis of Kubrick’s selection and arrangement will reinforce the conclusions drawn in earlier chapters: that Kubrick’s approach to adaptation retained flexibility and malleability at all times, and further, that he utilised non-verbal, non-expository methods of storytelling, including music to advance not just the emotional landscape, but character and narrative, which was at times analogous to the narrative beats and emotional tone of the source material. Kubrick sought to use music to supplement and reinforce narrative structure and the passage of time in his films. In lieu of dialogue or action to drive the plot Kubrick’s musical choices often operated as time markers, developing and foreshadowing the particular narrative symmetries in Kubrick’s narrative and opening/closing story elements. This is evident in both the classical and neo-classical compositions used in *Eyes Wide Shut* and *Barry Lyndon*. Conversely, in *The Shining* Kubrick’s avant-garde musical choices were primarily chosen to upset and discombobulate the viewer. There is prevailing sense from both the characters and our emotional responses as spectator, that the Overlook Hotel cannot be navigated, and from within it there is no escape. It is this sense of impending, growing hysteria that Kubrick looks

\(^{182}\) McQuiston, *We’ll Meet Again*, 109.
to maximise with the use of atonal, discordant sounds rather than mellifluous classical pieces.

McQuiston argues, and I agree, that Kubrick did not believe in openly handing answers to an audience. The director instead used musical inscription to encourage continual engagement and reengagement with the repetition of musical cues across different scenes and sequences. The repetition of songs and musical cues adds import to the musical choices, rewarding repeat viewings as the spectator recalls earlier context and meanings, then applies it to the new scene upon which the music has been transposed. In this way Kubrick ensured he was challenging the spectator to search for meaning, often without providing definitive closure on the large themes at play.

As discussed throughout the earlier chapters in this thesis, modern Adaptation Theory places little emphasis on transference and fidelity in the film/literature relationship, instead focussing on a multidirectional, multi-textual model. Chapters 1 and 2 posited that throughout his last four films, Kubrick adaptive approach can be described within the parameters of the later intertextual adaptation theorists, like Kline, as the auteur was prepared to show fidelity towards the source text if it served his film, but equally, would abandon the source if deemed necessary. I propose in this chapter that Kubrick's musical choices and his extensive collaborative efforts with music experts also aligns with the intertextual and transformative paradigms described by Karen Kline and Kyle Meikle, who argued that, “If art draws from real life, then an art adapting another art is one step further away from real life as a representation of a representation.” In this way, Kubrick's adaptations owe less to the source text and exist in their own realm of physical media, their own representation of a representation. With this approach, Kubrick afforded himself freedom to utilise music to both compensate and supplement his preference for complexity and obliqueness over the straightforward.

While Kubrick did work with composers in creating original scores in his early films, the majority of Kubrick’s film oeuvre was scored via his selective use of existing classical pieces, avant-garde music, and popular songs as well as his willingness to collaborate with editors, arrangers and composers in augmenting his films. This premise forms the basis of the fourth Kubrickian Tenet of Adaptation (“KTA”); “Music Creation, Selection and Placement”. This

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183 McQuiston, We’ll Meet Again, 110.
185 Kline, “The Accidental Tourist,” 74.
KTA, in part, utilises and expands upon the arguments and specific case studies as explored by Gengaro and McQuiston, as well as additional information sourced directly from an exploration of the Stanley Kubrick archives in London. Further, I argue that this KTA is unique amongst the chapters of this thesis as it provides a substantial insight into Kubrick's willingness to collaborate where he believed such expertise could be of assistance. Kubrick in particular, utilised the skill of musical arrangers and editors to arrange and synchronise music with imagery to reveal the totality of his film vision. Kubrick preferred, where possible to use music as the ultimate emotional manipulator, highlighting specific moments for the spectator's interpretation and understanding. Clearly the written word and a novel is not accompanied by music, but Kubrick seized upon the ability of music to provide a unique level of support for the foundations of his narratives, even when those narratives only borrowed a limited portion of the source text.

**Barry Lyndon and Eyes Wide Shut**

In *Barry Lyndon* Kubrick continued an established trend originated early in his directorial career and arguably perfected in *2001: A Space Odyssey* in using existing sources. Kubrick understood that the unique skillset of a film composer may be necessary to assist but preferred not to utilise the skillset of a composer to compose, but rather to select and arrange. Kubrick originally sought the assistance of composers André Previn, and then Nino Rota of *The Godfather* fame to provide assistance in arranging, orchestrating and adapting various musical choices. Both composers declined, with Rota in particular turning down the offer as a result of Kubrick's refusal to engage him for the purpose of actual composition. Kubrick settled on Leonard Rosenman a composer well known for his work on *East of Eden* and *Rebel Without a Cause* in particular; Rosenman accepted the role of arranger, a task that ultimately resulted in an Academy Award for adapted score.188

The musical selection as well as the repurposed arrangements of certain musical pieces in *Barry Lyndon* represent a stylistic choice by Kubrick to create, establish and reinforce a specific tone and setting. So important did Kubrick consider his particular music choices to establishing his film as separate from Thackeray's novel that upon the release of the film Kubrick sent a letter to each projectionist showing the film with specific instructions not only to lamp lighting and aspect ratio, but for the projectionist to play a particular enclosed record before the start of the film, during intermission and after its completion.189

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188 Gengaro, *Listening to Stanley Kubrick the Music in His Films*, chap. 5.
189 McQuiston, *We'll Meet Again*, 93.
Kubrick allows music to expand fully and luxuriate throughout a scene. In the exquisitely crafted scenes, reminiscent of artist renditions of the period, as well as the long, slow reverse zoom shots. These sequences play out with a slow deliberateness that test audience expectations. In place of dialogue, camera or character movement, Kubrick allows his musical choices to fill the emotive and narrative space. Gengaro argues, and I agree, that Kubrick and Rosenman's repeated use of music to differentiate motifs and phases in the lives of his characters filled an important void in the absence of dialogue, exposition or action as would take place in other films, permitting an advance in the narrative without using more traditional tropes.190

Gengaro and Ciment identify a critically important quality in the music of Barry Lyndon, namely that Kubrick utilises music as connective tissue to draw together pairs and often groups of scenes, operating as a textual pattern and an “auditory bookmark” for the spectator marking fragments so that sequences and moments can be drawn together to create a particular tone and elicit an emotional reaction.191 Gengaro identifies a number of separate instances where such patterns and repetitions can be identified. However, here I focus centrally on the prolific use and appropriation of G. F. Handel's Sarabande no less than ten times throughout the course of the film to establish a sense of repetition and symmetry in the film narrative.

These scenes include the opening credits, Barry's interactions with his son, his son's funeral, part of the final duel between Lord Bullingdon and Barry, as well as the closing credits. A number of variations of Sarabande are used, ranging from string arrangements to harpsichord versions, and the full orchestral version playing over the end credits. Over thirty minutes of the film are scored by variations of this piece, with one particular cue lasting eleven minutes.192 Throughout the first half of the film the Sarabande is heard three times, then not again for almost two hours. In classical music terms, the piece is relatively simple, sitting at sixteen measures, but it is the variations that influence, supplement and evoke a number of different emotional states throughout the film.193 Kubrick utilises the same variation to accompany two duel scenes, providing a sense of mirroring. The Sarabande is heard again whilst Barry teaches his son Bryan to fight. The appearance could be interpreted to be a throwback to earlier cues of Barry himself fighting, and to create a sense of foreboding that would not otherwise exist with the imagery presented on screen. A

190 Gengaro, Listening to Stanley Kubrick, chap. 5.
191 Gengaro, Listening to Stanley Kubrick, chap. 5.
192 Gengaro, Listening to Stanley Kubrick, chap. 5.
193 Gengaro, Listening to Stanley Kubrick, chap. 5.
passionate, fulsome variation, complete with low, thumping drums, is heard again to accompany the scene of Bryan’s funeral, rhythmically following the funeral procession, and harking back to an earlier scene in the film where Bryan had been carried in the same golden carriage during his birthday party. That the piece is used both during the opening and closing credits creates a sense of circularity to the narrative and bookending the film, something that Kubrick returned to again and again in his narratives as discussed in Chapter 1.

While there are a number of other musical cues used more than once by Kubrick, the use of two pieces, namely Vivaldi’s *Cello Concerto in E Minor, Third Movement*, and Schubert’s *Piano Trio in e-flat, Op 100, Second Movement* is worthy of note as they create a pervading sense of the relationship between Barry and Lady Lyndon. Vivaldi’s concerto accompanies Barry and Lady Lyndon once they are married, when Bryan is born, and then perhaps juxtaposing the previously happy life events, again when Lady Lyndon witnesses Barry cheating. Schubert’s *Piano Tri in E-Flat, Second Movement* is utilised only twice by Kubrick, but at pivotal moments in the transition of Barry’s character and the development of his relationship with Lady Lyndon. It is first used to accompany the sequence of Barry meeting Lady Lyndon. During these scenes Barry and Lady Lyndon play cards, share long looks across candlelit tables, and eventually kiss for the first time as Barry walks the young lady into the moonlit night air. Kubrick, without dialogue, and in conjunction with gorgeous, soft lighting and precise, deliberate framing of the two potential lovers, establishes a highly romantic tone with the accompanying musical cue that McQuiston describes as “one of radiance and delight” as Kubrick paces the scene to synchronise as the kiss takes place at the exact moment that the music hits a sumptuous flourish of cello and violin. Kubrick and Rosenman return to this particular musical cue twice more, a further 80 minutes into the film: when Barry retreats to Ireland following his debilitating loss in the duel with Lord Bullingdon and when having his leg amputated. The final scene containing the accompanying music includes a freeze frame accompanied by the narrator explaining, “He never saw Lady Lyndon Again.” I argue that Kubrick juxtaposes the use of the musical cue in scenes that are romantic and positive, with those that are dour depressive. This has the dual effect of evoking a tone of longing for past glories by Barry in later scenes, as well as creating a sense of foreshadowing impending tragedy and doom for the spectator on repeat viewings.

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194 McQuiston, *We’ll Meet Again*, 93.
196 McQuiston, *We’ll Meet Again*, 95.
197 Gengaro, *Listening to Stanley Kubrick*, chap. 5.
Vivaldi’s concerto is moody, melancholic, and evokes the perils that will face Barry and Lady Lyndon in their relationship. Importantly it accompanies a scene immediately following the wedding where Barry blows smoke in Lady Lyndon’s face in response to her request that he stop smoking. It is a coldly prescient scene that foreshadows the lack of love, respect and intimacy that will define their relationship. The music is again played to accompany the birth of Bryan, a seemingly loving moment in which Kubrick abruptly cuts the music and the scene itself from showing Barry’s new young family to Barry kissing two topless women at a brothel. The sudden interruption of music is in stark contrast to the seamless musical transitions populating much of the film to show the impact of Barry’s decisions on his relationships. This is again indicative not only of Kubrick’s careful selection of music, but his understanding that silence and careful editing could evoke both an emotional response and understanding in the spectator. The third time that Vivaldi’s concerto is used is to accompany Lord Bullingdon and Barry’s disagreement and ensuing physical altercation. Arising from this fight Barry is set upon by creditors and almost loses his fortune. The last chords of the musical cue are heard as the title card for the epilogue begins. The slow movement and Vivaldi’s use of both major and minor modes exemplify a unique bittersweet tone which is tonally and emotionally the point that Kubrick intends to make in the sequence. Kubrick’s musical selection and Rosenman’s arrangements serve not only to propel the narrative and heighten emotional resonance, but they perform the task of bridging the gap between vast amounts of Thackeray’s book that Kubrick chose not to adapt.

In Thackeray’s novel Lady Lyndon and Barry share a loveless marriage, performed with bland, stifling stillness by Ryan O’Neal as discussed in Chapter 3. Thackeray’s Barry, as opposed to Kubrick’s rendition, is fleshed out in explicit detail. His Barry is a more cunning, conniving character than that played by Ryan O’Neill, whose blank affect borders on a perceived lack of understanding of the events surrounding him. In Thackeray’s novel he describes these more insipid facets of Barry’s character in detail, having his protagonist state, “Few men are so honest as I am; for few men will own to their real motives, and I don’t care a button about confessing mine. I made the acquaintance of Lady Lyndon with ulterior motives.” Barry’s duplicitous motives are laid bare by Thackeray, whilst Kubrick presents Barry in a more enigmatic, if not ultimately more favourable light.

The concentration on a reduced number of episodes as written by Thackeray has the effect of slowing down the pace of the narrative. Other than infusing his film with long slow zooms,

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198 Gengaro, Listening to Stanley Kubrick, chap. 5.
199 Gengaro, Listening to Stanley Kubrick, chap. 5.
200 Thackeray, Luck of Barry Lyndon, 221.
painterly tableaus, and expressionless performances, I propose that music propels the emotional and narrative development in Barry Lyndon. As McQuiston argues, the music reflects the pace of the story, the music remains slow in tempo, subdued, suggesting that the characters may remain moribund and will not “rise above their circumstances.” The lush classical arrangements would be incongruous and contradictory if Barry were merely translated from novel to screen in his complete dastardly form. Instead the music directs, moves, and supports the spectator, inviting them to empathise with a highly problematic character. It is an intertextual paradigm which Kubrick operates in, with regard to music selection. The spirit and character of Thackeray’s novel is retained as well as the immense, aching beauty of its setting, but it is arguable that Kubrick’s music selections, while scene appropriate, are intended to create something else entirely from the novel, particularly with regard to Barry’s romantic relationships. Schubert’s music in its various forms and placement evokes a sense of ardour that is rarely present in the source text. Here it is again clear to see Kubrick’s adaptive approach toeing the line between Kline’s intertextual and raw material adaptation paradigms. Kubrick retains the spirit of the source text only at times when he deems it appropriate and important to the film he is making, which ultimately may be something quite different from the text it has been adapted from.

In Eyes Wide Shut Kubrick employs a combination of existing music and original music as scored by composer Jocelyn Pook. Pook, who trained as a viola player and had worked with groups as diverse as The Communards and trip-hop pioneers Massive Attack was approached directly by Kubrick having been provided a sample of a song called “Backwards” Priests by assistant Leon Vitali. Kubrick requested that Pook repurpose her choral chant music in particular for the masquerade orgy sequence creating an “atmosphere of dread, while still sounding sensual.” Pook’s original music, a combination of pop, classical, electronic and avant-garde works in conjunction with Kubrick’s existing musical choices including pieces by Ligeti for whom he had a particular fondness. Kubrick’s purposeful repetition of particular musical cues, particularly by Ligeti, provides momentum to the narrative development as well as the emotional journey of the characters, traversing the dark underbelly of marital infidelity, wavering between the constraints of marriage and the raw desires of sexuality. The use of Ligeti’s music and particularly the memorable cadence of Musica Ricercata is evocative both of the mystery confounding the main characters as well as providing a sense of symmetry that Kubrick is so fond of. Kate McQuiston argues that the

201 McQuiston, We’ll Meet Again, 88.
use of Ligeti's music, specifically the repeated use of *Musica Ricercata* provides a psychological roadmap for the characters, particularly the inner psychological workings of Bill Harford.\(^{203}\) I agree with McQuiston here, as the eerie, moody repetition of *Musica Ricercata*, first used during a particularly tense sequence when Bill is interrogated at the orgy, then accompanies Bill on a number of occasions throughout the remainder of the film. Much like the affectless face of Ryan O'Neal, it provides a prompt for the spectator where Tom Cruise (admirably restrained) as Bill simply does not do so.

I also argue that the use of *Musica Ricercata*, in its avant-garde style and off-putting melodic style creates a level of ambiguity and mystery in itself. As a piece of music, particularly a film accompaniment, it is difficult to read and interpret. While the piano sound is slightly classical in feel, it is impossible to pin to a particular time period. In the lone, loud repeated keystrokes there is a sense of alarm and menace, but there is also no emotional link upon which the audience can place their expectations. For example, a thumping, driving musical piece may suggest intense action for a spectator, while particularly low, or high tonal arrangements may be suggestive of tension, and impending horror. The Ligeti piece has none of these features, yet for many spectators there is an enduring sense of tension created by the monotonous piano notes.

Returning for a moment to the initial use of *Musica Ricercata*, commencing with a crisp, lone G note as Bill is questioned by masked orgy interrogators, the tension in the scene escalates from a general sense of mystery to outright anxiety. The audience is left to wonder what may happen to Bill and what is going to happen to the woman who has offered herself up as a sacrifice to save him.\(^{204}\) In keeping with the symmetry and repetition of Schubert and Vivaldi in *Barry Lyndon*, Ligeti's piece is utilised by Kubrick on a further four occasions in the remainder of the film. It accompanies Bill as he receives a 'second warning' upon visiting the mansion the following day. The isolated thump of the G note is heard as Bill is handed a note which instructs him to cease his enquiries. As McQuiston argues, the music here and throughout its repetitions resembles the "wooden phrases of repeated dialogue...that yet fail to disclose meaning."\(^{205}\) The spectator, much like Bill, continues to lose traction and become more deeply entrenched in the mystery.

At approximately the two-hour mark, Bill Harford is wandering the streets of Manhattan and appears to be followed by a man in a trench coat. While the mansion and its masked

\(^{203}\) Gengaro, *Listening to Stanley Kubrick*, chap. 7.
\(^{204}\) Gengaro, *Listening to Stanley Kubrick*, chap. 7.
\(^{205}\) McQuiston, *We'll Meet Again*, 61.
members are nowhere in sight the accompanying music suggestively ties the scenes together, implying that Bill has not escaped danger yet. The fourth instance of Musica Ricercata is particularly interesting as it is deliberately edited another diegetic musical cue. As Bill sits in a café reading the paper Mozart's Rex Tremontae is the diegetic accompaniment. However, as Bill reads on to discover a news story about a woman who has died from a suspected drug overdose, Mozart's piece segues again into Musica Ricercata. Openly non-diegetic, it signals a moment of development or realisation in the central character and again returns the spectator to a feeling of unease and tension. This non-diegetic disruption offers an insight into Bill's thought processes, as he ties together what he is reading and the events of the orgy the evening prior.206

The final use of Musica Ricercata takes place in the penultimate scene of the film as Bill returns home, finds his mask next to a sleeping Alice, then professes, "I'll tell you everything" as he breaks down in tears. The repetition of Musica Ricercata as an enigmatic source of tension, mystery, and unease is underscored by the muted performance of Tom Cruise. Kubrick is deliberately vague as to whether Cruise's Bill understands the gravity of the situation he is in, as well as being deliberately vague about what exactly that situation is. The exact meaning to be derived from Ligeti's monotonous piano remains as veiled and difficult to penetrate as the narrative itself. What becomes clear upon each repetition of the musical cue is that it is both a signpost of rising tension and anxiety as well as a harbinger of unknown and unseen dangers. The synchronising effect of both music and visuals in Barry Lyndon reveal that Barry's outside desires have penetrated the facade of his married life, no matter how impenetrable he had considered that false sanctity to be. Kubrick does not include an ensuing scene or dialogue of Bill's actual confession, but the unique musical accompaniments, harking back to earlier moments and indiscretions, provide a clear indication of Bill's honest and open intentions without reverting to dialogue or exposition from Schnitzler's novella.

The Shining and Discombobulation

In his detailed examination of the music in The Shining, Jeremy Barham describes the use of music in the film in its ability to “project climates of primarily psychological (rather than physical) horror and to embody the omnipresent but unseen malevolence of the alien

206 Gengaro, Listening to Stanley Kubrick, chap. 7.
The use of music in *The Shining* exemplifies a uniquely sophisticated interaction of music, sound and image for contextual, characterisation and narrative purposes. Kubrick and music editor Gordon Stainforth’s extensive use of pre-existing music, including the work of Bartok, Ligeti and Penderecki not only sets it apart from contemporaneous and subsequent works in the horror genre but provides an insight into Kubrick’s conceptual and adaptive film aesthetic.

McQuiston argues that in conjunction with Kubrick’s extensive visual palette music is often used to master and manipulate time in many of Kubrick’s films and particularly *The Shining*, often comprising of melody, key, tempo, and instrumentation to be understood by what has preceded it. Similar to the atonal sounds utilised to accompany the more ethereal scenes in *2001: A Space Odyssey*, in *The Shining* Kubrick moves away from traditional musical cues. Kubrick seeks to integrate particular pieces with sounds and tones that may not appear to the spectator to be music in any traditional sense, but rather, is unnerving, unsettling and in some circumstances, displacing for the viewer to the extent that the level of horror is maximised. From the ominous thrum of its opening scene, pieces by Béla Bartók, György Ligeti, and Krzysztof Penderecki are peppered throughout the score. The low tonal hum and piercing high atonal sounds in these pieces do not contain traditional western melodies, or in some cases, melody of any kind. Even where the lengthier compositions include melodic parts Kubrick and Stainforth selectively splice those parts of the pieces that are the most atonal and lack melodic structure. McQuiston describes the transition between the various tones and harmonies as being edited in such a way to mimic the feeling of temporal confusion as consciousness and visibility fades in and out, which “animates the central character’s ambiguous relationship with time.”

The music in *The Shining* that fades or creeps including Ligeti’s *Lontano* and Bartok’s *Music for Strings, Percussion and Celesta* in particular is suggestive of another ghostly world that inhabits the Overlook Hotel. However, again, without resorting to more traditional, or expected styles of horror film music Kubrick creates a sense of darkness, unease, and doom without the explicit explanation and backstory contained in King’s source novel. Kubrick has an acute understanding that a serious feeling of horror could be derived from what is unknown, unseen, and not understood. Watching *The Shining* we as spectators do not know how or why the Overlook is subjugating the Torrance family, nor do we know how long the

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208 McQuiston, *We’ll Meet Again,* 65.

209 McQuiston, *We’ll Meet Again,* 71.
family has been there, or how long they have until they can leave. Kubrick does not tell us why Jack has been selected to be the ghastly keeper of the Overlook, nor are we given any insight into whether Jack knows what is happening to him, and if so whether he approves of it. Kubrick presents Jack, particularly in the closing action of the film, as a blubbering, inarticulate monster. In King’s source text he is a writer of great verbosity, relishing in exploring internal monologue as discussed in Chapter 1. In his adaptation Kubrick is predominantly interested in creating a visceral cinematic experience, leaving an impression on the spectator, rather than specifically following a narrative of the source text.

Barham also goes on to pose a number of questions, some of which I believe warrant consideration:

Does the music therefore stand for some irrevocable historical separation between nature and civilisation; or is its purpose to compensate for the film’s flatness of dialogue and characterisation or for Kubrick’s ambivalence in portraying the incorporeal, his reluctance to posit unequivocally those alternative dimensions, contemplation of which constitutes part of the traditional pleasure of the work of horror? Is it to counterbalance the strong satirical edge to some of the film’s acting performances and situations, and to relocate the film more firmly within generic traditions of contemporary horror? Is it to legitimise, complement or temporally dramatize the often slow pacing and extended takes of the filming, as well as its occasional passages of rapid cut-aways? Does the music, as Lionnet suggests actually invade the diegesis in the film’s latter stages, propelling the narrative of violence: do the characters ‘hear’ it?

Barham’s questions are extensive and well considered. However, the questions of particular significance in relation to adaptation are those mentioning flatness of dialogue and characterisation, as well as Kubrick’s reluctance to portray the incorporeal as called for in King’s source text. The music selection and editing are in my view, clearly an attempt by Kubrick not merely to compensate for a lack of character development or dialogue, but in essence to replace traditional forms of character development, and/or the need for dialogue. In its emotive intricacy Kubrick directs our attention and understanding. We as spectators do not need to be told why Jack is mentally disintegrating; we see it and accept it visually through performance and mise-en-scene, as well as through our auditory experience. In this way Kubrick can be aligned with Kline’s transformative and intertextual mode of adaptation,

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perhaps veering even further into raw materialism, creating a piece of art that is reliant upon a source text, but is also able to stand on its own as a separate artistic piece.

**Full Metal Jacket and Pop Music Memories**

Across his four war themed films; *Fear and Desire Paths of Glory, Dr Strangelove* and *Full Metal Jacket* Kubrick used a composer (Gerald Fried) in *Fear and Desire* only. In the remaining films Kubrick selected a large amount of popular music, often tied to the era of the film setting. Kate McQuiston argues; “Familiar music from the real world would drive home the realities of war by reminding members of the audience of their own memories of wartime, sparked by a familiar song.”

Tapping into the musical memory of the audience has the dual effect of situating the film in terms of the music it uses, evoking at least a sense of an era and recasting the meaning contained in each song with and against the meaning in the narratives of the movie. Indeed, comments by Kubrick’s close assistant Leon Vitali suggest that he too was prompted to choose music based on emotional and nostalgic reactions: “what we would do with *Full Metal Jacket* would be to play all the records rock country everything and just keep playing while he was cutting scenes so if something kind of came to him from that music…what they would have been listening to…he’d kind of glean it down to some kind of list of favourites.”

In addition to popular songs like *Chapel of Love* by the Dixie Cups and *Surfin’ Bird* by The Trashmen used in *Full Metal Jacket*, additional music is composed by Kubrick’s daughter, Vivian writing under the pseudonym Abigail Mead. Vivian Kubrick’s score is placed at particular moments to highlight the atrocities of war and to foreshadow a dark development in the narrative. For example, Vivian’s score accompanies two pivotal scenes during the development and eventual disintegration of Leonard. Firstly, as Matthew Modine’s Joker listens as Leonard is ambushed and beaten with pieces of soap in the middle of the night, and secondly, when Leonard kills both himself and Gunnery Sergeant Hartman. Music of this type returns in the second act of the film where the recruits are fighting in Vietnam. The repetition of Mead’s accompaniment is less pronounced than other musical selections, but retains a particular power and nuance as it is only brought in at times when the recruits have in some way turned violently on the enemy, their fellow soldiers, or turned on themselves.

I argue that Kubrick’s decision to use his daughter’s music is not without a rationale. Aged

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211 McQuiston, *We’ll Meet Again*, 42.
26 at the time, similar to some of the young soldiers, Vivian’s compositions retain a level of wide-eyed innocence. In much the same way that pop music was selected by Kubrick to connect to the era, so to is his decision to use music created by his daughter responding with her contemporary interpretation of war.

Aside from his daughter, Kubrick’s musical choices differed significantly from those in earlier films and he had not adopted popular music and songs of this type in over a decade of filmmaking.\(^{215}\) The placement of Vivian’s speculative, ethereal score is important particularly in terms of supporting the film’s unique two act structure as her cues are played more extensively in the second act of the film whilst the recruits are at war. While Kubrick was not in favour of the use of dialogue, he did have at his disposal various meanings and interpretations contained in pop music lyrics in choosing to score *Full Metal Jacket* in this way. The lyrics of some songs provide a shorthand method of establishing a philosophical point of view for the film and its perspective on war. For example, Kubrick opens the film with *Hello Vietnam* recorded by Johnny Wright in 1963. Paired with the montage of the young recruits’ melancholy faces whilst being shaved during their induction, the lyrics of the country styled song immediately set a satirical tone for the film, in much the same way the Vera Lynn’s *We’ll Meet Again* toyed with the irony of nuclear annihilation in *Dr Strangelove*. The lyrics, including, “I pray and pray someday the world will learn that fires we don’t put out will bigger burn. We must save freedom now at any cost…or someday our own freedom will be lost” are openly in favour of the Vietnam War and the highly controversial interventionist policies of the United States. The opening scene is devoid of any diegetic sound as the twanging country style nationalism plays against the glum faces of the recruits.\(^{216}\) These nationalist, jingoistic lyrics, so clearly in favour of war were not popular in American pop charts at the time, thus contrasting well against the very first inklings of a loss of identity as the recruits lose their individual hairstyles.

In *Full Metal Jacket* Kubrick replaces musical patterning and repetition with more explicit military chants lead by Sergeant Hartman during training of the young soldiers at Parris Island in the first act of the film. While there is no accompanying music or score, Kubrick uses the call and answer nature of the chants, and their rhythmic cadence in much the same way that music is used to establish a pattern. Kubrick shows his recruits marching towards the camera as it backs away at a steady pace. In a monotonous jog and wearing green fatigues the soldiers endlessly repeat incantations as delivered to them by their drill sergeant. The chants, in an even four beat cadence appear at times to be inane and

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\(^{216}\) Gengaro, *Listening to Stanley Kubrick*, chap. 2.
humorous: “Mama and papa were lying in bed. Mama rolled over this is what she said. ‘Ah give me some, ah give me some’”, and, “I don’t know what I’ve been told, but Eskimo pussy is mighty cold.” At other times the chants contain a far more overt and explicit message intended to be literally and figuratively drummed into the psyche of the trainees, “I love working for Uncle Sam. Let’s me know just who I am. 1 2 3 4 I love the Marine Corp. My Corp. Your Corp. Our Corp. Marine Corp.” And finally during indoor training the recruits carry their assault rifle in one hand and hold their genitals with the other chanting, “This is my rifle, this my gun. This is for fighting; this is for fun.”

Sergeant Hartman’s incessant incantations establish a tone of mechanical repetition and routine central to the creation of mindless, automated group-think behaviour expected of the young recruits. When the chants cease the driving rhythm of training is carried by steady drum beats, sharp, snare hits, visceral and loud in the sound mix. In Hasford’s novel, there are four songs sung by the recruits and in two cases they sing while they are marching, which is reproduced in the adaptation, however the content of the chants differs between the novel and film. In all these cases I argue that the repetition of the chants, emphasised by both Hasford and Kubrick is demeaning, and dehumanising. Further, Kubrick underlines these features of the written medium by lengthening each song and linking songs to marches where Hasford did not in the source text. Thus, the repetition of words is highlighted in the cinematic medium through the repetition of the recruits’ movements.

The exception to the monotonous rhythm created by Kubrick and his performers is Vincent D’Onofrio’s Leonard. Somewhat overweight and perpetually carrying an expression of gormless confusion, Leonard is unable to keep up with the physical demands of training. He is not in sync with the movements, thoughts and achievement of the recruits as they work their way through training. Indeed, the first major issue that Sergeant Hartman has with Leonard on the first day of training is that he is seemingly unable to stop nervously smiling. Hartman is enraged to the point that he chokes Leonard. Hartman knows the perils of war and believes wholeheartedly that the time for smiling and personality is at an end. Leonard continually fails to meet basic requirements despite his best efforts, unable to climb obstacle courses or complete pull ups, and is then too scared to climb over the top of a tall obstacle. He leaves his footlocker unlocked and is caught indulging in a jelly doughnut in his barracks leading to the punishment of his fellow recruits. On only one occasion does Kubrick have Leonard voice his concerns in a scene with Joker where he says simply, “What’s wrong with me?” With the exception of this there is very little insight into Leonard’s capitulation other than his inability to match the rhythms, precision and conformity of his recruits and their monotonous, repetitive training.
Significantly, during the last sequence of the film, the soldiers are shown on a night patrol, walking through the flaming ruins of a village in Vietnam and singing the *Mickey Mouse Club March*. The lyrics of the classic children’s incantation include, “Mickey Mouse, Mickey Mouse. Forever let us hold our banner high, high, high, high. Come along and sing a song and join the jamboree, M-I-C-K-E-Y-M-O-U-S-E.” The lyrics, even in their childish naivety are a call to arms and a call to unity that echoes the calls for group uniformity demanded in the American military. Joker’s solemn narration then plays over the top of the chant: “My thoughts drift back to erect-nipple wet dreams about Mary Jane Rotten Crotch and the great homecoming fuck fantasy. I am so happy that I am alive in one piece and short. I’m in a world of shit, yes. But I’m alive. And I’m not afraid.” The protagonist’s sentences that close the film have a simple construction, repeat key words, and are accompanied by a children’s march. Hasford’s novel closes with Joker’s comments:

> We hump back down the trail. Back on the hill, Sorry Charlie, our bro, will laugh at us one more time; Sorry Charlie, at least, will greet us with a smile. Putting our minds back into our feet, we concentrate all our energy into taking that next step, that one more step, just one more step.... We try very hard not to think about anything important, try very hard not to think that there’s no slack and that it’s a long walk home. There it is. I wave my hand and Mother takes the point.\(^{217}\)

While there is a similarity between Hasford’s reference to marching, moving forward and the “group-think” mentality, Kubrick effectively conveys these elements as well as a biting satire in having the film close on a children’s song. In terms of Kline’s paradigm this is suggestive of the transformative, intertextual paradigm where Kubrick maintains the essence of Hasford’s sentiment but does so through using the efficient shortcut of the highly familiar children’s chant. The lyrics of the Mickey Mouse march hark back to the military chants earlier in the first act of the film, as we, the spectator listen to Joker’s final narration over the top. Pezzotta argues that the “words are unsuitable to explain such a new, incomprehensible war, they become repetitive and meaningless”\(^{218}\) in much the same way as a children’s chant carries no meaning in the existential chaos of war.

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In Conclusion

This thesis identified a categorical and quantifiable approach to adaptation through the analysis of Stanley Kubrick’s last four films and his adaptation of original texts. In my analysis it is apparent that Kubrick does not fit completely into any particular iteration of Adaptation Theory. Entire movies, sequences within movies and scenes within those sequences suggest that Kubrick was particularly malleable in his approach towards adaptation, at times opting to show fidelity to the source text, and at other times deviating extensively; liberally taking, adopting and repurposing narrative, characters and themes in a manner that otherwise suited his directorial vision.

In my introduction I detailed the prevailing scholarship in Adaptation Theory since its inception in the mid 20th century including work on fidelity, intertextuality, and raw-material adaptation paradigms. I then introduced and identified the components of Kubrick’s adaptive arsenal as "Kubrickian Tenets of Adaptation" ("KTA"). I then proposed that these four separate tenets defined Kubrick’s approach towards film adaptation, thus providing a deeper, more profound understanding of both Kubrick himself and Adaptation Theory.

In Chapter 1 I identified key components in Kubrick’s approach towards adapting original textual narratives to film, comprising the first KTA, “Structure, Construction, Symmetry and Narration.” I compared each source text to Kubrick’s films specifically in terms of pacing, structure and narrative beats. I identified Kubrick’s preference for “non-submersible units”, as well as a predilection for narrative symmetry, repetition, ellipses and ambiguity. Finally I identified character narration as an important component in Kubrick’s structural approach to adaptation and a tool of reduction in contouring film narratives. Ultimately I found visual similarities across his last four films to suggest that Kubrick’s control of the narrative meets hallmarks as contained in the "pluralist", "transformation" and "materialist" forms of adaptation as described by Kline and Meikle.

In Chapter 2 I identified the second KTA: “Visual Style and Technique.” Through this KTA I analysed Kubrick’s manipulation and movement of the camera, his use of lighting and his use of colour as techniques of adaptation. I found Kubrick’s camera to be a self-conscious narrative device, picking and dissecting each source text to condense, transform and repurpose it in a purely visual sense. Kubrick utilised extensive camera movement, be it with advances in Steadicam technology, precise dolly and tracking shots or evocative use of zoom to maximise both tone and mood. Evocative lighting across hues of warm yellow and cold white/blue maximise emotional resonance in extended scenes containing little dialogue.
and abstract musical arrangements. I found visual similarities across his last four films to suggest that Kubrick’s control of the image as an adaptive technique also fluctuates between intertextual and raw-material paradigms of adaptation as described by Kline and Meikle. Kubrick acknowledged and honoured his source material regularly in terms of visual representation. However, consistencies across Kubrick’s visual choices reflect his ability to balance the relationship between source and film, without presupposing the hierarchal nature of early adaptation paradigms such as Bluestone.

Chapter 3 involved an analysis of actors in Kubrick’s films including their selection, physical affectations, and vocal delivery of dialogue. I identified and evaluated hallmarks of Kubrick performances repeated across his films. In this Performance and Performer KTA I expanded upon and developed the work of Aaron Taylor. Components of this KTA included those identified by Taylor such as Strategic Improvisation, Excessive Ostensiveness, Expressively Neutral Action, and Artificially Immobilised Expression. To these categories I added Deliberate Vocalisation and lastly, I examined Kubrick’s casting decisions as a method of adaptation and his treatment of those selected performers. In a similar vein to Kubrick’s visual approach, I found that performances across the four films contained similarities that could not be wholly aligned with any one particular Adaptation Theory. Performance of characters contained in source texts differed, often substantially from how they had been originally written. Kubrick’s flexibility towards his performers, and the time afforded to them in exploring all possibilities and nuances of their performances is suggestive of the intertextual adaptation paradigm as described by Kline, as well as the intertextual, “springboard” approach to adaptation espoused by Linda Hutcheon and Brian McFarlane.

Finally, in Chapter 4 I analysed patterns and similarities in Kubrick’s approach to music selection and arrangement across his final four films. I identified Kubrick’s willingness to use existing classical pieces, avant-garde music, popular music and further, Kubrick’s willingness to collaborate with editors, arrangers and composers. In developing this fourth KTA; “Music Creation, Selection and Placement” I summarised the extensive scholarly work already completed by both McQuiston and Gengaro in particular. I then found that in conjunction with his collaborators, Kubrick emphasised complexity and obliqueness in his musical choices, never opting for a commonly used piece. I determined that Kubrick showed a willingness to play with the placement of his music, particularly in repeating certain pieces, or varying their arrangements. In doing so Kubrick could establish the foundation of his narrative, then foreshadow particular emotional or narrative beats without unnecessary dialogue, action or exposition as contained in the source texts. I found that Kubrick’s musical choices and collaboration also straddles the line between transformative and raw material adaptation.
paradigms as outlined by Kline and Meikle. Kubrick utilised music not only as an emotional support but at front and centre as another means of progressing the narrative and providing a sense of momentum. In this way Kubrick’s adaptations owe less to the source text and exist as individual autonomous art.

Broadly I found that Kubrick’s complex approach to adaptation mirrored the developing work of modern scholars in adaptation studies. Linda Hutcheon makes a compelling comparison between adaptation studies and comments made in relation to Darwinian theory by Richard Dawkins in his 1976 book titled *The Selfish Gene*. In it Dawkins argues “Language, fashion, technology and the arts all evolve in historical time in a way that looks like highly speeded up genetic evolution.” Further, Dawkins applies the term “meme” to his description of evolution, describing these memes as “units of cultural transmission or units of imitation – that, like genes are replicators. Unlike genetic evolution however, when memes are transmitted, they always change for they are subject to continuous mutation and also to blending”. Hutcheon’s work on adaptation contains similarities to Dawkins, submitting that much like Dawkins’s “memes”, adapted stories are retold in different ways in new material and in new cultural environments, in which mutations of these stories develop and change, either reaching an eventual demise, or continuing to flourish.

I am of the view that Kubrick would have relished Hutcheon’s combination of scientific, philosophical and artistic viewpoints, not least in the way that it mirrors many of the sweeping, grandiose philosophical statements Kubrick made on humanity, science, philosophy and our place in the universe in *2001: A Space Odyssey*. In this thesis, the establishment and categorisation of four separate KTAs are a reminder that there is no such thing as a truly autonomous text, able to transcend history or outmanoeuvre the future. There undoubtedly traces of the adapter that cling to their adaptations which should not be shunned in terms of the critical assessment of authorial intention, but rather, evaluated as part of the aesthetic dimensions of the larger creative process. Similarly, Kubrick’s ability to manoeuvre between Kline’s four paradigms of adaptation suggests that a film adaptation cannot be all things to all people when each brings their own paradigm to bear in criticism and understanding. The importance of Kubrick to adaptation studies may reside in his prescient understanding of these elements throughout his career and his willingness to embrace adaptation in what Hutcheon describes as “both an interpretive and a creative act, it is storytelling as rereading and re-relating.”

way in which adaptations are understood and interpreted, as well as the way that adaptations come to being in the first place, facilitating inevitable selectivity in isolating specific qualities in the source text and the film that adapter decides is most crucial to his or her judgements.

My thesis definitively confirms Kubrick to be a complex, nuanced director, who was ahead of his time in approaching adaptation in ways described by theorists in the 1990’s and early 2000’s. My original contribution to what is already a diverse and fulfilling school of scholarship on Kubrick is that I have obtained an insight into the way that his films reflected their source texts as adaptations, and by identifying each of the four KTA’s, Kubrick himself as an adapter. In the creation of KTA I have provided a nuanced means within Adaptation Theory to assess and analyse adaptations in a comprehensive, holistic way. KTA is not merely limited to Kubrick but can be applied to other director auteurs as it encompasses all elements of the filmmaking process and the finished product.

These insights are best exhibited by hypothesising Kubrick’s response if he had been asked directly to describe his approach to adaptation, and further, to reflect on what can be applied to adaptation studies through an analysis of his work.

I imagine his response could be as follows:

When considering how to adapt an original text, the question as a director should not be ‘how can I adapt this text?’ Or, ‘how can I craft my movie to completely match this text? Rather the question should be, ‘How can this text be adapted to and combined with the story I want to tell, the film that I want to make?’ Further, ‘what pieces of the text are relevant for my intended film? If I am working within particular genres I may want to make a horror film, I may want to make a period film, I may want to make a war movie or I may want to make a movie that explores psychosexual tension in interpersonal relationships. Let the text come to you, let the text find you. Then make the film you want to make regardless of what the text says.

Much like auteur studies and genre studies, it would be foolish to attempt to predict where Adaptation Theory will find itself in the ensuing decades. An analysis of Kubrick’s work can lead to some important directions, if not conclusions regarding fidelity, hierarchy and canonicity. As Thomas Leitch argues, “Theorists of adaptation could do a service to both
themselves and their field by looking more closely at the ways in which adaptations play with their source text instead of merely aping or analysing them.”

I propose that Kubrick valued the source text to a degree, but ultimately, he desired for his adapted works to be appreciated and understood on their own merits. Kubrick believed that movies are not made in a hierarchical system beginning with the source text, followed by the screenplay and so forth. He did not believe in authorial primacy and was consumed with directing the film that he ultimately wanted to make. Kubrick’s commercial success and creative freedom is rarely mutually exclusive, which places Kubrick in a revered position, one that will continue to enamour film and adaptation scholars for some time to come.

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